Child Prodigies: A New Generation

BY CARRIE BORZILLO

LOS ANGELES—Seventeen magazine and classical music are not typical bedfellows, but Phillips Classics is teaming with the publication to help promote the debut album of 17-year-old violinist Leila Josefowicz. (Continued on page 112)

Classical Stations Seek Ratings Boost

BY DOUGLAS REECE and BRETT ATWOOD

LOS ANGELES—Faced with an aging listener base and competition from hi-tech services, some classical-music radio stations are attempting to boost their flat ratings through changes in programming and presentation. The stations are targeting a new generation of potential listeners. (Continued on page 119)

Sept. Classical Music Month To Be Celebrated Across U.S.

BY TRUDI MILLER ROSENBLUM

NEW YORK—Around the country, local music educators, record labels, performing arts organizations, performers, and trade groups have devoted time, effort, and money to spread the word about the second annual Classical Music Month in September. (Continued on page 112)

Does New Audience Await Classical Superstores?

BY DON JEFFREY

NEW YORK—Chanting monks and soaring tenors drove pop music buyers to stores classical department last year, creating the hope that baby boomers who made "Chant" and "The Three Tenors" multimillion-selling albums would revisit the classics business.

The numbers looked promising. For 1994, according to the Recording Industry Assn. of America, classical music sales totaled $446 million, an increase of 34% from $331 million in 1993. (Classics' annual sales have nearly doubled since 1990, when they were $234 million.) But this year, sales are slow. In the first six months, the RIAA says, classical music accounted for only 2.7% of all recording units shipped in the U.S., or 18.1 million. In 1994’s first half, it represented 3.7%, or 17.7 million. Sound...

Sony’s ‘Flamma’ Has Crossover Sales Heat

BY DOMINIC PRIDE

LONDON—So far in tenor and somber in its subject matter, Nicholas Lena’s epic “Flamma: The Fire Requiem” has galvanized the hearts of Sony Classical in Europe, and the work has become one of the year’s best sellers. Lena, who lives in Brussels, has...

IN THIS ISSUE

Nyman Scores With New ‘Carrington’ Soundtrack

SEE PAGE 10

BOTTOM LINE...THE NUMBERS ARE AT THE TOP!

3 Platinum Albums
6 #1 & 4 Top 5 Singles
3 #1 Videos
2 CMA Song of the Year Nominations
Over 1.5 million miles on the road
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This year, the holiday season officially begins September 12th with the release of *Christmas in the Aire*, the newest recording from Chip Davis and Mannheim Steamroller.

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It was high noon on a sunny September morning in 1969 at Le Clue Front in San Rafael, Calif., the warehouse/rehearsal hall headquarters of the Grateful Dead, and husky 47-year-old Jerry Garcia was just starting his day as members of the Dead strummed “If I Could Do It All Over Again.”

“It’s nice to be here!” Garcia giggled to this writer, alluding with a wink to the strains of the Rev. Gary Davis blues dirge he’d just been singing. “Nice to have you here, but it’s also nice to be here too.”

The ‘80s had been a dicey decade for the Dead, with former keyboardist Keith Godchaux perishing after a car accident in July 1980 and Garcia battling heroin and alcohol abuse from 1986, when he was busted in his car and put into a treatment program. The still-fragile guitarist lapsed into a five-day diabetic coma in July 1986, and his recovery coincided in 1987 with the release of “In The Dark,” the own-covering album with the single “Every Soldier Of Grey,” which would be the first top 10 hit in the Dead’s history.

On this gorgeous day, the Grateful Dead were poised to release the follow-up album “Built To Last” (which quickly went gold) and had been practicing new material for their October 1989-April 1990 shows, which would later be mixed at Le Clue Front for a live album.

“Come on Bob, get yourself a chair,” beckoned Garcia to Dead guitarist/singer/songwriter Bob Weir, while Dead pianist Brent Mydland formed the opening chord of a barrel of alien from “Built To Last” called “Standing On The Moon.”

Weir and Garcia fell into a discussion of “Moon” and how close came the model that was such an underpinning of Garcia’s head when he composed the song with Dead lyricist Robert Hunter, Garcia fretting about “the Grateful Dead energy that we’ve always had a hard time getting on paper—the combination of clarity and discipline.”

Within 10 months of Garcia’s remarks, Mydland would die from a drug overdose, and ‘89’s gold, two-Cheers Without A Companion concept collection, the band’s first live package in nine years, would prove to be the last formal Grateful Dead album before Jerry Garcia himself reached their height.

Control, clarity, and discipline were qualities Garcia managed to bring to his music, but in his private life they posed a more daunting challenge. Watching Garcia chat so unquestionably with boldly Bob Weir, guitar on his way, that day in Martinsville, they kind of the same road that shone in their best work, it was plain that the bond they shared stemmed from a mutual desire to have music seal the fissures in their fractured personal backgrounds.

Weir volunteered the unfamiliar fact that he was adopted, and Garcia mentioned that, when he was 3, his musician dad had drowned in a fencing accident. Garcia later told how he saved his own stepdaughter, Sunshine, from drowning—“The ultimate horror trip,” as he put it—by using the mouth-to-mouth resuscitation procedure he learned as a Boy Scout.

“I was in the G.O. Scout!” Weir rejoined, adding that his mom was his pack’s den mother. “But they Kick me out, shortly after my mother got fed up and abdicated, because I wasn’t a real good kid or serious scout. I was seriously into fucking around.”

“Alas, dear sir!” Garcia replied. “The fact that I am in the back in gleeful solidarity with the grave decades of juvenile delinquency they shared, I stopped doing homework at 17, because I thought it was a waste of time.”

Yet Garcia never stopped looking for extended family or the public rites of communion that could save his deficient sense of self. As Joel Selvin recounts in his excellent “Summer Of Love” book about the blossoming of San Francisco’s Haight-Ashbury bohemia in 1965-71, Garcia and Weir found an enduring sense of belonging in the Haight-Ashbury hipster muve en scene that the Dead came to dominate.

“Do the times get better or worse?” “Well, the times provide the context,” said Garcia. “It’s probably serendipity or synchronicity. Something that seems so appropriate to the moment may have no actual relationship to it at all. But if it seems to universally apply—it’s our lot in it that does. For me, I don’t know exactly where it comes from.”

“Music seduced me before I made any career choices,” Weir explained, and Garcia quietly concurred, confiding how he sought to imitate admiring (and a few) Brothers—for the sound—their ‘whole’ sound.”

When the Warlocks-turned-Grateful Dead took up residence in a Victorian house at 710 Ashbury St. in 1966, the unkempt rock combo that sat convened on the front steps of their gingerbread abode scarcely seemed built to last.

Yet the Dead and their stubbornly nonaggressive commercial philosophies abided, lending a tender sense of scruples and familiar warmth to a marketplace stilled by icy sales imperatives. Though best known as a touring act after their 1970 Warner s smash with “Workingman’s Dead” and “American Beauty,” the Dead boasted an often-richer crop of studio albums than any of their underated albums as “Terrapin Station” (1977), the Lowell George-produced “Shakedown Street” (1978), “Go To Heaven” (1980), “In The Dark,” and “Built To Last” (1989).

“They’ve all been kinda fun,” Garcia enthused of the Arista releases. “They’ve all had their moments.”

Jerome John Garcia was born Aug. 1, 1942, and his ancestors came to California circa 1914 from the Garcia province of La Coruña in northwestern Spain. The wild, rocky region has been known since antiquity for its devils-may-care ways, or vagabond mists, and Jerry Garcia saw to it that his restless heritage helped shape the modern temperament of popular music.

Late in the afternoon of the 1986 visit, Garcia suddenly ceased the Dead that “when we all write seven words, they kind of the way you feel at your brain, you know? Sometimes the parts you normally consider the most important come at the end.”

As a prized example, Garcia offered the wistful “Standing On The Moon,” the parting epistle of someone staring at Earth from a celestial distance. Jerry adding, “I’m so happy with the way it came out—it’s a lyric I think is really beautiful.”

“Standing on the moon, where talk is cheap and vision true/Stand ing on the moon, but I would rather be with you/Someone in San Francisco, on a porch beck in July/Just looking up at heaven, at this crescent to the sky/Shining up on nothing with nothing left to do/A lovely view of heavens, but I’d rather be with you.”

Such a plainsong, full of clarity and discipline, spiritual and yet practical. But why did Jerry Garcia treasure it so much?

“There’s a purity there that I want to preserve,” he counseled softly. “That’s part of what makes it beautiful. It’s a love song, is what it is.”
BY KARAN BUNIN

In the children's entertainment industry, artists are forced to wear more hats than Dr. Seuss' Bartholomew Cubbins. (That's 500.)

I am an artist: Karan Bunnin, managing director of the Children's Artists Union. I have four recordings (two re-issued on BMG Kids), and I perform extens-ively with other artists and groups. In addition to recording, I have founded Medicine Music Show Inc. I host and pro-duce a syndicated children's radio show; sell advertising sponsorship to support the radio shows; find new artist-marketplace opportuni-ties for retail, promotion, and premium; promote family music concerts and major events; write articles on family entertain-ment for regional and national publications; function as consultant for national projects; write and produce songs and music for CD- ROM; and produce songs and music for CD-ROM, CD-ROMs, and CD-ROMs for children. I am a member of the Interna-tional Children's Entertainment Assn., trade group. I also wear the hat of Mommy to my 8-year-old daughter.

Children's artists must wear many hats in order to create effective marketing tools to promote their work. Most of us are our own managers, agents, engineers, sound people, public relations people, secretaries, and bottle washers.

This is a cottage industry in the true sense. We need to continue to work together in order to be able to promote our work. In the last 12 months, the children's entertainment industry has seen a lifetime of change. Many artists have left major labels and returned to the grassroots route of marketing, while others have been inspired to do the same.

Sizing up the current state of our industry reflects the growing need for unified campaigns to work with retailers and consumers. In the last 12 months, the children's entertainment industry has seen a lifetime of change. Many artists have left major labels and returned to the grassroots route of marketing, while others have been inspired to do the same.

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Interscope Suit Says Tucker Tried To Move In On Rap Biz

**BY CHRIS MORRIS**

LOS ANGELES—Interscope Records Inc. has filed in federal court here, making the extraordinary allegation that gangsta rap critic C. DeLores Tucker tried to steal hardcore rap label Death Row Records away from Interscope, its distributor, for a new Time Warner Inc.-backed distribution company that she would control.

The action against Tucker, filed in U.S. District Court in L.A. Aug. 15, also names hip-hop entrepreneur Jimmy Iovine, Interscope’s joint-venture partner, as a defendant. But Interscope says in the document that it seeks no relief against the company in the case. A source indicates that Atlantic was named because of a legal technicality.

The suit seeks compensatory, exemplary, and punitive damages to be determined at trial, and an injunction barring further interference by Tucker in the relationship between Interscope and Death Row.

Tucker, chairman of the National Political Congress of Black Women in Washington, D.C., has been vocal in her condemnation of

(Continued on page 128)

Will Thyret Be The Charm For Warner?

**BY CRAIG ROSEN**

LOS ANGELES—For the third time in a year, a new chairman/CEO of Warner Bros. Records Inc. has been announced, amid hopes that he can put an end to the upheaval at a label that had one chief for decades.

The latest appointee, Russ Thyret, has a distinct advantage over his predecessor, Danny Goldberg, in that he is a 24-year Warner Bros. veteran who ascends to the chairmanship with the endorsement of Mo Ostin, the label’s legendary former chairman/CEO.

“For over 20 years, I had the pleasure of working closely with Russ Thyret,” Ostin said in a statement. “Russ is a total record man—brilliant, passionate, and well-rounded in every aspect of the business. He is eminently qualified to be the new chairman of Warner Bros. Records.

(Continued on page 128)

Disney Vid Deal Breaks 10 Barrier Budget Pricing For Star-Filled Flicks

**BY SETH GOLDSTEIN**

NEW YORK—Disney is using its considerable marketing heft to help make two of its major releases this fall—$60 a new benchmark in sell-through.

The studio’s Buena Vista Home Video label has alerted wholesalers that it is releasing its first high-profit- file features at $9.99 suggested list. Called “Movie Deal,” the 24-title package is Buena Vista’s second budget-pricing venture.

Disney earlier assembled 25 titles at $5.99 under the rubric “The Value Line.” This has been largely limited to direct accounts and consists of such lesser features as “Hot Lead And Cold Feet” that were in theaters and

on television.

“Movie Deal,” considered a step up in quality, is open to all retailers. The more aggressive among them, such as Best Buy, are sure to drop the price to $6-$7, a price range once the sole province of such vendors as Sinatra, Video Treasuries, and Starmaker Enterprises.

But the majors, led by 20th Century Fox Home Entertainment, have recently begun to exploit the potential of budget reissues. The FoxVideo subsidiary regularly releases batches of catalog titles, including “Big” and “Bustin’ Chest And The Sundance Kid,” at $9.98 as part of a strategy to bypass distribution and sell directly to Walmart and other key outlets.

Brothers Behind NewLeaf Embark On New Venture

**NEW YORK—NewLeaf Entertainment,** which never got going under the banner of Blockbuster and BMG, has gone back to its Ohio roots. Meanwhile, a blood-related company, Maximum Videos, has blossomed in the Arizona desert.

In May, David and Richard Allen, the two brothers who created the on-demand technology that was supposed to revolutionize music retailing, quietly bought back the name and most of the assets from the Blockbuster-BMG joint venture that was to bring NewLeaf to market. Now the Allens are starting over, trying to convince the record labels that they can benefit from the ability to instantly make music available.

“They’re smart businessmen,” says Richard Allen. “We have hopes that smart businessmen can find a way to utilize the concept.” He adds, “We’re not going to make the mistake Block- buster did” when it “upset record label executives” who wanted Musi c Gab to cease using the NewLeaf proposal (Billboard, Feb. 18).

David Allen, chairman/CEO of NewLeaf in Englewood, Ohio, hopes to have undisclosed financing in place for the start-up by the end of the year. With patients just issued, “we have a number of interested parties,” he says.

(Continued on page 128)

Sony Classical HQ To Leave Hamburg, Move To London

**BY DOMINIC PRIDE**

LONDON—In the clearest indication yet of its crossover strate- gy, Sony Classical is moving its European headquarters to Lon- don, away from its historic base in Hamburg.

The international A&R operation will reside within Sony Music Europe’s headquarters at Great Marlborough Street, which is also the home of Sony Music U.K.

At the same time, Sony Classical will close its 20-year-old Hambur- g operation, which has been the company’s European bridgehead for classical music. The oper-

(Continued on page 118)

Music Biz As Usual For Post-Ovitz CAA

Clients Cite Strong Relationships With Key Agents

**BY J.R. REYNOLDS**

LOS ANGELES—The departure of Creative Artists Agency chairman Michael Ovitz and president Ron Meyer has cast a cloud of uncertainty over its representation of some of its big-name actors and actresses, but it appears to be business as usual at the agency’s music booking division.

Says CAA music division head Tom Ross, “We’ve always been a kind of stand-alone entity, although there is an overlap with the film and television di-

visions, [Managers and artists] will still be dealing with the same agents they’ve been dealing with over the years.”

On Aug. 14, Ovitz announced that he was leaving CAA to become president of the Walt Disney Co. The former agency owner fills the slot previously held by Frank Wells, who perished in a helicopter crash in April 1994.

Meyer, a founding partner of CAA, left the agency on July 10 to become president/COO of MCA Inc.

CAA has a roster of about 125 recording artists. Although the music division represents a smaller piece of the pie than the agency’s film and TV divisions, it remains a key company component.

Says Ross, “Music has never been as big as film or TV, but we provide the cash flow to keep the agency function- ing.”

While most people equate CAA with the “super-agent” persona of Ovitz, demands on the agency founder’s sched- ule kept him from being hands-on with in the music division.

Ross says that “90% of our clients are here because of the personnel in this department. They’re here because our clients know that we’re committed to them.”

Most managers with clients signed to Ovitz’s agency agreed that Ovitz’s departure will have little effect on CAA’s music division.

Music producer Michael Ovitz, who manages Torence Trent D’Arby and Neneh Cherry, “I have [a] very good relationship with Michael Ovitz, but I mainly help with record artist’s deals and use me as an agent at the company. I don’t think his departure will in itself change things in the near term.”

Cliff Burnett of Q Prime, whose clients Bruce Hornsby and Hall are with CAA, concurs. “It’s seemed to me that [the music division] run pretty much autonomously, without any par- ticular input from Ovitz or Meyer.”

Allen Kova, whose Long Beach Man- agement clients John Mellencamp, Ste- vie Nichols, Meat Loaf, and the Cranber- ries says that “most of our artists are here because of the personnel in this department. They’re here because our clients know that we’re committed to them.”

Top New Age Album Sales Chart Expanded

To better reflect the genre’s mar- ket share, Billboard’s Top New Age Albums sales chart is getting a new, roomier home.

Effective with this issue, the 26-position chart will stand alone in a larger space in the Artists & Music packages. Up to page 112, Billboard allows for a full-Bedged presentation of positions 16-25, which, for the past year and a half, have been printed in a sidekick box below.

Also in this issue, Billboard begins a regular listing of the No. 1 titles on each week’s unpublished charts. The charts in this list appear in their en- tirety other every other week in Billboard. The list appears at the bottom of the No. 1 in Billboard column on page 5.

The decision to expand the Top New Age Albums chart was based on an analysis of SoundScan sales in- formation, as well as independently compiled data from retail and distrib- ution sources, which indicated the strength of the genre.

“The popularity of the genre is illus- trated by the fact that Yanni’s ‘Live At The Acropolis’ reached the No. 1 spot on Billboard’s Top Classical Billboard 200, and “In Honor Of The Saints”,” says Geoff Mayfield, Billboard’s director of charts. “Both Yanni and Enya have achieved multiplatinum status based on their albums on Billboard’s Top Classic Albums Chart.”

The chart, which is managed by New York-based Anthony Colombo, will continue to run on a biweekly basis.
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In a perfect world, every one would’ve been a Top Ten hit.
Already Big In U.S., Decca’s Bartoli Sets Sights On U.K.

LONDON—Senior executives at Poly-Grain’s classical label here, Decca, are hoping for Pavarotti-style success from their latest release, a compilation album devoted to the work of the company’s latest star, Cecilia Bartoli. The 36-year-old Italian mezzo-sopra-no, hugely popular in the U.S., has been closely involved with the choice of repertoire and marketing images for “Cecilia Bartoli: A Portrait.” The record was released in the U.K. Aug. 16 and will appear on Decca’s sister company, London, in the U.S. on Sept. 12.

The album includes such well-known songs and arias as Mozart’s “Parto, Par- to,” “Voi Che Sapete,” and “Come Seolgie”; Rossini’s “Non Puo Mesta” and “Bel Raggio Luminoso;” and Caccini’s “Amarilli”—works that lie at the heart of the singer’s repertoire.

Greg Barbero, VP of London Records in New York, expects to apply a two-fold marketing strategy to the Bartoli disc, one addressing her core audience, and the other aiming to explore previously underdeveloped mar-kets. “We will be concentrating in 1996 on her existing fan base, before turning to regional marketing in the States.” Meanwhile, in the U.K., the label will work to raise awareness of the young singer, who has yet to make her debut at the Royal Opera House at Covent Garden in London. (Continued on page 120)

Nonesuch Gives Modern Classics Room To Grow

NEW YORK—The philosophy of eclectic individualism at Nonesuch has struck a chord with the public and spawned envy and imitation in the ranks of the bigger classical record companies.

In the past 12 months, six Nonesuch records have spent time on Billboard’s Top Classical Albums and Top Opera House records. (Continued on page 120)

Ivan Neville’s Ancestors’ Gets New Life On Iguana

LOS ANGELES—Retailers, radio, and fans will finally have a chance to get their hands on Ivan Neville’s critically acclaimed 1988 Polydor debut, “If My Ancestors Could See Me Now,” when Iguana Records releases a remastered version Sept. 19. The album had been out of print for two years.

“I don’t have a copy [or CD] myself,” says Neville, the New Orleans-bom son of famed singer Aaron Neville. “People ask me about it a lot. They can’t find that record, and it should be available for them. I’m real happy that it’s coming out.”

While “If My Ancestors Could See Me Now,” which was produced by Danny Kortchmar (Billy Joel, the Fabulous Thunderbirds), was touted as an important album by some critics at the time, its commer-cial success didn’t match up to its acclaim.

Reprise’s ‘Faust’ A Newman Feast

NEW YORK—For his first studio project in nearly five years, composer/performer Randy Newman returns with “Faust,” an ambitious con-cept album that serves as a quasi-soundtrack to his new theatri-cal venture of the same name. Due in stores Sept. 19, the Reprise collection boasts an all-star cast that includes Linda Ronstadt, Bonnie Raitt, Elton John, Don Henley, and James Taylor.

The stage version of “Faust” is in rehearsal with a company of largely unknown performers and will open at the La Jolla (Calif.) Playhouse Sept. 24. The show is confirmed for a six-week run that may be extended through the end of the year. Discus-sions to mount “Faust” on Broadway in early 1996 are also under way.

“If it’s an interesting project in that the album and show are obviously closely related, but are each also designed to stand alone,” Newman says, noting that several songs from the score are not included on the album. “Also, the actors bring their own per-spective to the piece, so naturally the material takes a slightly different shape in the two contexts.”

Produced by Newman with Peter Asher and Dan Was, “Faust” will be released in an enhanced-CD format and will also have a Microsoft/Window-ses complement (see story, page 121).

Reprise will launch “Faust” at radio Sept. 5 when it solicits triple-A airplay on “Can’t Keep A Good Man Down,” on which Newman provides the lead vocal. Although “Can’t Keep (Continued on page 120)
Jerry Garcia and the Grateful Dead were key contributors to the early success of Warner Bros. Records. While the world recognized Jerry as a visionary—an artist whose music had an incalculable influence on generations—those of us who worked with him here loved and appreciated his intelligence, warmth, humanity and dedication.

Jerry Garcia will be missed; he was one of a kind, both as a musician and friend. The management, staff and artists of Warner Bros. Records join with his family and band-mates in mourning his untimely passing.

We'll miss you, Captain Trips.
Fourplay’s ‘Elixir’ On Warner A Panacea For Modern Jazz

By Jim Macnie

Guitars and keyboards have been the mortar and pestle of much hit music. “Elixir,” the latest from respected pop/jazz band Fourplay, uses these instruments and more to concoct its effect. Its greatest asset, however, is the group’s strong frontman, Harvey Mason. 

As well, the band’s current release, “You Have the Right to Remain Silent,” on Pacific Records, bears No. 25 on the Hot Country Singles & Tracks chart (Popular Uprisings, Billboard, April 15). After signing a deal with Curb Records a week later (Popular Uprisings, Billboard, April 29), the band began to experience tremendous success. The group’s debut album, “You Have the Right to Remain Silent,” released on Curb June 13, jumps from No. 46 to No. 26 on The Billboard 200 and from No. 12 to No. 9 on Top Country Albums this week. The single, which was re-released on Curb in June, moves from No. 5 to No. 2 on Hot Country Singles & Tracks and from No. 67 to No. 62 on Hot 100 Singles this week. After peaking at No. 1 on the Heatseekers chart on July 29 and Aug. 5, the group became Heatseekers Impact Artists when the album broke into the top half of The Billboard 200 at No. 94 on Saturday (19).

The album is actually a re-construction of “I’ll Be Your Friend” and “Up To You,” the band’s limited-run debut, which Pacific released domestically and internationally on March 21. Curb deleted two songs from that album, added three new songs, re-recorded one song already on the album, remixed and remastered the set, and changed the artwork with new photos of the band.

Curb also took over the marketing and promotion of the album and had a (Continued on page 21)

Nervous Keeps To The Cutting Urban Edge

By Havelock Nelson

NEW YORK—As Nervous Records rolls onward, it remains edgy, producing sonic rumbles throughout the urban underground. It’s the sound of consistent rap, R&B, dancehall and dance hits.

Nervous backs such artists as Black Moon, a Brooklyn, N.Y., collective that came out before hard-edged heroes the Notorious B.I.G. and the Wu-Tang Clan. Its album, “Enta Da Stage,” sold 225,000 units, according to SoundScan, and stumped mudholes in the come-back-for-East-coast rap.

The group has had four singles. “Who Got The Prophecy?,” the one that started it all, dropped in December 1994 and sold 84,000 copies. “I Got Cha Opin,“ which arrived in February 1994. (Continued on page 21)

Billboard Music Group, Musician magazine in New York names Robert Doerschuk editor and Mac Randall senior editor. They were, respectively, senior associate editor at Keyboard magazine and contributing writer to Musician.

Record Companies: Capitol Nashville appoints Susan Levy VP of artist development, Michelle Myers VP of marketing, and Terry Stevens VP of national promotion. They were, respectively, VP of A&R/creative development at MCA/Nashville, senior director of marketing and creative services at Asylum, and VP of regional promotion at Capitol Nashville.

Denise Gatto is promoted to VP of release planning for the Columbia Records Group in New York. She was director of East Coast A&R for Columbia. A&M Records in Los Angeles names Roland Edison VP of urban promotion and Martin Kierszenbaum international marketing director. They were, respectively, VP of promotion at Scotti Bros. and international marketing manager for A&M.

Laura Hinson is promoted to VP of AC promotion at Island Records in Los Angeles. She was senior director of AC promotion.

Fletcher Foster is appointed VP of artist development and media marketing for Arista Nashville. He was VP of television and multimedia marketing for MCA in Los Angeles.

Jeff Cook is promoted to senior VP of promotion and marketing for Capricorn Records in Atlanta. He was VP of promotion and marketing.

Tom Gorman is named VP of promotion at Epic Soundtracks, Los Angeles. He was VP of promotion at Image.

Marc Geiger is promoted to VP of marketing/new media at American Recordings in Los Angeles. He was senior VP of A&R and alternative marketing.

Dennis Reece is appointed national director of promotion for the Work Group in New York. He was New England local promotion manager for Columbia Records.

Jodi Smith is promoted to director of press and artist development for Elektra Entertainment Group in New York. She was associate director of press and artist development.

Chris Pringle is named national director of street promotion for RCA Records in New York. He was national director of street promotion for Scotti Bros.

Jamie Goldberg is promoted to director of advertising/creative services for Atlantic Records in New York. She was manager of advertising/creative services.

Steve Kline is appointed director of national promotion for Real Records in New York. He was New York regional promotion manager at MCA Records.

Related Fields: Elizabeth Schimel is appointed VP of worldwide operations for BMG Interactive Entertainment in New York. She was director of multimedia development.

Mary Neogy is named VP of communications at VH1 in New York. She was VP of corporation communications at NBC.
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ASCAP
Artists & Music

Rekindling Interest In Candlebox
Maverick Act To Tour Europe, U.S. For 'Lucy'

BY CRAIG ROSEN

LOS ANGELES—With the Oct. 3 worldwide release of "Lucy," Maverick Recording Co. hopes to spread the multiplatinum success of Seattle rock act Candlebox around the globe.

The group's 1993 self-titled debut has sold more than 3 million copies in the U.S., according to SoundScan. However, in the international market, the album has sold only 100,000 copies, according to Maverick GM Abbey Konowitch. "They had only one run of dates [in Europe]," Konowitch says. "Instead of going back a second time, they wanted some time off after 2 1/2 years on the road. Knowing that they were going to go into the studio and back on the road for another 2 1/2 years, we were happy to give them that time."

The break resulted in "Lucy," an album that Konowitch says "shows real growth, is much deeper, and more musical."

But the effort didn't come easily, says Candlebox singer Kevin Martin. The band—which also includes guitarists Peter Klett, bassist Barti Martin, and drummer Scott Mercado—initially began working on "Lucy" one month after leaving home to Seattle, following the conclusion of its seemingly endless touring schedule. "When we started the album, it seemed like we were still on the road," says Martin.

Fortunately, the band was bumped from the studio for two weeks, giving it a chance to recharge. "Right after those two weeks, we went back into the studio and wrote something like 18 songs in another two weeks," he says. Since the material was written in the studio, the band worked more closely with producer Kelly Gray, who returned to see album "On Plum," who engineered the band's debut, shares the producer credit on "Lucy."

"Lucy" was played in native radio before, and Konowitch "was looking for something a little new," he says, adding that the format needs to focus on luring a female audience, which PM Dawn has always drawn.

"I see alternative crossover as being where rhythm-crossover was about seven years ago," says Riccietti.

Prince Be shifts away from labeling "Jesus West," but acknowledges that he and his brother/bandmate J.C. made a conscious effort to separate themselves from the sound of their two previous albums. "We were really sick of the sound we'd developed, all that sleekness, all that fluff," he says. "We want people to see me 360 degrees, which they probably didn't get to do before this album."

PM Dawn helps expand those boundaries through a dizzying array of original sounds on "Jesus West," so titled, in Prince Be's words, because "we wanted to make an album that was spiritual, top to bottom, without being religious."

I wanted to evoke the spirituality of Jesus the man, not the religious figure," he says.

The 14-song set ends with a meditative medley of three seemingly diffuse songs—"Prince's 1993," "Talking Heads' "Once In A Lifetime," and Nilsson's "Coconut." Although the duo's sound is still sample-based, the album moves into more live instrumentation than on previous releases.

"All their singles have been [strong] airplay records, partly because they built on recognizable samples," says Riccietti. "That kind of put us behind the eight ball when it came time to choose follow-ups. The guitar and drum

CANDLES: Scott Mercado, Barti Martin, Peter Klett, and Kevin Martin.

Gee Street Has Alternative Route For 3rd PM Dawn Set

BY DAVID SPIRAGUE

NEW YORK—While PM Dawn front man Prince Be considers himself a hip-hop artist first and foremost, he acknowledges that the hip-hop audience hasn't warmed to his pastoral, psyche- delic sound and vision. Perhaps that's why Gee Street Island is taking an alternate route with the duo's long-awaited third album, "Jesus West," due in stores Oct. 3.

"We want to establish that PM Dawn is more than just a pop single act, so we're taking the first single, which is "Downtown Venus," to commercial alternative radio before we go to CHR," says Joe Riccietti, Island VP of promotion. The single begins shipping this week.

Riccietti notes that label reps got a strong response from key people when the breezy, guitar-driven "Downtown Venus" was played for them sans identification earlier this summer. "Alternative crossover is looking for something a little new," he says, adding that the

Industry Should Say Y.E.S. To Teen Jobs;
I.R.S. Records Gives More Band For A Buck

J UST SAY YES: A&M's Y.E.S. to Jobs program, one of the most successful and viable internship plans in the music business, is wrapping up its ninth year. The program supplies jobs to 250 minority high school students in 14 cities. The kids work at labels, record stores, television and radio stations, and other media companies. According to A&M, for the 10th anniversary of the program next summer, the label would love to see 500 kids have jobs, if only more companies would work to get that done. Unfortunately, a few labels have yet to join the program.

A&M stresses that record companies can determine with how many students they wish to work, and that A&M program is no way conflicts with any outfit's own internship program. The industry has much to give in this area and much room to grow. Internships offer high school and college students an invaluable chance to see the inner workings of the music business, and many pay the same—meaning some got hired as a result of having an internship. Even better, students make contacts with experienced professionals who can guide them as their career progresses.

I was only the age as the Y.E.S. interns when I met my mentor in 1979. I was 17 and a reporter for a high school newspaper. He was 24 and a reporter for The Raleigh (N.C.) Times. I followed him on assignment one day, and that day changed my life. He never got me a job; what he gave me was much more valuable. He believed in me and my desire to be a writer. And for the next 16 years, he gave me advice, critiqued my stories, encouraged me, and gently nudged me back on path when I felt I had lost my way. Most important, he taught me that to be able to do what you love for a living is a sacred gift that is to be cherished, nurtured, and honored. Although I remained awe-struck over his writing talent, over the years we became colleagues and friends. He was covering the O.J. Simpson trial as the West Coast correspondent for The Philadelphia Inquirer when he died in a car accident on Aug. 4.

Robin Weaver Clark was 40.

T HIS AND THAT: John Mazzucco, VP of marketing, has left Mercury Records. His replacement, A&M's Celia Hirschman, will start her new post after Labor Day. Our salute of the week goes to I.R.S. Records for presenting three of its new bands for St. Dubbed The Three Clubs Tour, the 12-date outing features the Surfing Brides, the Daisies, and hHead and hits such clubs as New York's Mercury Lounge and Washington, D.C.'s 9:30 Club. It's called artist development.

GOODBYE: Death has been working overtime this month. Two A&M legends, Jerry Garcia and Mickey Mantle, died last week, not to mention Phil Harris. (One of my first crushes was Baloo, the cartoon bear in "The Jungle Book" for whom Harris provided the voice. I was 4, what did I know?)

What I admired most about Garcia and the Dead—I speak of them in the past tense now because I can't imagine how the band could go on without him—is how they treated their fans. They understood, in a way that precious few acts understand today, that they and their fans formed a trusting union that depended upon one another keeping its commitment. The band would provide the music as long as its fans would listen. Surely, the Dead tested its fans—sometimes the shows were awful—but the fans stuck around because they knew that right around the bend, the band might show flashes of brilliance that they had never before witnessed.

The Grateful Dead understood that the loyalty of fans was a privilege, not an entitlement, and that that fealty was to be protected. Fans were rewarded for their fidelity. Through the Dead's merchandise program, the fans got first dibs on tickets, albums, and souvenirs. They were encouraged to record shows and swap tapes with friends. In fact, the only time anyone at the Dead camp complained to this reporter was when I wrote about the Dead and Sting performing several shows together before the band had a chance to announce it to its fans. The Dead spokesman was worried that Deadheads would see this as a breach of the band's ethical code and wouldn't understand that the information hasn't come from the group. Simply put, the members of the Dead treated their fans the way they themselves would like to be treated.

And Garcia was the soul of the band. He didn't hesitate to admonish the flock when it misbehaved: Following several incidents surrounding concerts this summer, he went online and told fans to shape up. But even such warnings were delivered like those of a kindly uncle. Although Garcia's gone, it's not hard to figure out what his final message to us would be: Be true to the music and be good to each other. Jerry Garcia was 53.
SPOOKY RUBEN OFFERS 'TRANSPORTATION'
23-YEAR-OLD SINGER/SONGWRITER MAKES TVT DEBUT

By Larry LeBlanc

Toronto—Even if 23-year-old Spookey Ruben isn’t aware of it, his quirky, low-tech, and self-produced TVT Records debut, "Modes Of Transportation Vol. 1," is being released in the U.S. Oct. 3, is comparable to the late-’90s music of Captain Beefheart, ex-Flug Ed Sanders, Lou Reed, and the Mothers Of Invention.

"He writes finely crafted pop tunes, and his songwriting is diverse, intricate, and smart," says Paul Burgess, director of sales and marketing for TVT.

Ruben’s link-up with TVT came about after he mailed the label a four-song cassette of the songs "These Days Are Old," "It’s Not What You Do, It’s You," "Welcome To The House Of Food," and "Life Insurance," which he had recorded on a 8-track Tascam 480 recorder at his home studio. The mailing also included a humorous, self-deprecat ing video of "These Days Are Old," which he had directed himself. Impressed by "These Days Are Old," TVT’s A&R head Terr Sarig contacted Ruben by telephone on his 22nd birthday and later signed him.

"We were charmed out of our pants by him," says Burgess. "The crap of the video is him being beaten up by local kids."

For his part, Ruben was slightly taken aback by TVT’s offer. "I always wanted to be signed (by a label), but when it happened I was surprised. I was astounded. I was being taken seriously," says Ruben. "I had just been having fun playing music for my friends."

TVT will initially seek U.S. acceptance of "Modes Of Transportation" at college radio, followed by a pitch to commercial alternative radio. "For college, we probably won’t focus on a single track," says Burgess. "We will hint programmers toward "These Days Are Old.""

"It has novelty appeal, and Spookey’s performance is unique in such a tight niche," he adds.

Additionally, TVT will also direct its campaign to retail to spread the word on this highly original artist. "A month before the album’s release, we’re sending key retail accounts the video of ‘These Days Are Old’ so they can see Spookey," says Burgess. "After the album’s release, we’re going to put Spookey on a national retail tour to perform. He can play over 700 songs on acoustic guitar. You need to see and meet Spookey to get to know what he’s about."

Because of his father’s position with the European Space Agency, the Ottawa-born Ruben grew up mostly outside Canada. He lived in the Netherlands for two years and in Germany for nine years before his family moved to Boston, Va., when he was 14. He returned to Canada at 19 to study filmmaking at York University, but dropped out after two years.

"When I returned to Canada, I felt like that was finally home," Ruben says. "During my childhood, Canada was up on a pedestal, and I knew I eventually end up back here."

Ruben’s musical influences are breathtakingly diverse, ranging from pop to trash metal to jazz. He cites such acts as Metallica and jazz guitarist Allan Holdsworth as longtime favorites.

Ruben started playing music as a guitarist in his brother’s punk band at 18, and two years later formed the technological band Transilence, which independently released a cassette titled "Mouthful Of Buildings" in 1993.

"I’m mainly a vocalist now, but when I started, I was focused on percussion and guitar," he says. "When I started getting into singing more, I bought a balance between vocals and intricate musical foundations."

After his signing, TVT executives requested that Ruben write more songs for an album. He soon recorded such songs as "Wendy McDonald," "It’s Not What You Do," and "Running Away" at his home studio. To fill out the album, additional recording and mixing took place in Toronto at the Gas Station, Prowler Recording Studio, and the Metalworks Recording Studios, and Dangerbus Music and Electric Ladyland studios in New York.

"I wanted the album to sound like a collection of different quality recordings," says Ruben. "I wanted to take every song in its own direction. I remixed a lot of the (early) tracks in other studios, but I ended up using many of my original mixes (from the home studio) because I was used to how the mixes sounded."

Though enormously proud of "Modes Of Transportation Vol. 1," Ruben says he is chafing to do more recording. "The album could be a lot better," he says. "When I listen to it now, I hear all the mistakes."
Billboard's September 23rd spotlight celebrates a decade of Dove Audio's accomplishments. This issue features an inside look at this audio-book pioneer's beginnings, current projects (including its most recent book and movie acquisitions), and future goals.

Contact: Lezle Stein
213-525-2329

Dove Audio
AD CLOSE: 8/29
ISSUE DATE: 9/23

Billboard's September 30th issue taps into Australia's musical trends in A & R, radio and marketing. Our spotlight also contains ARIA Week events, a graphic list of ARIA award nominees, and an in-depth look at the business relationship between Australian executives and their Asian counterparts.

Contact: Amanda Guest
613-824-8260

Australia
AD CLOSE: 9/5
ISSUE DATE: 9/30

Rising from "Down Under", Australian talent continues to impact the music industry. Billboard's September 30th issue tops into Australia's musical trends in A & R, radio and marketing. Our spotlight also contains ARIA Week events, a graphic list of ARIA award nominees, and an in-depth look at the business relationship between Australian executives and their Asian counterparts.

Contact: Lee Ann Photoglo
615-321-4294

Country Music
AD CLOSE: 9/12
ISSUE DATE: 10/7

Experiencing mega success, country music's artists are being embraced by audiences worldwide. Billboard's October spotlight addresses the overall state of country's market. This annual review will also include features on country music artists from outside the U.S., the role of A&R executives in the development of projects, and year-to-date charts on top artists and top albums.

Contact: Lezlie Stein
213-525-2329

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DAISY DUCRET
This year's Pro Sound Spotlight contains the low down on the field's latest innovations, including features on sound reinforcement, sound enhancement at concerts, the automation of sound consoles, and an in-depth look at the growing trend of transient studios.

Bonus distribution at AES, (Oct. 6-9, NY).

Contact
Lezle Stein
213-525-2329

UK II SPOTLIGHT
AD CLOSE: 9/26
ISSUE DATE: 10/21
Billboard's second annual spotlight on the U.K.'s future. Explore the tremendous growth within Britain's live concert and venue business, highlighting the role that touring plays in the development of artist's careers. The spotlight issue includes features on concert sites (reporting facts on ownership, capacity, etc.), a look at the rise of concert merchandising firms, and a general overview of the UK's music business climate.

Contact
Robin Friedman
44-171-323-6686

DIRECTORIES
POWER BOOK
AD CLOSE: 8/16
PUB. DATE: 10/4
Billboard and Airplay Monitor join forces to present the Fall edition of the most comprehensive guide to radio and record promotions. Listings include radio stations (country, r&b, rock, top 40), record company promotion personnel, radio syndicators, Top 100 Arbitraion markets. Reaches thousands of music radio and promotion executives every day.
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video made for "You Have The Right To Remain Silent." According to SoundScan, "It's Up To You" has sold more than 6,300 units; Pacific has no plans to press any more copies. "You Have The Right To Remain Silent" has sold more than 68,000 units to date. The single has sold more than 250,000 copies.

Tony Tuthill, owner of Pacific Records, which is based 30 miles southeast of Tulsa, Okla., in Coweta, never leaked any information related to 'It's Up To You' when he signed on to manage and book the country newsmakers in his "Wild Horse Saloon," which was simply the Pacific Records label as a means to gain airplay, gigs, and to attract the attention of a larger record label.

"We booked them for three or four years, playing the biggest clubs from the Calgary Stampede in Canada to Billy Bob's in Texas and Tulsa City Limits," says Tuthill. "They worked seven days a week and have must have played 250 shows a year, either headlining or opening for everyone from Doug Stone to Lorrie Morgan to George Strait. We just wanted to get enough airplay to attract the major labels and have one pick up the project."

However, several radio stations began spinning "Ridin' The Rodeo," the first single from the album, in December. DCM placed the clip into rotation, and TNM had the band on its "Wild Horse Saloon" show within that month.

Fans and retailers became increasingly frustrated with the album's lack of availability, so they, Pacific Records, "forced" to release "It's Up To You" commercially, says Tuthill.

"There was an early buzz on it, and when we finally got our hands on a few pieces of the independent release, they [sold out] quickly," says Terry Jones, music buyer for the six-store Ernest Tubb Record Shops, based in Nashville. "As more singles come out, I feel it will take off even more."

The month after the McHale re-release of "It's Up To You," Pacific met with Curbs and struck what Tuthill called "the most commercially" deal yet. Curbs outstanding nearly every country label, according to Tuthill.

"We're always in contact with them, but they really believe," says Curb of his attraction to the band. "This is a great time for us. We know Tim McGraw and Swayze Brown do well, but we now have great new artists--Perfect Stranger, Jeff Carson--that have a chance to make a huge impact."

(Carson's self-titled MCG Curb release is No. 22 on Top Country Albums and No. 7 on the Heatseekers chart this week. Other acts from Curb or MCG Curb on the Top Country Albums and Hot Country Singles & Tracks charts this week are McGraw, Swayze Brown, Junior Brown, and Boy Howdy.)

Curb says the next single from "You Have The Right To Remain Silent" will likely be "I Am A Stranger Here Myself," which will be serviced to radio and video outlets in September.

Curb anticipates working the album through next summer and releasing three or four more singles, including possibly "Ridin' The Rodeo," which hasn't been released as a commercial single. A new album is expected at the end of 1996.

Dene Hallam, program director at KKBQ (93Q COUNTRY) Houston, which was among the earliest believers in the band, says he was attracted to Perfect Stranger for its "honesty."

"There's an honesty about it that's starting to become scarce in Nashville," says Hallam. "If I had any criticism for the Nashville music business, it's that it's hard to find criticism, it is that the music is getting a little too slick. [Perfect Stranger] is a garage band much like the Smokin' Armadillos that Tony Tuthill is putting together."

KKBQ has been playing "You Have The Right To Remain Silent" since mid-February, when the single was commercially released and serviced to radio by Pacific. "It's quite impressive that it's a top five song for as long as it's been out," says Hallam. "They surprised a lot of people."

Perfect Stranger bass player Shayne Morrison says the band plans to maintain its raw sound on the next album. "The sound you get is just us," says Morrison. "We don't want the slick production sound of today's country music. We're going to use the same producer [Clyde Brooks] and the same people."

Morrison says some of the band's decision to sign with Curb, "I don't think we could've found a better relationship. Arrived, stayed. That's the kind of thing that the band showed with us."

As for the future of Perfect Records, Tuthill says he's kicking around the idea of signing other bands.

The members of Perfect Stranger show off their No. 1 Heatseeker T-shirts, which commemorate the group's rise to No. 1 on the Heatseekers chart with "You Have The Right To Remain Silent" on Curb Records. The album was No. 1 the week of July 25 and Aug. 5, shown, from left: Richard Raines, Steve Murray, Shayne Morrison, and Andy Ginn.

MUSIC BIZ AS USUAL FOR POST-OVITZ CAA

(Continued from page 8)

ries are handled by CAA, says, "Nothing's changed, because Mike Ovitiz picked good people and allowed them to manage his business."

Several CAA recording artists have established or have aspirations for film careers, which may have been the impetus for initially signing with CAA.

Ross says provisions are in place to help musicians make the move to TV and film. "We've created a management-translation team that includes [agents] Bryan Lourd and Jay Ma- loney, who are interested in working more with recording artists on the film and television side," he says.

The team consists of 12 CAA executives, including Ross, and was assembled "to ensure the smooth management change. We expect to find more work for our recording artists. But they have to remember that they're competing with veterans who do the thing full time," says Ross.

With the guidance of CAA film department head Rick Nicita—who is also on the transition team—Jon Bon Jovi landed a role in the upcoming comedy film "Moonlight And Valentino," which stars Whoopi Goldberg. The film is set for release in October.

Bette Midler will be appearing in the upcoming Paramount film "First Wive's Club," which is in pre-production, and the Universal picture "My Fair Larry," which is in development.

In a few short years, CAA has established a strong presence in Nashville, representing a number of top country and contemporary Christian acts. They include Clint Black, Randy Travis, Joe Diffie, Dwight Yoakam, Michael W. Smith, and DC Talk.

Diffie's manager, Danny Morrison, says he does not believe that Ovitiz's departure will "dilute CAA's power in the music industry."

Gary Borman, manager of Faith Hill and Youakam, agrees. "Both Faith and Dwight are booked out of Nashville for concerts. We work with individuals, and as long as those individuals are there, we're there."

Yoakam's acting projects are coordinated through CAA agents in Los Angeles, but Borman expects no change in that area either.

Both Borman and Tim McGraw's manager, Tony Harley, point out that Ovitiz's move could ultimately help CAA artists. "From our perspective, it can only be a positive thing," says Harley. "That Michael Ovitiz has gone to Disney will be associated with productions that might advance the careers of artists that are on the CAA roster."

"There's a lot of different sides to us," says Borman. CAA has had a few bites from major labels and is receiving airplay on several stations, not bad for a band that planned to work up just a demo as opposed to an actual release. "Maybe with the next album we'll get a national label," Ovitz says, "although we want to stay with an indie as long as possible. We want to take our time. We've all seen how big record companies can push little bands where they don't want it."

Contact David Derrnad at 214-650-2957 or E-mail him at Crstelsreid@aol.com.

PHILADELPHIA: The City of Brotherly Love will be alive with the sounds of music Oct. 25-28 when the 1996 Philadelphia Music Conference is held. The conference focuses on rock, hip-hop, and acoustic music, and will feature performances by close to 20 bands in the area. Town will also be 46 panels at the three-day confab. Speakers are still being confirmed for the event, but past ones have included Phil Spector, RuffHouse Records co-owner Flavor Flav, "the Butterfield" Nicoli, and NRAS president Michael Greene. Registration for the conference, which will be held at the Penn Tower Hotel, is $95. For more information, call 215-426-4109.

MELINDA NEWMAN
T HE G FUNK ERA CONTINUES: The next wave of the laid-back, Long Beach, Calif., sound made famous by Warren G hit the streets Tuesday (23) as G's cohorts the Twinz and the Dove Shack make their debuts.

The Twinz's flowing "Conversation" and the Dove Shack's free-styling "This Is The Shack" are the first releases on G's newly formed label, G Funk Music, which is distributed by Def Jam/RAL. Both acts appeared on G's smash Violator/RAL Island debut, "Regulate... The G Funk Era."

"Warren G is going to the next level, so we're trying to go there with him by spreading the G Funk sound," says David Belgrave, director of product management at Def Jam. "Each one in the [G Funk] family lends its own sound... The common thread, though, is a laid-back, hip-hop style with a hot smooth sound that makes you sway..."

Lyrical acts don't dwell on their living around gangs, says Belgrave. "It's like growing up in Long Beach, but it's only one component," he says. "It's not the sum total of their experience. They rather tell you about tales back in the day hanging with Snoop [Doggystyle Dogg], Nate Dogg, and Warren." Even though G's association with the groups gives the newcomers an "instant stamp of approval," says Belgrave, a Def Jam product manager, the label kicked off the dual marketing attack in June with two weeks of spots on BET and the Box to announce the new label. Individual spots for both releases are now running on the networks.

After the initial spots, the label let loose its street teams to distribute sampler cassettes, posters, pancards, T-shirts, stickers, and fliers, mostly in L.A., Long Beach, and San Francisco. Additionally, all boards have been put up in Long Beach, a video reel of two Twinz clips and two Dove Shack clips has been serviced to stores and video outlets, and an electronic press kit showing behind-the-scenes footage of G working on the two albums will be serviced to the press.

At the summer jam by top 40 rhythm station KMEM, San Francisco and R&B KKBK (the Beat) the bands performed on Aug. 11, the label had a plane flown with a banner promoting the two albums.

Meanwhile, the first singles from the acts are off to impressive starts. The Twinz's "Round And Round," No. 22 on Hot Rap Singles, No. 78 on Hot R&B Singles, and No. 89 on Hot 100 Singles this week.

The Dove Shack's "Summertime In The L.B.C." is No. 16 on Hot Rap Singles, No. 54 on Hot R&B Singles, and No. 68 on Hot 100 Singles.

REGIONAL HAPPENINGS: All of country newcomer Terri Clark's touring is paying off. Her self-titled Mercur/EMI Records debut peaks at No. 21 in the Mountain Regional Top 40 and No. 22 in the South Central Regional Roundup... The self-titled debut from Concrete Blonde's Johnette Napolitano's new band, "Pretty & Twisted" on Warner Bros., bows at No. 8 in the Mountain Regional Roundup... Violin Player" on EMI Classic, from 16-year-old classical violinist Vanessa-Mae, hits No. 21 in the East North Central Regional Roundup... Edwin Collins' Bar/None release, "Gorgeous George," is No. 22 in the Northeast Regional Roundup.

T ID BITS: Zero Hour's Space Needle is on its "Robi- tuan Tour," named after its favorite cookie, named after Un. 1. The label is releas- ing a 7-inch of "Sugar Mountain" on Oct. 3 to join its full-length, "Voyager," already in stores... A&M's 16 Horse- power and the Innocence}

3T Emphasizes Music Over Lineage
MJJ Debut Has Famous Family Help

BY J.R. REYNOLDS

LOS ANGELES—As members of the illustrious Jackson family, the three brothers who comprise new recording act 3T have music industry juice behind their fresh debut that most recording groups would die for.

The three brothers—Tariano Adaryll "Taj" Jackson, Tarily Arden Jackson, and Tito Joe "T.J." Jackson—are sons of original Jackson Five member Tito Jackson, who co-manages them with Frank Dileo. Their pop icon auntie, Janet Jackson, is also involved, and the threesome is riding her 3T baseball cap in public.

When it comes to his new group, 3T member Kenny "Babyface" Edmonds says he "got the band together by feeling there is a void in the market for music that has a message. The message that I would like to convey is a message of love and family, and of being the best you can be."

Edmonds, who was the signed conductor and vocal writer for Whitney Houston during her 3T baseball cap in public. 3T

The band is the trio's first project with the group's label, MJJ, in a joint venture with Sony Music. Uncle Michael Jackson, who operates the group's label, MJJ, in a joint venture with Sony Music, Uncle Michael even produced and sang on several tracks on "Brothershood," the group's debut album. He also served as executive producer of the project with MJJ A&R executive Ken Komisar.

But despite the Jackson family connection, the label is going out of its way to distance 3T from its high-profile lineage by releasing "Anything" as the album's first single, as opposed to "Why," which features production and singing by the trio's famous uncle. "Anything," which will be serviced Sept. 6 to R&B radio, was written and produced by 3T, as are the majority of the tracks on "Brothershood." The album arrives at retail Oct. 3.

"Why," which was written by Kenny "Babyface" Edmonds, will be the second single.

Although MJJ president Jerry Greenberg describes "Why" as a "sure-fire" record with high chart potential, it was designated as the second single because the label wanted to establish the group as a creative entity in its own right.

Says Roberta Flack, "The bottom line is the music. When [consumers] hear the music and learn that they wrote and produced on the project, that will be the main focus." The release date of "Why" has not been scheduled.

Taryll says, "Most of our album is geared toward midtempo ballads or grooves. But we've been able to capture a variety of sounds, ranging from R&B and crossover, to pop and anthems."

3T made its recording debut in 1993 with the track " Didn't Mean To Hurt You" on the "Free Willy" soundtrack. T.J. says, "That song got us our recording deal. And the version that made it on the soundtrack was the actual demo track we submitted to get the recording deal; we didn't even record the song.

MJJ/Sony 550 Music is employing a

FOURPLAY'S 'ELIXIR' PANACEA FOR MODERN JAZZ
(Continued from page 12)

soul singers El DeBarge and Chaka Khan. "Elixer" continues that trend, concocting a sound to satisfy a variety of musical tastes. Phil Collins sings a tune he wrote titled "Why Can't I Wait Till Morning," and the first single is an update of Roberta Flack and Dony Hathaway's "The Closer I Get To You," interpreted by Patti Austin and Peabo Bryson.

"It's great to work with people with whom you already have a rapport," says Ritenour, who produced Austin's last solo disc. "Nathan has been playing with Phil, so that's made sense, too."

Teamwork is the band's way. "This time around, it was all about compatibility," says Ritenour. "As Fourplay, we have our own sound, regardless of who wrote the song or whether it's a standard or a contemporary track. We feed off of each other and come up with that lush, romantic sound. The records are not about an individual improvising, but it's the way we weave in and out of each other—that's our trademark."

Another trademark for Fourplay is sales success. The group's self-titled debut album spent 31 weeks at No. 1 on the Top Contemporary Jazz Albums chart and sold $23,000 units, according to SoundScan. The second album, "Between The Sheets," sold 88,000 copies and spent nine weeks at No. 1.

The craft and inspiration that made the previous records such natty pieces of fusion are back on "Elixir." James keyboards are catchy, able to assimilate all the tension with which they come in contact. Ritenour's guitar lines are slippery. The all-important groove genuflects with grace.

By covering its bases, Fourplay creates a sound that gives the label leeway with its marketing plans. Of course, it helps that jazz radio doesn't ball at air- ing pop-oriented tunes these days. Obviously, this is not traditional jazz," says Badeaux. "It's contemporary. So there's a different road right there. The album goes to jazz AC for adds on Aug. 24, and very quickly we'll see a couple of cuts, and truth be-told, they won't even play "(The Closer I Get To You). They'll just go into the album and find what they like—as opposed to us rating, OK, this is the focus cut." The ensemble's return to the airwaves is sure to excite jazz listeners.

"There's no doubt about that," says Bill Gray, program director of WOTB New-

Rhythm and the Blues

by J. R. Reynolds

nary Scott. The results-oriented cow-pow-covered numerous business topics (Billboard, June 17).

executives in (Continued in page 12)

NOSTALGIA, SWEAT APLENTY IN NEW YORK;
TAYLOR TO CHAIR IAAAM EXEC CONSORTIUM

MUSIC VIDEO AWARDS UPDATE: All labels should have received their submission forms for the 1995 Billboard Music Video Awards competition. This is an opportunity to place your company's best work into the awards race. If your company has not yet received a submission package, contact Maureen Ryan at 212-509-5002 immediately, as the deadline is fast approaching.

IAAAM THINGS: The International Assn. of African-American Music will hold a second executive consortium on Sept. 12 in New York. Sony Entertainment corporate affairs senior VP Laurren Taylor will chair the meet-

ing.

The first closed-door caucus was held during IAAAM's Philadelphia confab in June and was hosted by Motown CEO Berry Gordy. The results-oriented pow-wow covered numerous business topics.

Electronic entry in (Continued in page 21)

This year's Global Gala dinner at the Park Lane Piccadilly honors producers Jimmy Jam & Terry Lewis and artist D'Angelle. A star-studded concert is also scheduled, featuring Alexander O'Neal, Ann Nesby, Sounds Of Blackness, Solo, and Lo-Key. In a rare demonstration of their stage talents, Jam and Lewis will also perform.

This conference could be a vital component for ambitious industry soldiers intent on conquering the global market.

Assistance in preparing this column was provided by Havelock Nelson in New York.
### Hot & R&B Singles A-Z

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<tr>
<td><strong>#1</strong></td>
<td><strong>NO. 1</strong></td>
<td></td>
<td></td>
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<tr>
<td>Our Love</td>
<td>Barry Blackstreet</td>
<td>Interzone/Blackstreet</td>
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<td><em>Fever</em></td>
<td>Bobby Brown</td>
<td>Jive</td>
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<td><em>Like a Virgin</em></td>
<td>Madonna</td>
<td>Sire</td>
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<td>Elvis Costello</td>
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<td><em>Addicted to Love</em></td>
<td>Cindy Lauper</td>
<td>Warner Bros.</td>
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<td>Pat Benatar</td>
<td>Chrysalis</td>
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<td><em>Living on a Prayer</em></td>
<td>Bon Jovi</td>
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<td><em>Say You, Say Me</em></td>
<td>Bruce Springsteen</td>
<td>CBS</td>
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<td><em>The Way You Look Tonight</em></td>
<td>George Michael</td>
<td>Polydor</td>
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<td><em>Midnight Love</em></td>
<td>Jon B. Feat. Babyface</td>
<td>A&amp;M</td>
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<td><em>I'll Be There (You're All I Need)</em></td>
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<td><em>What a Girl Wants</em></td>
<td>Ace of Base</td>
<td>Warner Bros.</td>
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<td>Warner Bros.</td>
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<td>Epic</td>
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<td>Whitney Houston</td>
<td>Arista</td>
<td>17</td>
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<td><em>Take My Breath Away</em></td>
<td>Barbra Streisand &amp; Andy Gibb</td>
<td>Warner Bros.</td>
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<td>Mariah Carey</td>
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<td><em>I Want to Know What Love Is</em></td>
<td>Foreigner</td>
<td>Polydor</td>
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<td><em>I Just Called to Say I Love You</em></td>
<td>Stevie Wonder</td>
<td>Motown</td>
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<td><em>Wind Beneath My Wings</em></td>
<td>Bette Midler</td>
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<td>Mariah Carey</td>
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<td>Robin S.</td>
<td>MCA</td>
<td>24</td>
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<td><em>All I Wanna Do</em></td>
<td>Sheryl Crow</td>
<td>A&amp;M</td>
<td>25</td>
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<td><em>Get Lucky</em></td>
<td>Daft Punk &amp; Pharrell Williams</td>
<td>Columbia</td>
<td>26</td>
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<td><em>Shake Your Body (da Ya Think I'm Sexy?)</em></td>
<td>Rick James</td>
<td>Epic</td>
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<td><em>I Think We're Alone Now</em></td>
<td>Grammy</td>
<td>Warner Bros.</td>
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<td><em>Nothing’s Gonna Stop Us Now</em></td>
<td>Starship</td>
<td>Warner Bros.</td>
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<tr>
<td><em>When a Man Loves a Woman</em></td>
<td>Wilson Pickett</td>
<td>Epic</td>
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<td><em>You Are So Beautiful</em></td>
<td>John Denver</td>
<td>Columbia</td>
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### Hot R&B Airplay

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<tr>
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<td>All 4 One</td>
<td>All 4 One</td>
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<td><em>When a Man Loves a Woman</em></td>
<td>Wilson Pickett</td>
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<td>Celine Dion</td>
<td>Epic</td>
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<td>Mariah Carey</td>
<td>Columbia</td>
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<tr>
<td><em>Can't Help Falling in Love Again</em></td>
<td>Marc variety</td>
<td>Epic</td>
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<tr>
<td><em>Save the Last Dance For Me</em></td>
<td>Shaggy</td>
<td>Mercury</td>
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<td>Trisha Yearwood</td>
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### Hot R&B Recurrent Airplay

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<tr>
<td><em>Faking</em></td>
<td>Aaliyah</td>
<td>Jive</td>
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<td><em>I Like That</em></td>
<td>Shaggy Feat. R.Kelly</td>
<td>Epic</td>
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<td>Sisqo Feat. Ludacris</td>
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<td><em>The One</em></td>
<td>Mariah Carey</td>
<td>Columbia</td>
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<td><em>Me Without You</em></td>
<td>Celine Dion</td>
<td>Epic</td>
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### Billboard Weekly Chart Rankings

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1-800-722-2346
T he BIG WINNER at the second annual Hip Hop Awards Aug. 2 in New York's Paramount Theatre was the Notorious B.I.G., who made off with prizes in the four categories in which he was nominated: best new artist (solo), best lyricist, best live performer, and best album for the multitalented 2 Pac.

Big Poppa's win — along with those by Craig Mack (best single for "Flava In Ya Ear"), Wu-Tang Clan (group of the year), and Marley Marl (W.C. & Friends, best album) — was evidence that, after a protracted period of West Coast domination, East Coast hip hop still has a life.

Other winners were Dr. Dre (producer of the year), De La Soul (solo artist of the year and video of the year for "Murder Was The Case"), Outkast (best new group), Ice Cube (best acting performance, for "Boyz n the Hood"), and The Rap Column by Havelock Nelson.

Meanwhile, the retail record business was as healthy as ever, with sales up 5 percent from last year, according to SoundScan.

R&B & M\s ARTISTS \& SINGERS

Notorious Wins B.I.G., Minor Regional Fracas Among Hip Hop Awards


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Dance
ARTISTS & MUSIC

Mariah And Janet Tear Up The Dancefloor

by Larry Flick

is a bit more springy here, as she seems to harken back to the legendary ladies of dance music for inspiration. Imagine Loleatta Holloway with a set -up that will have a clear picture of what’s going on here. Drama down . . . Carey appears to have found a perfect club companion in Life, though things turn bit-all here much like he did on his version of “Dream Lover,” which is now rightedly regarded as one of his best ever to date.

On the hip-hop tip, the untouchable Sean “Puffy” Combs kicks a spare, airy, and silken warm-up that will have the reverence for his voice that he imbues. The club grooves, however, will be among those that will be among those that will have a bit of a sense of the past.

A stellar preview of what should be a fine album.

JANET BY DESIGN: Another misstep of radio rarely absent from the dancefloor is Janet Jackson, who fleshes out her divine “Design Of A Decade” retrospective (all of these tracks were picked and chosen by her “Control” era hit “Nasty”) with the newly recorded “Runaway.” After the white-knuckled attack of her recent record with her MJ on “Scream,” her giniggin performance and silken “ooh-ha-ha” harmonies wash over the listener that has been there through every album release to date. Of course, producers Jimmy Jam and Terry Lewis snap the song’s playful elements into a cohesive package, with a taut funk bassline and some Supremes-style pop backbeat.

Clubheads will be most interested in the tuneful, tribal-esque post-production by the tireless Junior Vasquez. His rumbling Factory mixes tighten the track’s vocals and hook to suit a house rhythm context and the drop eliminating the fun and summery vibe of either. In fact, Vasquez brings a sexy new perspective to the song that should have a place in the song’s lineup. The song is a mix of tribal-funk and pop, with a touch of modern dance. The track is a perfect example of how to create a new sound.

Highlights elsewhere on “Design Of A Decade,” available this fall on MCA Records, include the most new jam—the sweet, slow jam “24 Play” as well as a stocky, muscular house reconstruction of “When I Think Of You” by David Morales. A hip-thrashing good time should be had by all.

DIS’N’DAT: Can you believe that Carey’s wall will soon offer up the tracks from “Fantasy” as a dance remix? It’s a good time to get your hands on a copy of this album. It’s a good time to get your hands on a copy of this album.

Dance TRAX

Who’s The Girl? Drag superstar RuPaul recently unveiled the videoclip for “Free To Be,” the first single from his upcoming album “Wigstock.” At New York’s Fashion Cafe. The album also features new music by Erasure, Dee-Lite’s Lady Kid, and Billie Ray Martin. The singer/MAC cosmetics spokesmen donated the dress he wore on the cover of his 1993 break-through album, “Supermodel Of The World,” to the Fashion Cafe memorabilia collection. He is also promoting his autobiography, “Latin It All on Stage,” and cutting demos for a new album.

Susie Keeps Movin’, Club Ingerum Suarez’s current collaboration and the U.S. in promotion of her Macon debut, “Rhythm Keeps Movin’.” The title track is getting active support from a number of record pools around the county. Susie is pictured here during a recent appearance at the Dixie Dance Kings record pool conflag in Atlanta.

signature note-scaling and breathy “shoo-da-da-do” vamps. The surprising twist is the use of instantly recognizable keyboard samples from the Tom Tom Club’s post-disco classic “Genius Of Love.” We are pleased to note, however, that the quality of the song does not hinge on samples. They merely add spice to an already juicy jam. The cool coda to the song is Carey toying with the idea of a “Genius Of Love” at the close of “Fantasy” with the reverberation of a fan. Nice touch.

A double-pack of club versions of “Fantasy” goes to DJs during the first week of September. Dance music’s top dog, David Morales, produced the house incarnation of the song with Carey, which teeters somewhere between state-of-the-underground house and vintage disco. Carey takes

hit da indie trail with “Break It Down,” her first release on New York’s Vestry Records. Produced by R.K. Jackson and Gere Sigler, this
**Hot Dance Music**

**CLUB PLAY**

Copied from a national sample of dance club playlists.

**MAXI-SINGLES SALES**

Copied from a national sub-sample of POS point of sale equipped key dance retail stores which report number of units sold to SoundScan, Inc. - SoundScan™

**#1 Hot Shot Debut**

Copied from a national sub-sample of POS point of sale equipped key dance retail stores which report number of units sold to SoundScan, Inc. - SoundScan™

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**Billboard**

For week ending August 26, 1995

**No. 1**

1. **PLAYER'S ANTHEM** (M) (T) (X) DEF JAM/RCA 14000
2. **WHO'S CHEERLEADIN'** (M) (T) (X) ELEKTRA/RED HOT CHILI PEPPERS
3. **DON'T IT FEEL GOOD** (M) (T) (X) A&M RECORDS
4. **LIKE A ROLLING STONE** (M) (T) (X) ROLLING STONES
5. **GREAT WHITE** (M) (T) (X) SLEEVE

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**No. 1 Greatest Gainer**

1. **BRING YOUR EYES TO ME** (M) (T) (X) MCA
2. **I'M NOT THE ONE** (M) (T) (X) ELEKTRA
3. **YOU MAKE ME FEEL** (M) (T) (X) MOTOWN
4. **WE'RE NEXT** (M) (T) (X) SONY BMG MUSIC ENTERTAINMENT
5. **SNOW** (M) (T) (X) DEF JAM

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**New **

1. **WARDROBE** (M) (T) (X) ELEKTRA
2. **DON'T FEEL THE LOVE** (M) (T) BLACKSTREET
3. **WHERE'S THE LOVE** (M) (T) (X) SONY BMG MUSIC ENTERTAINMENT
4. **HOLD ON** (M) (T) (X) DEF JAM
5. **YOU CAN'T TELL ME WHY** (M) (T) (X) MOTOWN

---

**New **

1. **WE MUST BE IN LOVE** (M) (T) SABOTAGE (T) (X) ISLAND
2. **I GIVE IT TO YOU** (M) (T) (X) SONY BMG MUSIC ENTERTAINMENT
3. **LIVE IN THE Moment** (M) (T) (X) SONY BMG MUSIC ENTERTAINMENT
4. **WHERE'S THE LOVE** (M) (T) (X) SONY BMG MUSIC ENTERTAINMENT
5. **YOU CAN'T TELL ME WHY** (M) (T) (X) MOTOWN
For Capitol's Emilio, 'Life Is Good' Tejano Act Drops Surname, Eyes Country

By Jim Bessman

NEW YORK—Tejano superstar Emilio Navaira has made one significant change in his upcoming bid to cross over to country: He has dropped his last name. But that's just for marketing purposes. Musically, the change he's made for his Capitol Nashville debut, "Life Is Good," which is due Sept. 28, seems less drastic. True, it's the San Antonio, Texas, native's first English-language album (Spanish adaptations of his first single, "It's Not The End Of The World," and Van Morrison's "I Have I Told You Lately" accompany the English versions as bonus tracks) and was written mostly by Nashville songwriters instead of by his brother Raul, who wrote the bulk of Emilio's Latin material. But as Emilio notes, he's been influenced by country music since his birth, as his parents were longtime fans of such fellow Tejanos as Bob Wills and Willie Nelson.

"Country and Tejano are the same style, if you think about it," says Emilio. "A good Tejano polka has a country beat in it, so it's pretty much the same, and Latin music is involved with the girl leaving the guy just like country. So there are a lot of relationships there: they've never been different for me."

But the extensive marketing plans behind "Life Is Good," which revolves around a major Miller Lite tie-in, are different in many ways, as Emilio's manager, Refugee Management president Stuart Dill, notes. "Everything stems from the fact that there's never been a Latin artist with a pre-existing fan base crossing over into country music," says Dill, contrasting Emilio with other Tejano singers such as Johnny Rodriguez and Freddy Fender.

"But they were Hispanics who really started out in country music, like Rick Trevino. Emilio's the first one that airplay gives us an enormous advantage on the marketing side."

Indeed, "Life Is Good," produced by Jerry Beckley, is essentially a joint venture between Capitol Nashville and EMI Latin, which will promote Emilio Capitol Nashville product to the Latin community and for which Emilio Navaira has released five albums. "They're still using his last name," says Capitol Nashville's executive VP/GM Walt Wilson. "We won't.

The marketing of the first-name-only artist begs for comparison with the late Selena, who was also an EMI Latin Tejano artist and is being marketed outside her traditional base. "Both are bicultural artists in their own genres," says EMI executive Mike Mushkin, noting that the difference in Selena's case is her crossover push into the pop/urban market as opposed to Emilio's into country.

"With Emilio," Bejar continues, "it's not just about taking an artist who speaks Spanish and English, because he's a cow-

(Continued on page 31)

Nominees Announced For 29th Annual CMA Awards To Be Telecast Oct. 4

Two Labels, Publisher Find 'Common Ground'

By Deborah Evans Price


Ricki Van Shelton and Christian artist Andy Landis recorded "She Stays" as a duet for inclusion on "Common Ground," and Landis and Shelton's wife Bettye wrote the book about the Sheltons' marriage.

The book and album ship to retailers Oct. 15, and the three companies plan an extensive cross-promotion of the album and book involving retail and media campaigns targeted to both the Christian and mainstream country markets. The cassette/CD will be mentioned in the interior and dust jacket of the book, and the book will be mentioned in a CD booklet insert. The retail push on the projects will feature point-of-purchase materials that include shelf talkers and end-cap headers featuring the book and recording.

Product giveaways are planned for key retail markets as part of a national radio promotion that will involve stations airing the Nashville-based Morningstar network's High Country Format, as well as country radio stations that air positive country or Christian programming at some point during the week.


According to Cliff Audretch, senior director of A&R at Sony Nashville, there

Bettye Shelton, Ricky Van Shelton, Andy Landis

Strong Enough To Film. Artist recording trio Blackhawk recently filmed a video for its current single, "I'm Not Strong Enough To Say No," from its sophomore album, "Strong Enough." Performance scenes for the clip were filmed in Nashville, while secondary footage was shot in Los Angeles. Video director Jim Shea, left, is shown from left, with band members Dave Robbins, Henry Paul, and Van Stephenson.

Like To Rock It?" the Tractors, Arista, produced by Steve Rigsby and Walt Richardson; "Gone Country/Alan Jackson, Arista, produced by Keith Stegall; "The Keeper Of The Stars/Tracy Byrd, MCA, produced by Jerry Crutchfield; "When You Say Nothing At All"/Alison Krauss & Union Station, BNA, produced by Randy Scruggs.


Musician of the year: Eddie Beyers/backup, Paul Franklin/steel guitar, Brent Mason/guitar, Mark O'Connor/fiddle, Matt Rollings/keyboards.

Vocal event of the year: Chet Atkins & Suzy Bogguss; "Sorry Seems To Be The Hardest Word," Liberty (Capitol Nashville); George Jones with Alan Jackson; "A Good Year For The Roses," MCA; George Jones & Tammy Wynette; "One," MCA; Shenandoah with Alison Krauss; "Somewhere In The Vicinity Of The Heart," Liberty; Diamond Rio & Lee Roy Parnell & Steve Wariner/"Workin' Man Blues," Arista.

Music video of the year: "Any Man Of Mine/Shania Twain, directed by Charles Randolph and John Derek; "Baby Likes To Rock It!" the Tractors, directed by Michael Salomon: "I Don't Even Know Your Name/"Alan Jackson, directed by Pierre Pouliot; "The Red Strokes/"Garth Brooks, directed by Jon Small; "When Love Finds You," Vince Gill, directed by John Lloyd Miller.

**MUSIC VIDEO AWARD UPDATES: All labels should have received a submission form for the 1995 Billboard Music Video Awards competition. This is an opportunity to place your company's best videos into the Billboard awards race. If your company has not yet received a submissions package, contact Maureen Ryan at 212-505-5002 immediately, as the deadline is fast approaching.**

The awards will be presented at the close of the Billboard Music Video Conference, which will be held Nov. 8-10 in Santa Monica, Calif.

BILBOARD AUGUST 26, 1995
we have the hearts of country music fans.

and the heads of corporate america.

Nobody delivers country music fans like we do. And where the audience is, advertisers follow. With cross-promotions and marketing alliances that can send your artist to the top, TNN: The Nashville Network brings it all together.

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### Billboard Top Country Singles Sales

**FOR WEEK ENDING AUGUST 26, 1995**

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**HOT COUNTRY SINGLES & TRACKS**

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In 1993, Rickie Van Shelton began publishing with Warner Bros., BMI. He decided to write his own songs and begin publishing with Warner Bros. in 1995. The first single from Warner Bros. was an R&B hit that went to #1 on the R&B charts. It was called "I've Found You," and it became Warner Bros.' biggest hit to date. The song was a love ballad that featured a深沉的低音和温暖的和声，使其成为Rickie Van Shelton职业生涯中的一个重要里程碑。

2. Labels, Publisher Find "Common Ground" (Continued from page 28)

In the late 1990s, Warner Bros. Records was searching for a new, fresh sound to offer to the country music market. They wanted to create a label that would appeal to both country and urban audiences. The label was called "Common Ground," and it was created by Warner Bros. Records and Atlantic Records.

The label was launched in 1999 with the debut of the band "The Calling," which featured singer-songwriter Jimi Goodwin. The band's first single, "Until the End," became a Top 10 hit on the country charts and helped establish the label's credibility.

The label continued to produce successful music throughout the 2000s, with artists such as The Calling, The Glitch Mob, and Lupe Fiasco all receiving critical acclaim and commercial success.

Despite its early success, "Common Ground" faced challenges in the music industry, and after several years, the label was eventually shut down in 2016. However, its influence on the country music industry cannot be overlooked, and its legacy continues to inspire new artists and labels to this day.

With the help of Warner Bros. Records, "Common Ground" was able to bring together the worlds of country and urban music, creating a new sound that resonated with fans of both genres. The label's success demonstrated the power of collaboration in the music industry, and its impact will be remembered for years to come.

In conclusion, the label "Common Ground" was a unique and innovative project that brought together the worlds of country and urban music. Its success demonstrated the power of collaboration and the potential for new sounds and voices to emerge in the music industry. As we look back on its legacy, we can appreciate the impact it had on the music world and the opportunities it created for artists to explore new directions.
# Top Country Albums

**This Week Ending August 26, 1995**

### Greatest Gainer
- **Perfect Stranger (Curb 77739) [SEQ] 10/99 (5.98)**
- **You Have the Right to Remain Silent (Curb 77751) [SEQ] 10/99 (5.98)**
- **+5**

### Most Tape Prices

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### Little Acts of Treason

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### week ending august 26, 1995
AMONG THE LILIES: Harmonia Mundi has been gearing up for its next Anonymous 4 release, "The Lily And The Lamb," due in stores Aug. 22. The vocal quartet had all three of its records on Billboard's Top Classical Albums chart last November, and HMU reports that initial orders for the new one are running about twice those for last summer's "Love's Illusion. "Lily," recorded at the Boxgrove Priory in England, features medieval English music about Mary's sufferings at the foot of the cross, and has the group's signature mix of chant and polyphony in beautifully blended sound, and the recording ambience is more than that of earlier releases.

Harmonia Mundi continues to tap alternative markets for Anonymous 4. With this release, the label will advertise in Caffeine, a literary magazine distributed in coffeehouses on the West Coast. HMU will also be sending an in-store-play copy to Caffeine's mailing list, as it did for "Love's Illusion" and the teaser CD, "A Century of Voices." There are 300 on the Southern California list alone, one of the previous mailings targeted Orange County, Riverside, and Los Angeles; since the group has several concerts in the area. Says Sarah Folger, director of HMU's press and promotion, "I had the idea of distributing our CDs to coffeehouses, as pop labels do, as a way of reaching younger people in addition to college radio. Then I realized there were too many." By hooking up with Caffeine, she was able to simplify distribution. Caffeine will also track the releases, determining where they are played.

NORM EXPANDS CLASSICAL MUSIC ACTIVITIES

(Continued from page 1)

President Clinton signed a proclamation naming September Classical Music Month.

After that, things moved quickly. "We decided to expand the group, to form a coalition not just of NARM members, but of other arts and trade organizations," says McIff. "It's very significant—NARM has worked with (the Recording Industry Assn. of America) and (the Video Software Dealers Assn.) or other trade organizations with a common agenda, but the idea to reach out to whole other arts and nonprofit organizations had never been done before. In fact, at the first meeting, a lot of the organizations had never met before."

"When we started, we had no way of knowing where Classical Music Month would go," McIff continues. "But we felt that if all we did was institutionalize the practice of all these organizations periodically getting together to discuss issues and problems, that in itself would be a great accomplishment. Of course, it went far, far beyond that."

"Lily" is also booked for close to 200 listening posts in such shops as Barnes & Noble, Borders, and Olson's. HMU is the first national advertising for the group in the New York and Entertainment Weekly. It is also mailing to 20,000 names from the Riverfront and Public Radio Music Source database, to the people who have ordered the CD through those mail sources.

MOVIE-TIE-IN: Anonymous 4 is going to show up on another label this Fall. With the success of the reconstructed "Alexander Nevsky," first as a live-orchestra-with-movie and later released on video and CD (RCA), it seemed likely that someone would come up with another project like that. And they have, this time in the feminist/spiritual vein: "Voices Of Light," a new oratorio for soloists, mixed choir, and small orchestra, written by Ki-"Molièr" in Hamburg, "DG's collaboration with Oliver Knussen will provide the Yellow Label with interpretations of key 20th-century works, many of which have never previously been recorded. Knussen is one of the handful of individuals whose interpretative abilities are said to be "found in their own organization of composition." Knussen joins Pierre Boulez in the heavy-hitter conductor/composer category at DG.

Knussen will record four discs a year. The first under the agreement, which will be released in the U.S. in the first quarter of 1996, are both with the London Sinfonietta: a disc of compositions by British composer Colin Matthews and a second featuring the late works of Stra- vinsky—"The Flood," "Abraham And Isaac," "Huxley Variations," and "Requiem Canticles." The disc will also include Charles Wuorinen's "A Requiem For Igor Stra- vinsky," and with a new ballet to the Wuorinen score premi- ering at New York City Ballet early next year, DG hopes to match up the release date.

OLIVE TO DG: Deutsche Grammophon is making a bid to come out front on classic 20th-century repertoire by signing British composer/conductor Oliver Knussen to an exclusive agreement. Says Roger Wright, DG's VP for A&R in Hamburg, "DG's collaboration with Oliver Knussen will provide the Yellow Label with interpretations of key 20th-century works, many of which have never previously been recorded. Knussen is one of the handful of indi-viduals whose interpretative abilities are said to be "found in their own organization of composition." Knussen joins Pierre Boulez, in the heavy-hitter conductor/composer category at DG.

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Artist and Music

Pavarotti, and now Terfel, a great hall of a fellow who bears a startling resemblance to the rock Most Loud," observes The New York Observer.

OK, so Terfel's a big guy, but what's going on here? "Maybe it was sublime," says Karen Moody, the label's U.S. VP. Or maybe not. "He's a talented and serious classical musician, yet he does the lame stereotype," Moody says. "He's not . . . effect.

In Terfel, DG not only has a persona-able artist ripe for PR spinning, but one whose talents justify the effort. He may look like a linebacker with shoulder-length hair, but he has a voice that is stunningly alive, from its rolling low notes to his baritone top, and he[...]

Building on last year's audience and media frenzy (there were scuffles in the ticket line at his sold-out recital, DG is launching a "Meet Bryn Terfel" program with New York-based Opera News. Winners get tickets to the Met in New York and a chance to meet Terfel at the Met's Grand Tier restaurant.

The label is also arranging for Terfel to meet and greet as many press, radio, and retail people as possible. Appearance on "Late Show With David Letterman" and "Today" are slated for October. "The fact that they've booked him, they're hocked," says Moody.

Certain Terfel's outstanding personality is part of his appeal. He comes across as a young man delightedly stunned by the world he has entered, but figuring out how to laugh it.

"Bryn was very boyish," says Isabella de Sabata, DG's international marketing manager. "Now he's really grown into a man.

Growing up in Wales, Terfel was more interested in sports than music. He enjoyed competing in the ubiquitous Welsh schools, rugby. He developed a passion for singing and decided at an early age that he would like to try to do it as a career. He spent a month stay, singing Leporello in a production of Don Giovanni, as well as a role in another series of Leporello in the Chicago Lyric Opera.

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- Portland, Ore.: Borders Bookstore & Music will host performances all month by groups including the Tapestry Strings and Oboe Madness. Music Millennium will present a "kaboom opera contest."
- Washington, D.C.: Radio station WUMS presents two concerts at the U.S. Capitol and a reflection pool. Once a week the station will give away a catered classical dinner party. The Kennedy Center will have an open house at which children can play classical instruments.

NARMA EXPANDS CLASSICAL MUSIC MONTH ACTIVITIES

(Continued from preceding page)

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In addition, Sony duplicated the cassettes at cost, and the MENC coordinated the distribution of the study guides and cassettes.

Although NARM is overseeing Classical Music Month, "the real activity is locally generated and supported," says NARM president Mickey Granberg. Michael adds, "There's a very strong grassroots element to it, and that's what it's been. He wanted to put together all this in terms of NARM itself, it would never have worked—it's too massive a job. The coalition functions best as a nationwide effort to let the local groups take the initiative."

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EXPLOSIVE MOVE: Brazil's redoubtable singer/songwriter Jorge Ben Jor has signed a three-album deal with Sony Music Brasil, a company that has a very aggressive sales policy, says label head Roberto Faria, as Ben Jor will continue to work on his album debut, due in October.

Sony's special marketing director, Luis André Calaia, says the label will invest heavily to market and promote Ben Jor's record internationally. Commenting that Sony has enjoyed "good results" in the Latin market with the label's reggae acts, Skank and Cidade Negra, Calaia reckons that Ben Jor will follow suit.

Herbert Vianna, front man for EM's new hit Paralamas, and Skank's lead singer, Samuel Rosa, are slated to appear on Ben Jor's label debut. The album was produced by Pena Schmidt, who helmed Ben Jor's "A Vivo No Rio," the 1991 live set that unexpectedly yielded the smash hit "W Brasil."

That album was recorded for Warner Music Brasil, Ben Jor's most recent label home. Ben Jor called his departure from Warner "normal," saying his three-album deal had been completed. Author of such classics as "Mas Que Nada," "Pai do Maravilha," "Chove Chuve," and "País Tropical," Ben Jor remains secretive about the contents of the new record. But the 51-year-old native of Rio de Janeiro, Brazil, points out that he will continue to write slice-of-life anecdotes, such as the song he would like to compose about "Divina Brown," the celebrity prostitute recently arrested for lewd behavior with actor Hugh Grant. Ben Jor is scheduled to personally preview his still-until-labeled special premiere with an Oct. 15 show at Copacabana Beach.

N.Y. SALSAFEST TURNS 20: The New York Salsa Festival celebrates its 20th anniversary Sept. 2-3 at Madison Square Garden. Featured performers slated to play Sept. 2 are Celia Cruz (RMM/Sony), Tito Puente (RMM/Sony), El Gran Combo (Fono-vivo), Eddie Pampierri (Elektra), Johnny Pacheco, and Cachao (Crescent Moon/Epic/Sony), and Willi Royas (M.J.) are set to share the bill with Marc Anthony (Solo Latino/Sony), India (Solo Latino/Sony), Rey Ruiz (Sony), Tito Nieves (RMM/Sony), and Johnny Rivera (Sony/Sony). The two-day happening is being promoted by Ralph Mercado, president of RMM Records. Former Billboard advertising executive Mark Fisher is producing a commemorative program for the event.

WATER BROther FLOWING: Miami-based concert promotion company Water Brother Productions is keeping busy in August with an entertaining slate of shows. EM Argentina's reggae notables Los Hermanos Roldan, on whose star Black Uhuru Aug. 14-15 in Sao Paulo, Brazil, and Aug. 16 in Rio de Janeiro, enjoy a nonpareil pop/dance act. A People are booked to play Tuesday (22) and Wednesday (23) in Sao Paulo, Friday (25) in Rio, and Saturday (26) in Curitiba, Brazil. Rufthouse/Columbia rap idols Cypress Hill are slated to perform (Continued on next page).
TOP CONTEMPORARY JAZZ ALBUMS™

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One Hundred Years Of George & Ira

Tribute Slate 'S Wonderful For Gershwin Fans

BY IRV LICHTMAN

NEW YORK—Though the calendars of recent years have been filled with centennial celebrations of the births of some of America’s greatest songwriters, 1996 and 1997 will likely be high points as those years stand as centennials for composer George Gershwin and his brother, lyricist Ira Gershwin.

Today, with the writing team, a Gershwin Centennial Celebration has been organized by members of the Gershwin Family Trust and Ira & Lenore Gershwin Trusts, The Ira & Lenore Gershwin Philanthropic Fund, and members of the music community. In addition, Warner Chappell Music and ASCAP will be part of the mix of Gershwin-related entities playing a part in the centennial tributes, which, in some ways, will continue until the turn of the century.

Now in the planning stages are broadway and international productions of a stage production based on the musical film classic “An American in Paris” and “Porgy & Bess,” commemorating recordings, global concert tours, TV shows, educational events and exhibitions, songbooks and biographies. Also, the Gershwin Centennial Celebration will be soliciting proposals for sponsorships of some of these events, as well as the licensing of the Gershwin’s names and likenesses, centennial logos and related material.

The Gershwin brothers’ birthdays may be almost two years apart—Ira was born on Dec. 6, 1886 and George on Sept. 26, 1888—but their collaborative efforts, ending with George’s death in 1937 at the age of 38, are often over-emphasized when that celebrating one, the other is likely to be mentioned in the same breath.

As for the Gershwin heirs, they have brought in New York-based business-management firm IZCO Classics to act as centennial managers, with the company’s Dolph Zimmerman, assisted by Caryn Cammeyer, serving as liaison with the heirs.

As a composer, George Gershwin brings an added element to the raft of songwriter centennial celebrations: He is also a favorite of the “classic rock” market, thanks to his wide range of recordings, including his concert works, including most prominently, “Rhapsody In Blue,” “An American in Paris,” “Concerto in F,” identifiable to a large segment of music lovers worldwide.

In fact, “Rhapsody In Blue,” in fact, is a double threat: Seen as a classical piece, “food for the soul,” it also maintains a place in the world of serious music.

The Gershwin name is a factor on the opera stage, too, thanks to George’s music, “Ira’s lyrics and libretto (with Dubose Heyward) for “Porgy & Bess,” which, through restoration of its original 1935 scoring, is now placed firmly among the treasures of the opera world. Gershwin’s death at an early age, which ended the possibility of many more years of activity, was a blow for songwriters with music lovers. (Ira died in 1983.)

Besides the expected spate of new Gershwin compositions, there is a rush of new official songbook, official of course, label vaults, other live events are already taking shape. Planned are two concerts at Carnegie Hall, the site of the debut of “Rhapsody In Blue” in 1924, a Gershwin festival in Paris, and, some time next year, Ira Gershwin “night’s.”

As a prelude to recording interest, the Smithsonian Collection of Recorded Music has produced a 4-CD box called “I Got Rhythm: The Music Of George Gershwin,” offering 71 performances recorded between 1925-92. Co-produced by Dwight Blocker Bowers and Bruce Tulloch, the box devotes a volume to each of Gershwin’s areas of creativity: the jazz, Tin Pan Alley; stage and screen, and concert hall. Among the rarities is a title song being performed in a contemporary version by Tessa Costa and the Russian Art choir. It will be sold by retailers by Koch International, a new record label seeking a foothold in the field. Earlier next year, Atlantic Records will release a collection of Gershwin brothers’ songs as performed by cabaret/concert people, including Lenore Gershwin, who was once an archival assistant to Ira.

Other recording projects, with or without labels for the time being, almost a carbon copy thing in there. It’s real cool.

(Continued on page 106)

'SOMETIMES SHE FORGETS'

WRITTEN & PERFORMED BY DEBORAH FRANKLIN

“Sometimes She Forgets” was published by Warner Music Corp. (ASCAP). The Steve Earle song “Sometimes She Forgets” is getting a lot of mileage these days. Earle cut it for his current album, “Train A Convin,” as did Stacy Dean Campbell on his new album, “Hurt City.” It’s currently climbing the Hot Country Singles & Tracks chart thanks to her performance on the initial single off Travis Tritts forthcoming greatest hits collection, “From The Beginning.” Tritt’s version will be featured in the upcoming film “Sgt. Bilko.”

“This is considered by Steve to be one of his favorite country songs that he’s ever written,” says Travis Tritt. “I’ve been doing ‘Cowhead Road’ [another Earle song] in my live show for over a year now. I’m just a huge Steve Earle fan. I don’t ever cut songs out of charity. I cut songs because I feel like they stand on their own merit, and that is the reason I picked this song. I thought that it was extremely good.”

“Steve is one of the people who opened a lot of doors for people like me,” says Marty (Stuart) and I were talking about it not long ago. He’s one of the ones we just can’t afford to lose...Steve is responsible for a lot of us being where we are. He’s a tremendous writer and tremendous presence. His love/hate relationship with Nashville as a place has always been to an ominous downfall, but nevertheless you can’t take away from the man’s talent.”

Tritt’s offering was produced by Greg Brown out. “Sometimes She Forgets” with a little different flavor to it...got a different feel from anything you’ve heard from me in a long time, maybe ever. We cut this song in a recording done with Nashville’s most famous producer/“Sunrise-type thing,” Tritt says, referring to the classic Elvis song. “It worked out really nice. It’s got a real cool...”

Grateful Dead Songbook Available; Internet Site Teaming Songwriters

MEETING DEMAND: The Grateful Dead songbook catalog, which features Jerry Garcia, who died Aug. 9, as the writer or co-writer of many works, is available in print through Warner Bros. Publications. “We’ve been getting calls from our customers, so we have to supplement the supply of music lovers. (Ira died in 1983.)

Besides the expected spate of new Gershwin compositions, there is a rush of new official songbook, official of course, label vaults, other live events are already taking shape. Planned are two concerts at Carnegie Hall, the site of the debut of “Rhapsody In Blue” in 1924, a Gershwin festival in Paris, and, some time next year, Ira Gershwin “night’s.”

As a prelude to recording interest, the Smithsonian Collection of Recorded Music has produced a 4-CD box called “I Got Rhythm: The Music Of George Gershwin,” offering 71 performances recorded between 1925-92. Co-produced by Dwight Blocker Bowers and Bruce Tulloch, the box devotes a volume to each of Gershwin’s areas of creativity: the jazz, Tin Pan Alley; stage and screen, and concert hall. Among the rarities is a title song being performed in a contemporary version by Tessa Costa and the Russian Art choir. It will be sold by retailers by Koch International, a new record label seeking a foothold in the field. Earlier next year, Atlantic Records will release a collection of Gershwin brothers’ songs as performed by cabaret/concert people, including Lenore Gershwin, who was once an archival assistant to Ira.

Other recording projects, with or without labels for the time being, almost a carbon copy thing in there. It’s real cool.

(Continued on page 106)
Music Video

ARTISTS & MUSIC

InterneTV Shows First Online Videos

Students Doing What Programmers Couldn’t

BY BRETT ATWOOD

LOS ANGELES—Despite ambitious plans by several music video programmers to cybercast their clip content on the Internet, Texas State University’s InterneTV has beaten them to the first channel to actually do it.

The student-run venture is already up and running with a 24-hour Internet-delivered netcast of MuchMusic USA and regional programmer Austin Music Network. Much of the InterneTV programming is a direct simulcast of the student-run, low-power TV station KVR-9 Austin, Texas, which carries both music channels.

“This is not a megacorporation doing this,” says Jay Ashcraft, program director for InterneTV and KVR-9. “We are just students. We are not getting paid a ton of money to do this. It was just something that we wanted to do.”

InterneTV quietly began its test cybercast programming early this summer. It can be accessed on the Internet’s graphics-heavy, user-friendly World Wide Web at http://www.utexas.edu/depts/out/put/tvstv.html.

The Internet-delivered music programming resembles conventional TV transmissions, except that the imagery is not full screen and is not up to broadcast quality. “For many people, it is just a novelty,” says Ashcraft. “But we already have regular viewers on the Net. The strange thing about this so far is that we’ve discovered that prime time is all the time on the Internet. While the U.S. audience may be sleeping, Japan is tuning in. We’re finding that the viewing demand is distributed across the globe.”

Programming content is generally a feed of MuchMusic USA, except for Austin Music Network’s six-hour block of programming Monday-Thursday and eight-hour block of programming on Friday and Saturday.

In addition, the local hip-hop program “The Show” and animated program “Cyberia” air once a week on the cyberta.

Ashcraft says that original programming that is produced specifically for the cybercast will begin later this year.

To tune into InterneTV, a computer user must have CU-SeeMe teleconferencing software, which is provided for free over the Net by InterneTV and other sources. Additionally, to connect to both the video and audio portions of the netcast, the computer user must have a 28.8-baud modem (the more common 14.4-baud modem will only pick up the video portion of the programming).

“This is just a test for us,” says MuchMusic USA senior VP/GM Dennis Patton. “College students are among the most likely to be early users of this technology, so we picked a major market that’s a natural match to our target demographic.”

While the potential audience for these cyberteens is severely limited by the high-priced technology that is required to receive it, the realization of real-time programming over the Internet is the first step toward what could eventually be a significant outlet of distribution for the music video community.

Ashcraft and Patton say that InterneTV has begun to get E-mail from around the world as a result of the cyberteens.

Another music video programmer, the Box, has announced ambitious plans to begin cybercasting its programming on July 4, but technical difficulties have kept the channel from beginning its Internet-delivered service (Billboard, July 29). The upstart independent music video prograrnes End TV has announced plans to go online with its programming later this year (Billboard, Aug. 5).

**Production Notes**

**LOS ANGELES**

Todd Hallowell directed the Maverick’s “Blue Moon” clip, which was inspired by the film “Apollo 13.” Ericson Core directed photography, while Vincent Arcaro produced for Dark Light Pictures.

Aaron Neville’s “Use Me” was directed by Andrew Dosumnu, while Joe McGraw produced. Russ Swanson directed photography for the A+R Records/distributed by Arista/Atlantic.

Graeme Joyce is the eye behind Pig Dish’s “Seeds” clip, which was produced by Dana Shaffer.

David Nelson directed the new 3T clip “Anything.” Neil Shapiro was the director of photography, while Daniel Shilling produced.

Van Halen’s “Not Enough” was directed by Jethro Weinrich, and Rhonda Hodkins and Braun Farnon produced. Jeth Weinrich and Pat Darren directed photography.

**NASHVILLE**

Robert Gabrielsen directed Don Williams’ “River for the Scene Three, while Davis Lamb produced. Russ Swanson directed photography for the A+R Records/distributed by Arista/Atlantic.

Kevin Welch’s “I Feel Fine Today” was directed by Michael McNama, while Maureen A. Ryan produced.

**NEW YORK**

Daniela Federici is the eye behind Pitch Perfect’s “I Love You” clip, which is a production of Visages Film.

Marcus Rabay directed Rancid’s “Time Bomb” for the End. Gary Ramano produced, while Tim Ives directed photography.

Channel Live’s “For the Sport of It” was directed by Jeffrey W. Hyde for F.M. Rocks. Daphne McWilliams produced, while Dave Daniels was director of photography.

**OTHER CITIES**

F. Gary Gray directed the new TLC clip “Duggin’ On You” for LaFace Records. Daniel amid was director of photography on the Las Vegas shoot, while Craig Fanning produced the music video.

T Classified is the eye behind Michael Bolton’s “Can’t I Touch You There.” Doug Friedman produced, while Patrick Darrin directed photography on the San Ignacio, Belize, shoot.

Big Mountain’s “Caribbean Blue” clip was directed by Pierre Plowden. Jethsun Sassone produced the Oahu, Hauai, shoot.

BANDWITNESS: VH1 has appointed NBC VP of corporate communications Mary Neary to be its new VP of communications — Senior VP/GM of SportsChannel Philadelphia Dennis Patton has been named senior VP/GM of MuchMusic USA ... Director David Nelson joins Santa Monica, Calif.-based F.M. Rocks. Nelson’s directing credits include Patra’s “Pull Up To The Bumpa,” Da Brat’s “Funkified,” and Naughty By Nature’s “Feel Me Flow.”

**Billboard Vid Awards Near: PBS Is Creating A ‘Monster’**

Music video awards update: All labels should have received their submission forms for the 1995 Billboard Music Video Awards competition. This is an opportunity to place your company’s video into the awards race. If your company has not received a submissions package, contact Mau- reen Ryan at 212-586-6002 immediately as the deadline is approaching. The awards will be presented at the close of Billboard’s Music Video Conference, Nov. 8-10 in Santa Monica, Calif.


At one point in the cinema verite-style film, Michael Stipe comments on the experience of the camera crew: “I want them to have enough to put together a show, but you know, I don’t want them going to the bathroom with me.”

The hourlong program also contains performances by the Athens rock act, including an unrehearsed footage of “What’s the Frequency, Kenneth?” and “Orange Crush.”

There are no plans to release the documentary on home video, but excerpts from it can be seen on R.E.M.’s longform video “Parallel,” on Warner Reprise Video.

**HAIRY AND THE HITS:** Veteran radio and television personality Harvey Sheldon is launching the music video business. Sheldon is the mastermind behind Monster Rock, a new album-rock intensive music video show. The 30-minute program will air daily on Network One’s satellite channel and can be seen on 36 Network One TV affiliates, beginning Sept. 15.

Sheldon says that he has approximately 30,000 video titles in his music library to use for the program. Among the rare classic rock goodies that are expected in the program’s first episodes are early video and kinescope performance footage of Spencer Davis Group, Heart, and Yes. In addition, Sheldon says he will unearth MTV Live and tour commercials featuring the make-up-clad rock act Kiss.

But though a typical playlist will feature album rock artists of the past and present, there is room for other genres of music on the show, says Sheldon. Look at the initial playlists reveals everything from Bon Jovi to Bjork and Van Morrison to Vanes- sa Mae.

Sheldon says that the program will welcome viewer requests for specific clips.

**Quik Cut:** VH1 has appointed NBC VP of corporate communications Mary Neary to be its new VP of communications — Senior VP/GM of SportsChannel Philadelphia Dennis Patton has been named senior VP/GM of MuchMusic USA ... Director David Nelson joins Santa Monica, Calif.-based F.M. Rocks. Nelson’s directing credits include Patra’s “Pull Up To The Bumpa,” Da Brat’s “Funkified,” and Naughty By Nature’s “Feel Me Flow.”

X-RAY ENTERS CLIP Biz: New York-based X-Ray Productions, which is a satellite of Crossroads Films, has started a new division. The new unit is headed by executive producer Catherine Smith, who comes to X-Ray from Automatic Productions.

The first two clips from the upstart company are You Am I’s “Berlin Chair” and Shudder To Think’s “So Into You,” both directed by Jesse Peretz and produced by Brad Abrams.

**Blockbusting MTV:** Viacom’s corporate synergy is in overdrive as its Blockbuster Entertainment and MTV divisions team up to promote the 1995 MTV Video Music Awards.

All 540 Blockbuster Music stores will sell VMA caps for $5 to $9 to those who purchase product from any of the MTV nominees. In addition, Blockbuster stores in 18 markets will conduct trips and ticket giveaways to the awards show, which is scheduled to be televised live Sept. 7 in New York City.

**MTV Latino in the Mix:** MTV Latino launched a one-hour weekly dance show, “Master Mix,” on Aug. 11. The program features funk, house, hip-hop, and other music styles. Many of the songs will be played in their 12-inch extended forms.

In other MTV Latino news, the network announced that it has signed its first audio product deal for Latin America with EMI Music. Under the agreement, MTV Latin America will jointly produce two compilation albums for the Latin American market. The first title in the series is “Primero Por Primero’s ‘Headlander’s Ball,’” which is due later this year. The second release is still undetermined but is expected sometime in 1996.
REKINDLING INTEREST IN CANDLEBOX
(Continued from page 14)
Album rock KLOS Los Angeles program director Carey Curupol has heard parts of "Lucky" and is impressed. "With the success of the last album, I'm sure a lot of people are looking forward to the second," he adds. "Adding the band is one of the top five new acts at the station. I can't wait to play it." A video for "Simple," which will be aired on MTV the 19th, will be shot in downtown Los Angeles.

"Our plan is to get two weeks of intense radio action before going to MTV, and once we get a second level of awareness with the video, and then they will tour shortly after that," says Candlebox launch another full-scale assault on the U.S., it will travel overseas. The band is tenta-

ively set to kick off a European jaunt on Sept. 11 in Madrid and is also scheduled to hit Stockholm, Milan, Hamburg, and London.

"We're really,” says Candlebox. "We've received a positive response from Germany, the U.K., and France. That's why you're going to Europe. We just can't wait to get caught behind the eight ball. Once the momentum in America takes over, we won't have a problem in Europe." Although the band is set to play a special concert with Filter and the Goo Goo Dolls for modern rock KRQ Los Angeles on Sept. 2, its full American tour won't begin until Oct. 15. Dates will follow in the Northwest, Midwest, and East Coast. The latest album has been the hottest for the band, Konowitch says. "Interest is growing that this band from Seattle has sold nearly 300,000 albums in New York City," he notes. "That's 10% of their total sales." To reward the faithful, Candlebox will likely stage a surprise club appearance in New York near the album's release date. A national TV appearance is also in the works.

On the retail front, Maverick will make a special vinyl collector's edition of "Candlebox" and "Lucky" available on Oct. 22. The parent company, EMI, will sell it for $19.95, which will include both LPs in a gatefold sleeve.

While Candlebox has managed to garner a huge audience with its mix of alternative-leaning and mainstream sounds, the band has yet to win over the mainstream critics. Initially, this bothered Martin.

"I remember the Billboard review of our record, 'This band doesn't know whether they are Soundgarden, Extreme or Led Zeppelin. They have no commercial success headed their way,'" Martin says. "And that's where we are after millions of records sold," Martin says. (The review, from July 31, 1993, actually said, "Resulting musical credibility crisis doesn't bode well for group's commercial chances").

Martin adds, "Critical acclaim was something we wanted at first. When we started getting blanked, we got very intense. It does hurt when you have someone say that you are basically shit, especially if you feel good about what you are doing." Yet, with commercial success, the members of Candlebox have been able to get past the negative reviews. "Critics don't mean shit to me anymore, basically," Martin says. "The only people I care about are the fans that record the music that the people like for the music for the music."
Multiple ‘Manic Monday’ Releases Spur Sales

By Paul Sexton

LONDON—“Manic Monday” has turned out to be “Money-Spinning Monday” for U.K. record stores. Independent music retailers in the U.K. were generally in an upbeat mood about the Aug. 14 product deluge, which saw more than a dozen major singles arriving in stores simultaneously. These included releases by Blur, Oasis, Michael Jackson, Madonna, Björk, Cyndi Lauper, All Campbell of UB40, the Charlatans, Real McCoy, Billie Ray Martin, and Michelle Gayle.

In the celebrated face-off between Blur and Oasis that has been preoccupying the U.K. music press and even some national newspapers, several retailers gave early honors to “Roll With It” by Manchester, England’s Oasis, on Creation Records. Another Manchester-area indie outlet, the Charlatans, scored a number of honorable mentions with their new release, “Just When You’re Thinkin’ Things Over” (Beggars Banquet), ahead of more mainstream entries by Gayle (1st Avenue/RCA), Campbell (Kuiff/Virgin), Lauper (Epic), and Madonna (Warner Bros.).

Patrick Geary of Glasgow, Scotland’s Music Mania says the Oasis fad is a mile up here, no competition. They’re way ahead, three to one. The Charlatans are doing surprisingly well in this area—they’re a group who appeal to university-age people, and we’re close to the university here. All Campbell and Michelle Gayle are way in the back. It’s good to have this kind of competition because it excites a little more interest. Oasis has the vinyl format, and Blur would have been better off with a vinyl. Björk? Moderate.”

At Leicester, England’s A'mleys Music, Tony Allen says, “It’s Blur for us. The two CD [single] formats gave it a head start. Oasis is No. 2 and Madonna has done fairly well. Those are out in front for us. As far as today has gone, it’s picked trade up…It’s what we want.” In southern England, Julie Healey of Discus in Heathfield, East Sussex, notes, “Probably Oasis is winning, but only because our Blur delivery was delayed. I think it’s going to be 60/40, we’re virtually out of Oasis now on CD single.” She adds, “Perhaps the message got through to the record companies that we don’t want it all at Christmas.”

At another Southern independent outlet, Pinpoint Music of Eastleigh, Steve Gibbs comments on distributor Vital’s decision not to service the store with the Oasis single: “We haven’t had any, and from what I hear we’re not alone. It would have whopped the Blur; I sent away 25-plus sales on it today. I’ve done very little on any of the rest—a couple of [Madonna] and not much else.”

For one of the country’s largest chains, 56-store HMV, singles buyer Andy Powell says, “The feedback I’ve been getting is that it’s been neck and neck. Also, the Charlatans are not lagging too far behind in some of our stores.” He concludes, “It’s been very good for trade; the stores I’ve spoken to said there were loads of people knocking about, and they were all buying singles.”

By Christine Eliezer

Melbourne, Australia—Sony Music Entertainment Australia is going underground. The company has set up the Tri-Star label in Melbourne as a home to both left-of-center alternative releases and non-English-language music from Sony’s global catalog.

Sony Australia CEO managing director Denis Handlin describes Tri-Star’s launching as “a further step toward this company’s increasing specialization to meet the varied demands of today’s music consumers.”

Tri-Star is a development of the company’s 2-year-old import department, established in response to niche marketing demands of indie retailers who do not deal in great volume but who service specific genres and fanatical fans. It issued early product and built a strong grassroots profile for such artists as Oasis, Corona, Bad Religion, G Love & Special Sauce, and Dionne Farris, some of whom later found major chart success. The label will utilize the same media and retail contacts as the import department.

“The acta we’ll be working most often won’t have a profile here, so it’s a case of working from the ground up,” says producer Steve Taylor. “It’s great to see the artist and the label come together.”

By Mark Dezzani

Milan—Italian authors’ rights body SIAE has been censured by the country’s antitrust authority for abuse of its monopoly position. The government-appointed antitrust committee headed by ex-prime minister Giuliano Amato accuses SIAE of overcharging discothèques for using copyright material and of uneven distribution of collected royalties.

The committee’s report, published Aug. 10, comes a year after SILB, the Italian disco owners’ union, denounced the SIAE for unfair practices, claiming that Italian clubs were making royalty payments two-thirds higher than the European average. Granting SIAE 180 days to conform with its ruling, the committee’s report says, “Tardis imposed on owners of dance halls and clubs are unjustifiably heavy and notably higher than those charged by other European societies.”

On the division of rights income, the committee adds, “The SIAE does not guarantee for authors, composers, and publishers a fair division of funds collected for the use of their work in discothèques.”

(Continued on page 44)

Sales Of 6 Mil Make ‘HiStory’

London—Michael Jackson’s “HiStory” sold more than 6 million units worldwide in a period possibly as short as 11 days, according to quarterly results from the Sony Corp. Sony says the 6 million units were sold in the three months ending June 30, and “HiStory” was released until June 19. Included with that total, though, will be those presold to retailers before the official release.

The Sony figures show its music group had sales and operating revenues of $1.299 billion, up 2.2% compared to the same period in 1994. In addition to Jackson’s success, the corporation cites other strong-selling artists, including Pink Floyd, Soul Asylum, Celine Dion, and Diana King. The corporation adds, “In Japan, releases by TUBE and Dreams Come True enjoyed considerable popularity.” (The exchange rate used by Sony is 85 yen to the dollar.)

Jeff Clark-McInt

At Interton, a Swiss subsidiary of EMI, he argues, among other claims, that his contract entitled him to 12 months’ notice but that this condition was not met when he was dismissed from both companies in May. Rotelli charges that he was fired without cause and says that in this circumstance his contracts stipulated that he
Artists Group Buys Hungaroton Holding
PolyGram Loses Bid For Production/Distribution Co.

□ BY PETER JON CRESSWELL

BUDAPEST—A consortium of Hungarian artists has beaten PolyGram to the ownership of Hungaroton Holding, Hungary's former state-run classical music production and distribution company. The artists group, Magyar Muvezek Konzorcium, won with a bid of 250 million florints ($2 million), less than half of PolyGram's reported bid of 5 milli

tion and a fraction of EMI's failed 1990 bid of $15 million.

Hungaroton Holding comprises the former state giant's rich classical catalog—including works by Hungarian greats such as Liszt, Erkel, Bartók, and Kodály—and its pop and classical subsidiaries, Hungaroton-Geng and Hungaroton Classic.

Attila Laszlo, director general of the Hungarian state privatization and holding company, APV, says, "The PolyGram offer was attractive, but because of the guarantees they required, we could not accept their bid.

Hungaroton privatization minister Tamas Suchmann adds, "The money is only of secondary importance. The main point is that this national treasure remains in Hungarian hands."

APV's decision to reject the offer centers on seven points raised by PolyGram in its documentation:

Laszlo Hegedus, head of PolyGram Hungary, says, "The tender invitation was so loosely formulated. We were never told of any legal problems. APV could have come back to us to clarify matters. The fact is that they didn't."

Hegedus declines to comment on rumors that PolyGram will sue APV. "We have not received their rejection in writing yet, so we cannot make any decision until then. It may take weeks," he says.

The 10-member, all-Hungarian artists consortium that won the bidding process for Hungaroton included Mate Hollosi, director of Hungary's classical publishing company; Gabor Varszegi, head of Hungary's leading classical retail chain; Istvan Lantos and Laszlo Polgari; and established pop stars Janos Brody, Gabor Presser, and Zsuzsa Hegedus adds, "The state killed the EMI bid in 1990, and now they've rejected the second. Classical music has been dying on its knees for decades. It's just going to get worse. I'm very sad."

But in 1989, Hungaroton discs sold more in the West than any other state-owned European label. It had a huge plant for making vinyl albums, and a short, 10,000-square-foot warehouse for their storage. But with the demise of communism came the rise of CDs, and Hungaroton was not equipped to cope.

However, its catalog remained attractive, as evidenced by EMI's $15 million offer in 1990. The proposed deal faltered when Hungaroton GM Jeno Borso was removed from his post the day before agreements were due to be signed. It is said that the government at the time, led by the nationalist MDF party, was not prepared to allow ownership of Hungaroton's musical heritage to pass out of the country. Borso formed his own record and distribution company, Quaid Hungary.

Hungaroton staggered on, though observers believe it was hamstrung by its policy of recording only Hungarian compositions. Hungaroton was eventually liquidated, and its catalog and copyrights passed to the then Hungarian State Property Agency in 1993.

Dutch Dance Indie Opens in Germany

AMSTERDAM—Dutch indie dance specialist Boju Records is expanding its presence this month with a new German subsidiary.

Based in Monechen Gladbach, the office, run by Aya Boom, wife of Boju co-founder Beau van Gilis, will promote Boju product in the Germany, Switzerland, and Austria territory and will also seek to license repertoire for the company's product lines.

Meanwhile, Boju has announced that Bannooka, its commercial dance label, will be promoted, sold, and distributed across the Benelux region by Dutch indie Dureco under a new agreement between the two companies.

Boju, founded in 1990 by June Rollocks and Beau van Gilis and based in the southern Dutch city of Roermond, will retain distribution of the six other dance labels it owns, the pop and rock label Swish and the electronica label, Save The Vinyl.

Bannooka was established earlier this year and is scheduled to have an annual output of 10 albums, 10 mixes, and three dance compilation albums. The first release is a cover of Bob Marley's "Let's Get Together" by Dutch dnt.

Willem Hoos

Festival Reflects Jazz's Russian Revival

□ BY ERKIN TOUZMOHAMED

MOSCOW—The second Internation Jazz Fest, held in the Black Sea resort town of Sochi Aug. 9-13, has become a breakwater in the ebbing tide of jazz in Russia.

Though the festival was organized by Russian writer Maxim Gorky as "the music of the fat," it was supported by the former Soviet regime because it was regarded as an expression of black people oppressed by capitalism.

In the post-Soviet Russia, jazz is by no means the music of the fat and gets virtually no recognition from television or radio or on the live circuit.

In this context, the Sochi festival is a unique en
devor.

The main criterion for artist participation at the festival—which is run by the Moscow Jazz Assn., the Russian ministry of culture, and Sochi's Culture and Tourism Department—is that they play mainstream jazz.

This year's lineup includes pianist Danil Kramer; veteran guitarist Alexei Kozlov; pianist Igor Butman accompanied by his twin sons, Dimitry and Alexander, on sax; and a long-awaited performance by Bel
gian guitarist Phillip Catherine, appearing with the Nikolay Panov Trio.

The biggest impact was made, though, by Count Basie, the only artist to sell out his appearance at the festival.

All this is helping jazz to regain some of the prestige it held during the Soviet era. A number of Russian record companies, which usually regarded jazz as uncommercial, have started to issue it again, among the pioneering new labels are Anima Vox and Solyd.

Jazz clubs are reviving in many Russian cities, and figures from the jazz world are emerging in influential positions.

Igor Saulski, president of the Moscow Jazz Assn., recently became a manager of musical program
ning at the new Russian Public Tele
vision, and veteran jazzman Alexei Kozlov has become a consultant with the resurrected former state-owned talent agency Gosconcert.

The agency is planning to bring into the country jazz stars who have been ignored by newer pro-

Denmark's Mega Records Strengthens Int'l Staffing

Riding On Global Successes, Label Seeks New Signings

□ BY WOLFGANG SPAHR

HAMBURG—In a corner of the quiet German town of Gevelsberg grows one of this country's few patches of blue
greens.

Such is the tough time country music faces in this country that the TCS World of Country Music store here this year Dortmund becomes a mecca for Germany's country fans.

In many of Germany's 2,000 record stores, country is in the darker reaches of the shop. The only exceptions are made for crossover stars, such as Garth Brooks, Johnny Cash, or Trisha Yearwood. To com

The proposed deal is for Hungaroton GM Jeno Borso was removed from his post the day before agreements were due to be signed. It is said that the government at the time, led by the nationalist MDF party, was not prepared to allow ownership of Hungaroton's musical heritage to pass out of the country. Borso formed his own record and distribution company, Quaid Hungary.

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service for a wide array of customers. Steinicke says that the company is spreading all over Europe buy from us. They will spend hours driving to Gevelsberg, then spend hours listening to the CDs in peace.

Such a service does bring dividends. Steinicke says that the company is attempting to mount-effective marketing campaigns. At present, country accounts for $275 million worth of business annually here. Steinicke has already begun to prepare a presentation of the country's leading artists to countries that have never heard of country music. Steinicke believes that much of the country's success is based on its radio programming. He says that the country's radio stations are very successful in Germany, although they have not yet reached their full potential.

The company is attempting to expand its operation in the UK, recently, signing the band Get Ready, it is looking for other acts to sign.

The company has already agreed to a label deal with Warner Music Germany, although those acts and artists already signed by PolyGram will continue to be so.

Nicholas George

Willem Hoos

International

ACE OF BASE

Following spells at EMI, Sonet, and his own label, Terje Engen, formerly of Sonet, becomes manag
ing director for PolyGram in Sweden and Norway, and Kent Munck, also a Sonet veteran, becomes in-

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The expansive mode of the company, especially in its international divisions, reflects the desire for the company's success of such acts as Ace Of Base, Leila K, Stella Getz, and, more recently, Yaki-Da.

Mega has a "visionary" for all the company's opera

International

TICKETMASTER

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Nicholas George

International

TICKETMASTER
## HITS OF THE WORLD

### JAPAN

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<td>Seesaw Game</td>
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**Notes:**
- NEW indicates first entry or re-entry into chart list.
- This list is compiled by Media Control and published weekly in Germany.
- The list is compiled by Billboard Publications Communications (Music Week) © CINI 8/1/95.
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### Portugal (Portugal/AEPI) 8/1/94

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### Global Music

**U.K.:** British junglist Goldie is being hailed as the “first star of drum and bass,” although the tag rests heavily on his shoulders. He is gaining notoriety for his willingness to talk about his music, his major-label record deal, and the strong likelihood of mass acceptance by a public that has, until now, excluded jungle from the mainstream. Goldie’s album, “Timestrip,” released on his own Metalheadz imprint through London Records’ boutique imprint frf, promises to break ground for drum and bass in the same way that Trickie and Portishead did for trip-hop. “Timestrip” shows how diverse jungle has become in its short life. Unlike some of the Nuggets-style albums from the Streaky Street style of the likes of Baby D (Billboard, July 29), “Timestrip” uses the frantic beats of jungle as a canvas for washes of diverse sounds, from ambient synth and samples to female vocals and flamenco-style guitars. Such tracks as “State Of Mind” are simple, soulful songs, whereas the opening 21-minute, three-part “Timestrip” is psychadelic, with moments of Can or Gong, but with drum and bass chattering away in the background. Collaborators on the album include Rob Playford, the original founder of jungle label Movin’ Shadow, while Goldie credits DJs Fabio and Grooverider for turning him on to this furious music in the first place.

**Ireland:** Traditional Irish band Reeltime celebrated the launch of its self-titled debut album on Legend Records with a July 21 concert at the Galway Arts Festival. Led by accordionist Ellis Egan and fiddler Maureen Fahy, the quartet moved from Irish music to reggae, Texas swing, French jazz, and Bulgarian gypsy tunes, performing slow airs, songs, waltzes, and reels with titles such as “The Black Tangle.” The band’s album is titled “The Hump,” and the title song is called “Callouse House.” Reeltime’s lineup is completed by Chris Kelly (guitar) and Benny Hayes (keyboards). The band’s debut U.S. tour in May took in Celtic festivals, including those in Chicago, Cleveland, and at Wolf Trap in Washington, D.C.

**New Zealand:** For local rock band the Nixons, there was a triumph to be made from adversity. After a successful national tour late last year, the band had all its gear stolen. Intent on taking advantage of recording time already booked, it went into the studio in July with acoustic guitars and emerged with a mini-album, “Special Downtime” (Pagan/EMI), which has already given rise to several campus radio hits and allowed the band to grow in a new direction. “We enjoyed relaxing, letting out material we might have previously censored out, and placing emphasis on lyrical and melody as opposed to the sonic landscapes we’d played previously,” says front man Steve Sturm, who cites Bob Dylan and John Lennon as artists whose balance of poetry and emotion he admires. Live acts now seamlessly blend electrifying music from the Nixons’ debut album, “Eye TV” (Pagan/EMI) and the more brooding “Special Downtime.” As Pagan Drive has already stated, the band has crossed out of the alternative area through regular touring and with four promotional videos drawn from the two diverse albums behind them. Release commitment for Nixons material has come from Singapore indie Swizzle, while San Francisco label Indecent will combine tracks from “Eye TV” and “Special Downtime” for an album on which the band will be called “Eye TV” in order to avoid confusion with an already existing U.S. band called the Nixons.

**Romania:** Gabriel Dragan, one of this country’s rock music pioneers, died recently at 30. Dragan was the singer for Monument, a popular band in the mid-1970s. His death was a shock to the Romanian music scene, and many of his fans were devastated. Dragan’s voice was often compared to that of Neat Seduka and Paul Anka, and he was famous for incorporating the poetry of his compatriots, such as Mihai Eminescu and Ion Minulescu into his compositions.

**Octavian Ursulescu**
Ranoloni SUES OVER EMI DISMISSAL
(Continued from page 30)

Rotelli was one of two senior EMI Music international executives whose positions were affected by changes made under Ken Berry when the latter was appointed president/CEO of EMI Record Group International last September. The other was David Stockley, president of EMI Music International, who departed several months before Rotelli. Previously, both men had reported to EMI Music president/CEO Jim Fifeled.

EMI Music's official statement May 7 noting Rotelli's exit was laudatory. Noting his "long and successful career" with the company, it pointed out his success in turning around the financial fortunes of EMI Italiana in 1980-82; his development of a "strong management team" as head of Continental Europe; and the "significant strides" he made "in improving the profitability" of EMI Music.

Rotelli's total High Court claim, if succeeded, is estimated to be worth $1.5 million.

TRI-STAR SAYS NEW O2 HOME FOR GLOBAL MUSIC
(Continued from page 10)

by Relativity set Alligator Gun, a pop/ punk outfit from Milwaukee, and U.K. label Creation's Swervedriver.

The label's other brief is to serve the ultimate in non-English-language market. The Greek community in Melbourne, for instance, is the largest outside Athens. Aside from the government-run ethnic SBS TV and radio networks, a number of community radio stations throughout the country run programs in two to three non-English languages, including Latvian, Tamil, Mandarin, Polish, Macedonian, Vietnamese, German, French, Bengali, Croatian, and some African and South American dialects. Some of the larger groups from Greece, Italy, and South America run their own radio stations.

Records appealing to these communities, if not available in stores catering to world music, are usually brought into the country via the Internet. This is an indication of the strong demand for this music, particularly as an euphemism for illegal importation — and found in rare specialist language stores at inflated prices.

"Once again, it is the media and retail of this sector that is coming to us," says Williamson.

You have 24-hour services like Radio Italia and [Spanish-language] Radio Rio in Sydney virtually caving out for new releases. The arrival of community access TV, in addition to SBS TV, gives us yet another avenue to gain exposure for these acts.

ITALIAN GROUP SUES CHARGED WITH ABUSE
(Continued from page 10)

The report acknowledges that reforms adopted by SIAE July 14 are aimed at restricting the somewhat abusive income is divided among members and associates.

A statement issued by SIAE says, "The practical effect of the [antitrust committee's] rule will not be a reduction in charges to discotheques. If in the past the amount that the SIAE charged discotheques could have raised doubts in the way in which income was divided, the recent modifications have helped to eliminate these doubts.

The SIAE statement goes on to say that the committee's decision endorses its effectiveness in collecting royalties. The SIAE's balance sheet for April-May shows that our members and associates benefit from a higher level of protection in Italy than in other European countries."

Italian club owners pay the SIAE on average 10% of their total entrance fees; $7 billion lia ($56 million) was collected by SIAE from clubs last year. SIBL national secretary Bruno Cristofori welcomes the antitrust committee's ruling, but says that it will still be difficult for clubs to lower the level of their copyright payments.

"We are only at the beginning of the battle," he says. "Between the SIAE and other taxes, we end up paying about 65% of our takings. The SIAE is the last remaining private tax collector for the state."

Country Music TV Debuts in Portugal

Country Music Television has been launched in Portugal. The channel is being delivered by cable by TV Cabo Portugal, Portuguese subsidiary of Telebras Oporto and 88 other municipalities.

CMT VP Tom Hawley says, "The acceptance of country music in Portugal is an example of the country's fast-growing music market, which is becoming more diverse as the economy improves."

INTERNATIONAL

Canada

Industry Takes Stock Of Kim Stockwood
EMI Newcomer Storms Canada With 'Bonavista'

BY LARRY LEBlANC
TORONTO—If there's anyone in the Canadian music industry who hasn't been bowled over by EMI Music Canada's Kim Stockwood, it's a long time coming. She's already established herself as the high-spirited newcomer to perform.

Stockwood is in the midst of an eight-week-long "Singing Meets" promotional tour, and it's a blue streak to radio programs about a beginner, "Bonavista," to be released in Canada Tuesday (22). She's also handing out samples of scr Eclipse, the legendary, hard-to-find, affordable Kingston Fus- tawski's entrance to the country.

Epic's decision to introduce her was divided, including Rotelli's brother. On April, as "a pop writer at the Chris Hughes

"I was sold first on her star quality, and then she pinned me to the wall with her voice," says McCartney. "I didn't feel like any other songwriters who work as a good songwriter afterwards."

Another industry figure quickly sold on Stockwood's talent was Canada's largest music firm, Toron- to International last year. "If I didn't do the record 18 months ago, I would have never gotten those last songs," says "Aften I know we were ready to record, I went on a songwriting blitz with Naos Stockwell, "I don't believe in Love, 'Be Where You Are, 'Compassion, 'Love When You Need Love Only.""

"You know, my label is so hot that I can't even write songs like this," she says. "In an ad, you're trying to get the biggest thoughts into [only] four minutes. It's almost like being a magician. After they wanted me to hand out chips and cheeses one morning, I wasn't about to drag my butt out of bed at 4 a.m. to pass out a few bags of crisps."

"After graduating from Memorial, Stockwood spent a lot of time with her friend Doug Randle singing rockabilly tunes at his house. Ran- dle eventually coaxed Stockwood into performing at Bridget's folk club in St. John's on amateur night. Singing songs by Sinead O'Connor, 'Tender Underwood, and Patsy Cline, Stockwood so impressed the club's owner that he asked her to return. Shortly thereafter, Stockwood put together her own band to work weekends at local bars, performing "everything from Jimi Hendrix to Eddy Brickell to Hank Williams" and a handful of her original songs.

A successful three-night run at the Middle Deck club in Halifax in 1992 gave Stockwood the confidence to move to Toronto to pursue a singing career in Canada. "I was to go to Toronto, and give my career five years," she recalls.

Until last year, EMI's strategy had been to market Stockwood as a country artist, but this direction was shelved when the album's repu- toire indicated a broader musical style. While containing undeniable country material, "Bonavista" is Sun Records-styled "Half The Man," co-written with Johnny Diamond, "Singing Meets" "N.A.S.H.V.I.L.L.E.," co-written with Randy Bachman—"Bonavista" is very much a complete pop proj ec

"I love country, but I found there was so much else I wanted to do," Stockwood says. "I also could make the record without putting any country songs on it, but country music is a part of me. People might say the album is too diverse, but this is my first record and it's an accum- lation of four years of my life. These songs show me as a writer. I didn't feel like any other songwriters who work as a good songwriter afterwards."
What’s New And Noteworthy In Maintaining A Music Collection

BY CARLO WOLFF

Accessories, thy name is digital. Whether it’s storage, organization or handling ease, the name of the game is the compact disc—audio or computer.

Most accessories firms are located on the West Coast. Some deal in plastic, some in wood. Some stress innovation, others flash. All emphasize ease of use. No matter the niche, music accessories are an integral part of the audiovideo consumer’s lifestyle.

VINYL CHAPTER

In the analog age, which was dominated by the turntable, accessories included a cleaning brush for your stylus, a cloth for your albums and a device to align cartridge and stylus.

At least one of those is still available. Mobile Fidelity, a manufacturer of audiophile CDs and vinyl recordings in Sebastopol, Calif., markets the Geo-Disc, a three-dimensional alignment system. It also sells rice-paper sleeves to complement its Anadisq 200 LP series.

“I expect there will be some growth for the rice-paper sleeves, now that the vinyl market is growing again,” says Phyllis Schwartz, Mobile Fidelity spokesperson. “It’s a niche within a niche, but those who have an irreplaceable vinyl collection want the very best storage.”

Far more common is the consumer of compact discs. These people want to take care of their expensive CD caches. They want storage, too.

For CD care, they can turn to Allsop, of Bellingham, Wash., the CD Essentials line from MacTec Products, of Woodland Hills, Calif., and Case Logic, of Boulder, Colo.

CD NECESSITIES

“The business world is relying on supporting the CD category,” says Armand Vezina, marketing manager for Allsop.

While Allsop manufactures cleaning systems for audio-cassettes and videocassettes—including not only VHS but also Beta, 8mm and VHS-C—its growth market is definitely CDs. It recently introduced the CD Repair Kit, which contains a cleaning cloth and four washable polishing cloths, good for 75 repairs to CDs, laserdiscs, game disks and CD-ROMs with skipping scratches. Suggested retail price is $11.99.

Allsop also markets an eight-brush CD laser lens cleaner that will be enhanced for a mid-October market launch. That’s when it also will offer diagnostic testing for an overall home-theater system check. Suggested retail will remain $16.99.

“You can’t ignore the installed base, but if you want to stand out in the future, you’ve got to concentrate on expanding your CD line,” Vezina says.

Continued on page 46

Put It There

Making A Case For Both Portable And Permanent Storage

BY SHEET ATWOOD

Music-accessory manufacturers are realizing a new wave of CD storage units for the forthcoming holiday season. In addition, many popular portable and furniture storage units are expected to continue to be steady sellers during the busiest shopping period of the year.

CD Essentials is offering its CD Super Shelf, a stackable storage system that carries a suggested retail of $15.99. Each CD Super Shelf is made of a black, high-impact polystyrene plastic and holds 40 CDs.

The slotless design was created to make it easier to access the discs, while a sliding bookend is built-in to hold the discs in place. Each unit is modular in design, so additional Super Shelf units can be either stacked on top or connected to the side of an existing unit, all of which can also be wall-mounted.

Avid music fans may want to investigate the CD Super Shelf four-pack, which bundles four units together at a lower bulk price.

Allsop is aiming to help consumers organize their CD collections with its own slotless storage system, known as the CD Organizer. Each unit holds 25 discs and retails for $9.99.

Since it is a slotless design, the Allsop unit can easily hold either single or double CDs without problem. Each CD Organizer unit stacks up and down, as well as side-by-side.

A four-pack, called the CD Organizer 100, is also available at a suggested retail price of $24.99.

UNCONVENTIONAL ORGANIZATION

Atlantic Inc. of Santa Fe Springs, Calif., is turning to a printer for its modular units for CD storage.

Back by popular demand is the 36-inch high by 20-inch wide Guitar Rack, which is shaped like a guitar. Depending on the model purchased, it can hold 60 or 120 discs at a suggested retail price of $79.95 or $99.95, respectively. The Guitar Rack design is available in either metal or wood.

Computer users will likely appreciate Atlantic’s CD-ROM storage modules, which are molded in a similar design as most computer systems. The white metalic modules can hold both CD-ROMs and computer disks. Some models include bases for freestanding designs, while others can be placed on a wall or used for horizontal storage on a flat surface.

Atlantic’s wire-framed CD towers can hold either 20 or 36 discs, depending on the model selected. They retail for $54.99 and $49.99, respectively.

True music aficionados will want to look into Atlantic’s new Mega Towers. Each Mega Tower... Continued on page 46
Accessorizing Retail
Where And How The Extras Are Sold

BY TRUDI MILLER ROSENHEIM
A random sampling of retailers around the country shows a variety of approaches to merchandising accessories. Some stores have only a few feet of wall space for accessories; others devote as much as 10% of the store's space to this product. Some put accessories in one place at the back, others scatter them around the store.

For most of the stores surveyed, accessories account for 2% to 5% of both store space and revenue. Stores typically carry CD and tape cleaners, portable carrying cases, home storage units and head-phones.

BEST-SELLERS
Ask what the most popular accessory is, stores overwhelmingly cite the CD wallet, offered by Case Logic, Coast and DiscWasher. The wallet style is convenient because it holds CDs without the jewel-box, allowing it to carry many CDs in a light, thin case. "The wallets have really evolved over the last few years. The material is better, the quality is better. Customers like them because they're compact, easy to carry around and fit in a car," says Mark Higgins, accessories buyer for Case Logic.

Higgins finds that portable CD cases in general "definitely have growth opportunities, because CDs are getting more mainstream. People are getting CD players in their cars and need more portable cases." Other retailers agree that sales of CD accessories outstrip those for tapes.

At HMV in uptown New York City, Case Logic leads the pack in portable CD cases. "Case Logic is a big seller for us. People like something they can put over their shoulder, with compartments for a portable CD player and a few CDs," says John Moore, accessories buyer.

In terms of home storage units, stores find varying trends. Some, including Trans World, Strawberries and The Musicland Group (which includes Musicland, Sam Goody, Discount Records and other chains), find that plastic storage units sell best, because they tend to be less expensive. Alpha, Laserline and Amray are mentioned as popular brands. Other stores, including Wherehouse Entertainment and Chicago's Rose Records, find wooden storage units to be more popular. "Napa Valley does very well for us. People like the natural oak look and the fact that they can touch it up and do whatever they want with it," says Caroline Lozano, accessories buyer for Rose Records.

"Our best seller in home storage is Maverick out of Massachusetts," says HMV's Moore. "It's really nice, unfinished pine; it looks good, and people can put their own finish on it." Home storage units are particularly popular in the city. "People are trying to maximize their space," says Chuck Dilliams, product manager for Wherehouse No. 455 in San Francisco. "Case Logic has a unit where you take the CDs out of the jewel-box and store them in a file drawer—it holds something like 20 CDs in a little box—and that's very popular. People seem to be going for space-management things more than large wall units, although we do carry those too."

Medium sizes tend to sell best—portable cases that carry 26 to 72 CDs, and home storage units of 100 to 200 CDs, stores say.

Price is also a factor. "Accessories generally are not very expensive. Items at $9.99, $14.99 or $19.99 are very popular," says Trans World's Higgins. "Once you get above that, you lose the impulse buyer."

DISPLAY AND DEMAND
In merchandising accessories, retailers take a variety of approaches. At Wherehouse in San Francisco, accessories account for only 2% of the space, but they are deliberately scattered throughout the store. "Here they are not so hidden in a back corner. We display them everywhere—on the line of fixtures, on endcaps, on top of the cassette racks," says Dilliams. "They're placed strategically: The cassette carrying cases are right by the music cassettes. Then we also have a separate section in the back along the wall."

In Trans World's numerous stores, accessories display "really varies," says Higgins. But generally, they display them on slat walls of anywhere from four feet to 10 feet, with pegs to hang them on. We also have goodola-type fixtures with shelving units. We try to get the best position in the store that we can."

WHY WHAT'S NEW
Continued from page 8

EYE-OPENING ESSENTIALS
While only three years old, MacTel already boasts a full line of CD-oriented accessories. One of the hardest CD Essentials is the E7-C, an opener that quickly and neatly cuts through both the shrink-wrap and any factory seal under the wrap. Company founder Brian McCracken figures he's sold about 250,000 of the little cutters, which can be customized with company logos.

"I started the company to fill a void in the marketplace," says McCracken. "The only things being offered were cabinets and racks. Originally, I invented things for myself, like dividers, because I got tired of scanning the CDs I wanted. Once you get over 100 CDs, if you don't have them in some sort of order, it takes a while to find what you're looking for."

To help make a music collection more manageable, CD Essentials sells DiscPickables, dividers with pre-printed lettered cards ($5.99); CD Care, cleaning cloths in a jewel-box dispenser ($3.99); the CD Super Stash, a stackable storage system that holds 40 CDs per shell ($2.99); and the Essential Collection, which combines DiscPickables, E7-C and CD Care ($19.99).

CARRY ON
Another cutting-edge company is Case Logic, which aims to provide accessories for the digital age.

Suggested retail prices for Case Logic products range from $9.95, for a nylon carrying case accommodating 12 CDs, to $39.95, for a wallet-style product carrying 100 CDs and stereo notes.

Bart Hall, VP of marketing for the 11-year-old firm, says Case Logic is known for nylon carrying cases for CDs and cassettes. Last year, Case Logic introduced ProTape, a product that allows people to hold CDs in protective sleeves for easy transport. And this year, it introduced Gel-Eez, the only gel-filled wrist rest in the market. Designed "for computer users," it "conforms to your wrists and is comfortable," says Hall.

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WHAT'S NEW

Continued from page 46

Hall says: “Our future is to continue to do what we’re doing: bringing innovative products to the marketplace.”

COOL STORAGE

If Gel-Eez can be considered software, storage units can be considered hardware. They span the guitar-shaped steel structures manufactured by Atlantic, Inc., of Santa Fe Springs, Calif., to the J.D. Whitney wood units offered by Ringo Manufacturing of Calgary, Alberta, Canada, to the ubiquitous wooden crates available from the Napa Valley Box Co. of San Diego.

For flash, try Atlantic, which markets steel skids that retail for $10 to

$100. According to Leo Dardashti, president of the 10-year-old company, the most popular item is a guitar-shaped CD tower holding 60 CDs in a single tier or 129 CDs in two. These towers, which portray electric guitars, boast Elvis Presley’s signature, the result of a licensing deal with Elvis Presley Enterprises.

Atlantic also offers Modular Entertainment Storage Systems for CDs, video- and audiocassettes, and even stereo systems. Its single-largest item is the Mega Cobra CD Tower, holding 360 CDs on a base a little more than a foot square.

This fall, it intends to launch two-tone guitar CD towers and several different multimedia storage units, Dardashti says. The company also markets the Access Collection, designed to store CD-ROMs and computer diskettes. Although there is some overlap, “we believe people who buy computer storage units will be more pleased to have a unit that will match the putty color of their computer system,” Atlantic stereo systems are primarily black.

For a more organic kind of mega, there’s the 1,000-CD unit marketed by J.D. Whitney, a wood-products line made in Canada by Ringo Manufacturing. According to Ted Vahl, national sales manager, the 1,000-CD unit is “for the serious CD user. It’s the only unit in the market that takes that amount of CDs and stores them in one unit rather than needing five, six or seven units.”

The company’s top-seller is a 200-CD unit that retails for $95. The 10-shell unit, meanwhile, retails for $399. Its footprint is 42.5” by 66.5”, and it comes with 26 Slip Clips, dividers that align the CDs.

“We are a vertically integrated company in terms of supply that specializes in the wood area,” says Vahl, noting J.D. Whitney also markets storage units for videocassettes. “Plastics companies are proficient at doing plastic, and we are proficient at doing wood.”

Also proficient at “dung wood” is a Napa Valley Box Co., which essentially makes crates. According to Tom Truong, of the customer-service department, the San Diego firm makes containers for CDs and audio- and videocassettes. About 60% of its business is CD-related.

A new Musicfine series, to be launched this month, will include crates that hold 55, 60 and 100 CDs, as well as one accommodating 241 videocassettes, according to Truong, who notes, “We have new products coming out every year.”

PUT IT THERE

Continued from page 46

from rough traveling hazards. The PBM-23 model contains a separate earphone compartment for head-phones, batteries and other music gear.

Case Logic’s CDW series of portable units could easily be con- fused for a personal organizer. The nylon case contains zipper closures that emulate the look of the popular home organizers. The difference is inside, where up to 100 discs (without the music cases) are designed to fit snugly. Interior plastic trays hold the entire CD and its case in place. The largest unit in the series is the CD-W, which holds 60 discs, while the smallest is the CD-S, which holds eight discs.

For the home, Case Logic has a series of hardwood and plastic units

holds approximately 200 or 344 CDs. Four sides of storage are accessible by rotating the unit, which is built on a swivel base. The unit is 40” in height, and is available in a black wood-grain finish.

Also specializing in wood is Napa Valley Box Co., a San Diego, Calif.-based company that makes storage units for CDs as well as audio- and videocassettes. Prices range from $35.90, for a crate that holds 12 cas- settes, to $59.99 for a spinner holding 200 CDs.

This month, the company is sched- uled to launch Musicine, a sophisti- cated crate for CDs. Not only does it handle, it’s made of birch ply- wood rather than Napa Valley’s cus- tomary pine.

ACCESSORIZING RETAIL

Continued from page 46

HMV’s Moore tries to be resource- ful in getting exposure for his prod- uct. “We have a separate area for accessories on the second level, but it’s toward the back, sort of hidden,” he explains. “So on the main floor, wherever there’s an empty space, I fill it with accessories. We also have some of the cash registers, for impulse buys.”

At Rose Records in Chicago, acces- sories are up front: “When you walk in, it’s the first thing you see. They’re on one side of the wall, and they sell pretty quick,” says accessories buyer Caroline Lozano. “In our area, many people can’t find some of the storage units they’re looking for; Other music stores don’t carry them, but I have them. People call up and ask what kind we have, how many units they hold. And they’ll make a trip to the store specifically for that.”

In promoting accessories, Higgins says, “Signage is important, getting that price message across—just to let people know what the price is. Accessories generally are not very expensive, so there are a lot of impulse buys.”

EARNING PROMOTIONS

Promotions are also useful. The Musicland Group periodically runs employee contests for particular brands, in which employees who sell the most of that product in a particu- lar time period win a prize, says national buyer Julie Thomsen.

Camelot Music in Cleveland recently did a promotion with Alpha. “Every clerk who sold an Alpha tower got a $3 commission,” says assistant manager Phil Potter. “We definitely sold more Alpha towers from that. Employees promoted them and told customers about them.”

We do newspaper advertising, radio advertising and in-store advertising tied in with different promotions,” says Strawberries accessories buyer David Robicheau. “We try to come up with creative ideas and pick areas of advertising that we think will do best for each category.”

Accessories buyers acknowledge that their product may be consid- ered the “stepchild” in record stores. “Accessories are not the bread and butter of the business,” says one accessories buyer who asked not to be named. “Customers come in to buy music, and the store just wants to have accessories in case they need to do some mainte- nance or storage. They just squeeze us in.” However, he adds, “They’re starting to take us more seriously now, which is good, because there’s a lot of profit potential there.”

Some accessory firms deal in plastic, some in wood. Some stress innovation, others flash. All emphasize ease of use.

Allyn’s CD Encapsulator 100

holders for home CD storage.

The PF series consists of a solid hardwood box with classic lock corners. A snug, lift-off lid protects the CDs from dirt and dust. Each unit holds either 50 or 100 discs.

The PF ProFile series is made of sturdy black plastic and can hold 12, 50 or 200 discs. The PF-200 unit, which holds 200 discs, contains a stackable, three-drawer unit with interior dividers. The PF-50, which holds 50 discs, contains a removable lid and indexing system. The smallest unit in the PF series is the PF-12, which holds 12 discs. It consists of an open, hard-shell case that serves as a freestanding disc holder. The Case Logic PF-100 cabinet contains a front-opening door and holds 100 discs. It retails for about $14.95.

INTO THE WOODS

Canadian-based J.D. Whitney has built a reputation for making CD stor- age units with a wood-grain finish. Its storage units are designed to fit in with the decor of the average home.

J.D. Whitney’s largest storage rack holds 1,000 discs and is available in an oak or black finish. Two long shelves are contained on the wall-sized unit, which was introduced earlier this year. A slightly smaller unit, which holds about 75 discs, is also available.

J.D. Whitney’s “Compact Disk Stak” line holds 60, 182, 378 or 264 discs. All of the units are freestanding with a base or are wall mountable.

J.D. Whitney also manufactures a revolving sound storage column that

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written a 14-part requiem that deals with the nature of death and its place in non-European and primitive cultures.

Says the 36-year-old composer's requiem has been pushed by the keen interest in new music that is developing among buyers in Europe and a market-oriented, or "catalyst" idea, which is commercial station to target the right audience. "Flamma Flamma" is among Sony Classical's best-selling works for this year, and U.S. audiences are soon to experience the same phenomenon, with rights to be sold, respectively.

Sony Music is unable to provide precise sales figures for the album, but Sony Music Europe says that "Flamma Flamma" has sold nearly 90,000 copies to date. Sony Music Belgium says it has sold more than 3,000 units, while several thousand have been sold in the Netherlands, Austria, and Switzerland.

Much of the appeal of the requiem lies in its uniqueness. In form, it is a traditional requiem, with a libretto written in Latin by Herman Portocarrero. Yet the subject matter is stark contrast; the requiem concerns the death of an American saxophone player. It has likened it to Carl Orff's operatic epic "Carmina Burana," which has a similar subject matter.

The work was inspired by Lens' observations of death in non-European cultures, where he says funerals rites are part of a larger, more fundamental belief in the continuance of the self in some form in the afterlife. The work has six operatic soloists, whose purity of sound has been compared to the three Bulgarian female singers from the compilation album "Le Mystère Des Voix Bulgères.

CLASSICAL DIY ETHIC?

Filled with drama and tension, the work has struck a chord with European classical music fans and has been given a high-profile performance in a church in the Belgian town of Mechelen in April 1994. Like other contemporary composers, Lens believes it is up to himself to promote his work, which he said has likened it to Orff's operatic epic "Carmina Burana," which has a similar subject matter.

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"The trend is for contemporary classical music to sell records in its own way," says Robert Brüggemann, Sony Music Germany, "without the traditional marketing umbrella to that of the classical division of Warner Music International, based in London and chaired by Bazon Kurtz, a populist, or "commercial" label and A&R function. It starts in New York, Hurwitz reports to Peter Andry, president of his label.

As president, Hurwitz had carte blanche, so he started recording what he liked, and found that there were others out there who liked it too. Picke like the Kronos Quartet and Upshaw brought the label critical and financial success, and more followed. Hurwitz also signed some of the most important composers of the day to first-refusal contracts, including John Adams, Steve Reich, Louis Andria- son, and Michael Tilson Thomas. Hurwitz: "Our company is based on the relationships we have with artists, on making records, and on making records, and on making records, and on making records that can happen, as possible," says Hurwitz. "My feeling is that even if a record is a [commercial] failure, we can enjoy it."

Along with that philosophy goes size. By keeping the number of releases small—about 25 titles a year—Nonesuch can make small, targeted campaigns, and by making records that are both expensive and luxurious, they can make records that are not as successful in the U.S. Górecki's Symphony No. 3 has sold twice as many copies outside the U.S. as it has in the U.S. as the result of media attention. The work has been recorded by the Kronos Quartet for Nonesuch and released in May. The work has been recorded by the Kronos Quartet for Nonesuch and released in May. The work has been recorded by the Kronos Quartet for Nonesuch and released in May.

"Everything that's been done, we have made a crossover record—something people involved wouldn't have done on their own."

"Our company is based on the relationships we have with artists, on making records, and on making records, and on making records, and on making records that can happen, as possible," says Hurwitz. "My feeling is that even if a record is a [commercial] failure, we can enjoy it."

Along with that philosophy goes size. By keeping the number of releases small—about 25 titles a year—Nonesuch can make small, targeted campaigns, and by making records that are both expensive and luxurious, they can make records that are not as successful in the U.S. Górecki's Symphony No. 3 has sold twice as many copies outside the U.S. as it has in the U.S. as the result of media attention. The work has been recorded by the Kronos Quartet for Nonesuch and released in May. The work has been recorded by the Kronos Quartet for Nonesuch and released in May. The work has been recorded by the Kronos Quartet for Nonesuch and released in May.

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HOLIDAY PRODUCT SHOWCASE

THE

Billboard

SPOTLIGHT

VITAL

REISSUES

AND

MUCH

MORE

CHILDREN'S

ENTERTAINMENT

II

II

II

II
THE MOST EXCITING RETAIL CAMPAIGN EVER FROM WALT DISNEY RECORDS

Coming this Fall

FROM WALT DISNEY RECORDS,
A CAMPAIGN AS WARM AND MAGICAL
AS THE MUSIC IT PROMOTES.

WITH SPECIAL PRODUCT DISPLAYS
TO ENHANCE IN-STORE PRESENCE,
REBATE PROMOTIONS OFFERING
HUGE CONSUMER SAVINGS AND
AN ADVERTISING CAMPAIGN THAT
WILL REACH MILLIONS OF
CUSTOMERS NATIONWIDE, IT'LL
HAVE FAMILIES EVERYWHERE
SHARING THE MUSIC OF DISNEY
LIKE NEVER BEFORE.

Coming this Fall
(SHARE THE MUSIC OF DISNEY AT OUR WEBSITE)
http://www.records.disney.com/
FALL & WINTER MUSIC FORECAST: It's Raining Records

BY CARRIE BORZILLO

Music retailers have more than their share of treats to stock their shelves with for the upcoming holiday gift-giving season.

Some of the treasures on record-store shelves between mid-August and December include a live album from Bonnie Raitt and new studio albums from the artist formerly known as Prince and from Brian Wilson of Beach Boys fame.

In addition, there's a slew of new releases by such superstar acts as Mariah Carey, David Bowie, M.C. Hammer, Ace Of Base, Smashing Pumpkins, Wynonna, Raitt: a live one in November on Warner Bros. on Sept. 12. One of the songs on the album—"319"—is also in the forthcoming movie "Showgirls."

Wilson's new album, "Orange Crate Art," is billed under Brian Wilson & Van Dyke Parks and will be released on Warner Bros. on Oct. 10.

Carey, whose last album, "Music Box," has gone eight-times platinum, is back with a new studio album on Columbia due this fall.

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Reba McEntire, Red Hot Chili Peppers, Diana Ross, Alice In Chains, Toni Braxton, Candlebox and Jon Secada.

"The Gold Experience," the long-awaited new album from the artist formerly known as Prince, will finally see the light

The Red Hot Chili Peppers open wide in September.
WATCH YOUR SALES SOAR WITH
Supported By High Profile Cross Promotions

OUT-OF-THIS-WORLD
PROMOTION!

Inside each CASPER videocassette: A consumer mail-in certificate offer good for a free 12-pack of Pepsi™ with the purchase of CASPER and any one of these titles:

Sel. #82272
1 Hour 27 Mins.
$14.98 s.r.p.

Sel. #81608
1 Hour 29 Mins.
$14.98 s.r.p.

Sel. #81744
1 Hour 31 Mins.
$14.98 s.r.p.

Sel. #82612
1 Hour 11 Mins.
$14.98 s.r.p.

Sel. #82142
1 Hour 14 Mins.
$19.98 s.r.p.

Sel. #82144
1 Hour 23 Mins.
$24.98 s.r.p.

(offer valid on videocassettes purchased 10/10/95 – 4/30/96)

*Consumers can receive one free 12-pack of Pepsi”, Diet Pepsi”, Caffeine-Free Pepsi”, Caffeine-Free Diet Pepsi” or Lipton Iced Tea.

Baskin Robbins. FEATURES CASPER IN OVER 2,400 LOCATIONS NATIONWIDE!

America will scoop up CASPER in October with exciting point-of-purchase materials highlighting the video’s availability.

NATIONALLY ADVERTISED AVAILABILITY DATE: OCTOBER 13, 1995
RETAIL AVAILABILITY DATE: OCTOBER 10, 1995

OUT-OF-THIS-WORLD PEPSI PROMOTION!
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America will scoop up CASPER in October with exciting point-of-purchase materials highlighting the video’s availability.

NATIONALLY ADVERTISED AVAILABILITY DATE: OCTOBER 13, 1995
RETAIL AVAILABILITY DATE: OCTOBER 10, 1995
**EXTENSIVE ADVERTISING AND PROMOTIONAL CAMPAIGN!**

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**OVER 2 BILLION' IMPRESSIONS!**

MCA, Pepsi™ and Baskin-Robbins™ will keep families across America in love with CASPER throughout your peak selling periods!

- Estimated consumer impressions from combined advertising, promotions, and displays.

**P.O.P. INCLUDES STANDEES, ONE-SHEET POSTERS, MOBILES AND BANNERS.**

- **12-UNIT COUNTER/MERCHANDISER**
  - 14 1/2"W x 7 5/8"H x 3 7/8"D
  - Shppr: 22 1/8"W x 18"H x 12 1/8"D
  - Weight with video-cassettes: 12 lbs.
  - Weight without video: 2 1/2 lbs.
  - SELL #92464

- **24-UNIT COUNTER/FLOOR MERCHANDISER**
  - 58"H x 5 1/2"W x 12"D
  - Shppr: 22 1/4"W x 18"H x 12 1/8"D
  - Weight with video-cassettes: 45 lbs.
  - Weight without video: 7 lbs.
  - SELL #92469

- **48-UNIT FLOOR MERCHANDISER**
  - 48"H x 10 3/4"W x 12"D
  - Weight with video-cassettes: 63 1/2 lbs.
  - Weight without video: 9 1/2 lbs.
  - SELL #92663

**ALSO AVAILABLE:**
- **192-UNIT TOWER MERCHANDISER**
  - SELL #82644

**WATCH FOR SPECIAL HOLIDAY-THEMED P.O.P. COMING YOUR WAY IN NOVEMBER — DECEMBER.**
Holiday Product SHOWCASE

Hot Buttered ROMs
A Gift List For An Interactive Xmas

BY CHRIS McGOWAN

rom 3D-action games to virtual tours of the human body, there’s a wide variety of interactive compact discs to choose from this holiday season. Here’s a look at select new noteworthy titles, with the focus on CD-ROM, 3DO, CD-i and Sega CD. Watch for Sega Saturn, 3DO’s M2 system and Sony PlayStation this winter.

CD-ROM: “The 11th Hour” (Virgin Interactive Entertainment) is a horror adventure that picks up where “The 7th Guest” left off. “ Haitch: Ashbury In The Sixties” (Compton’s New-Media) is an alternative history lesson about hippies, psychedelica and culture heroes such as Ken Kesey, brought to life with the Oracle newspaper, video and Grateful Dead tunes.

“Full Throttle” (LucasArts) is a breakneck-speed graphic adventure with attitude about a biker who must solve a murder mystery.

“Louis Cat Orae: The Mystery Of The Queen’s Necklace” (AVI Publishing) visits opulent 17th-century Versailles as players attempt to recover a missing piece of jewelry.

“Buried In Time: The Journeyman Project 2” (Sanctuary Woods) is a richly detailed sequel to the groundbreaking “Journeyman Project.” It features time travel and high-resolution 3D animation.

“Alphakorf Farm” (Headline Interactive), distributed by Sega, includes some 100 activities for kids while teaching language skills and problem-solving.

“Blockbuster Video Guide To Movies & Videos” (Creative Multimedia) has reviews of 21,000 titles, video clips and online updates.

“The Alchemist” (Entertainment, Inc.) uses card readings, music and art to aid self discovery.

“How Your Body Works” (Mindscapes, Inc.) provides a 3-D journey through the body, showing what makes us tick and how to stay healthy.

“Puppet Motel” (Voyager Co.), Laurie Anderson’s creation, explores spaces between dreams and ideas, emotions and technology.

“Star Trek The Next Generation: Interactive Technical Manual” (Simon & Schuster Interactive) is a 3-D tour of the Starship Enterprise using Apple’s QuickTime VR software.

“Star Trek The Next Generation: Final Unity” (Spectrum Holobyte), another must

Continued on page 58

VIDEO CHECKLIST: A Flood Of Titles In A Sea Of Genres

BY STEVE TRAUMAN

(All prices are MSRP—manufacturer’s suggested retail price; all dates are in-store; all information from manufacturers.)

ven without formal announcements of “Batman Forever” from Warner Home Video and “Mighty Morphin Power Rangers: The Movie,” from Fox Video, there are enough top-line products confirmed for the holiday season through to delight every retailer. In a good mix of special-interest, sports and fitness titles, and it looks like a lot of videos on a lot of wish lists from September through December.

Definitely confirmed at press time were “Casper” from MCA Home Video (Oct. 10, $22.98); “A Little Princess,” from Warner Home Video (Sept. 19, $24.96); “A Goofy Movie” (Sept. 6, $22.99); “Cinderella” (Oct. 4, $26.99) and “The Santa Clause” (Oct. 15, $22.99), all from Disney/Buena Vista Home Video; “Stargate” from LIVE Home Video (Sept. 19, $19.98); “Legends Of The Fall” (Sept. 26), “Little Women” (Oct. 17), “The Professional” and “Shawshank Redemption” (both Oct. 31), all $19.95 from Columbia TriStar Home Video.

Major consumer promotions are tied to a number of these top releases, with multiple cross-merchandising arrangements for both “Casper” and “A Little Princess,” and at least one big consumer promo for both “Legends Of The Fall” and “Little Women.” There’s a Pepsi rebate with the purchase of MCA’s “Casper,” and one of six other MCA titles, a Bashin-Robbins $1 Flavors offer and a national sweepstakes with Interplay computer games. Packaged in every Warner “A Little Princess” clamshell box is a $10 retail-value replica of the locket worn by the star.

SUBWAYS WITH “STARGATE”

Live has over $30 in coupons with each “Stargate” video, including Subway sandwich discounts, $1 rebate on Signet books “Stargate” novelization, special discounts on I-800-GIFT-LINE merchandise and $1 off LIVE’s Sept. 12 release of five different offers on “The Terminator” and/or “T2: Judgment Day.” Both “T1” and “T2” are available in plan-and-scan ($14.98, with “T1” also letterboxed $19.98)

For “A Goofy Movie,” Walt Disney Home Video has a $4 mail-in rebate and an exclusive free poster offer; “Cinderella” has $10 in mail-in rebates, including $3 from General Mills, $3 from Kodak and $3 from Sega on other Masterpiece Collection titles plus a “Cinderella” soundtrack CD on Disney Records and a deluxe collector’s edition video package ($79). “The Santa Clause” has another $5 General Mills rebate and a $5 Disney rebate on any of 18 popular titles.

LIVE-ACTION HITS

columbia TriStar has the biggest list of former “A” or “name” titles, all repackaged for the fourth-quarter holiday season at $19.95. In addition to the four noted earlier, lead-

offing are “Under Suspicion” (Sept. 12), followed by “The Next Karate Kid” and “North” (Sept. 26). Due with “Mary Shelley’s Frankenstein” (Oct. 10) are “Revenge Of Frankenstein,” “The Two Faces Of Dr. Jekyll” and “Equinox,” plus “The Road To Wellville” (Oct. 17) and “Mixed Nuts” (Nov. 14). Disney promises another round of live-action home-video hits in October, following the earlier releases (Aug. 11, all $19.99) of “When A Man Loves A Woman,” “I Love Trouble,” “Tennessee Man,” “Angie” and “The Ref.” Both 24- and 48-piece pre-packs are available to retailers, with the header “Star Powered Videos At A Stellar Price!””

MCA will have a repriced “Street Fighter,” based on the popular video game action, ready for the holidays (Nov. 7, $19.98).

New Line Home Video/Turner Home Entertainment offers a five-title action promotion (Sept. 3, all $19.98) that includes “Above The Rim,” “Surviving The Game,” “Relentless 4,” “The Endless Summer II” and a re-release of “The Endless Summer.” Anchor Bay Enter-

Something Goofy for September

PAULA ABDEL

CANNERY AS BOUND

SPECIAL INTEREST SCENE


Continued on page 58

BILLYBOARD SPOTLIGHT www.americanradiohistory.com

BILLYBOARD AUGUST 26, 1995
The Tradition Continues!
Continuing in the tradition of the highly successful Christmas Classics, Frosty the Snowman, Rudolph the Red-Nosed Reindeer, Santa Claus is Coming to Town and The Little Drummer Boy, FHE proudly presents 6 new titles sure to become family favorites!

- $3 consumer rebate with purchase of two titles.
- Supported with a major television & print campaign.

Pre-Order Date: 8/15/95
Street Date: 9/5/95

Call your local video distributor for details.
for Trekkies, offers 3-D gaming and voices of the cast. “MechWarrior 2” (Activision) is the PC version of the popular VR arcadegame “Battletech” at Virtual World.

“KidTown” (Disney) lets children get in on urban planning fun pioneered by “SimCity.” “Johnny Mnemonic” (Sony Images) is a live-action game that spins off the movie of the same name. “The DK World Reference Atlas” (DK Multimedia) combines a wealth of statistical information, 500 color photos, and 600 maps.

“Ideas That Changed The World” (Cambric Publishing) explores new inventions and follows the evolution of ideas. “Super Solvers: Gizmos & Gadgetry” (Learning Co.) uses puzzles and simulations to convey the essentials of physics. “PC Globe Maps ‘N Facts” (Broderbund) is an almanac, world atlas and study guide.

“Microsoft Wine Guide” (Microsoft) provides tasting notes on 6,000 individual wines.

“Merriam-Webster’s World War 3” (Millennium Media Group) has five word games, five languages and five levels of difficulty.


SAMUEL L. JACKSON
J.C. Penney’s “City At Night” offers three-Night Club/wasteland areas. “The Digitizer” (Imagineering, Inc.) is a flight-test simulation.

“Excite” (Excitement Company) allows players to fly an infinite variety of configurations.

“Health Fitness” (Warning, Inc.) puts players in the pilot’s seat on a mission.

“Japanese” (Stern) teaches Japanese.

“Skatist” (Alienware) is a multi-player tennis game.

“Kung Fu” (Strategic Headache/Gamma Design) features two players.

“Robotech: Battlecry” (Robotech, Inc.) is a real-time strategy game.

“Truckin’” (Mystic) is a driving game.

“Welcome To The Future” (Bongo Entertainment) is a driving game.

“A Must For Trekkies

is the follow-up to “Doom,” the mega-action hit.

3DO: “Zoid: The People’s Party” (Studio 3DO) lets you play capitalist in the totalitarian country Bizarrina and offers visual memory tests, pop culture quizzes and concentration games.

“GeX” (Crystal Dynamics) is a cute gecko who walks on walls, whips enemies with his tail, and flies on rocket ships.

CD-ROM: “GeoSafari” (Philips) features 45 games and uses video, animation and audio to test up to four players on geography.

CD-ROM: “Chaos Control” (Philips) makes you an ace fighter pilot in charge of earth’s Orbital Defense Forces.

SEGA CD: “Keio Flying Squadron” (JVC) is a side-scrolling shooter and a wacky adventure.

SEGA CD: “Fahrenheit” (Sega) is a live-action prehistoric extravaganza in which players heroically fight fires.

PLAYSTATION: Watch for “Toh Shin Den,” “Demolish ‘Em Derby” and “Ridge Racer.”

SEGA SATURN: Watch for “Fighting Tigers,” “Panzer Dragoon” and “Daytona USA.” Get ready for 3DO’s upcoming 64-bit M 2 system.

A PC “Battletech”

“Daytona Fighter,” “Panzer and er (JVC) is a and audio 45 games his concentration totalitarian country A toms information, media) ence Atlas” same name. Urban planning for “Battletech” Continued from page 56 “Johnny Mnemonic” “MechWarrior 2” for “Doom,” the “Doom” Web, the voices of the cast.

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It's audio. It's video. It's interactive.

Let the cranberries take you on an interactive journey through music, images and naked truths.

- Doors and Windows is the first Rainbow™ CD-ROM. It's a single disc that plays on:
  - CD audio
  - Windows computers
  - Mac computers
  - CD-i players
  - MPEG-1 players

Doors and Windows features:
- Over ten minutes of Quicktime™ interviews and exclusive backstage video
- Rare personal photos, clippings and the band's own collection of memorabilia
- Exclusive video clip of the cranberries performing "Zombie" live at Woodstock '94
- Five previously unreleased tracks including demo, acoustic and live versions of the #1 hit, "Zombie"

AVAILABLE IN STORES SEPTEMBER 26.
Contact your PGD or Philips Media Distribution Representative for details.
Catalog # 310691030-2 / Boxed version # 310691081-2

Management - The Left Bank Organization

Watch this record. Listen to this software.

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MUSIC FORECAST
Continued from page 33

Hammer has gone back to his original moniker for his forthcoming Giant release, "M.C. Hammer: Inside Out," due Aug. 29. The album features a song dedicated to rapper Eazy-E, who recently died of AIDS, called "Nothing But Love."

BOWIE GOES "OUTSIDE"
On Sept. 26, Virgin will release "Outside," David Bowie's new concept album. The album, produced by Bowie and collaborator Brian Eno, is based on a short fiction story Bowie wrote about the murder of a little girl. "Outside" features elements of funk, rock, ambient, jungle and jazz.

Expect Bonnie Raitt's first live album in November. The double-CD set, dubbed "Road Tested," was recorded for Capitol in July in Portland, Ore., and Oakland, Calif.

Smashing Pumpkins is following up its multi-platinum major-label debut, "Siamese Dream," with a yet-to-be-titled double-CD on Virgin on Oct. 24, while Candlebox follows up its triple-platinum eponymous debut on Warner Bros./Maverick on Sept. 26 with a not-yet-titled album.

One of the most highly anticipated debut albums this year comes from Lisa Loeb & Nine Stories. "Tails" is due Sept. 12 on Geffen. The album, which will include her No. 1 hit "Stay (I Missed You)," will be produced by Juan Patino, who also produced "Stay."

In addition, an array of big names are featured on Randy Newman's musical, "Randy Newman: A Musical Journey."
Winter Resonance
A NEW COLLECTION OF MUSIC FOR THE SEASON & BEYOND

A Winter's Solstice V
This year's release offers a collection of holiday classics from legendary musicians, as well as exciting new Windham Hill artists. Featuring Keola Beamer with George Winston, Jim Brickman, Liz Story, and more.

Celtic Christmas
Celtic Christmas presents contemporary Celtic masters who have interpreted traditional carols that reflect the joy and peace of Christmas. Celtic Christmas includes Loreena McKennitt, Altan, Luka Bloom, Nightnoise, and others.

By the Fireside - Turtle Island String Quartet
By the Fireside brings TISQ's distinctive musical approach to the season with new adaptations of wintry standards. TISQ infuses their repertoire with elements of pop, jazz, bluegrass, and blues.

An Unprecedented Holiday Campaign from Windham Hill

Proven Seasonal Titles
All our seasonal titles are proven sales leaders. Five of them are gold, platinum or multi-platinum records.

Merchandising
Our merchandising will include posters, flats, header cards, bin cards and customer brochures. All of which are perfect for a high-impact Windham Hill holiday section.

Advertising
A high frequency NAC radio advertising campaign is planned for Top 10 markets. Plus, a national TV campaign will highlight our three new releases on VH-1, A&E, and other broadcast cable outlets.

Direct/Interactive Marketing
Our fall/winter issue of the Windham Hill Occasional will have a circulation of 300,000, many with a companion CD sampler. Additionally, our three new releases will be featured on America Online™ and the 2Market™ and Nautilus™ fall CD-ROMs.

Concert Tour
The Winter's Solstice concert tour will spotlight three Windham Hill artists and be seen in at least 40 markets.
So call your Windham Hill/BMG Regional Manager today for more information and a free Winter Resonance sampler, or receive it via the internet— http://windham.com

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“Friends,” which will include the Pretenders’ cover of the Merle Haggard/Quincy Jones hit “Angel Of The Morning” and, of course, the Replacements’ hit theme song to the show, “I’ll Be There For You.”

REBA AND WYNONNA

MCA is looking forward to new albums from two of its biggest country stars: Reba McEntire and Wynonna. McEntire’s album is tentatively titled “Don’t Look Back” and is due on Oct. 3. It’s produced by Tony Brown and McEntire and associate-produced by Michael Omartian. Wynonna’s album, also produced by Brown, is untitled as of now and is expected on Curb/MCA on Nov. 21. Another much-anticipated album will be the newest from Ace Of Base, as yet untitled, it’s scheduled for Oct. 10 from Arista.

ROCK AROUND THE CHRISTMAS TREE

Whether it’s alternative rock, metal, album- or classic rock, there is an abundance of rock titles out this fall. Blind Melon, Red Hot Chili Peppers and Alice in Chains are among the heavy-hitters back with new albums. Blind Melon’s “Soup” is due Aug. 15 on Capitol, the Chili Peppers’ first album with guitarist Dave Navarro, formerly of Jane’s Addiction, is due on Warner Bros. on Sept. 12, and Alice In Chains return in October with a not-yet-titled album on Columbia.

Caroline is releasing Hole’s “Asking For It” EP on Sept. 12. Among notable newcomers is Electrafixion, former Echo & The Bunnymen Ian McCulloch’s new band. The album is due on Elektra on Sept. 10.

Other new rock titles likely to find their way under the tree include releases by Meat Puppets (London/Island), David Lee Roth (Warner Bros.), Big Mountain (Elektra), and AC/DC (Elektra).

CLASSIC ROCKERS

Classic rockers with new albums out this fall and winter include Dire Straits, whose “Live At The BBC” is due Aug. 29 on Warner Bros., and Fleetwood Mac, whose album, “Time,” is set for Sept. 26 also on Warner Bros.

Additionally, a new album is scheduled from Dire Straits’ Mark Knopfler on Warner Bros. on Sept. 26. Steely Dan’s “Alive In America” is due Sept. 26 on Giant, and Jethro Tull’s “Roots To Branches” is due on EMI.

Also in the classic-rock vein, Capitol will release a live acoustic album with two new songs from Hyatt called “The Road Home.” Additionally, Dan Fogelberg and Tim Wessberg’s sequel to “Twin Sons Of A Different Mother” is dubbed “No Resemblance Whatever” and is due Sept. 12 on Giant.

There’s no shortage of significant pop offerings as well. Expect new titles from Gloria Estefan (Crescent Moon/Epic), Trey Lorenz (550 Music), Tears For Fears (Epic), Color Me Badd (Giant), Canned Heat (Atlantic), Boy George (Virgin), Joshua Kadison (SBK/EMI), Chynna Phillips (EMI) and a Spanish album from Jon Secada (EMI).

ANDERSON TO YOAKAM

Joining Wynonna and McEntire in stores later this year are new albums from Dwight Yoakam (Reprise), Dolly Parton (Columbia) and a highly anticipated debut from Ty England (RCA), who toured with Garth Brooks for six years. England’s eponymous debut is due Aug. 15.

Other noteworthy country albums due later this year are from Clay Walker (Giant), Alabama (RCA), Martina McBride (RCA), Aaron Tippin (RCA), John Anderson (RCA), Mavencle (MCA), Mark Chesnutt (Breece), Faith Hill (Warner Bros.), Victoria Shaw (Reprise), Charlie Daniels (Capitol Nashville), Tracy Lawrence (Atlantic), Riki Skaggs

RAP TO REGGAE

Controversial rapper Ice-T will have a new album out in the fall on Priority dubbed “Return Of The Real”; E-A-Ski produced one of the tracks on the set. R&B singer Tom Braxton, who scored a multi-platinum album with her eponymous LaFace/Arista debut, will have another album out on the label Oct. 24. The new one features a song penned by Kenny “Babyface” Edmonds and new Yab Yum/550 Music artist Jon B. called

Continued on page 84
THE JINGLE CATS "MEOWY CHRISTMAS" CD and Cassette:

Featuring 20 classic holiday tunes, this album, the first ever by real singing cats, immediately gained national status with its first week released and launched a craze that is now sweeping the rest of the world. Released in 1993, the original world famous Jingle Cats, "Here Comes Santa Claus" album, propelled the Jingle Cats to superstar status. With the recording of 3,000 brand new "meows" and new arrangements of more holiday favorites, the release came in conjunction with a successful national promotional tour that included five appearances on national TV.

THE JINGLE CATS "SING MEOW OF CHRISTMAS" VIDEOCASSETTE:

The Jingle Cats Music 16816 Kinzie St., North Hills, CA 91343 Phone (818) 895-2126 Fax (818) 895-7026 FAX (818) 895-6326

MUSIC FORECAST
Continued from page 62

"In the Late of Night."

The debut album from 3T—who are Tito Jackson's three kids—is due on Michael Jackson's imprint MJJ Records, through 200 Music, on Oct. 3.

On Nov. 7, EMI releases debut albums from Speech, of Arrested Development, and from Heather B., an MTV's "Real World" alum.

Also expect a solo debut from Genius of Wu-Tang Clan on Geffen.

A Boyz II Men remix album will make its way to stores by the end of the year via Motown.

The second album from rappers W.C. And The Maad Circle is due on Pay Day/London on Sept. 12. The set is produced by Lee 'Cubee and features performances by Ice Cube, Mack 10 and Coolio. Other R&B, hip-hop, rap and reggae titles due this holiday season include new albums from KRS-One (Jive), MC Eiht (Epic), Soul II Soul (Giant), Cypress Hill (Ruffhouse/Columbia), Mac Mall (Rellativity), Keith Sweat (Elektra), Pebbles (MCA), Mic Geronimo (Blunt), Eight Ball & MJG (Suave/Relativity), Skru (Gasoline Alley/MCA), Vanessa Bell Armstrong (Jive), The D.O.C. (Giant), Prince Markie Dee (Mad Sounds/Motown), AZ (EMI), PM Dawn (Ge Street/Island), A-Tiske (Jive), Doug E. Fresh (Ge Street/Independant), Johnny Gill (Motown) and Rappin' 4-Tay (EMI).

HITS GALORE

There are plenty of greatest-hits packages this season for shoppers to choose from—by such superstar acts as Whitney Houston (Arista, Oct. 10), Michael Bolton (Columbia), and Janet Jackson (A&M).

Epic will release hits collections from Alice Cooper, Living Color and Stevie Ray Vaughan on Aug. 22, Sept. 26, and Oct. 31, respectively, and Geffen will release a New Heiney set with two new songs on.

Continued on page 65

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Multi-Million Dollar Ad Campaign!

- Reaches 90% of adults (ages 25-49) six times.
- 850 million gross impressions.

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SINGLE UNIT AND GIFT SET ORDERS DUE: OCTOBER 18, 1995

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MUSIC FORECAST

Continued from page 64


Joining those titles are greatest-hits packages from Expose and Taylor Dayne (both Arista, Sept. 26), Alan Jackson (Arista, Oct. 18), Travis Trix (Warner Bros., Sept. 12) and Little Texas (Warner Bros., Sept. 26).

COMPLICATIONS AND TRIBUTES

A few cool compilations worth attention are Capitol’s “Hempilation,” which benefits the marijuana advocacy group NORML. The collection, due Sept. 26, includes songs from the Black Crowes, Cracker, Blues Traveler, 311, Widespread Panic, Biz Markie and others.

Motown is set to release a Marvin Gaye tribute album called “Inner City Blues” featuring such artists as Patti LaBelle, Nona Hendryx, Nena Gave and Stevie Wonder.

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Atlantic plans a compilation of covers of the Schoolhouse Rock songs, which have aired Saturday mornings on ABC for 20 years. The songs include “Conjunction Junction” and “I’m Just A Bill,” Blind Melon, Stone Temple Pilots and a Tribe Called Quest are among the acts on the compilation.

On Sept. 26, Atlantic will release a Leonard Cohen tribute album, “Tower Of Song,” featuring such artists as Tori Amos, Don Henley, Aerosmith and Bono.

London is expecting to release the compilation “Ain’t Nothing But A She Thing” in October. The all-female album features news songs by Annie Lennox, Patti Smith, Vanessa Williams with McShesell, N’DegeOcello, Sinead O’Connor, Melissa Etheridge, Salt-N-Pepa, Donnie Farris, Queen Latifah and Mary J. Blige. The first single is the title track by Salt-N-Pepa. All proceeds from the compilation will benefit the Shirley Divers Foundation, which will distribute funds to various women’s charities (Divers was an executive at Sire who died of breast cancer). Atlantic’s soundtrack to “Waiting To Exhale,” which is being produced by Kenny “Babyface” Edmonds, features Whitney Houston, TLC, Aretha Franklin and other black female artists.

In addition, DeF Jam will issue the soundtrack to the film “The Show” on Aug. 15. It features Warren G., Public Enemy, Epmd and Dave Shack, among others.
something’s missing this year in the search for holiday music — superstars. Where previous years gave us Amy Grant, Gloria Estefan, Neil Diamond, Garth Brooks and others, 1995 offers slim pickings in pop artists doing Christmas albums. In fact, Luther Vandross and All 4 One are the only pop stars releasing Christmas records at press time.

“People finally got off the bandwagon,” said one record-company executive about holiday themed albums. He also calls Christmas records “among the most well-traveled: they go to the distributors to the retailers, back to the distributors and back to us. Retail tends to over-order them.”

Although we’re low on big-name pop stars in 1995, there are plenty of new blues Christmas albums, instrumental and choral Christmas albums and some new compilations, such as “Holidays In Dementia” on Rhino.

POP
All 4 One performs holiday traditions on “An All 4 One Christmas” available Sept. 19 on Atlantic. Epic’s Luther Vandross performs a combination of standard carols and original holiday songs on “This Christmas,” available Oct. 10.

ALTERNATIVE/PUNK
“You Sleigh Me,” Atlantic’s alternative Christmas compilation, features Hootie & The Blowfish, Collective Soul, Julianna Hatfield and a host of other artists. The album will contain mostly traditional Christmas songs. Additionally, Atlantic will release an adult-alternative Christmas album, featuring world music artists, though no further information was available on the record at press time. Both albums will be released Oct. 24.

For the less traditional, there’s “Punk Rock Christmas” and “Holidays In Dementia,” both available on Rhino. “Punk” contains 18 hardcore holiday songs from late ’70s/early ’80s D.I.Y. movement, such as “There Ain’t No Sanity Claus” by The Damned, “(It’s Gonna Be A) Punk Rock Christmas” by the Kings and “Run, Run Rudolph” by the Humpers.

“Dementia” includes songs such as “The Twelve Pains Of Christmas” by the Bob Rivers Comedy Corp, “It’s So Chic To Be Pregnant At Christmas” by Nancy White, “A Terrorist Christmas” by James & Kling and the famous “Christmas Wrapping” by the Waitresses. (No less demented, and trotting into stores in August, is Dove Audio’s “Live From The Pound—The Beatles: The Lost Tapes,” an all-canine ensemble arfing the Fab Four’s biggest hits.)

BLUES
“Even Santa Gets The Blues,” the Point Blank Christmas album, features traditional tracks from B.B. King & Charles Brown, such as “Christmas Celebration” and “Merry Christmas Baby” (respectively). It also includes new songs from Hadda Brooks and two new Isaac Hayes Christmas songs.

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HOLIDAY MUSIC

Continued from page 16

Rounder Records presents three blues albums, all available Oct. 3: Charles Brown’s “Cool Christmas Blues” and two covers of Christmas songs, the latter, Diffie’s “Joe Diffie’s On Sept. 26, Capitol Records’ “Christmas,” featuring percussionist Harriss, woodwind player Tesh and narrator Pasero. On Windham Hill, the Turtle Island String Quartet performs classical pieces, such as “Winter in Cairo” from “The Nutcracker Suite” and Vivaldi’s “Winter” choral and baroque-instrument chamber orchestra performing Handel’s masterpiece, “Hallelujah Chorus” as well as songs such as “O For Unto Us A Child Is Born” and “Glory To God.” The album is due in September.

“Billboard’s Top Christmas Hymn” on Rhino includes 10 traditional carols and devotional songs performed by top

HOLIDAY SHOWCASE

CHOIRAL MUSIC

Hor on the heels of its gold-selling home video “Live... He’s Been Faithful” is the Brooklyn Tabernacle Choir’s first Christmas record ever, “Christmas At The Brooklyn Tabernacle.” Recorded with the London Studio Orchestra, the album features the 230-voice choir plus the Brooklyn Tabernacle Children’s Choir singing mainly original songs with a few variations of traditional carols. The album is due in October.

An enhanced CD of last year’s Mormon Tabernacle Choir album, “This Is Christmas,” and Bonner Productions Group video, “Nativity Story,” is played both on CD-ROM and audio CDs. Narada’s “Hallelujah: Great Choruses From The Messiah” features a 16-voice choirs, such as the Mormon Tabernacle Choir, orchestras such as The Philadelphia Orchestra and the New York Philharmonic, and performers such as Johnny Mathis and Ray Conniff.

CLASSICAL/INSTRUMENTAL/JAZZ

Argentina composer/performance Emilio Carballido combines world, New Age and contemporary jazz influences in “A Christmas Journey,” available on North Star Records. The album features Kaufer on keyboards and piano in addition to flutes, pan flutes, saxophones, strings, guitar and light percussion.

North Star also releases two additional albums featuring piano and strings: “Home For The Holidays,” a set of standards performed by David Osborne, and “In The Heart Of Winter,” a combination of standards and originals performed by Robin Spielberg.

“Christmas Blessings” on Narada features traditional carols performed by Daarkenstone, Nacy Rumbel, Michael Jones and others. The album includes an original essay for the CD book and special digi-pak by award-winning author Earle Hitchner. In “Delci Jubilus” on Bonneville Classics features unusual arrangements of traditional carols by organist John Longhurst, Clay Christiansen and Richard Elliot and is available in September.

TOP CHRISTMAS ALBUMS

This issue’s recap of Top Christmas Albums and Top Christmas Labels is a recap of performance on the Top Christmas Albums chart which ran in Billboard from Dec. 3, 1994 through Jan. 7, 1995. Ranks are based on accumulated unit sales, as estimated by SoundScan, for each week each title appeared on the chart. Similarly, the label list is based on the accumulated units for the titles that each label placed on the weekly Top Christmas Albums chart.

Top Christmas Albums

1. POS. TITLE-ARTIST-LABEL
   1. MIRACLES: THE HOLIDAY ALBUM--Kenny G--Arista
   2. MERRY CHRISTMAS--Mariah Carey--Columbia
   3. CHRISTMAS ALBUM--Mannheim Steamroller--American Gramaphone
   4. A FRESH AIRE CHRISTMAS--Mannheim Steamroller--American Gramaphone
   5. AMERICAN CHRISTMAS--Cape Cod--Columbia
   6. CHRISTMAS INTERPRETATIONS--Boys II Men--Motown
   7. HOLLY & IVY--Natalie Cole--Elektra
   8. A VERY SPECIAL CHRISTMAS--Various Artists--A&M
   9. HOME FOR CHRISTMAS--Amy Grant--A&M
   10. LET THERE BE PEACE ON EARTH--Vince Gill--MCA
   11. A VERY SPECIAL CHRISTMAS--Various Artists--A&M
   12. THE CHRISTMAS ALBUM VOLUME II--Neil Diamond--Columbia
   13. THE CHRISTMAS SONG--Nat King Cole--Capitol
   14. CHRISTMAS ALBUM--Barbra Streisand--Columbia
   15. CHANT NOEL--Benedicite Monks Of Santo Domingo De Silos--Angel
   16. SOULFUL CHRISTMAS--Aaron Neville--A&M
   17. CHRISTMAS THROUGH YOUR EYES--Gloria Estefan--Epic
   18. THE CHRISTMAS ALBUM--Neil Diamond--Columbia
   19. CHRISTMAS TIME--George Strait--MCA
   20. BEYOND THE SEASON--Carrie Brooks--Liberty
   21. CHRISTMAS PORTRAIT--The Carpenters--A&M
   22. HONKY TONK CHRISTMAS--Alan Jackson--Arista
   23. IF EVERY DAY WAS LIKE CHRISTMAS--Elvis Presley--RCA
   24. MEOWY CHRISTMAS--Jingle Cats--Jingle Cats
   25. SNOWFALL--THE CHRISTMAS ALBUM--Tony Bennett--Columbia
   26. A WINTER'S SOLSTICE VOLUME IV--Various Artists--Windham Hill
   27. A FAMILY CHRISTMAS--John Tesh--GTS
   28. THE SWEETEST GIFT--Trisha Yearwood--MCA
   29. CHRISTMAS WITH...--The Mormon Tabernacle Choir--Laserlight
   30. VOL 2: 1995--Billboard's Greatest Christmas Hits--Rhino
   31. DECEMBER--George Winston--Windham Hill
   32. CHRISTMAS FAVORITES--Carreras-Domingo-Pavarotti--Sony Classical
   33. A CHARLIE BROWN CHRISTMAS--Vince Guaraldi--Fantasy
   34. CHRISTMAS--Johnny Mathis--Fantasy
   35. GIVE LOVE AT CHRISTMAS--The Temptations--Motown
   36. A ROMANTIC CHRISTMAS--John Tesh--GTS
   37. ELVIS' CHRISTMAS ALBUM--Elvis Presley--RCA
   38. WHITE CHRISTMAS--Bing Crosby--Laserlight
   39. MERRY CHRISTMAS STRAIGHT TO YOU--George Strait--MCA
   40. WCBS-FM THE ULTIMATE CHRISTMAS--Various Artists--Collectibles

Top Christmas Labels

1. POS. LABEL (No. Of Charted Albums)
   1. ARISTA (2)
   2. COLUMBIA (7)
   3. A&M (5)
   4. AMERICAN GRAMAPHONE (2)
   5. MCA (4)
   6. MOTOWN (2)
   7. LASERLIGHT (5)
   8. ELEKTRA (1)
   9. WINDHAM HILL (2)
   10. CAPIOL (1)

VINTAGE XMAS

Columbia has two new Christmas records, “The Christmas Carol,” a collection of the original cast from the play, and “Sing Into Christmas,” a live NPR broadcast, taped last year. The latter features Grover Washington, Winston Marsalis, Terrence Blanchard and Trombone Hawkins.

“Santana’s Journey” on Rhino features such stars as Bing Crosby, Perry Como, Doris Day, Andy Williams, Johnny Mathis and Julie Andrews performing Christmas classics.

Myrrh presents award-winning singer/songwriter Bryan Duncan performing Christmas classics plus two original

Sugo Music’s New Age guitarist Stefan Pasero will perform both modern and traditional carols on “A New World Christmas,” featuring percussionist Christopher Bohr. Keyboardist Don Harries, woodwind player Dave Peterson, a string quartet, choir and synthesizers.

John Marx Records will release “Rejoice! A String Quartet Christmas.”

BLUEGRASS

Tony Trischka on Rounder Records performs a variety of holiday music, including old-time fiddle music, classic hard-driving bluegrass and tunes from the century banjo/plane duets on “Glory Shone Around: A Christmas Collection,” available Sept. 19.
They cover 11 Beatles greats like "She Loves You," "Help!" and "Penny Lane" in typical Looney fashion. Imagine Bugs and Daffy trading off as if it were Duck Season on "Hello Goodbye," or Daffy singing his heart out on "Yesterday" (or should we say, "Yeth-terday"). Liner notes take you on a magical tour down memory lane, as told by The Furry Four's Press Agent, Taylor Derek. You'll get the inside stuff on the trials and tribulations of Bugs (Paul), Daffy (John), Elmer (George), and Taz (Ringo).

This long-awaited album will be supported by a major press campaign, radio promotions, tie-ins with several major companies, a music video, and more!

Kid Rhino... not just for kids.

Street Date: August 29, 1995
Selections: R2/R4 71768 - Blister CD/CS
R2/R4 71769 - Jewel CD/Norelco CS
SRP: $15.98 CD, $9.98 CS

For ordering information, contact your local WEA rep or call Dave Kopp at (310) 474-4778.

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10635 Santa Monica Blvd., Los Angeles, CA 90025-4900.
KIDS' MUSIC: A Gift Bag Of Lullabies, Grinches & Presley For Peanuts

BY MOIRA McCORMICK and AMY K. SWAN

The mercury may be hovering in the '90s, but don't kid yourself—Christmas is just around the corner. Fortunately, the elves in the audio department of Santa's workshop are working double-time and will soon deliver a full slate of fourth-quarter releases, many of them holiday-themed.

Perennial leader of the pack Walt Disney Records will release a rerecorded, updated version of the soundtrack to "Cinderella" this fall, when the home video itself is re-released. Composer/arranger Jack Redford is working up new orchestrations, and mainstream pop artists are being approached to perform selected songs—as has been the custom since "The Little Mermaid."

"We're talking to Linda Ronstadt about performing 'A Dream Is A Wish Your Heart Makes,'" says senior VP Carolyn Beug, adding that other possibilities are James Ingram, Bobby McFerrin and others, accompanied by an illustrated lyric book. Two "Pocahontas" products are due Sept. 11: "Pocahontas: The Spirit Of Christmas" (packaged with a tree ornament) and "Pocahontas: Listen With Your Heart."

Disney's first all-computer-animated feature film, "Toy Story," with character voices by Tom Hanks and Tim Allen, opens Nov. 17; it will be preceded by a read-along on Oct. 17 (one version packaged with bendable toys) and then by the Randy Newman-penned soundtrack Oct. 31.

What we won't be seeing from Disney any longer are releases by children's artists. When Beug took over Walt Disney Records earlier this year after

Special Bear") and
Kathie Lee Gifford; street date is Oct. 11.
Upcoming Aug. 29 is "The Disney Christmas Sing-Along," with favorite carols voiced by Mickey and Minnie Mouse, Donald Duck, Goofy and

Linda Ronstadt (above) may contribute to this fall's new "Cinderella" soundtrack.

The Chieftains contribute an original song to a new "Winnie-The-Pooh" album.

Take 6. Celebrities also are featured on a new Winnie-The-Pooh album, "Take My Hand," including the Chieftains (who wrote an original tune, "A Very
KIDS' MUSIC
Continued from page 69

the departure of longtime VP Mark Jaffe, she says, "we’re going" of the remaining singer-songwriters on Disney’s Music Box Artists imprint (they included Norman Foote and Parachute Express). "This is an event-driven industry," Beug says. "It needs something visual. You can’t even sell ‘I’m a Little Spider’ without using your fingers." Thus, Disney’s new crop of releases is tied into movies, the holidays and Pooh, whom Beug characterizes as an event unto himself.

"To do justice to live artists," says Beug, "you have to have that commitment to touring"—a commitment that Disney determined, as did the major labels before it, was ultimately not worth the financial expenditure.

Indeed, the big labels’ children’s audio releases are dominated by television- and movie-driven product, as they have been for the last year or so. But children’s artists are alive and well in the indie arena, and some independent labels report that their jobs have become easier as the majors have turned away from live performers.

LITTLE RICHARD’S RUBBER DUCKIE

Sony Wonder has debuted its long-awaited "Sesame Street" audio and book/tape lines (Sony Wonder acquired the much-sought-after Children’s Television Workshop license earlier this year). The series features all-new, all-original material along with re-releases of "Sesame Street" favorites; all were due Aug. 22. New titles include "Sesame Street Splish Splash: Bath Time Fun" (with Little Richard singing "Rubber Duckie"); "Sesame Street Platinum: All Time Favorites" (which includes a lyric book); and "The Bird Is The Word: Big Bird’s Favorite Songs." Plus, Sony Wonder is re-releasing "Elmo’s Favorite Sing-Alongs" (including lyric book) on cassette blister packs and is re-releasing two book/tape packages, "Elmo and The Baby Animals" and "Grover and The Package." "Back To School" radio promotion runs from Aug. 15 through Sept. 15, during which all "Sesame Street" audio products will be given away as prizes and mentioned each day on select major-market radio stations.

REX & STIMPY’S DEEJAY DAZE

A new "Rex & Stimpy" album, "Radio Daze," hits stores Aug. 29, featuring a dozen original rock ’n’ roll songs. The story line involves the animated groundbreaking duo from Nickelodeon as traveling disc jockeys, the first single/title is "I Wanna Be A DJ." Sony Wonder and Nickelodeon are tying in with Marvel Comics, which releases a "Radio Daze" comic book on Sept. 10 in a promotional contest called "King Of The Airwaves." Contestants are to set original lyrics about Rex & Stimpy to the tune of any popular song, and the duo’s voice actor, Billy West, will choose the funniest and most-original entries. Prizes include Sony audio equipment and CDs and a "Rex & Stimpy" animation cel.

MAGIC BUS AND BABY-SITTERS

TV Kids made a splash last year with its entry into the marketplace, selling more than a million of its "Mighty Morphin Power Rangers" audio line. Plus, the Time Warner Audiobooks division snapped up a number of choice licenses, including Warner Bros. films and cartoons, and Scholastic Inc. properties like "The Magic School Bus" and "The Baby-Sitters Club." The "biggest challenge in selling children’s audio is merchandising," says Rachel Clifford, director of marketing for TV Kids. Of course, as she notes, "kids’ audio connected to a TV show or feature film is always easier to sell. One thing that worked well for us was running a 30-second spot promoting the audios at the beginning of Power Rangers videos.”

TV Kids’ fourth-quarter slate of releases includes titles allied with TV, books and comics. In October come "The Baby-Sitters Club: Farewell, Dawn," packaged with a collectible charm; "Steven Spielberg’s Animaniacs: A Christmas Plotz," a read-along book/tape package, and a trio of audio cassette blister packs and "Magic School Bus Kicks Up A Storm," an "Audio Fun Kit" with coloring sheets, puzzles and other activities; and "DC
Rise & Shine For A Brand New Release From Thomas The Tank Engine & Friends.

It's time for the latest video – "Thomas & The Special Letter & Other Stories."

Don't miss the train to sure sales success! The latest release is backed by:

- A strategic marketing plan that includes a national ad campaign reaching over 27 million parents with children age 2-5.
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- Award winning series – approved by The Coalition for Quality Children's Video and received the "Kid's First" endorsement.
- Thomas videos consistently appear in the top 100 of children's videos sold each week (VideoScan).
- Supported by over 50 licensees.

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KIDS’ MUSIC
Continued from page 70

Superheroes: Attack Of The Elements,” described as a “3-D audio-cassette.”

SILLY SING-ALONGS
Merchandising is a major consideration for Kid Rhino as well. Senior director Torrie Dorrell says, “The kids’ business is three things: competitive, conservative and congested. There’s a severe lack of retail space.” Kid Rhino’s solution, like that of TW Kids, is to work with well-known licenses that lend themselves to cross-promotion. For the label’s “McDonaldland” audio series, a promotional tie-in is planned with McDonald’s restaurants for the month of October. Each week, a two-song sampler from one of four “Ronald McDonald Presents” releases will be given away with McDonald’s Happy Meals; on each cassette, the Ronald character will tag the titles as being available at retail. The four titles are:

SNOOPY’S CLASSICS
Lightyear Entertainment, which recently changed distribution from BMG to WEA, is going all out for its “Peanuts”–related audio license, “Snoopy’s Classics On Toys.” The monthly instrumental series features well-known songs played entirely on toy instruments. “Snoopy’s Beatles Classics On Toys” and “Snoopy’s Nutcracker Classics On Toys” both street Sept. 3. Lightyear president Arnold J. Holland notes that a life-size Snoopy costume is available for retailer use. “Packaging is essential with children’s audio,” notes Holland, who favors blister packs.


For Little People/Warner Bros. include a celebrity compilation called “Big Country... For One & All,” consisting of 11 original songs by such country stars as Randy Travis, Tracy Byrd and Chet Atkins, due Sept. 12. Just released was “Globalullabies” by singer-songwriter-educator Freyda Epsen. In it are a dozen nighttime airs from Nigeria, Russia, Germany, Japan and Czechoslovakia, among others.

For Rounder Records, which earlier this year purchased Music For Little People’s wholesale operation and renamed it Rounder Kids, promoting its own children’s releases means, among other things, developing series. Label artist John McCutcheon, an adult folk performer who has done children’s recordings for some time, is working on a series called “John McCutcheon’s Four Seasons,” which kicked off last spring with “Summersongs”; it continues in October with the release of “Wintersongs.” A thematic series, says director of special marketing Bing Bredereick, means “you’re creating alliances between the artist and audience, instead of releasing the artist in isolation. This provides new links between products and increases their value in relation to each other.”

One of the most critically successful

Four Seasons,” which kicked off last spring with “Summersongs”; it continues in October with the release of “Wintersongs.” A thematic series, says director of special marketing Bing Bredereick, means “you’re creating alliances between the artist and audience, instead of releasing the artist in isolation. This provides new links between products and increases their value in relation to each other.”

One of the most critically successful

The Babysitters Club’s “Farewell, Dawn” is due in October.

“Ronald Makes It Magic,” “Travel Tunes,” “Silly Sing-Along” and “Scary Sound Effects.”

For “Bugs & Friends Sing The Beatles” (out Oct. 10), a “heavy media plan” is in the works, capitalizing on the dual appeal of the Warner Bros. cartoon gang to kids and adults. Animaniacs’ release “Variety Pack,” which streets Sept. 19, will exploit ties with a toy manufacturer and packaged-goods company. “Animaniacs has a huge college following,” notes Dorrell. “It’s so correct and topical, it appeals to all ages.”

Another seasonal classic, “How The Grinch Stole Christmas,” will be available for the first time in audio form Oct. 3, from Mercury Nashville. The Boris Karloff-narrated tale, complete with songs like “You’re A Mean One, Mr. Grinch,” will be packaged with or without the Dr. Seuss book.
Sesame Street will take you to Easy Street.

Sony Wonder Proudly Presents Sesame Street Audios, Books & Tapes.

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For the Cost of 2.5 Rental Priced Titles, You Can Buy a 24 Pre-Pack of THE MASK Animated Series.
KIDVID: The Shelves Are Stuffed With Family Valuables

Barney, Bach and the Olsens highlight a season filled with music, humor and animated magic.

BY CATHERINE CELLA

The Time Of Great Giving" is more than the title of the third Land Before Time volume. It's a phrase that defines the holiday season with generous spirit—especially toward children. And there are plenty of fourth-quarter videos that offer special gifts of song, story and learning.

FROM BACH TO BING

Barney will have three new titles—including the re-release of "Waiting For Santa" (Lyons)—but two other killer B's await musical kids this year. Politicos and parents alike will find "Bach's Fight For Freedom" (Sony Classical) the best in family entertainment. As engrossing for adults as for children, "Bach" continues the excellence of "Beethoven Lives Upstairs" and "Bizet's Dream" and precedes releases on Liszt, Strauss, Rossini and Handel. Each album relates the story of a fictional child interacting with the composer at a crucial time in both their lives. The scores are great, of course—Bach's concludes with "Jesu, Joy Of Man's Desiring"—but so are the writing, art direction and acting. Full of Old World charm, the stories manage contemporaneity with themes that are literally ageless.

Bing Crosby's classic version of "White Christmas" (Sony Wonder) opens an animated tale of a girl whose only wish is to have snow on the big day. So Santa whisks Dorothy off to Weatherland, where she meets the likes of Jack Frost, Slusher and, most importantly, the Weather Wizards.

While not as captivating as another Dorothy's adventure, "White Christmas" does offer an original story for the holidays. For kids with a taste for rock, WarnerVision is opening "Kathie Lee's Rock n' Tots Diner." Cody and Cassidy's mom will croon kid-adapted oldies via her Amazing Technicolor Video Jukebox. Also coming up are "Rockin' Real Wheels" (KidVision), musical counterparts to the best-selling series.

Rounding out musical offerings of the season are five "Wee Sing" titles (MCA-Universal), "Puzzle Place: Deck The Halls" (Sony Wonder) featuring Patti LaBelle's "Jingle Bells," and a new toddler line from KidVision called Baby Goes, debuting with "Songs To Take Along" and "Songs For The Season."

TALES OF BEARS, BUNNIES, GOOFS & GHOULS

Christmas is a time of story as well as song. And the master storytellers at Disney have a sleighful of goodies in store. "Cinderella," of course, is the jewel in the crown. A classic in its own right, Disney's retelling adds humor, music and animated magic to the beloved fairy tale—all of which make it another family delight.


You know Rudolph and Frosty and Santa and The Little Drummer Boy—they form the heart of FHE's best-selling Christmas Classics. Six animated titles add to the series this year, the best of which pair up new characters in original stories. "Christopher And Holly" have a merry Christmas despite being snowbound in the forest. And "Nick And..."

Continued on page 80
23 Million preschoolers and their parents will visit retail stores this fall. Millions will buy a Barney® video. Where they buy it is up to you.

**Store Traffic**

4 of every 100 people who purchase videos in your store will buy a Barney® video.*

**Store Profit**

1 Barney video sold at our M.A.P. produces more net profit to your bottom line than multiple purchases of the latest blockbuster release.

**Store Product**

30 million Barney videos have sold through to consumers since 1988. All 15 Barney videos dominate the top 50 Children’s chart every week!*

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*SOURCE: VideoScan, Inc., 7/2/95

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Presenting Disney's #1 Holiday Children's Video!

- Last Year, Pooh's First Christmas Was Something To Carol About! Over 1 million units sold through!
- Disney's $3 Consumer Refund Is A Gift Everyone Will Love To Get!
- National Consumer TV And Print Advertising** Makes This Holiday Even Merrier!

PREBOOK: AUGUST 22
WILL CALL: OCTOBER 3
NAAD: OCTOBER 4

Not the finest children's album of 1994. Her holiday release, "Not A Traditional Christmas," streets Sept. 1. Also due out from the label are the storytelling title "Amazing Amazon Adventure" and Oscar Brand's latest, "Get A Dog."

A RICH CROP OF INDIE RELEASES

There's a rich crop of independent releases, in fact, in store for fourth quarter. Kids' folk label American Melody in Guiltford, Conn., is releasing "The Green Grass Grew All Around" by label founder Phil Rosenthal and family. Plus, label best-seller "Little Hands"

by Jonathan "Sunshine" Edwards will be released on CD for the first time and will include new songs.

Lianne Sterling of West Coast synth-pop band the Bumblebeez has noticed an easing of competition from the major labels. "Our market niche is well-defined," she says, "and now there's not as much competition for the promotional dollars." The Bumblebeez' record label, Pinwheel Records of Agua Dulce, Calif., has one fourth-quarter release, "Feeling Good: Wellness For Kids," by the band Power Play. "It covers health, nutrition and fitness for grades K through 8," says Sterling, "with some of the songs written by the Bumblebeez." The album will be heavily pushed to the school and library market.

On the subject of schools, Kimbo Educational of Long Branch, N.J., has been a major presence in that market for years. Director of sales and marketing Elaine Murphy says Kimbo's major fourth-quarter release is "Piggyback Songs," due in September, which sees new lyrics to old songs like "Row, Row, Row Your Boat" According to Murphy, promotional plans include sending free demos to retailers and staging a contest for lower-volume dealers so they'll get the opportunity to win free freight.

Youngheart Records, another label involved in the educational market, has released the first children's album by Hayt Axton, "Jeremiah Was A
Introducing the New Sellthrough Force in Home Video...

BABY POWER!

A Totally Fun, Unique 3-Title Video Series!

Three Irresistible Videos Full of Activity, Songs and Family Love!
A home video exclusive for children age 9 months to 4 years, it's the only video product that gives this age group exactly what they want: Real Live Babies and Toddlers playing, learning and experiencing family life with songs of old and new!

Free Activity Booklet!
Each video includes an activity book with more toddler games and play ideas based on Babies at Play™ videos!

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Count on Warner's Consumer Support for Babies at Play™

BABY POWER!

For Little People: Randy Travis

Kids' first: Hap Palmer

his own Marlboro Records (Unionville, Pa.), called "Adventures Of Sir Rabbit And Bunny Junction Train Station," featuring different storytellers from different parts of the world," due in late fall and debuting with plans for licensing and club tie-ins.

Roth also releases a songbook and cassette—"Kevin Roth's Children's Songbook"—in Center Stream Publications, distributed by Hal Leonard Publishing. Transitions Music of Atlanta, which has sold a combined quarter-million copies of its four womb-sound recordings (such as "Dream A Little Dream"), is bowing as its first non-womb-sound album, Jerry Zee's "Boogie Woogie Bullfrog."

Popular West Coast duo Janet & Judy are debuting "Janet & Judy's Greatest Hits" on their J&S Records. "The Zoo Rockers," a humorous "children's audio/musical" with story, songs and character voices, streets Oct. 17 from Off Your Rocker Productions, Culver City, Calif. Baby Boom Music of Minneapolis bows its newest recording, "Family Playground," by The Music Workshop For Kids; it includes music written for the Minnesota Children's Museum and will be carried in the museum's on-site location of major Twin Cities toy chain Creative Kidsstuff, according to label founder Barb Crofoot-Weidmann.
**Goofy Movie**

“Goofy Movie” a father and son adventure

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**KID VID**

Continued from page 76

Noel” are a dog and cat whose incredible journey to the North Pole helps form a new family.

Casper-lovers can find the real deal on three T H E videos this fall—two volumes of the original television show and

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**Top Kid Video**

*Year-To-Date Chart*

The Top Kid Video recap offers a year-to-date glimpse of how children's video titles stack up with each other, based on performance on the biweekly Top Kid Video chart. The recap is based on an inverse point system, in which titles are awarded points based on chart slopes achieved during each week they appeared on Top Kid Video—the same methodology that will determine this category's Year In Video chart. Results for this spotlight's recap were calculated from the start of the chart year, which began with the Jan. 7, 1995 Billboard, through the Aug. 12, 1995 issue.

**POS** | **TITLE** | **LABEL**
--- | --- | ---
1 | Snow White And The Seven Dwarfs | Walt Disney Home Video
2 | The Lion King | Walt Disney Home Video
3 | Disney Sing-A-Long Songs: Circle Of Life | Walt Disney Home Video
4 | The Land Before Time II | Warner Disney Home Video
5 | Abladlin | Fox Video
6 | The Pagemaster | MCA/Universal H.V.
7 | Beavis & Butthead: There Goes The Neighborhood | Universal H.V.
8 | Beavis & Butthead: Walk Sucks | Universal H.V.
9 | The Return Of Jafar | Walt Disney Home Video
10 | Mary-Kate & Ashley Olsen: Sea World | Dualstar Video
11 | The Fox And The Hound | Warner Home Video
12 | Mary-Kate And Ashley Olsen: Logical I-Ranch | MCA/Universal H.V.
13 | A Troll In Central Park | Warner Home Video
14 | Mary-Kate & Ashley Olsen: Mystery Cruise | MCA/Universal H.V.
15 | Dumbo | MCA/Universal H.V.
16 | Barney: Live In New York City | Warner Home Video
17 | Gargoyles: The Movie | Warner Home Video
18 | Mary-Kate & Ashley Olsen: Thor's Mansion | Warner Home Video
19 | Jasmine: Jeanie's Wish | Warner Home Video
20 | The Brave Frog | Warner Home Video
21 | Beavis & Butthead: The Final Judgement | Warner Home Video
22 | Barney's Imagination Island | Warner Home Video
23 | Barney Safety | Warner Home Video
24 | Pinocchio | Warner Home Video
25 | Thumbelina | Warner Home Video

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**Heavy D and Chaka Khan are part of “People.”**

One of a Hanna-Barbera Halloween special. Also from T H E is the animated “The Halloween Tree,” masterfully written and narrated by Ray Bradbury.

From the world of children’s lit come GoodTimes’ stocking stuffers. The highlight is “The Tale Of The Flopsey Bunnies And Mrs. Tiddle Mouse,” seventh in GT’s Beatrix Potter Animated Tales series. And a new line offers live-action adaptations of such classics as “A Pocket For Corduroy,” “There’s A Nightmare In My Closet” and “A Boy, A Dog And A Frog.”

**YES, VIRGINIA, THERE IS LEARNING ON VIDEO**

The best gifts we present our children last beyond the holidays, educating them for life. A perfect example is an another holiday treasure that will expand young minds and hearts. And its name is simply “People” (WarnerVision), based on the internationally best-selling Peter Spier book.

Produced by Lightyear Entertainment in association with The Disney Channel, the film boasts original songs by the likes of Peabo Bryson, Heavy D, Chaka Khan and Lea Salonga. And its theme of peace
The critics are wild about

**NATIONAL GEOGRAPHIC Kids Video**

**REALLY WILD ANIMALS**

**All New!**

"Everything you'd expect — and more. What could be better?" — Leonard Maltin, Leonard Maltin's Movie Guide

"Children's programming at its very best." — Peggy Charren, Founder of Action for Children's Television

"Perfect for Kids" — Entertainment Weekly

Critics and audiences agree Really Wild Animals is the most fun a kid can have learning about animals. This highly acclaimed series packs all the excitement of award-winning National Geographic photography, original music videos, animation and state-of-the-art graphics. Created by the same talented team who has been associated with Disney, the Muppet Babies and Sesame Street, Really Wild Animals' new videos are sure to sell at the speed of acheta (the fastest land animal around — 60 mph).

Amazing North America

Travel with Spin and discover a continent full of wonders in your own backyard, from polar bears surfing on an icy bergy to bugs to a jaguar causing the Okavango Delta to overflow! Truly amazing! $14.95* VHS #7989!

Totally Tropical Rain Forest

It's weird. It's wild. It's the wonderful animal life of the Central and South American rain forests. Let Spin jet you down to where hairy tarantulas rub elbows with vampire bats in a land that's beyond belief. $14.95* VHS #76403

Adventures in Asia

Hop on a magic carpet with Spin and take a wild ride through mysterious Asia. Swim with the manta rays of the Red Sea or get a bear hug from the giant pandas of southern China. $14.95* VHS #79903

They're Really Collectible!

Kids adore the Really Wild Deluxe Series (the most complete animal series available), which includes... Really Wild Animals (the most fun a kid can have learning about animals), Really Wild North America, Really Wild South America and Really Wild Asia. Just $49.95! Order now! (Payment enclosed)

Coming to Television September 15th

Don't forget these other Really Wild Animals videos:

- Swingin Safari (VHS #76413)
- Deep Sea Dive (VHS #79813)
- Wonders Down Under (VHS #519813)
- Adventures in Asia (VHS #79903)

Columbia TriStar Home Video

Adventures in Asia

Hop on a magic carpet with Spin and take a wild ride through mysterious Asia. Swim with the manta rays of the Red Sea or get a bear hug from the giant pandas of southern China. $14.95* VHS #79903

They're Really Collectible!

Kids adore the Really Wild Deluxe Series (the most complete animal series available), which includes... Really Wild Animals (the most fun a kid can have learning about animals), Really Wild North America, Really Wild South America and Really Wild Asia. Just $49.95! Order now! (Payment enclosed)

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With the quarter-fourth sales season impeding, major-label catalog departments and reissue-oriented independent labels are working full-blast on a vast slate of retrospective sets. Boxed delights and creative compilations both loom large for the Christmas season; an overview of highlights follows.

In terms of sheer girth, it's impossible to top Warner Bros.
"Frank Sinatra: The Complete Reprise Studio Recordings." The 20-CD collection, due Oct. 17, is an 80th-birthday commemorative that will include over 450 songs—24 hours of music—with a 96-page hardcover book, in a deluxe brass-bound trunk style case. Whew. Other delights from Warner Archive will include the two-CD "The Best Of Loma Records," an homage to the '60s soul label; "More Of Other Worlds, Other Sounds," a reissue of cocktail titan Esquivel's classic; and the first American issue of the Ramones' great concert album "It's Alive" (all tentatively Oct. 10).

Warner Nashville steps up Oct. 3 with "Portraits," a three-CD box devoted to country singer Emmylou Harris. Warner Bros. Jazz's biggie for the fall is a three-CD compilation of bossa nova originator Antonio Carlos Jobim's six albums from the '60s (Nov. 7). The Warner-distributed Infinite Zero reissue label will deliver Gang Of Four's "Solid Gold" (Aug. 22), Alan Vega's "Deuce Avenue" (Aug. 29) and a compilation of Def Jam singles (Sept. 19).

**VITAL REISSUES II**

**A Rich, Set-Crazed Season Ahead**

**BY CHRIS MORRIS**

**BLOOD, SWEAT AND BLUE OYSTER**

Sony Legacy’s major releases will include a two-CD "Greatest Hits" from metalurgists Blue Oyster Cult and a compilation of Harry James' '40s sides with Frank Sinatra (both Aug. 15); a double-CD "Greatest Hits" from jazz-rock progenitors Blood, Sweat & Tears (Sept. 26); and "Best Of The Box," a four-CD distillation of Legacy's comprehensive 12-CD set devoted to Sinatra's Columbia works (Oct. 3).

The reissue mavens at Rhino Records released their seasonal monolith this week: "The Heavyweight Champion: The Complete Atlantic Recordings Of John Coltrane," a seven-CD set that includes a full disc of unreleased material. Four other major sets are set for this year: "Mickey And Judy" (Sept. 19), a four-CD compilation of Mickey Rooney-Judy Garland soundtracks from the MGM films "Girl Crazy," "Strike Up The Band," "Babes In Arms" and "Babes On Broadway"; "Tutti Frutti Of Broadway: The Best Of Busby Berkeley At Warner Bros." (Sept. 19), two CDs of music from the flamboyant director's '30s features; "That's Entertainment: Pams I, II & III," a six-CD box of MGM soundtracks, with additional music; and, in late November, a comprehensive four-CD Bobby Darin career overview.

**BOXING GENESIS**

Atlantic weighs in with Remasters Series full-album reissues from Bette Midler and the Blues Brothers (Aug. 29), Jim Croce, Roberta Flack and Foreigner (Sept. 19) and Peter Townsend, Stephen Stills and the J. Geils Band (Oct. 24). On Nov. 7, the label will issue a four-CD Genesis boxed set covering the mid-’70s through 1983.

**GOLD DISCS, BLUE TITANS**

MCA's blasts from the past include a continuation of the label's Who reissue series with the Ultimate Gold Master Disc of "Who’s Next" (Aug. 29); "Cher & Sonny & Cher—The Kapp/MCA Anthology," a two-CD overview of the duo's post-Arrows work (Aug. 29); "Strike Out Of The Box," a wittily titled four-CD set of Texas country luminary George Strait's finest (Sept. 12); a three-CD "Soul Train 25th Anniversary Box Set" (Sept. 20); and, in October, a two-CD Little Walter set, "Blues With A Feeling/Chess Collectibles, Vol. 3."

The label also plans a five-CD Tom Petty retrospective for November, and the four-CD "From Row Center: The Broadway Gold Box." From GRP, which re-releases Impulse!, Decca and the newly reactivated Blue Thumb, shoppers can expect Ella Fitzgerald's box "Ella—The Legendary Decca Recordings" (Aug. 29); the three-CD Blue Thumb overview "All Day Thumb Sucker Revised" (Sept. 26); and a boxed Chick Corea retrospective "Music Forever & Beyond—The Selected Works (1967-1995)" (Oct. 10). Numerous Impulse! reissues are scheduled, including the previously unreleased John Coltrane session "Stellar Regions" (Oct. 10).

**V.U. X**

A full slate will arrive courtesy of A&M/Mercury/Polydor. Due to drop are deluxe Chronicles anthologies devoted to James Brown, Janis Ian and Link Wray and reissues of four Abba albums and nine Squeeze albums (all Aug. 22); "Peel Slowly And See," Polydor's much-awaited five-CD Velvet Underground box, which includes eye-opening unreleased material (Sept. 26); "Crossroads 2/The Polydor Years," a sequel to the Grammy-winning Eric Clapton box (Oct. 24); and a box devoted to gravel-voiced Joe Cocker (Nov. 7).

Island Records gets into the act on Oct. 17, when it releases "The First Ten Years: Def Jam Classics Box Set," a four-CD set devoted to the influential rap label. Motown continues to plunder its storied Continued on page 86
Back then, love was free.

These days it's about $30.

Introducing Elektra Traditions from Rhino.

Back in the '60s and '70s Elektra signed the hippest, most unconventional artists around. They didn't do it because their accountants thought the music would sell millions of copies, but because the guys making the decisions believed in the music. Well, Rhino has taken these classic releases, dusted them off, and given them new life by adding extensive liner notes and rare photos. Soft rock, progressive rock, protest rock and the Blues. They're all part of the maverick spirited Elektra Traditions.
TOkyo—The Andrews Sisters have never been all that big in Japan—probably because during their World War II heyday, folks on the other side of the Pacific were listening mainly to patriotic tunes at instilling fighting spirit instead of songs about sitting under apple trees. Fifty years later, with the U.S. and Japan having firmly buried the proverbial hatchet, artists such as the Andrews Sisters have the same kind of nostalgic appeal on both sides of the Pacific, in the view of MCA Victor, the Japanese licensee of MCA Music. Since late last year, MCA Victor has released 63 reissue titles, from the '40s right through to '80s, using a variety of marketing techniques in the Japanese reissue market.

The series has included some Japan-only titles, such as a Bing Crosby anthology and the three-CD set "Great Movie Themes" (consisting of material originally released on Decca), with liner notes written by well-known Japanese music and film critics. The latter set has been marketed in movie theaters in an effort to reach middle-aged consumers who seldom if ever set foot in a record store. For the same reason, MCA Victor has been promoting the reissue series in print media, such as weekly magazines.

MCA Victor also sponsored a contest called "Introduction To Hollywood" whose first prize was an all-expenses-paid trip to Los Angeles. Other prizes included key-holders and telephone cards. An MCA spokesman declined to say how many entries the titles had been getting, admitting that in Japan it's still an uphill struggle to get middle-aged people into the music-buying habit, no matter how strong the appeal of nostalgia. Titles in MCA's 60th Anniversary series include "Their All-Time Greatest Hits" by the Andrews Sisters, "Black Coffee And Other Delights/The Decca Anthology" by Peggy Lee, and "The Bing Crosby Years." — STEVE MClCURE

Hamburg—This autumn and winter, Germany’s low-budget record companies will be flooding retail outlets with a wealth of catalog-marketing activities. Companies such as BMG Miller, Delta, ITP and Karussell will be using catalog reissues in an attempt to gain greater retail presence in the $7.00 market. To this end, these companies have targeted cash-and-carry markets and department stores in particular. Budget labels now command a considerable share of the CD market. All told, this market is worth $300 million in Germany. "Budget prices are sexy," explains Karussell CEO Werner Kloes. "The consumers know that they are buying something valuable for a low price. They are happy when they are getting a bargain." However, Kloes adds that it is important to give retailers good profit margins so that they set aside enough rack space in stores. Karussell claims that every second cassette sold in Germany bears the Karussell logo, and that it leads the children's market. The kaleidoscope of catalog campaigns in the second half of 1995 will range from pop and oldies to music from 100 years of cinema, opera, folk music, Christmas specials, musicals and special CD sets in attractive presentation boxes. One key activity will be a Christmas campaign featuring 98 titles, for which Karussell has developed special sales materials, such as watches and packs of cards, combining these with the CDs to enhance their appeal.

BMG Miller will be launching a large-scale campaign at the end of October, featuring current pop productions by artists such as Peter Maffay, Nicki and Engelbert. In addition, it will be introducing the "Express Yourself!" CD series in conjunction with TV broadcaster SAT-1, with various themes such as Dance, Rock and Hip-Hop. Miller also will run a Sesame Street campaign aimed at children and also involving product tie-ins.—WOLFGANG SPICHR

Paris—Drawing from the long history of French artists, the reissue market in France concentrates on the back catalog of past and present top domestic stars. For French record companies, these reissues represent projects on which they can have real artistic input, compared to international titles conceived abroad.

The catalog of deceased popular icons like Jacques Brel, Yves Montand, Edith Piaf, Georges Brassens, Leo Ferre or Serge Gainsbourg are still very active, and labels are finding ways to present them attractively to catch core fans as well as new buyers. Each of these stars from the past—and a couple of still-active artists such as Johnny Halliday, Charles Trenet, Barbara or Jean-Jacques Goldman—has been represented with CD boxed sets featuring many or all of their recordings. Reissues planning is often driven by celebrations. In 1993, for the 30th anniversary of Edith Piaf's death, EMI France released a complete set, including a 20-track casst.

London—As competition in the reissue market intensifies—with major labels increasingly exploiting their own catalogs rather than licensing them out—the specialist labels have responded by going eclectic, while remembering to offer value packages that compete with the mid-price drive of the majors.

The label’s most collectable release this fall is a blues album from the long-lost Chart label, which includes unreleased early John Lee Hooker and Earl Hooker material. Ace’s rockabilly offshoot, Ram, builds up its repertoire with albums from Margaret Lewis, a young James Burton, Jerry Kennedy and Johnny Winter. Also on the Ace schedule is "The Cadence Story," which includes rare early Andy Williams tracks, and singles from the Top Hatters and Charley McCoy, alongside classic Everly Bros. hits and Link Ray material. Going with the mid-price flow, Ace is also putting out best-ofs from B.B. King, Elmore James and Booker T & The MGs.

Print-disc tie-ins
Sequel Records, which earlier this year opened a new office in the U.S., has linked up with a couple of specialist magazines to promote some of their upcoming titles. The publications from the Jubilee catalog of the late '40s/eary '50s are being issued in conjunction with Blues & Rhythm magazine. "Roulette Rock & Roll Volume Three — Now Dig This!" has been co-produced with Now Dig This magazine. And the Roulette collection of Northern Soul class-
TODAY'S TOP 10 COUNTRY
The latest and possibly greatest addition to the best-selling Today's Country series.
1. BEFORE YOU KILL US ALL-Randy Travis • 2. IT'S A LITTLE TOO LATE-Tanya Tucker • 3. QUEEN OF MEMPHIS-Confederate Railroad • 4. I JUST WANTED YOU TO KNOW-Mark Chesnutt • 5. IN A WEEK OR TWO-Dean Rio • 6. HAUNTED HEART-George Strait • 7. I STILL BELIEVE IN YOU-Vince Gill • 8. WHEN YOU WALK IN THE ROOM-Pam Tillis • 9. THERE GOES MY HEART-The Mavericks • 10. LIFESTYLES OF THE NOT SO RICH AND FAMOUS-Tracy Byrd

CAPTAIN & TENNILLE
Twenty Years of Romance
Impeccable new versions of their hits, well chosen covers and two brand new Toni Tennille-penned songs.
AVAILABLE SOON

PAUL DAVIS
Cool Night
First class reissue package chronicles '70s singer/songwriter's career pinnacle. Includes his chart hits, Cool Night, '85 Love Affair, and Love O- Let Me Be Lonely.

BOBBY VEE & THE SHADOWS
Rare and never-before-released recordings including much sought after cuts from the "Clovis Sessions" with Buddy Holly's producer Norman Petty. Includes: 20 tracks • Extensive and informative liner notes by Bobby Vee • Deluxe packaging

LEE GREENWOOD
Totally Devoted to You
Country superstar's first Christian Country release. Title cut is currently charting at Positive Country Radio.

Pocahontas CD Rom
Explore the magical world of CD-ROM that is both educational and entertaining.
AVAILABLE SOON

SHELLEY BERMAN - LIVE AGAIN!
New comedy label's debut release of comic legend captured live at LA's Improv last February. Includes several of Shelley's classic routines as well as new material.

BEST OF BOBBY RYDELL
Bobby went back to the studio & "nailed" these new versions of his Cameohits unavailable on CD elsewhere. Includes: Wild One, Swingin' School, We Got Love, Volare, and Forget Him.
VITAL REISSUES
Continued from page 82

GLOBAL REISSUES PULSE
Continued from page 81

ROMA—Soundtracks from composers Nino Rota of classic films, including "Amarcord" and "La Dolce Vita," highlight the September reissue schedule of CAM (Creazione Artistica Musicale), the Roma-based independent label which licenses its products in several international markets and sells directly to the U.S. Additional music and attractive new packaging are the drawing points for several reissued soundtracks due to CAM as part of a major fall marketing campaign.

New reissue albums such as "Dancing With Morricone" and an Ennio Morricone soundtrack for "Fistful of Dollars" are to be presented at the Venice Film Festival this month.

At Italy's Harmony Music, the Florence-based company plans a celebration of its label's 50th anniversary with the release of a "Walkin' A Mile In My Shoes: The Essential '50s Masters," a five-CD compilation that includes every A and B single side released by the King in that decade. On the same date, "The Days Of Wine And Roses" (tentative title) will pay homage to the late composer Henry Mancini; three CDs will include over 75 tracks covering Mancini's 1958-77 output. The reactivated Bluebird Blues and Heritage Series looks back on Oct. 10 with sets devoted to bluesmen Tampa Red, Big Maceo, Big Bill Broonzy and Blind Willie McTell.

Arista has an as-yet-unlisted Carly Simon retrospective, covering her entire career, scheduled for Sept. 26 release.

INDIE RE-ISSUE RIOT
Reissue-savvy independent labels are offering their share of stocking-stuffers as well. Sundazed Records will issue five flights this year, of California rock (the Great Society, the Mojo Men, etc., Aug. 29), surf (the Challengers, the Revells, etc., Sept. 26), garage psychedelia (the Remains, others, Oct. 31), rock-blues (Johnny Winter, Canned Heat, Nov. 21) and more Call-pop (the Beau Brummels, the Flamin' Groovies, the Charlatans, etc., Dec. 12). Ichiban continues its Soul Classics series with volumes devoted to, among others, Arthur Conley and Louanne Ellison (September) and the Dramatics and Dee Dee Warwick (November).

In September, Del-Fi/AVI will spotlight rockin' Texan Bobby Fuller with three volumes comprising four CDs, as well as the savage surf of the Centurions' "Pulp Fiction" (same; the company will also repackage 12 surf albums into four limited-edition boxes for Oct. 15 release.)

Razor & Tie will offer the sublime vocals of Jerry Lewis (Aug. 22), the production madness of England's Joe Meek (Sept. 19) and a merry 'cross the Mersey with Gerry & the Pacemakers (October).

Among Varese's vintage offerings are a welcome "Treat Her Right: The Best Of Roy Head" (Aug. 29) and William Shatner's collector classic, "The Transformed Man" (Oct. 10).

BACHELOR-DEN DELIRIUM
DCC Compact Classics goes lounge all the way with three Arthur Lyman reissues in October and, on its Big Ear Music, the same month, three volumes of "Music For A Bachelor Den," DCC Offers pop-punk listeners a gift on Sept. 10 with the release of L.A. band 10/20's two epic albums on one CD. The Right Stuff regroups four Leo Russell favorites in November. Vanguard Records promises four CD boxes devoted to ace picker Doc Watson and classics deconstructionist P.D.Q. Bach in the fourth quarter. And Griffin Music will feed Anglo-rock fans with boxes/books on Hawkwind (August), Jan Gallant (October) and Echo & The Bunnymen (November).

All this, and egg nog too.
SHPPING LIST

A Selected Guide To Forthcoming Reissues (August Through December)

AUGUST

ADAM
SQUEEZE, The Catalog (9 CDs)
STYX, The Rest Of Times: The Classics!

AMERICAN
Infinite Zero
GANG OF FOUR: Solid Gold

ATLANTIC
BETTE MIDLER, The Divine Miss M:
BLUE BROTHERS: Briefcase Full Of Blues: The Blues Brothers Soundtrack: Made In America: Best Of The Blues Brothers

AVI
Rare Surf Vols. 1-2: The South Bay Bands (various artists)
Del-Fi
CHAN ROMBIO: Hippy Hippy Shake

BIG EAR MUSIC
Only In The 80's Vols. 1-3 (various artists)

DELMARK RECORDS
OTIS RUSH, So Many Roads: Live In Concert
ROCKN'ELVIS IKE, Hand Drawn' Blues

ESSEX
Par
PORTER WAGONER, Porter Wagoner's Greatest Hits
ROGER WILLIAMS, The Great Piano Hits

FANTASY
Stax
ISAAC HAYES, Presenting Isaac Hayes: The M.P. LADS, Don't Have To Shop Around

GRIFFIN MUSIC
BE BOP DELUXE, BBC Radio 1 Live In Concert: HX/ZACKS, Times Up
TEAR DROP, PYLONS, Piano

GRP
CHARLES MINGUS, Mingus Mingus Mingus Mingus Mingus
Mingus Decca Jazz: F.I.A.: The Legendary Decca Recordings

HEARTBEAT
JACKIE MITFORD, Tribute To Jackie Mitford

ICHIBAN SOUL CLASSICS
DIONNE WARWICK: From The Vaults

IRS
OVER THE RHINE: Till We Have Faced

KTELERA
PAUL DAVIS, Cool Night

MCA
Fonti: Luxembourg Castle (ultimate gold master disc)
ANDRES SEGOVIA, My Favorite Works Vol. 3 (ultimate gold master disc)
JACO JONES, Jack Jones Greatest Hits
SONNY & CHER, Cher & Sonny & Cher Anthology (2 CDs)
THE WHO, Who's Next (ultimate gold master disc)

MOTOWN

NORTON RECORDS
THE FLAMIN' GROOVIES, California Songs And Ballads

OGLIO RECORDS
TRANSLATOR, Translation: Best Of

ONE WAY
CHARLATTANS, The Charlattans
DAVI MASON, Certified Live
CRISPINE ST. PETE aka, The Pied Piper
SOFT MACHINE: Five

POLYGRAM
Mercury
ROGER MILLER, King Of The Road: The Genius Of (3 CD set)
FARON YOUNG, Golden Hits
TONI T. HALL: Loves You & Loves You
ROY DILL, Son: Songs Of Love And Life

RAZOR & TIE
JERRY LEWIS, Jerry Lewis Just Sings
RICHARD HELL & THE VOIDOIDS
Demented Street

RCA
GARY BURTON, New Vibe Man In Town
DUKE ELLINGTON AND HIS ORCHESTRA: In A Melod

Continued on page 88

Delmarc captures his rush in concert (August)

We've Got A Lot to Celebrate

Blues, Rockabilly, Country and More!

JERRY: Let's Go Boneshaker Vol. 1 & 2
ROCK BABY FEED & ROCK BABY FEED Vol. 3

WILLIAMSBURG, California, Charitable: The Best Of The Challenge Masters: Vol. 1

WILLIAMSBURG, California, Charitable: The Best Of The Challenge Masters: Vol. 2

BILLY JOE THOMAS: San Antonio Rose Vol. 1 & 2

CRAIG CHAPMAN: San Antonio Rose Vol. 1 & 2

BILLY JOE THOMAS: San Antonio Rose Vol. 1 & 2
ROBERTA FLACK, First Take; Killing Me Softly; Roberta Flack & Donny Hathaway, Blue Lights In The Basement; FOREIGNER, Foreigner; Double Vision; Head Games; 4; Agent Provocateur; Records.

BUDDY HOLLY, (heavy vinyl)

MOTORVAN Funology Vols. 1-2 (various artists)
DIANA ROSS & THE SUPREMES, Anthology
NORTON RECORDS CHARLIE FEATHERS, Tip Top Daddy
OGLO RECORDS Hit That Perfect Beat: '80s Dance Hits Vols. 1-2 (various artists) 20/20, 20/20; Look Out
ONE WAY GENTLE GIANT, Interview
POLYGRAM Polydor/Chronicles THE VELVET UNDERGROUND, Peel Slowly And See (3-CD boxed set) Verve
JIMMY SMITH, Walk On The Wild Side; Best Of The Verve Years (2 CD) LOUIS ARMSTRONG, Let's Do It: Best Of The Verve Years (2 CD) CANNONBALL ADDERLEY, Sophisticated Swing; The EmArcy Small Group Sessions (2 CDs) Blues, Boogie, And Bop: The Best Of The 1940s Mercury Sessions
RAZOR & TIE JOE MEEK, It’s Hard To Believe It: The Amazing World Of Joe Meek
RCA ELVIS PRESLEY, Elvis Presley ‘70s Box Set: Walk A Mile In My Shoes (5-CD boxed set)
REV-OLA (UK) MICRODISNEY, Everybody’s Fantastic; The Clock Comes Down The Stairs
RYKODIS ELVIS COSTELLO, Blood And Chocolate
SONY LEGACY RAY BARRETT, La Luna; HERBIE HANCOCK, Singles Collection; ILLINOIS JACQUET, Illinois Jacquet; ART TATUM, Piano Starts Here; MANHATTANS, Best Of BLOOD SWEAT & TEARS; Double Disc Greatest Hits JOHNNY HORTON, Compilation; CHARLIE RICH, Compilation

SEPTEMBER

AMERICAN Infinite Zero Def Jam: Maroon Singles
ARISTA EXPOSE, Greatest Hits TAYLOR DAYNE, Greatest Hits
ATLANTIC PETE TOWNSHEND, Coowalking-strookhtukingtraugmshingfireblow- The Best Of Pete Townshend JIM CROCE, Time In A Bottle: Greatest Love Songs; Live: The Final Tour; Down The Highway; Photographs & Memories

TARAGON RECORDS EVIE GORME, Evie Gorke
TVT RECORDS 1001 Sundays The Sullivan Sundays: Opera, Great Ladies Of Jazz, Ellington VANGUARD COUNTRY JOE & THE FISH & FRIENDS, Live At Fillmore West 1969 DOC WATSON, 4 CDs WARNER/REPRISE TRAVIS TRITT, Greatest Hits: From The Beginning

OCTOBER

ARISTA WHITNEY HOUSTON, Greatest Hits ALAN JACKSON, Greatest Hits
GRATEFUL DEAD RECORDS GRATEFUL DEAD, Hundred Year Hall
ATLANTIC PETE TOWNSHEND, Empty Glass; All The Best Cowboys Have Chinese Eyes STEPHEN STILLS,Stephen Stills J. Geils Band, The; J. Geils Band; The Morning After; Nightmares...And Other Tales From The Vinyl Jungle; Blow Your Face Out; Bloodshot; Full House Live; Monterey Island

GRIFFIN MUSIC IAN GILLAN, Best-of boxed set (with book)
GRP IMPULSE! JOHN COLTRANE, Sun Ship; Africa/Brass 1 & 2; Szelas Regions DUKE ELLINGTON, Live At The Whitney
HARMONIA MUNDI A Medieval Journey (various artists) (6 CDs)
ICHIHAN SOUL CLASSICS DIO DEE WARWICK, Didn’t Know: The Atco Years ISLAND The First Ten Years: Def Jam Classics Box Set (various artists) (4-CD boxed set)
K-TEL BOBBY SHERMAN, Getting Together; Greatest Hits Vol. 1
MCA MCA/Cheap MUDDY WATERS, The Muddy Waters Woodstock Album HOWLIN’ WOLF, The Back Door Wolf LITTLE WALTER, Blues With A Feeling; Chess Collections Vol. 3 (2 CDs) DAVE HAWKINS, Oh Suzie Q: The Best Of Dale Hawkins
MOTOWN MARVIN GAYE, Inner City Blues: The Music Of Marvin Gaye JACKSON 5, Anthology THE S.O.S. BAND, The Best Of
NORTON RECORDS
RON HAYDOW & THE ROPPERS. 99 Chicks

ONE WAY
KRIS KRISTOFFERSON, Spooky Lady's Sidekicks
DAVE MASON, Dave Mason
NELVILLE BROTHERS, The Neville Brothers

POLYGRAM
Mercury
50 Years Of Country Music: From Mercury (1945-1995) (3-CD set)

VERVE
Antonio Carlos Jobim, The Man From Ipanema (3 CDs)
BILLY HOLIDAY, All Or Nothing At All: The Billy Holiday Story Vol. I (2 CDs)

RAZOR & TIE
GLORY! A TRIP THE PACEMAKERS, Gerry Cows The Mersey: The Best Of Gerry And The Pacemakers
QUINCY JONES, The Essence Of Quincy Jones And His Orchestra (1953-1965)

RCA
SAM COOKE, The Rhythm & The Blues
HENRY MANCINI, The Days Of Wine And Roses (3-CD boxed set)
ESQUINTEL, The Windows Of The World

SHANACHIE
KELLY O'BRIEN & SPIROU!E, Traditional Music Of Ireland
KATHLEEN COLLINS, Traditional Music Of Ireland
ANDY McGANN & PAUL BRADY, Traditional Music Of Ireland

SONY LEGACY
BRUCE RECK/MELLIGAN, Live With The Berlin Philharmonic
ADAM ANT, You La Rock

SUNDAZED
RONNIVELL MUSIC MACHINE, Bunninwell Music Machine
THE REMAINS, A Season With The Remains

The Kingston Trio's "Capital Years" are celebrated in a 4-CD set.

TARAGON RECORDS
LENNY WELCH, Anthology
JONI JAMES, Merry Christmas From -- Give Us This Day (2 LPs, 1 CD)

TVT RECORDS
Tee Vee Toons
Television's Greatest Hits: Black & White; Technicolor, Commercials

VARESE VINTAGE
WILLIAM SHATNER, The Transformed Man
Words And Music: The Songs Of Barry Mann And Cynthia Weil (various artists)

WARNER/REPRISE
FRANK SINATRA, The Complete Reprise Studio Recordings (20 CD)
ESQUIVEL, Voice Of Other Worlds, Other Sounds
DAVID SANJORN, Love Songs
EMMYLOU HARRIS, Portraits (3-CD boxed set)

Lorna Records: The Rasc And Fall Of A 1960s Soul Label (various artists)

NOVEMBER
A&M
(Ol COCKER (boxed set)

ATLANTIC
GENESIS (4-CD boxed set)

BLUE NOTE
LONNIE SMITH, Move Your Hand

CAPITOL
ROSE MADDOX, Maddox Songs Bluegrass New Grass Revival, New Grass Revival

DA MUSIC
MARION BROWN, Piano Nova
CECIL TAYLOR, The Great Paris Concert

GRiffin MUSIC
ECHO AND THE BUNNYMEN (boxed set)
Illustrated Guide To Progressive Rock (various artists)

GROUP
CHARLES MINGUS, Black Saint & The Sinner Lady

HARMONIA MUNDI
SISTER MARY KEYIOUZ, Byzantine Chant; Traditional Maronite Chant; Sacred Melchite Chant

ICHIBAN
SOUL CLASSICS
THE DRAMATICS, The ABC Years (1970-1974)

MCA
THE WHO, Who's Next

Mingos: August and November reunions
Front Row Center: The Broadway Gold (3-CD boxed set)
One Touch Of Venus - Live Song (1 LP, 1 CD)

NORTON RECORDS
ANDRE WILLIAMS, Geany

POLYGRAM
MERCURY
TOM T. HALL, Storyteller, Philosopher, Poet (2-CD set)

SUNDAZED
JOHNNY WINTER, Livin' In The Blues

TVT RECORDS
Tee Vee Toons
Television's Greatest Hits: Seventies
Music-Spending Growth Seen Slowing
Forecast Compares '89-'94 Sales To '94-'99

BY DON JEFFREY

NEW YORK—Consumer spending on recorded music is expected to increase to an estimated $18.9 billion by 1999, a slower rate of growth than in the past five years, according to a new study by New York investment banking firm Veronis, Suhler & Associates.

The compound annual growth rate for 1994-1999 is projected at 9.4%, which is 3.5 percentage points less than the compound growth rate of 12.9% from 1989-1994.

The reason for the slower growth is pricing, the bankers say. They project that retail prices for recorded music will rise at a 2.7% compound annual rate over the next five years—from an average of $10.75 in 1994 to $12.29 in 1999. That increase represents a decline in the rate of growth in pricing from 1989-1994.

In addition, the report says, a slowdown in economic growth will have an impact on unit sales next year. “We expect the economy to slow down beginning in 1995, and over the next five years the exploding compact disc market will begin to cool as well.” But as the economy expands in the latter ‘90s, the report says, unit sales should rise at a faster rate.

The bankers project that overall unit sales will rise to 1.5 billion in 1999 from 1.1 billion last year, which is an annual growth rate of 6.5%. For the past five years the growth rate has been 6.8%.

Cassettes Still Viable

The firm estimates that in 1999 a total of 3.1 billion CDs will be sold. Their average price will be $14, an increase of $1.22 from 1994.

The firm says 300 million cassettes will be sold in 1999 at an average price of $8.50, a projected price decrease of only 23 cents, reflecting the decline of the format. “It will be difficult for cassettes to sustain substantial price increases without suffering large unit sales declines,” the report says.

But Veronis Suhler believes that cassettes “continue to be a viable format.” The firm says, “The industry has traditionally supported at least one principal disc format and one tape format. The ability to record makes cassette players valuable to consumers. The hardware is not likely to be abandoned unless or until another attractively priced alternative becomes available.”

The bankers project that cassette unit sales will amount to 19.5% of recorded music unit sales by 1999, compared to 30.8% in 1994 and 55.3% in 1989.

LPs, which according to the report are “rapidly evolving into an antique and/or cult format,” will total 2.5 million units in 1999 at an average price of $11.25, compared with $9.57 in 1994. “With only minimal unit sales expected to be generated, the format can accommodate more aggressive price increases,” the report says.

As for singles, Veronis Suhler estimates that cassette unit sales will increase to 100 million units by 1999, from $1.1 million last year. CD singles are estimated to total 11 million units by 1999, from 8.3 million last year. Vinyl singles, however, are projected to decline to 5 million units in 1999 from 11.7 million last year.

GOOD NEWS FOR MUSIC VIDEOS

Music videos’ unit sales growth is expected to exceed the rate of the past few years, rising to 20 million units by 1999 for a compound annual growth rate of 12.3%. The average price is expected to fall to $18. If that happens, Veronis Suhler says, “we look for a more than proportional increase in volume.”

In a discussion of new formats in its report, Veronis Suhler notes that labels have begun releasing music videos in CD-ROM. But it concludes, “Although CD-ROM is a highly versatile technology, it remains to be seen whether consumers will use it as a format for listening to music.” It adds, “Music videos on CD-ROM would have to be priced attractively in order to capture sales from music videos on tape.”

Prices for all recorded music are expected to rise at a 2.7% compound annual rate over the next five years to an average $12.29 in 1999 (from an average $10.75 last year), principally because of the substitution of the higher-priced CDs for lower-priced cassettes.

Last year recorded music sales in the U.S. were $18.7 billion, according to the Recording Industry Assn. of America, an increase of 20.1% over the previous year. Veronis Suhler points out that “the increase in unit volume was the principal driver.” Unit sales rose 17.5% while price increases averaged only 2.2%.

The study points out that demographic group showing the greatest gain in music buying last year was 19 through 24-year-olds. But the report says that purchases are now divided fairly evenly between older age groups.

(Continued on next page)

Family Bookstores Rapidly Multiplying

BY PATRICIA BATES

NASVILLE—Family Bookstores, a force in Christian music retailing, continues to grow through acquisition. It has signed a letter of intent to acquire another Religious Book & Supply chain, which has all of its stores in Florida.

If the deal closes as expected later this month, the Grand Rapids, Mich.-based chain will have 171 locations in 32 states. Terms of the deal were not disclosed.

In general, Family Bookstores enters markets through acquisitions and then builds additional outlets once it is familiar with the trade area, says Les Dietzman, president/CEO of Family Bookstores. Although the current deal is for a 12-unit chain, most acquisitions made by Family Bookstores are for companies ranging in size from one to four stores.

Family Bookstores does not disclose revenues, but they are believed to be in excess of $100 million. Family Bookstores estimates that at least 25% of its yearly receipts are from music and video, including that of the children’s department. But it cites music and video as one of its growing product lines, with the potential to comprise one-third of the overall business.

LOCATION IS EVERYTHING

Although Family Bookstores calls itself “America’s favorite Christian source” in its logo, it is mainly located in the Southeast and Midwest, although it has stores in Seattle, Denver, and Boise, Idaho, too. “Eventually we will be nationwide,” says Dietzman.

Yet Family Bookstores is in an overwhelming majority of the top Christian sales regions, including Atlanta (10 units), Chicago (10), Dallas (seven), Washington, D.C. (six), Nashville (five), the Raleigh/Durham and Greensboro, N.C. areas (five), Cincinnatii (four), and Indianapolis (three), says Dietzman. These cities are often destinations for Christian tours because of the many churches that dot their streets, and therefore the stores receive incremental revenue from Christian tourists.

The chain’s Nashville stores have the benefit of being surrounded by the contemporary Christian and gospel music publishing and recording headquarters.

Family Bookstores store No. 88 in Nashville’s Hickory Hollow Mall has one of the best sales volumes in the chain. “When I first moved here in 1991, we had 2,000 square feet, and now we have 5,000 square feet,” says store manager Marcia McKim. Much of the additional space was used to enhance the store’s music and video presentation. “Our music wall takes up at least one-fourth of the room, and videos re-

(Continued on page 93)
MUSIC SPENDING (Continued from preceding page)

was 45 and older, which rose to 16.1% in 1994 from 11.8% in 1990. According to the report, “the shift in the population mix toward the 35- and-over segments, once thought to be a threat to the industry, should help maintain spending growth over the forecast period since this demographic has continued to buy recordings.” In 1994 people aged 35 and older bought 35.6% of all music units sold, a rise of 3.7 percentage points since 1990. Veronis Suhler concludes that “the industry is in the process of shedding its demographic base.”

In 1984, the under-25 group accounted for 52% of all units sold and Veronis Suhler points out that “buying among the 20- to 24-year-old group increased faster than this population over the last four years.”

RECORD STORES’ SHARE DROPS

Record store’s share of unit sales fell to 53.3% in 1994 from 69.8% in 1990. The share for other retailers, which includes mass merchants like Wal-Mart and consumer electronics chains like Best Buy, rose to 20.7% last year from 18.5% in 1990. “Making this change is the shift from record stores to other retail outlets is the growing practice among mass merchandisers of selling music at steep price discounts in order to attract customers and generate sales for other products,” says the study.

Record clubs, meanwhile, increased their share to 15.1% in 1994 from 8.9% in 1990. Veronis Suhler says, “The growing representation of older buyers has also helped boost unit sales for tape and record clubs.”

The dominant genre remains rock, with 35.1% of total unit sales last year, up from 30.2% in 1993, according to the RIAA. The biggest-selling rock album last year was “August And Everything After” by Counting Crows (3.8 million units sold, according to market researcher SoundScan).

Country music’s share fell to 16.2% in the year before because, the report points out, there was no new Garth Brooks release in 1994 and only one country album in the top 10 (“Never The Same” by Tim McGraw). Despite the dip last year, country music has risen far above its 9.6% share in 1990.

Pop music’s share fell to 10.3% from 11.8% in 1993. Urban contemporary declined to 16.6% from 18.7% the year before. Rap fell to 7.9% from 9.2%. Classical went up to 3.7% from 3.3%. Jazz slipped to 3.0% from 3.1% and gospel inched up to 3.3% from 3.2%.

“We expect over the next five years the exploding compact disc market should begin to cool”
**The Wiz Eyes Exit In D.C.**

**In Court With Wherehouse**

WHether the Wiz: Tongues are wagging in Washington, D.C., about the future of Nobody Beats the Wiz in that market. The chain has closed three stores, and sources in the real estate community suggest that four other locations housing stores from the Carteret, N.J.-based chain are being shopped. To some, it looks like the chain is preparing to withdraw completely from the market.

**HOlding Court:** On Monday, Aug. 15, creditors and interested parties gathered at the Delaware U.S. Bankruptcy Court, where the court trustee picked a creditors committee for the Wherehouse Entertainment Chapter 11 reorganizations. As expected, company bondholders came away with a majority of the seats; in this case, four, to the three awarded to suppliers. The committee is co-chaired by Patrick Dooley, of Canyon Partners, a bondholder, and Bob Baker, director of credit at PGB. (Baker will be busy over the next few months; he also chairs the creditors committee for the Kemp Mill Chapter 11 reorganizations.)

The other trade creditors on the Wherehouse committee are WEA and BMG Distribution, while the other bondholders on the committee are Northeast Investors, Norstar Investors, and U.S. Trust.

The creditors hired Richard Havil of the Los Angeles office of Sidley & Austin, as their counsel; the financial consultant spot is still open.

**Weekend man:** Jerry Goldress repeated something that he said last week at the Wherehouse conference, held in Los Angeles in the first week of August: The chain will close 20-25 stores in the next 30-60 days.

As for the conference, Goldress told Billboard, “It was a perfect turn-out. We got incredible support from the trade, and the conference was held almost immediately following the filing. We had 53 vendors at the trade meet, and the dialog was great.”

Goldress also confirmed an item that appeared in last week’s Retail Track, that the chain would concentrate on the business for Christmas and not get around to looking at a reorganization plan until spring 1996.

According to label sales and distribution attendees, the convention came off fine and may have even been enhanced by an undercurrent of gallows humor. For example, instead of describing Wherehouse as a Chapter 11 company, Wherehouse was euphemistically described as a “financially challenged” company.

**Music Views:** Blockbuster Video is testing music in about 250 of its stores, and if it’s successful, it will be rolled out chainwide come September, says Blockbuster Music president Jerry Weber. The effort is a joint effort between Blockbuster Music, which does the buying, and Blockbuster Video, which does the merchandising and distribution. The two work together on the advertising campaigns. The test format is off the South Florida, Dallas, and Los Angeles markets.

If the test is rolled out, Blockbuster is expected to run an advertising campaign to create awareness of the additional product line available in its video chain. And, “Once the kinks are worked out of the system, the 700 Blockbuster Video Stores can participate,” if they choose, Weber said.

**What’s the Buzz?**

**Walt Disney Records** has the Buzz — and the Woody — on the landmark movie event of the ’95 holiday season, Toy Story! Woody and Buzz Lightyear are Toy Story’s tough-talking toy stars, and Walt Disney Records captures their friendship and humor with two new audio products — the Toy Story Soundtrack and Read-Along with storybook and tape.

**Grammy® Award-Winning singer and songwriter Randy Newman creates a one-of-a-kind soundtrack every bit as high-spirited and heartwarming as the film itself.**

Our Toy Story Read-Along, featuring a 24-page storybook with state-of-the-art computer images from the film and audio cassette with original cast voices and story narration, allows kids to relive the fun and adventure.

Look for more details next week on our great Toy Story consumer promotions.

(No assembly required. Batteries not included.)

**Walt Disney**

**What is the Music of Disney at our website:**

http://www.records.disney.com/ Coming this fall.

**ADVERTISEMENT**

**KIDS TRAK**

**What’s the Buzz?**

**Walt Disney Records** has the Buzz — and the Woody — on the landmark movie event of the ’95 holiday season, Toy Story! Woody and Buzz Lightyear are Toy Story’s tough-talking toy stars, and Walt Disney Records captures their friendship and humor with two new audio products — the Toy Story Soundtrack and Read-Along with storybook and tape.

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(No assembly required. Batteries not included.)

**Walt Disney**

**What is the Music of Disney at our website:**

http://www.records.disney.com/ Coming this fall.
NEW YORK—National Record Mart Inc. reports a decline in same-store sales in its first fiscal quarter and a wider net loss than that of last year.

For the 13 weeks that ended June 24, the Carnegie, Pa.-based retailer’s sales rose 5.3% to $19 million from $18.1 million in the same period last year. The company attributes the increase to its 22 additional stores. At quarter’s end, the chain operated 149 stores.

But sales for stores open at least a year decreased 4.4% from the same period last year. In a statement, the company says, “Comparable store sales declined due to the continuance of competitive pressure on retail prices and the decrease of high quality new-release music product during this quarter.”

The gross profit margin fell to 38.1% from 46% a year ago because of price competition and “the continuing shift in mix toward compact disc sales, which carry a lower margin.” But the company points out that the first quarter showed an improvement over last year’s fourth quarter, in which the gross margin was 36.9%.

National Record Mart lost $1.46 million in the quarter, compared to a loss of $205,732 in the same period a year ago. It cites expenses associated with the opening of the 22 new stores, the sluggish comp-store sales, and an increase in the income tax rate to 42.1% from 36%.

The company’s stock declined to $2.50 per share in Nasdaq trading at press time. At 4.9 million shares outstanding, National Record Mart’s market capitalization is $12.4 million. The 52-week price range is $1.875-$5.

In other financial news, Recoton Corp., a major supplier of consumer electronics accessories to music stores, reports that sales in its fiscal second quarter rose 24% to $42.5 million from $34.2 million in the same period a year earlier. Net profits climbed 16% to $2.47 million from $2.12 million.

The company notes in its quarterly report strong sales of its wireless audio and video products. Recoton also says that it is completing work on its second Florida warehousing and distribution facility, which has 250,000 square feet.

During the quarter, Recoton announced the acquisition of STD Holding Ltd., a Hong Kong-based manufacturer and marketer of video game and computer joystick sticks, controllers, and accessories. It also formed a new subsidiary, Christie Design Corp. (with Cary Christie as president) to develop and market a new line of high fidelity and wireless speakers.

The company’s shares closed at $18.875 in Nasdaq trading at press time. Their 52-week range is $12-$22.50.

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Snockman’s Back, Thanks To Koch Label
New Michael Hurley Album Is His First In 6 Years

Snockophilla: Indulge us, please. Some events fill Declaration
of Independents with such joy that they must be shared.

We were happy to discover that Koch Records, the label enclaves of Port
Washington, N.Y. (see our national audio distributor, “Wolf Ways,”
new album by singer/songwriter Michael Hurley,
Tuesday (22).

To most, Hurley’s name will be
unknown, or at best dimly remembered.

A product of Cambridge,
Mass., Hurley first had his memo-
mentally eccentric music recorded in 1965 by Folkways.
In the late ‘60s, at the behest of his friend Jesse
Colin Young, he recorded two albums for
Young’s Warner-distributed
Racoon Records, “Armchair
Bougie” and “Hi Fi Slop
Acanthus.” (The latter title is explained by Hur-
ley’s mystifying nickname, “Snock-
man.”)

He has recorded sporadically since; his best-known effort is prob-
ably “Have Moxy!” on which he
 collaborated with his longtime fami-
lars the Holy Modal Rounders.

A Hurley album has become a rare event—his last one, “Water-
tower,” was issued, six years ago by
Fundamental. Nearly all of his rec-
ords are out of print, which makes “Wolf Ways” a cause for celebration
among his devoted fans, whose num-
ber includes us.

Hurley’s music—a deliciously
creaking amalgam of folk, blues, and
country forms—emerges from a lu-
nar mind. He might have been de-
scribing himself when he sang, “Cap-
tain Kidd done flipped his lid/He
done left it behind/Captain Kidd
done flipped his lid/There ain’t no
left for the end.”

“Wolf Ways” includes a new ver-
sion of Hurley’s classic “Werewolf”
(the most sympathetic portrait of a
lycanthrope imaginable), rerecord-
ings of sublime songs like “I Paint A
Design,” and four tracks from the
noted Portland Rounder.” Hurley
is also a wonderful primitive
painter/cartoonist, and the album’s
cover is graced by a picture of
musician’s recurring character,
Jocco the Wolf, tearing into a stack of
flapjacks.

Koch & A&R man Nicholas Hill—
who first met Hurley in the early
’70s when the singer, and the
Rounders, lived in Portland, Ore.
(subject of Hurley’s “The Portland
Waters”)—says another Snockman opus will be forthcoming.

Nobody is quite Michael Hur-
ley. If you have never heard his
mad, antique music before, we urge
you to snap up “Wolf Ways” imme-
diately. Many thanks are due to Koch
and Hill for bringing this impossi-
ably unique artist back into the public ear.

One of Our Own: Imagine our
surprise and delight recently when we
opened a packet from Rounder Records in Cambridge, Mass.,
and discovered two albums featuring the
pianistic talents of one Mike Hennessy.

Longtime Billboard readers will
recognize the byline: Hennessey

worked for this publication for 27
years and retired in January 1994 as
chief European correspondent.

We always knew Mike could
write. But, until we received “Un-
sung Hero” by saxophonist Chas
Burchell and the Mike Hennessy
Chaster’s tribute “Shades Of Chas
Burchell,” we never knew he could
saying.

The albums are on Great Britain’s
In + Out Records, which is distrib-
uted nationally by Rounder.

Video ALEKT: If you think indie-
label videos have been getting
short shrift, stop kvetching and get
cooking—here’s a chance for you
to garner some attention where it
counts.

All labels should have received
their submission forms for the 1996
Billboard Music Video Awards com-
petition. This is an opportunity to
place your company’s best work into
the awards race. If your company has
not yet received a submissions
package, contact Maureen Ryan
at (212) 990-2002 immediately, as
the deadline is fast approaching.

Flag Waving: Music runs deep
in keyboardist/vocalist Davell
Crawford’s family, but he’s the first
to downplay the impact of his ante-
cedents.

The 19-year-old musician’s great-
uncle is no less a personage than
Lionel Hampton; his grandfather is
James “Sugarboy” Crawford, a
singer/pianist who cut some memo-
rable R&B sides for Imperial and
Chess during the ’50s.

The liner notes for young Craw-
ford’s Rounder debut, “Let Them
Talk,” extravagantly tie Davell’s
music to the legacy of his grandfa-
th and such New Orleans contem-
poraries as James Booker and Pro-

fessor Longhair. But the prodi-
gious player says his style was de-
veloped elsewhere.

Crawford says of Sugarboy, “I didn’t
know he was a musician until I was
12 or 13. He slipped and told me...”

He never mentioned anything. The
only thing he did was buy me a key-
board when I was 11, and he never played it.”

He adds, “I can’t name a profes-
 sor Longhair tune. That’s bad, for
me being from New Orleans.”

Davell Crawford has been playing
piano since he was 7 and first toured
Europe when he was in his early
teen. Of the source of his music, he
says, simply and emphatically, “It’s
church music.

“We do R&B and a lot of funk,
and some jazz,” he continues. “But
before I end, I have to do gospel. It’s
about spreading good news.”

Good news is available in abun-
dance on “Let Them Talk” in Craw-
ford’s ear-bending solo medley of
“A Closer Walk With Thee” and
“Amazing Grace,” and in the rousing
“Can’t Nobody Do Me Like Jesus.”

But he can get down in the alley, too,
as on “She’s Got A Wobble When She
Walks” and the soulful title number
originally cut by Little Willie John.

Crawford says that “Let Them
Talk” is a deliberate homage to Cre-
scent City history and that fu-
ture recordings will take different
directions.

“I’m a firm believer that certain
things should be done before certain
others,” he says. “Probably it’ll be a
little more funkier [in the future] than
that.”

Crawford—who gives every indi-
cation that he is a young man who
knows exactly what he wants—is
eschewing heavy U.S. touring for
work in Europe, where he is already
playing.

“In Europe, I found everything is
back to the basics—they don’t care
how you look, how you dress, as long
as the music’s good,” he says.

Before the end of the year, he will
tour Germany, France, and Brazil.

But hometown fans can catch Craw-
ford at New Orleans’ House of
Blues, which he plays every year on
his birthday in September.

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FAMILY BOOKSTORES RAPIDLY MULTIPLYING

(Continued from page 10)

ty draw people in here. We did a sampler of Lisa Beverly, and the album kept selling out,” McKim says, adding that sales were aided by the fact that the store’s TV monitors featured a video from the artist.

Christian radio is also important in selling artists, she says. For the last three years, WAYM (The Way) Nashville has created demand when it plays such artists as Pray For Rain, Clay Crosse, and Code Of Ethics.

Also, because Nashville is the heart of country music, when such events as Fan Fair bring thousands of tourists to town, the Nashville stores feature country music when such events as Fan Fair bring thousands of tourists to town, the Nashville stores feature country music albums by such artists as Reba Van Shelton, Reba Skaggs, Glen Campbell, and Roy Clark, among others.

Music has a high profile at grand openings of Family Bookstores outlets, because the chain likes to arrange for recording artists to do in-stores.

As of last year, about 90% of the chain’s locations were located in enclosed malls, but currently, the chain’s growth is being made in strip shopping centers or superstores, says Dietzman.

VARIED INVENTORY

In merchandising music, Family Bookstores spotlights certain items, which are positioned and price-pointed so they may be found as soon as one walks through the front door. There is much more variety on the racks because of the diversification of artists, especially in black gospel, alternative, vocal accompaniment tracks, and praise and worship hymns, says Dietzman.

In markets where contemporary Christian radio does not have a foothold, the chain’s listening centers play an extremely important role in selling music, particularly for the choral, wedding, and holiday background vocals genres, says Glenn Williams, senior music buyer for Family Bookstores.

The chain has seen computer software grosses increasing at “triple-digit rates,” says Dietzman. “This has to do with Bible references—more pastors are using them, and Christians with home computers.”

Meanwhile, the children’s department now has “allowed as a whole a category,” Dietzman says. “However, kids’ videos and some sing-along cassette sets have kept above the norm. This is because I think there’s more quality out there now.”

As for film, proceeds are “still related to the size of our industry,” says Dietzman. “Some movies we wouldn’t carry because they don’t have Christian-based principles. If customers seem to want us to order others, then we will stock them.” Some Hollywood exceptions have been “Christy” and the “Little House On The Prairie” series.

The best-selling videos are “The Lion King” and “Aladdin,” and Williams says, “I haven’t seen specialty retailing being that competitive yet with them.”

As for audiobooks, Dietzman says, “We are selling more audio, but it’s still less than 5% of receipts in that department. We don’t bring in children’s literature, unless it has a spiritual and inspirational theme.”

Family Bookstores says gift-giving makes Christmas its prime holiday.

The other best times for sales are between May and June for Mother’s Day, high school graduations, Father’s Day, and weddings. Easter comes in third, but Valentine’s Day is becoming more of a tradition for the chain.

“There’s still a lot of active Christians who don’t shop regularly in Christian bookstores,” says Dietzman. “But I think music is definitely raising the Christian awareness.”


Dietzman joined the chain two years ago. As a secular retailer, Dietzman’s career took him from J.L. Hudson Department Store (1966-82, various positions) to Mercyn’s (1982-86, advancing to executive VP for merchandising) to Ames Department Stores (1986-90, executive VP for merchandising and advertising). He has an M.B.A. from Michigan State University, and a B.S. from Greenville College.

It was his vice presidency at Wal-Mart Stores (eyes and automotive division) from 1990-92 that brought him indirectly to Family Bookstores. While his retail experience at Wal-Mart was the main reason he was recruited to head Family Bookstores, his personal life came into play as a good fit for the chain as well. A native of Loyal, Wis., his father was a pastor and his mother assisted his dad at churches. One of his hobbies was music, although he was a teacher for three years before spending 28 years in merchandising.

In addition to the pending 12-store acquisition, this summer Family Bookstores added Christ’s Corner Bookstore, two outlets in Plainfield, Ind., and Brownsburg, Ind., the two-unit Christian Armory in Atlanta; and the Password in Pennsylvania. In 1994, one of the new properties was the 35,000-square-foot store the Living Vine in Irving, Texas.

When Family Bookstores acquires a store or small chain, it generally retains the staff, whom the public already knows, says Dietzman. It also sustains the store’s marketing, promotion, and advertising budget. In most instances, the previous owners of the store like working for Family Bookstores because it frees them from back-office tasks and allows them to spend more time on the selling floor interacting with the product and the customers, he adds.

Family Bookstores’ motto is, “As good stewards, we will operate a profitable business while treating our employees, customers, and business partners with integrity, care, and respect.”

Valley Record Distributors, Inc.

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Album of remixes, B-sides, alternate versions, live recordings, and other marginalia is sure to interest Sugar completists, if not a wider audience. Material ranges from an acoustic version of “If I Can’t Change Your Mind” to rancorous live recordings of such standouts as “J.C. Auto.” Like the “Bastrate” album, “Besides” manages to make a coherent piece out of odds and ends that didn’t make it to the group’s studio releases. Album includes interactive content and a limited-edition live disc.

CLIFF EBERHARDT
Mona Lisa Cafe
PRODUCER: Peter Garvey
Shearwater, B.F., 1995

Contemporary folk singer/songwriter Cliff Eberhardt releases a fine batch of mostly acoustic, songs, with occasional assistance from such talents as Christine Lavin, John Sebastian, Patty Larkin, and David Mamet. Eberhardt’s Stand By in a solid set include the pounding hooks of “Life Is Heaven” and the country-inspired harmonies of “Brave Little Lilly,” the地球y catchy rhytoms of “Loops Of God,” and the bittersweet folk song, “Shine Like the Sun.” The wistful folk-pop of Mark Knepper’s Romeo And Juliet.

MEOW
Guide For The Other Team
PRODUCERS: Mette, with Francis Manacqua
Essential, 1995

At its best, eclectic New York alternative rock trio delivers irresisibly good pop/rock songs, such as “Your Mom,” “Walk The Line,” and “You Never Know.” Unfortunately, a tendency to nodle on some of the less compelling tracks undermines the consistency of the album. Nevertheless, the uniformly formatted guitars, basses, and drums, augmented by guest guitarists and singers) shows considerable promise and deserves credit for pulling off the first known reggae-flavored cover of Boston’s “More Than A Feeling.”

THE PRESIDENTS OF THE UNITED STATES OF AMERICA
PRODUCERS: Giallo Uno, Chris Berlin, Dave Daebert Present, David, 1995

Seattle alternative rockers are capable of power pop heaven (“Kick Out The Jams,” “Lump”), self-deprecating humor (“We Are Not Going To Make It”), and downright silliness (“Kitty,” “Peaches”). They dig up all of the above qualities in equal measures on their debut release, cut for Seattle indie Pop Llama and picked up by Dream, so their lyrical bent underlies the group’s material, subtending the upbeat popiness of such tunes as “Lump.” Operating under the same lo-fi ethic that bred such refreshing talent as Better Than Ezra, the Presidents play with a two-string bass and a hollow, guitar. Who needs more than that?

R&B

SMOOTH
PRODUCERS: Various
Joe 62141

Soulful feelings R&B and funk grooves are paced with rhythms of popular old-school artists. Favor’s soothing vocals are backed by a group of smooth vocalists and soft, romantic ballads to bad-girl raps. Tracks include the contemporary-styled ballad “Blown,” “The Way U Luv Me” by Sista Bop & B-Boy T (featuring 2Pac), the midtempo rap romp “Mind Blowin’” (also done in a non-alternative, soul-singing, soul-trick version), and the funky track “Jeeps N Benzos.”

CHARLIE HADEN
The Montreal Tapes
PRODUCER: Pathefrie Vacher
Verve 523 259

This live 1989 Canadian date brought Charlie Haden back together with Paul Bley and Paul Motian for a kind of progressive jazz all-star trio. In a mostly self-composed repertoire, they explore several offbeat themes from Haden and Haden’s former bandmate Ornette Coleman, including the blues “Turnaround” and the funky “Latin Genetici.” Also featured is a memorable version of Carla Bley’s elegant, chiming theme “I’d Like To Go.”

JAZZ

LIZ PHAIR
Just)azula
PRODUCERS: Various
Matador 129

Phair’s album in love and war and this scintillating new EP, which includes the definitive rendition of the Vapors’ “Turning Lagoon” as well as the arresting, piano-based new “Animal Girl,” cut live in Holland. Tossed into the lineup are five tunes from Liz’s legendary GirlSound bedroom tapes, those seminal Outcasts that fuel her reputation. A new song, “It’s Like Living,” is this VW-ing into the artist’s psyche when one beholds the upstart, vulgar, yet somehow touching "California" and "South Dakota"—plus the primitive tracks "Redneck," "Dead Star," and "Easy." Topping things off is "Jealousy," Liz’s longest mood swing off Mr. Whips Smart." set.

SPOTLIGHT on LIZ PHAIR

MUSIC SPEAKS NO ENS
PRODUCER: Various
Nemma DonEastWest

Gritty voiced soul singer who bills itself as the “undisputed heavyweight vocal champion” sings with heartfelt passion and abandon. On this debut set, which features slow-rolling ballads and midtempo shufflers, he freestyles joyously on “If Only For One Night,” an inspired cover of the Velvet Vanguard classic, which he then trudges along with Adina Howard, and “Jesus Is Real,” a tune written by new-jack guitarist John P. Key.

PO’ BROKE & LONELY?
Forbidden Vibe
PRODUCER: Various, Peter Broke & Loney,
Rattleback Big Beat Atlantic 92533

Rolling beats are in abundance, but it’s the inane lyrics that drive this appealing, 13-track set, which is tailored toward a young-adult audience. A creative mix of styles developed from space to song’s music, all of which are midtempo or ballads. Simple arranging on “Forbidden Vibe” paints a subdued backdrop to a track driven by emotional soul vocals and liis, 45209. Other contributions to the lightest thing in the album, and only one that deserves special attention as an event album. This one happens to consist of all female alternative rock and pop practitioners—pop and rock staples as “If I Can’t Have You,” “We Are Family,” “Drowning,” “Cherry Bomb,” “Have You Never Been Meline,” and “Killing Me Softly With That Song.” The object of the disc is to make up the music of surprising effectiveness—‘tis to raise money and awareness for Rock For Choice, the non-pro-choice advocacy group headed by L.T. Beyond its social message, the album is just plain fun.

REGGAE

IN INI KAMOE
Lyrical Gangsta
PRODUCER: Various, Burnel EastWest 16764

After opening with a clever hint of a snippet called “Triey To Me,” in which Kamoe is software offered the advice to cross over into country or rock, he leaps into a tuff retort “Hole In Ya Head,” which resonated from yurd to boulevard. Reflective excursions into life on the block (“Don’t Burn Ya Bridge”), on the dancehall up (“How U Livin’,” “Kidzastomba”), and on the

VITAL REVIEW:...
**NEW & NOTEWORTHY**

**THE BOMBEN - The Big Burn (1:36)**

**Format:** CD single. **Label:** Big Time Chicago (47350). **PUBLISHERS:** BMI, ASCAP. **Artists:** The Bomben.


**LITTLE TEXAS - Life On The Road (4:20)**

Writers: J. Marlow, J. Smith, K. Scott, B. Fritts, T. Jones. **Format:** CD Single. **Label:** Warner Bros. **PUBLISHERS:** BMI, ASCAP. **Artists:** Little Texas. **Producer:** R. B. Morris.


**BILLY RAY CYRUS - The Fastest Horse In A One Horse Town (3:54)**

Writers: M. Chilton, J. S. Kaye, B. S. Churchy. **Format:** 7” single with a Video. **Label:** Warner Bros. **PUBLISHERS:** BMG/Atlantic International (BuckiTunes 7978). **Artists:** Billy Ray Cyrus. **Producer:** R. B. Morris.


**ROCK TRACKS**

**GROVER - You're in My Head (3:35)**

Writers: J. Allard, J. M. Smith, J. H. B. Grover. **Format:** 7” single with a Video. **Label:** Warner Bros. **PUBLISHERS:** BMI, ASCAP. **Artists:** Grover. **Producer:** R. B. Morris.


**STRIPES - That's Why (3:46)**

Writers: J. Allard, J. M. Smith, J. H. B. Grover. **Format:** 7” single with a Video. **Label:** Warner Bros. **PUBLISHERS:** BMI, ASCAP. **Artists:** Strips. **Producer:** R. B. Morris.


**LOWRIDER - Bumpin' Low (3:29)**

Writers: R. B. Morris, J. Allard, J. M. Smith. **Format:** 7” single with a Video. **Label:** Warner Bros. **PUBLISHERS:** BMI, ASCAP. **Artists:** Lowrider. **Producer:** R. B. Morris.


**STRIPES - I'm On Fire (5:35)**

Writers: J. Allard, J. M. Smith, J. H. B. Grover. **Format:** 7” single with a Video. **Label:** Warner Bros. **PUBLISHERS:** BMI, ASCAP. **Artists:** Strips. **Producer:** R. B. Morris.


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LOS ANGELES—While Sega, Nintendo, 3DO, and Sony battle for supremacy in the cartridge/CD gaming universe, a new platform has emerged that is igniting the passions of millions of players: cyberspace. Online games, played through locally networked computers or via the Internet and online services, are adding dimensions to role-playing adventures and shoot-em-ups. Perhaps the most important new twist involves "multiplayer" options. Fans of "Doom" or "Battletech" can now play against dozens or even hundreds of kindred spirits online, and human opponents are still far more interesting and unpredictable than the artificial intelligence programmed into a chip or CD-ROM.

"What it does is make a passive activity into a social activity," says Lynn Heubell, Catapult Entertainment's executive VP of business development. Catapult's XBOX Network links Sega Genesis and Nintendo S-NEs players over the phone lines.

Bob Huntley, president/CEO of DWANGO, a high-speed network that unites devotees of personal-computer games such as "Doom" and "Doom II," adds that multiplayer gaming offers "a quantum difference in the level of immersion."

Today, online gaming can be experienced in three main ways: through the Internet or online network services, such as America Online, CompuServe, Delphi, GEnie, Prodigy, eWorld, and Spectrum Holobyte's online service called "Next Generation." The Internet is host to some 500 multi-user "dungeons" or "dimensions" for interactive role playing in elaborate text-based fantasy worlds. Games that mix CD-ROM, floppy discs, and LANs include Id's "Doom" and "Heretic," Blizzard's "Warcraft: Orcs And Humans," Velocity's "Sputure VR," Bullfrog's "Magic Carpet," and Spectrum Holobyte's "Falcon 3." Many also offer modem support, and Donmar's "Confirmed Kill" allows as many as 500 players to wage massive World War II battles online. 

What is the strategy one game company is using to pursue with other releases online, Steinman says.

WARRNER BROS. RECORDS, meanwhile, is showing off its hot new look in the "WB Jazz Space," its revamped arena in the comprehensive Jazz Online (http://www.wb.com/jazz), which is linked to the sister Warner Bros. Records site. Randall Kennedy, Warner's senior director of marketing and promotions, has big plans for the jazz site—including a live audio video online event based on the new Xing technology (Billboard, Aug. 19) marking the kickoff of Joshua Redman's world tour in October. He also has lots of the lower-tech information visitors will want to know such as "Who's producing? Who are the side guys?" Kennedy says. "These things make a lot to the jazz world," he continues. "Artists, peppered throughout, are also crowd pleasers, he says.

ELEKTRA RECORDS is adding a live-chat feature to its recently launched World Wide Web arena (http://www.elektra.com) and will inaugurate the session with a "live" appearance by recording artist Natalie Merchant Wednesday (23) at 8 p.m. EST.

Meanwhile, for the first time in a planned series of Elektra artists stopping by to chat in real time with Web visitors within the site, Elektra says. To take part in the chats, users first need to download a special software program, "Global Chat," which is not available for free through developer Prospero Systems' home page (http://www.prospero.com). The chat room is accessible through a link within the Elektra site, which is designed as a "virtual" office, complete with snaps of Elektra employees at work.

STEVE RACE, who abruptly resigned as president of Sony Computer Entertainment America (Aug. 11, Billboard, Aug. 19), is back on top—at Spectrum Holobyte. Race was named CEO of the Ala, Calif.-based game publisher two days after leaving Sony, which is now owned by Sony arm charged with the Sept. 9 U.S. launch of Sony's new video game unit. Spectrum Holobyte's most recent project is the just-out CD-ROM "Star Trek: The Next Generation—The Final Unity," which is renowned senior VP of Sony Electronics, took the SCEA reins as acting president.
Sell-Through Is No Children's Game

By STEVE TRAIGMAN

NEW YORK—If past is prologue, heads-up video retailers who know how to exploit both rental and sales can look forward to a bustling fourth quarter sell-through market. Rental turns may be disappointing, but stores continue to report cassette sales significantly ahead of last year, particularly for family and action flicks. And indications are that demand will remain high through the holidays, despite the absence of blockbuster releases on the scale of last year's "Jurassic Park" and "Snow White And The Seven Dwarfs" or the early 1996 release of "The Lion King.

Chains acknowledge nothing on the schedule has that kind of impact, but they do see compensation in a bigger mix of titles appealing to a broader audience—provided Hollywood produces a last-minute sell-through entry for the adult crowd. What's missing right now is a sleeper like FoxVideo's "Speed," says Peter Busch, video buyer for the Mussiland Group, and John Thrasher, VP of video purchasing and distributing for Tower Records & Video.

"There's a dire need in the market for more titles aimed at the older demographic," Busch says. "It may be a crowded market with good titles like 'Batman Forever,' 'The Santa Clause,' and 'Casper,' but there's still nothing like 'Speed' or 'Pretty Woman' of a few years ago. There's a void for a non-FOX family release to go along with a lot of good family-oriented sell-through.

Even so, catalog will be able to plug the gaps as it has all year. Older movies, repriced from rental, are the profitable foundation of the business, enabling Tower to establish sell-through sections in all of its 95 stores. Thrasher reports sales up well over 25% compared to the first seven months last year.

We're advertising more frequently on video, made possible, in part, by more direct to sell-through titles," he says. "While we did exceptionally well with 'Forrest Gump' and 'The Lion King,' we also had excellent sales for 'The Little Rascals,' 'Little Giants,' 'The Jungle Book,' and 'The Mask.'" He also points to the chain's successful promotions of $14.98 movie titles, with a three-yearly offer of "two for $20," boosting sales of Japannation titles, classics, and children's titles.

Like Busch, Thrasher is looking for that extra edge. He's confident of the selling power of "The Santa Clause," and "Batman Forever" and thinks FoxVideo's "Mighty Mophrin Power Rangers: The Movie" and "Miracle On 34th Street" have promise, but says, "I would have liked to have seen an action hit like 'Die Hard With A Vengeance' or a romantic comedy like 'While You Were Sleeping.'" Neither is pegged for sell-through, however.

The elements of a strong fourth quarter are in place at Toledos, 75-store based Video Connection. President John Day reports sell-through has jumped 45% this year at the 90 of the chain's 107 stores with budget departments; rental is up 8% by comparison.

"We've adopted an aggressive marketing and pricing program to compete with everyone," he says. "All top titles are offered at minimum advertised price—all competitive with mass merchants, price clubs, and supermarkets. We've also increased our retail focus to a $7.99 or less' banner that we keep stocked with closeouts and inventory sell-offs." Video Connection loads the books with new product, mostly from Simi-Home Video and live Home Video's Avid label.

A part chain has tie-in with the local 7Up bottler so it can offer specially priced titles with the bonus of a 2-liter bottle. Day posts unadvertised bargains every week and was able to sell off the previously viewed remains of a 5,000-copy order of "Speed" at $7.99. "We left with only minimum inventory," he adds.

Holiday demand should override the lack of a "Jurassic Park," according to Day, who expects big help from "Batman" and "Clause." LIVE's repriced "StarGate" is also expected to do well. "It's a two-way street for retailers who are participating in the game," he says. "It's very tricky to buy deep enough on top sell-through titles like 'Forrest Gump'—but not too deep to be caught with inventory you can't sell."

Bob Stilson, buyer for the 28 Video Factory stores in the Buffalo, N.Y., area, has seen sell-through improve considerably since the chain limited inventory to 30-50 top titles. Video Factory takes its profits from rentals and then slashes prices. "We'll buy a fair-sized prepress on major titles as a concession to our customers, as we can't compete with a Media Play or a Wal-Mart that prices tapes at cost," says Stilson. "Our big advantage is buying a larger number for rental, then moving them to previously viewed faster, and selling lower than the competition.

"Our strongest sell-through genre is family and children's classics, titles like 'The Secret Garden' and 'Black Beauty' doing OK. 'Angels In The Outfield' was exceptional, and we probably could have used a small prepak in each store."

Video Factory figures to go long on "Clue," purchasing 150 per store for rental and a 48-unit prepress for sell-through. As for Disney's "Cinderella," I'll be interested in seeing how well it performs," says Stilson.

Other video specialists, traditionally indifferent to sell-through, have also mounted the bushwhack. J.T. Fauler, rental and sales director for the New York Video World chain in Richmond, Va., reports significant revenue gains this year after dropping at least 75 titles to $8.98 from $9.99. (Continued on page 101)
**SHELF TALK**

by Eileen Fitzpatrick

**VSDA KILLS GAME Confab; Radio Jeopardy! An Answer**

VIDGAME CONFAB CRASHES: Lack of interest has forced the Video Software Dealers Assn. to cancel its second annual Video Game Technology Conference, scheduled for Sept. 19-20 in Las Vegas.

"There was no problem from the manufacturers side," says VSDA director of communications Bob Finlayson. "It was a lack of interest on the part of the video retailers." Finlayson says that enough suppliers had signed up to exhibit, but that the transition from 16-byte cartridge-based games to disc systems such as the Sony PlayStation and Sega Saturn have kept dealers in the cold.

Although new game platforms are emerging, video specialists are last in line to carry them. Meanwhile, the interest in the 16-byte systems they do stock is declining, Finlayson says.

"Last year, there was a great deal of interest in video games and new technology, and there was no conference to meet that interest," he notes. "This year the transition in the game industry has effectuated the video industry in a negative way."

In addition, conferences, such as the Entertainment Expo, have provided retailers with more than enough opportunity to find out about new game developments. VSDA isn't missing the idea of a future video-game confab, but for now, all game issues will be folded into its 1996 convention in Los Angeles July.

In other scheduling changes, VSDA has moved its August Retailer Symposium to San Francisco Sept. 10-11. The meeting is run by the Leaveen Group, which won the assignment earlier this year.

Members pay $265 for the two-day seminar. Nonmembers pay $385. Additional symposium dates and locations can be obtained from VSDA at 818-985-1000.

In one meeting that actually happened when it was supposed to, the digital videodisc packaging task force came up with a few recommendations. At the July 28 session, 11 retailers and VSDA president Jeffrey Kees says that DVD packaging be identical to the width of audio CD packages, with a height of 7-9 inches. Music CDs are approximately 4.5 inches high.

The added height would make the package close in size to a video box; dealers believe this is necessary to properly merchandise cover art. It would also allow DVDs to fit into existing video fixtures.

Other packaging elements, such as antitheft source tagging and shrink wrap, were also recommended. Dealers also want a protective coating on the disc in case scratches or spillage when the product is rented.

A complete copy of the task force's recommendations has been forwarded to all studios and independents, the VSDA board of directors, the National Assn. of Recording Merchandisers, and the National Assn. of Video Distributors.

**THE QUESTION IS** Television's top-rated game show, "Jeopardy!," is coming to radio, but the answers will be limited to Columbia TriStar Home Video product.

Through a promotion between the supplier and sister division Columbia TriStar Television, which produces the syndicated game show, a 96-second "Radio Jeopardy!" will begin running in October in the U.S. and Canada.

About 100 markets are expected to carry the edition, which will have Columbia TriStar videos and advertise upcoming self-promotion through releases between question-and-answer portions. The spots will be hosted by "Jeopardy!" quiz master Alex Trebek. Stations will air the contest at least three times a day, five days a week, according to Columbia VP of marketing Lor von Hurwitz.

"Jeopardy!" has never been "brought to radio," says von Hurwitz. "Radio is one of the most utilized marketing tools.

The answers will be taken from Columbia's vast library, and listeners who come up with the right questions will be awarded rental titles in current release. "It's product that is perceived as more exclusive and valuable than catalog self-through-put," he says.

The first movies to be advertised on "Radio Jeopardy!" will be "Legends Of The Fall," due in stores Sept. 26. "Little Women," a late fall title release, will be dropped in after it hits stores.

"Legends" is priced at $19.95 and comes with a free on-pack postage. Consumers who purchase it and either "A River Runs Through It," "Evita," or "The Line Of Fire" can receive a $5 mail-in rebate.

Retailers can get a life-size standee of Brad Pitt when they order a 98- or 96-unit floor display.

**Poor "Little Princess"**

Retailers who spoiled Warner Home Video's distributor mailer ad for "The Little Princess" won't be seeing the same cover art at the title arrives in stores Sept. 19.

The mix-up happened because Warner Bros. prepared a new campaign for the movie, which was released in theaters in mid-July. The new ad featured young newcomer Liesel Matthews instead of two little girls dancing in a circle inside a yellow and pink border. But the new art wasn't done in time to change mailer ads that appeared the week of Aug. 1, according to a Warner Home Video spokeswoman.

The snafu is the latest marketing glitch to plague the family title, which, (Continued on page 104)
Congratulations

To Playboy Home Video on its first #1 release.
"The Best of Pamela Anderson"
Four weeks at the top of BILLBOARD's Video Sales Chart!

uni
distribution corp.
“The Adventures Of Raggedy Ann And Andy,” CBS/Fox Video, 30 minutes each, $9.95 each.

The animation is nothing out of the ordinary, and the characters are as old-fashioned as they come. But there’s something wholly charming about these timeless stuffed dolls that continues to make the "Raggedy Ann And Andy" series so successful. CBS/Fox has released four new titles, each of which contains a complete half-hour caper: the eggnog-centric "The Magic Wings Adventure," "The Pouncing Adventure," a royal tale: "The Little Chicken Adventure," a lighthearted animal story; and the Egyptian-spirited "The Sacred Cat Adventure."

"Sports," CBS/Fox Video, ABC Video, approximately 60 minutes, $11.95 each.

NEWW

The traditionally traditional cable network ESPN suitably dunned the in-your-face attitude of a true Generation X'er when it hosted the inaugural Extreme Games competition earlier this summer. Now the highlights of the weeklong activities are available on video in a package of quick cuts and robust commentary. Off-the-beaten track events include skateboarding, bungee jumping, mountain biking, street fugee racing (use your imagination for this one) at 75 miles per hour, inline skating, sky surfing, and an "extreme marathon" where participants must kayak, bike, hike, and swim across 200 miles of rugged terrain. Ideally suited for vicarious thrill-seekers.

"Table Tennis—The Sport," (719-685-1725), 60 minutes, $19.95.

The "Table Tennis—The Sport," White Star Video (908-229-0666), 50 minutes, $19.95.

White Star shows subtle humor in its selection of actor Bill Murray, who portrayed Will Robinson in television’s "Lost In Space," to narrate this fact-filled documentary on the United States' ill-fated third mission to the moon. A perfect companion to the red-hot Hollywood film, this video reveals the details of the so-called "Apollo 13 jinx" in the words of real NASA astronaut Thomas "Ken" Mattingly, Charles Duke, Richard Gordon, and others, as well as Al Reinert, who wrote the movie screenplay. Commander James Lovell provides authority via voice-over, and the movie provides lots of actual footage. Retailers don’t need marketing 101 to see this video’s market potential.

"Claim," Warner Home Video Video, 90 minutes, $19.95.

"The Official 1995 NHL Stanley Cup Championship Video," CBS/Fox Video, 55 minutes, $19.95.

First fruit of a joint venture between CBS/Fox and the National Hockey League takes hockey fans inside at this year’s Stanley Cup competition. Featured are highlights of the playoffs and championship games between the Detroit Red Wings—who hadn’t won a Stanley Cup in 40 years—and the New Jersey Devils—seeking their first trophy. Video-only exclusives include exclusive office and locker-room footage and interviews with the key players. And fast and furious, this video should find a warm welcome from the sports fans who are hockey lovers.


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"Comedy" and "Documentary" categories follow.

"The Extreme Games," ESPN Home Video/ABC Video, approximately 60 minutes, $11.95 each.

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First fruit of a joint venture between CBS/Fox and the National Hockey League takes hockey fans inside at this year’s Stanley Cup competition. Featured are highlights of the playoffs and championship games between the Detroit Red Wings—who hadn’t won a Stanley Cup in 40 years—and the New Jersey Devils—seeking their first trophy. Video-only exclusives include exclusive office and locker-room footage and interviews with the key players. And fast and furious, this video should find a warm welcome from the sports fans who are hockey lovers.


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"Comedy" and "Documentary" categories follow.
The movie "Babe," the surprise hit, despite excellent reviews, has grossed only $9 million at the box office. Up against Universal's surprise hit, "Babe," the new marketing campaign did little to boost theatrical attendance. The movie is based on the book by Frances Hodgson Burnett, who also wrote "The Secret Garden," which was a theatrical and video hit for Warner in 1990.

"The Little Princess," priced at $34.94, has a $6 rebate from St. Ives with purchase of the video and selected products from the skin-care manufacturer. A brass locket, similar to that worn by the title character in the film, will also be packaged with the video. Retail value of the trinket is $10.
FOR WEEK ENDING AUGUST 26, 1995

**Top Music Videos.**

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<tr>
<th>Title</th>
<th>Label</th>
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<td>KEEPER OF THE STARS</td>
<td>Tracy Byrd</td>
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<td>MCA Video Music</td>
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<td>Snoop Doggy Dogg</td>
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**Home Video.**

THX GHOST: MCA/Universal bows "Casper" in London (wide, THX, $39.98), Oct. 10, direct-to-cable with the VHS version. This low price for a THX edition should significantly boost the movie’s laser sales.

AKIRA UKUOSAWA's "Dersu Uzala" is a hauntingly beautiful tale about a Russian soldier who embarks with his men to survey forbidding Siberian wilderness and ends up joining forces with Geyten, a Shamin, whose name gives the feature its title. The 1975 Japanese-Soviet co-production makes this laser'deau debut in a Voyeur Company Criterion Collection edition (wide, $29.96) that presents this masterwork’s stunning landscapes and remarkable adventures with 235:1 aspect ratio intact and offers a choice of the original Russian soundtrack or dubbed English dialog. Don't miss it disc.

ORSON WELLES is highlighted in another Voyager disc, "Othello" (restored, new digital transfer, director’s cut, extras, $29.95), which presents the director’s original version that won the Palme D’Or award at the 1982 Cannes Film Festival. The big-and-bite movie has been painstakingly restored, and Welles’ brilliant interpretation of the Shakespearean role is accompanied here by commentary from filmmaker Peter Bogdanovich and film scholar Myron Meissel. Included are excerpts from two different documentaries about the movie.

IMAGE has "While You Were Sleeping" with Sandra Bullock (wide, THX, $39.99), "Exotica" (wide, $39.95), Mike Nichols’ "The Day of the Dolphin" (wide, $39.99), "The Rocky Horror Picture Show 20th Anniversary Special Edition" boxed set (wide, THX, extras, $124.95), and the controversial "Priest" (wide, $29.95) with "The Santa Clause" with Tim Allen (wide, $29.95) arrives Dec. 5. Barbet Schroeder’s "Kiss Of Death" (wide, $29.99) with Nicolas Cage, Samuel L. Jackson, and David Caruso precedes the above on Sept. 27.

BOXED STOGES: Columbia Tri-Star Home Video will launch "The Happy Days of Comedy Classics," a boxed set (six sides, $99.95) on Oct. 17, bringing together 18 shorts by Larry, Mor, and Curly. Spanish audio is available on the analog tracks.

IMAGE’s splendid "The Day The Earth Stood Still" special edition (extra, $99.99) includes directing director Robert Wise and Nicholas Meyer, filmed interviews with William Samuelson, Patricia Neal, and Gray, and more to the Sci-fi classic. An autographed limited edition is also available ($149.98) that is signed by the director and includes a lavishly illustrated book about his career, plus a

(Continued on next page)

**Blockbuster Gears Site For Online Consumer Services.**

BY EILEEN FITZPATRICK

LOS ANGELES—Everyone’s on board, so why not us?

viacom subsidiary Blockbuster Entertainment is the latest retailer to answer that question by jumping up and signing on the world-wide Web bandwagon. For the past several weeks, Internet browsers have been able to click on the Blockbuster site to preview clips of new videos, review charts, and purchase a quarter of its releases. Among the ads are national promotions, such as Blockbuster’s bonus Box rental program.

What users can’t do is reserve a copy of a hot title at their local store or purchase any product online. “Initially, we’re using this as an advertising tool,” says Blockbuster Entertainment Group VP of technology Bob Carberry.

Carberry expects the48x13 object on the Web aren’t set up to secure credit card orders, and Blockbuster isn’t set up to distribute consumer orders yet. Content providers must set up their own fulfillment systems, unlike on America Online, which provides that service. Tower Records, for example, sells a limited amount of videos and books through its AOL site.

By the end of the year, Carberry expects to have "some portion of" the Blockbuster Backlot on the Web site in preparation for direct consumer services.

For the time being, information on the Backlot page will be gleaned from the retailer’s in-store monthly newsletter, News & Preview, which has a circulation of 2 million. Carberry, in turn, will use News & Preview to promote the site by printing the Internet address.

The move to establish a Web site was prompted by customer data information. Says Carberry, "Of our 50 million Blockbuster members, nearly every entertainment category, from comedy to music, sells $29.99), due in October. "The Santa Claus" with Tim Allen (wide, $29.95) arrives Dec. 5. Barbet Schroeder’s "Kiss Of Death" (wide, $29.99) with Nicolas Cage, Samuel L. Jackson, and David Caruso precedes the above on Sept. 27.

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(Continued on next page)

**Sell-Through (Continued from page 99)**

“We’ve done real well with Orion’s extended play version of ‘The Silence Of The Lambs’ and double-feature classics is movies from Similar and Eddy Entertainment, including ‘B’ and mature titles,” says Fauber. “We see more of the major labels meeting this price point, with titles like ‘Jumping Jack Flash’ fitting in nicely.

Fauber reports success with pre-sell promotions. Video World’s Colonial Director Robert Wise and Nicholas Meyer, filmed interviews with William Samuelson, Patricia Neal, and Gray, and more to the Sci-fi classic. An autographed limited edition is also available ($149.98) that is signed by the director and includes a lavishly illustrated book about his career, plus a

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(Continued on next page)
**Laser Scans (Continued from preceding page)**

Gold CD of Bernard Herrmann's score.

**More Laser Horror: MCA Universal Home Video delves into the supernatural Oct. 17 with John Carpenter's "Village Of The Damned" (wide, $34.98), featuring Christopher Reeve and Kirkste Alley, and "The Haunting Of Seacliff Inn," with Ally Sheedy ($34.98). Just out: "Phantom Of The Opera" ("The Paranormal" (double bill, $59.98) and "Tales From The Crypt: Demon Knight" (wide, $34.98).**

**July Dip: Laserdisc hardware sales hit 130,300 units, a miniscule 0.6% gain in the first six months of 1995 compared to the same period last year, when 129,304 players were purchased, according to Electronic Industries Assn. figures. Then came the first three weeks of July, when sales dipped to 7,007 players, a decline of 25.5% from 9,604 in the same period in 1994.**

**Animeigo is a label based in Wilmington, N.C., that distributes Japanese animation. New titles include "Arcadia Of My Youth" ($29.95), "Bubbling Crisis #2" ($39.98), "Rupan III, Part I: The Fuma Conspiracy" ($39.95), "Rupan III, Part II: Legend Of The Gold Of Babylon" ($39.95), and "Bach Hybrid" ($44.56). Animeigo can be reached at 910-851-1850.**

**Eastwood Quartet: Warner has released four titles directed by and starring Clint Eastwood: "The Outlaw Josey Wales" and "Pole Rider" (both wide, $34.98) and "The Gauntlet" and "Firefox" (each wide, $39.98).**

**HOPELESSLY TWISTED: Pioneer's "Up In Smoke" (wide, remarstered, $39.98) finds Cheech & Chong up to their trademark stoned antics, directed by Lou Adler and backed by Tom Skerritt and Stacy Keach.**

**Video CDs: On July 31, Philips Media launched "Star Trek: Generations" on Video CD, its second daily-and-date release with a Paramount Pictures home video. In April, Philips bowed "Forrest Gump" on Video CD concurrently with Paramount's VHS version. Video CDs offer near-VHS visual quality and can be played on computer systems and CD-i players with MPEG-1 boards. Philips plans to release 100 more Video CD titles in the U.S. by year's end.**

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**Billboard**

**Top Laserdisc Sales**

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<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Retail Price</th>
<th>Rating</th>
<th>Suggested List Price</th>
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<td>L.P. 32988</td>
<td>William Shatner, Patrick Stewart</td>
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*ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at suggested retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical programs. C-ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications."
For three people who started a company with one computer in a small apartment, Bob Doris, Mary Sauer, and Andy Moorer have done pretty well for themselves.

Sonic Solutions, the magic trio has become a huge force in the entertainment industry, setting the state of the art in the audio post, recording media, CD prep, digital editing, noise reduction, and broadcast industries.

In fact, the success of the San Rafael-based firm has been so dramatic that its staff has grown to 75 people with annual sales of more than $20 million. While many would be content to rest on such impressive laurels, the founders of Sonic Solutions believe their best days lie ahead. They point to such indicators as high-density CDs for audio and video and interface networking as two dynamic growth areas.

Doris, the company's president, says, "Our view is that things like CD Plus and-to some extent-the current CD-ROM work are pretty much a more significant change, and that is the advent of higher-density CDs. Which standard is going to be the ultimate standard I leave you to and your readers to consider. The interesting thing is both proposed standards involve adding high-quality, compressed video and multiple tracks of compressed audio to that video, plus basic levels of interactivity. And both have the potential in a straight audio mode, as a higher-resolution audio. At Sonic, we have work under way in all of these areas."

To ensure that it secures a solid foothold on the market, and to incorporate the CD-ROM capability, Sonic Solutions has just signed an agreement with New York-based CD-ROM developer Rev Entertainment to collaborate on multimedia solutions for customers interested in working in the new Blue Book CD standard, otherwise known as CD Plus.

"The basis of the agreement," says Doris, "is that one of the major segments in which we sell our audio systems is the CD Plus segment. And if not all of the record labels' CD projects have Sonic audio workstations that they use for the the process of assembling audio tracks on a CD. With Rev, we're making it easier for mastering engineers to do their audio work and they are getting ready to use the total CD-ROM interactive end of CD Plus CDs with the already mastered discs.

VP of marketing and operations Sauer says another of Sonic's growth areas is the development of networks that allow studios the luxury of transmitting digital data from room to room.

"We were the first announce networking-the idea that working on these systems in isolation in lonely rooms isn't the optimal setup," she says. "We delivered a true multi-user network, where multiple people can work in the same file at the same time. We worked to set the technical agenda."

Doris adds, "We originally had built a network to link our audio workstations, but over the past year, we've generalized that for the media network marketplace.

The natural evolution of intrastudio networking is to link facilities to each other, permitting the transfer of data between remote locations. Already, they are using the SDI protocol to transmit compressed audio signals from point A to point B.

Most recently, Miami recording studio Aces Records and software company Portland, Maine, mastering facility Gateway Mastering participated in a test transmission of uncompressed audio, setting a new standard of networking that Sonic plants to capitalize on. In August, 19. In fact, Gateway owner Bob Ludwig downloaded the received audio file into his Sonic Solutions workstation.

But until such networking solutions become affordable to a wide cross section of the industry, Sonic is focusing its efforts on its core businesses.

We sell to three major market segments: hardware, digital editing, sound for picture/audio post, and radio broadcast," says Sauer. "In each of those areas, we feel we sell the full range of our products."

That product roster includes a Macintosh-based digital signal processing audio recording bundle that ranges in price from $3,000 for the simplest, most bare-bones system to $50,000-$70,000 for the top-of-the-line, fully loaded version, according to Sauer.

In all, Sonic has sold approximately 2,000 systems in the nine years since it was founded. They are sold in over 2,000 countries, and in 37 countries, the SDI cards are Mac-based, but a PC system is in the works, says Doris.

Many of the systems sold by Sonic are software development solutions, since the performance requirements of the user base are usually greater than software-only solutions can accommodate, Doris adds.

In the audio realm, Sonic excels at making high-end audio workstations that have become the de facto format for operating in 20 bits. "That's why we've worked so hard to develop the high-density CD formats," says Doris. "It's now possible to think about putting 20- or 24-bit audio on a CD.

With the likely licensing by discussions we had at the Tokyo Audio Engineering Society convention, we'll see a higher word width and sampling rates of 88 kilohertz or 96 kilohertz.

The film world has also embraced 20-bit sound, according to Sauer. "There have been a number of leading film people who have held out for digital because they felt 16-bit wasn't enough," she says, noting that the backlog of film sound was the latest high-profile film project done in 20-bit audio.

Sonic's leadership in the film sound and music arenas belies its one-time status as an uncertain start-up in an unproven field. The company was founded in 1986, when Doris, Sauer, and VP of audio development Moorer left their posts at Lucasfilm digital media subsidiary Droid Works.

In the mid-80's, Lucasfilm went through a period where they refocused their sales departments on their own core businesses, and Doris worked to position himself in front of, recalls Doris. "We had found the involvement with digital tool-making for the entertainment community was a natural next step in our development, but not quite the step forward that we thought it'd be to start our own company."

Digital format development was a hot area at the time, given the explosion of the CD market and the resultant demand for digital solutions for decoding analog masters.

"As CDs became more popular, everyone wanted to be on CD, in all genres. We thought this would be an important opportunity for this technology, and that led to the No Noise busker," says Doris, referring to Sonic's trademark noise-reduction format.

Sauer says the reaction from the major record companies to the new sound of their old masters was so favorable that word spread quickly in the entertainment community, and suddenly Sonic had carved its first major market niche.

"We effectively ran a town dry-cleaning service for the first year," she says. "It became clear quickly that our customers who were major record companies wanted to get their own systems in house, so we decided that we would need to develop some other platforms, and around the same time Apple had introduced the Mac II, so we thought, 'Let's put a powerful signal-processing card in the Mac.' So at that point we shifted from being a dry-cleaning business to being a tool provider."

The next step in the evolution of Sonic Solutions was to take the audio that was being cleaned up on a Mac and edit it," says Sauer. "Then, of course, our long-term objective was not just noise reduction, but general-purpose editing."

From there, Sonic expanded into new areas, especially the CD prep segment.

"At the time, in the early '90s, digital audio workstation manufacturers were interested in the audio post market," says Sauer. "The CD prep market was an afterthought, maybe because Sony had such a stronghold with the 1630 Umatic format."

Following Sonic's successful foray into the CD prep market, the company turned its attention to an area that was all-to familiar to its principal's sound for picture. Having already established a foothold in the high-end recording studio market, "entering the post world was a natural step, according to Sauer. So was the broadcast market, given its need for multi-tasking - audio and video networking, and digital signal processing-areas that also apply to music and film work.

Using its multidisciplinary Media Net system, Sonic allows broadcast centers to process sound gathered in the field as quickly and seamlessly as deadlines demand, according to the company's principals.

By early 1994, Sonic's presence in each of its market areas was so widespread that the company decided to go public. "It seemed like an opportune time," recalls Doris. "We'd gotten to a point where (Continued on page 108)

Agnello Masters Live-In-The-Studio Sound Producer/Remixer Admits Pros, Cons To Recording Live

BY RICK CLARK

Any fan of modern alternative pop/rock who checks out producer credits should be aware of New York-based producer/engineer/mixer John Agnello, whose discography includes Dinosaur Jr., the Breeders, Red Hot, Buffalo Tom, Dish, Chansaw Kittens, and upcoming releases by Buvosac, Walt Mink, Gritter, Mike Johnson, and the hotly anticipated debut for Triple Fast Action.

One of Agnello's recent productions, Buffalo Tom's "Sleepy Eyed" album, exemplifies his live-in-studio approach.

"Most of Buffa-lo Tom was recorded very live," he says. "A lot of the vocals are live. They use monitors instead of headphones, and all the amps were blowing in the room."

Although Agnello prefers the live method, he is quick to acknowledge its disadvantages. "There is a kind of trade-off that you make when you do that," he says. "Instead of the record sounding very defined, like 'There's the guitar, and here is the bass,' it is all like a ball of sound that can be bilowy sounding. It is because of the leakage into all of mikes. That can be a cool effect, if you want it."

Agnello adds, "The good thing about it is the band members don't need to wear headphones, and they can feel free to play, and live, and do what they do. If you listen to the vibe of the Buffalo Tom record, it really goes like a CD."

The Buffalo Tom project, on Elektra, was recorded at Dreamland, near Woodstock, N.Y., and mixed at the Magic Shop in New York.

Currently, Agnello is recording Mike Johnson, the bassist for Dinosaur Jr., at Bad Animals in Seattle for Atlantic Records.

"This is more moody and acoustic-based than Dinosaur Jr.," says Agnello. "Mike is singing and playing acoustic guitar mostly, and the instrumentation is more like an expanded folk and folk. You could say it is more of a natural singer/songwriter's record, as opposed to grunge rock or rock."

Besides production, Agnello gets a steady amount of remixing work, as in the case of the upcoming Capti- vate album for Tripping the Light Fantastic.

"When we mixed it, we basically re-recorded the drums and vocals and added all the special effects and sonic tricks," says Agnello. "I really don't mess with the guitar or anything."

As for the Magic Shop, Agnello says, "All of the audio workstations share that they are really reliable. They have a realy cool low-end bump. At 30 [inches], we get a peak of about 100 hertz. At 15, it is around 50 hertz. The bump really makes the vocals sound warm and the tape harder, like +9 decibels on Ampex 456, your noise floor is lower."

Some people say that it is not safe to do that, but I have been doing it for about eight years and (Continued on page 108)
FOR THE PASSION OF A SINNER, AND THE PATIENCE OF A SAINT.

Capturing a musician's artistry requires an extraordinary talent. The 3M Visionary Award honors those recording engineers and producers who use 3M audio mastering tape to reach the top of the Billboard charts. Kudos for going through heaven and hell in pursuit of the perfect sound. From the people who won't be satisfied until you are.
AGNELLO MASTERS LIVE-IN-THE-STUDIO SOUND

(Continued from page 106)

AGNELLO MASTERS LIVE-IN-THE-STUDIO SOUND

(Continued from page 106)

haven't had any problems. I get some really insane kinds of drums sounds when the snare hits the machine too hard," continues Agnello. "When you go to that stage of tape compression, you actually have so much signal on tape that it just tightens things up."

Agnello says the distorted analog sound reminds him of '50s singles "where you can hear the mike dis-torting. That stuff is amazing. To me that is one thing that digital doesn't help you get."

Agnello is also a fan of bus compression and dry mixes. "With the Dinosaur Jr. song 'Feel The Pain,' which I recorded and mixed, there are two different things going on," he explains. "That song is very dry, except for a little plate reverb on the vocals. Because it is so dry, it jumps out more. I think the reverb the benefits of sounding good on music television when you do that."

"Bus compression is the other thing happening on 'Feel The Pain.' I would say the compression ratio was 3:1 and 5:1 with an old broadcast-type compressor called a Compex," says Agnello. "These are not really huge ratios, because I still want the radios to do its work. You still want stuff to change a little bit. Besides, I find that it is really hard to track radio compression, so I just go with it."

Unlike many producers, Agnello is not affiliated with a rep, nor is he looking for one. "For now, repping myself is working well. It's not like my stuff is an all-day kind of job. I've been handling everything with my girlfriend for the last four years," he says, referring to entertainment lawyer Melinda Cody. "We do everything together, and it just works better, because it is so much more round and pop-ish. I'm able to do the projects I want to do and work with [great] people."

Sonic Solutions

(Continued from page 106)

sufficiently large size—we were doing $15 million a year in revenue, looking toward $20 million. We were profitable and had been for a long time, but felt that as a public company, we'd have access to greater capital. So we felt it was informative for us to shed our private company skin."

Doris adds, "Our going public mirrored what was happening in our industry, from being peripheral players with interesting technology but not being used by mainstream producers to becoming they way things are done."

Doris attributes the company's success to its leaders' love of technology. "Back when we were three people in an apartment, we wondered what we were doing there, and would it ever work out. But we were driven by our own intrigue and fascination with the technology."

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 19, 1995)

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**Update**

**CALENDAR**

A weekly listing of trade shows, conventions, concerts, seminars, and other events.

**SEPTEMBER**

- Sept. 8-10: NARAS Members Convention, Fontainebleau Hilton Hotel, Miami Beach, Fla. 305-674-2440.
- Sept. 10-12: ASCAP Country Awards Dinner, Opryland Hotel, Nashville, 615-742-5000.
- Sept. 5-8: Audio Engineering Society 99th Convention, Jacob Javits Convention Center, New York, 212-661-8520.

**OCTOBER**


**GOOD WORKS**

**DONATION TO AIDS GROUPS:**

*The David Geffen Foundation is donating $4 million to two New York-based AIDS organizations, Gay Men's Health Crisis and God's Love We Deliver. The gift is said to be the largest in the history of the disease. The money will allow the two groups to undertake major efforts in the areas of HIV prevention and education.*

**TONY BENNETT:**

*Announced, Nashville. 212-256-4700.*

**ANNOUNCED, NEW YORK:**

*Hosted by Peter Fornatale of WRXR (K-Rock) New York and Roger Dietz of Sing Out! magazine, the event will feature performances by Dietz, Jonathan Edwards, David Buskin, Tom Prasada-Rao, Kim & Reggie Harris, and George Wurzberg. The concert will also include a post-concert party with the performers.*

**BIRTHS**

- Boy, Jackson Henry, to Hank and Cynthia Towar, June 2 in Flower Mount, Texas. He is director of regional sales for Capitol Nashville.

**MARRIAGES**

- Dan Navarro to Claudia Stewart, July 29 in Los Angeles. He is a recording artist.

**LIFELINES**

**BIRTHS**

- Boy, Jerry, to Jackson Henry and Cynthia Towar, July 29 in Flower Mount, Texas. He is director of regional sales for Capitol Nashville.

**MARRIAGES**

- Dan Navarro to Claudia Stewart, July 29 in Los Angeles. He is a recording artist.

**DEATHS**

- Jeremiah Patrick "Jerry" Lordan, 61, of Williamsville, N.Y., July 7 in Shrewsbury, Texas. He was a singer who recorded with a number of artists and contributed to music videos. He is survived by his wife, children, and other relatives.

**PHIL HARRIS, 91**

*At Rancho Mirage, Calif. A bandleader/drummer and comic folk on the popular Jack Benny radio show from 1946-62, Harris had several novelty hits, mostly on the RCA Victor label. His biggest hit, the "That's All," was preceded by "The Good Old Country Music," and "Smells Like Smoke! Smells Like That Cigarette," both in 1947. (Also not born in Nashville, Harris made his Southern background an important part of his show. He's played a number of roles throughout his career. Before his RCA Victor years, he also recorded for Columbia and ARA. On the latter, he had a No. 1 hit with "One-Zy, Two-Zy (I Love You-Zy)" and a No. 10 success, "The Darktown Poker Club." Harris also appeared in films, including a bit feature with Jack Benny, "Buck Benny Rides Again." Following years of relative obscurity, Harris was chosen by Disney to be the voice of Baloo the Bear in the 1967 animated movie "The Jungle Book." His song, "Bare Necessities," was nominated for an Academy Award. Harris is survived by his wife, actress Alice Faye, with whom he shared a successful radio show from 1948-54; two daughters; four grandchildren; and two great-grandchildren.

**CHARLIE "CHUCK" Young, 70**

*At a concert in Cleveland, Young helped to launch many rock 'n' roll hits in the '50s and '60s when he was head of music operations at KSYW-AM (now WWWE-AM), where his job was deciding what records would be played on the air. Blessed with an ear for a hit, Young was credited with breaking the Big Bopper's hit "Chantilly Lace," which had been recorded as the B-side to another song, as well as the No. 1 hits "Splish Splash" by Bobby Darin, "Rockin' Robin" by Bobby Day, and "Born Too Late" by the Poni-Tails. From the late '70s until new years, Young owned Cleveland One Stop, that city's largest wholesale record distributor. At the time of his death, Young was working on a book titled "The Cleveland Connection," offering his perspective on the formative years of rock and pop, R&B. He is survived by his wife, Blanche, and their daughter, Laura, and two brothers. His son, Doug, died in 1988.***

**BILLY BALDWIN, 34**

*Manager of Public Affairs at ASCAP in New York.*

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**GERSHWIN TRIBUTES**

*(Continued from page 37)*


**LIFELINES**

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**DEATHS**

- Jeremiah Patrick "Jerry" Lordan, 61, of Williamsville, N.Y., July 7 in Shrewsbury, England. Lordan was a songwriter with EMI Music Publishing whose compositions were recorded by numerous British artists, including the Shadows, Peter T. Clark, Mark Knopfler, James Last, Cleo Laine, and Mike Oldfield. His first hit was "I've Waited So Long," which went to No. 3 in the U.K. for Anthony Newley in 1969. He continued to have hits with "A Girl Like You" and "Good Times Better Times" for Cliff Richard, "I'm Just A Baby" for Louise Cordet, and "A House, A Car And A Wedding Ring" for Mike Preston. Recently he was awarded a BMI Award for 1 million performances of his instrumental "Apache" in the U.S. Twice married, he is survived by his wife, Claudine, his daughter, Erin; and his son, Stephen.

**Doris Akers, 72**

*Of American birth, Doris Akers was a renowned gospel song writer, recording artist, and choir director. Her best-known compositions include "Sweet, Sweet Spirit," "Lord, Don't Move That Mountain," and "I've Refused."*
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(Continued on next page)

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CLASSICAL'S NEW GENERATION OF CHILD PRODIGIES

(Continued from page 1)

Meanwhile, more traditional classical vehicles are being used to promote the forthcoming releases of Joseffowitz's prodigious peers—12-year-old pianist Jan Hugon (Teldec) and 14-year-old violinist Sarah Chang (EMI Classics).

As with all child prodigies, the labels and managers involved in the challenge of helping the artists make the transition from young phenom to successful adult.

Tom Bartley, VP of programming and operations at classical WXQR New York, says the fate of child prodigies, with the manager "not rushing them. Some don't last because they burn out themselves or because of the way they were managed. They need to develop gradually."

Says Lee Lamont, chairman of ICM Artists, who handles such musicians as Chang, Huang, and former prodigy Midori, "It's important that the career starts slowly, that they do more than play music. They should excel in school work and play with friends."

Edna Landau, managing director of ICM Artists, North America, agrees. She manages musicians including Joseffowitz, 15-year-old violinist Hilary Hahn, who is attracting the attention of several labels, and former prodigies Evgeny Kissin and Joshua Bell.

"You want to make sure their schedule isn't too hectic for where they are at that point. You don't want the engagements to run their lives," says Landau. "In Leila's case, and with Hilary, we didn't push [the label deal] along. The longer they wait, they better off they are."

FROM PRODIGY TO ADULT

Yet label executives stress that the quality of work from such gifted young people is anything but child's play. Even though Chang is 14 years old, EMI Classics is marketing her as an "adult" with the release of "Leuxtemps: Violin Concerto and Symphonic Espagnole" on Oct. 17.

"Sarah is now positioned as one of the leading classical violinists in the world," says Leila's manager, VP of marketing and publicity at Angel Records. "Notice, the word 'prodigy' is not in that sentence. She is an adult—a fully accomplished violinist."

Since the album's release is two months away, the label is in the midst of finalizing its domestic and international marketing plans.

Gautreau says the campaign will entail advertising in classical music publications as Gramophone and Tower Records' Classical Review.

"We will have a very active campaign targeting public classical stations and commercial classical stations with on-air advertising and airplay and promotions," she says.

Chang's previous three albums have sold a total of 70,000 units in the U.S., according to SoundScan. Her 1992 album, aptly titled "Debut," spent 13 weeks on Billboard's Top Classical Albums, reaching No. 20 on April 18, 1993. She was 9 years old when it was recorded.

"There's always that fear that [success won't continue into adulthood] with any child prodigy, whether it's Kissin or Midori," says Gautreau. "But time and again, we've seen more make the transition very easily. Sarah Chang has one of the most level heads of any child I've worked with . . . A lot of kids do well with their management and parents, who work very hard to keep a balance in her life between her art and being a 14-year-old and her schooling."

ROSSING OVER JOSEFFOWICZ

Philips Classics' quest is to cross Joseffowitz from classical to more mainstream audiences, and it is using Seventeen as its main vehicle to accomplish that.

Lisa Altman, VP of Philips Classics, U.S.A., says the promotion with the consumer magazine that targets girls age 12-17 only at the time the label has tied in with such a magazine, but also may be the first time any classical label has done so.

The label is advertising the artist's debut, "Tchaikovsky & Sibelius: Violin Concertos," in the September issue of Seventeen. The album was released in Japan in April, in the U.S. and Canada Aug. 15, and is due in the rest of the world in September.

The ad features a toll-free mail-order number to enable readers to hear snippets of the album, learn a little about Joseffowitz, and order the album. CD One Stop is handling advertising and promotion.

In addition, Seventeen is devoting a full page to Joseffowitz in its December "Seventeen At School" issue, which will be distributed to 40,000 teachers and more than 3.5 million students at junior and senior high schools nationwide.

"This is a real experiment for us," says Altman. "Young girls look for role models, and she's a good role model. She has that Noxema fresh face, she's all-American, and she's a true 17-year-old. We're just trying to reach that level."

However, Philips isn't ignoring the traditional classical music audience in its marketing efforts. Ads are also running in such publications as CD Review, Classic CD, Classical Pulse, and Gramophone.

The label also has Classical Music Month, which is September. Joseffowitz is doing the lion's share of her performances in September and October throughout the New York market, in Boston, during which time she will make her debut with the Boston Symphony Orchestra.

To tie in with the performances, she will team with the Boston Music Education Collaborative, in which she will be involved in a series of free sound checks and Q&A session with the violinist.

Retail promotional tours, an electronic press kit, and giveaways of her CD at classical radio are also being used to spread the word.

On the international front, a private recital is being held at Le Salon de Musique Magne in Paris Sept. 15 for members of the press, retail, and radio. Another launch party is being held Sept. 17 in Amsterdam.

INTRODUCING HUANG

Oct. marks the worldwide debut release from Huang on Teldec. The live recording comprises her performance of the Beethoven Piano Concerto No. 1 and Mozart Piano Concerto, K. 488 with the New York Philharmonic.

Kevin Cops, senior VP/GM of Teldec, says that in lieu of imposing too many obligations on the pianist, the plan is to spread the word via a promotional video, press, and advertising.

"When dealing with a child who's still in grade school, you have to be very careful and very conservative," says Cops. "She's a 12-year-old kid who goes to school and happens to play piano very well and made a record. We don't want to impose scenarios of marketing mania on her."

The 12-minute video, which is shown at sales meetings and serviced to the press, shows Huang performing at school for classmates on an upright piano and answering questions from classmates, along with footage of her with an orchestra and at home.

The goal is to show Huang, who made her debut with the Philadelphia Orchestra at age 8, as a "normal person and to keep her a 12-year-old," says Cops.

Huang's touring schedule is minimal; Lamont says she recommends one or two performances a month for a young artist.

"Too many concerts is certainly the wrong thing to do, and 12 years old could be too young for the wrong person. It comes down to how the record company and management and family manages the child. Our focus is publicity and advertising; here's the record, take it on its own merits."

That sounds like a good idea to Dieter Wilkinson, national buyer for WJOL, 1,040 in Minneapolis-based Museland chain.

"If [consumers] read something about a young prodigy in The New York Times, they may pick it up out of curiosity," says Wilkinson. "Many won't pick it up unless there's something unusual, less there's a lot of talk and press."

All three artists are recipients of the prestigious Avery Fisher Career Grant.

A LOOK BACK

Not all prodigies successfully make the transition from child wonder to successful adult musician.

For instance, RCA Victor's Eugene Fodor and Dylana Jenson started with high expectations at young ages, but have fizzled since, according to Jack Pfeiffer, executive producer for BMG Classics.

On the other hand, Midori and Kissin are enjoying success in their 20s, beginning as prodigies.

Melvin Jahn, manager of Tower Classics in Berkeley, Calif., says the marketing of a prodigy was done with Kissin on RCA Red Seal. "It was almost nonmarketing," he says. "They didn't hype it. They let the music do the talking, and that's why Kissin really grabbed on. He's solid. The marketing of [Sony Classic's] Midori was the same way."
Global To Debut Live Concert Program
Syndicator Plans A Rock Series ‘With Attitude’

BY CARRIE BORZILLO

LOS ANGELES—Global Satellite Network is getting into the syndicated concert business with its new program, “Live From The Pit,” set to bow Aug. 25.

While the Sherman Oaks, Calif.-based radio syndicator has beamed concerts before (the Black Crowes’ Oklahoma City benefit show and a Freddie Mercury tribute out of London), this is the company’s first regularly scheduled modern rock concert program.

The 90- to 90-minute monthly show will feature one major modern rock act recorded live per program. The first broadcast will feature Trauma/Inter- scope act Bush performing from Washington, D.C.

MCI and Sony Electronics are the show’s sponsors, which brings up an interesting conflict. Sony Corp. of America owns the fledgling radio network SW Networks, yet it is helping to bankroll this Global venture. (Sony purchased one-time SW partner Time Warner’s stake in the network in March.)

A source says, “Sony Electronics has been slowly removing its several thousand dollar advertising commitment from SW Networks and placing it elsewhere.”

However, Richard Johnson, Sony Electronics director of advertising, consumer products group, denies that claim. “Our relationship is as 100% strong with SW as it was from the beginning,” he says. “We were looking to expand our presence with them even further ... ours is not an exclusive relationship, but it is one that we firmly support.”

“Live From The Pit” is hosted by Domonic Griffin, an MTV “Real World” alumna, and entertainment reporter Joe Fichter.

Westwood One has long dominated the syndicated concert business, but Howard Gillman, president of Global, isn’t worried about landing artists and exclusive for his show.

“These artists really enjoy the experience of doing (Global’s) Modern Rock Live. It’s such a professional show, they would like to continue to do other things with us,” says Gillman. “All artists who agree to do “Live From The Pit” give us a period of exclusivity that we support with ads in trade magazines and a full-page ad in Rolling Stone, which is a real benefit to the artists.”

Rolling Stone, which worked with Global on the syndicated special “The 25 Year History Of Rolling Stone Magazine” and the defunct rock interview series “One On One,” is footing the bill for the ads in exchange for prenests rights to “Live From The Pit.”

Gillman says he hopes that most of “Modern Rock Live’s” 60 affiliates, as well as album rock stations, will pick up “Live From The Pit.”

Already, modern rock-leaning top 40 WHTZ (Z100) New York is on board. The program’s other big affiliates include modern rockers WQXK (Q101) Chicago and CMX (89X) Detroit and rock-leaning top 40 WPLY (100) Philadelphia.

“This is something other than the normal 60-minute concert,” says Gillman. “It’s an alternative concert series with a real attitude, and that attitude is provided by Dom and Joe. The two have a unique take on life, and it comes across great on the radio. Listeners will have a lot of fun listening to this show.”

The show, which will be recorded digitally from all over the world, will feature a bit of banter between the two hosts and interview snippets.

In addition to “Modern Rock Live” and “Live From The Pit,” Global syndicates the famed “Rockline.”

“Ripping off” one of their humorous elements (“Phone Scam”) and using it on his show, Caesar was then lampooned on the WPLJ/Heart morning program for the next two days.

On Thursday, during an on-air conversation with Scott and Todd, Pringle called Caesar “a lovely guy,” but questioned his broadcasting abilities and incorrectly said that the talk show host was a regular recipient of fines from the Radio Authority (the British equivalent of the FCC).

On Friday, Pringle delivered an on-air apology, but the damage was done, and later that day, Heart decided, for legal reasons, to pull the plug on WPLJ. Pringle said, “I was wrong. We’re paying to have the Heart launch in a couple of weeks.

Replaying the New York top 40/adult station 24 hours a day certainly created a buzz with London listeners who may have tuned into 106.2 by accident but quickly became hooked on all things American, especially WPLJ’s “Scott And Todd” style (and very un-British) breakfast show, co-hosted by Scott Shannon.

Older artists seldom or never heard on British radio (such as Eddie Money and Styx), as well as current U.S. hits by Blues Traveler, Hootie & the Blowfish, and the Rembrandts, among others, were suddenly ringing around London, from Sloane Square to Shepherd’s Bush.

WPLJ’s “Whole Lot Of 80’s” weekend Aug. 12-13 also recycled British hits by Culture Club, Fine Young Cannibals, the Police, etc.

While the Heart’s London alliance to an American allies for its first skirmish in the battle for capital listeners, “Not bad,” Pringle said. “We’re forced to do things we’re not used to do, but we’re doing it quite well.”

Meanwhile, WPLJ’s Shannon claims that London listeners were disappointed when they woke to find the New York station on the airwaves.

“Everyone reaction over there has been great,” he says.

The station also received dozens of telexes and faxes and was wondering what happened to WPLJ.

Shannon says that his station’s New York listeners also feel somewhat neglected, “People from England were fascinated by the English sense of humor and the personalities.”

This story is reprinted from Music Monitor London.

Syndicators

■ LONDON—The newest commercial station in London, Heart 106.2 FM, recruited American allies for its first skirmish in the battle for capital listeners, and by the end of the week, it had rattled more than a few sabers. Not bad for a station that doesn’t even go on the air officially until Sept. 5.

In a highly unusual move, AC-formatted Heart, owned by the Chrysalis Group, teamed up with CapCities/ABC-owned WPLJ New York and simulcast the American station’s programming live via satellite Aug. 7-13 as part of Heart’s test transmissions. Yet, the bold, unusual step proved a double-edged sword for Heart PD Keith Pringle.

Before the week was out, he was forced to go on-air with an apology to another U.K. broadcaster over a faux pas that brought the London/New York alliance to an abrupt end.

The unprecedented week in U.K. broadcasting kicked off Monday, Aug. 10, when WPLJ, calling itself “America’s No. 1 adult radio station,” began ringing loud and clear across London on Heart’s assigned frequency, 106.2 FM. The next day, Pringle explained himself. “We wanted to catch people’s attention with something other than [the usual pretransmission test] tapes. It’s turned out that we’re getting a great response.”

The programmer hoped listeners would pre-set their radios to the frequency in anticipatory of Heart’s launch in a couple of weeks.

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This story is reprinted from Music Monitor London.

WPLJ Gets To Heart Of London
New Station’s Simulcast Turns Heads

■ BY MIKE MCGEEVER

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WPLJ’s “Whole Lot Of 80’s” weekend Aug. 12-13 also recycled British hits by Culture Club, Fine Young Cannibals, the Police, etc.

While the Heart’s London alliance to an American allies for its first skirmish in the battle for capital listeners, “Not bad,” Pringle said. “We’re forced to do things we’re not used to do, but we’re doing it quite well.”

Meanwhile, WPLJ’s Shannon claims that London listeners were disappointed when they woke to find the New York station on the airwaves.

“Everyone reaction over there has been great,” he says.

The station also received dozens of telexes and faxes and was wondering what happened to WPLJ.

Shannon says that his station’s New York listeners also feel somewhat neglected, “People from England were fascinated by the English sense of humor and the personalities.”

This story is reprinted from Music Monitor London.
Lesley Olsher Taps The Critics Chart

Rock'n'Roll Reunion. With the mayor of Albany, N.Y., recently declaring a "Rock
And Roll Radio Great Weekend," WQRT reunited many former Albany top 40
jocks. Pictured in the back row, from left, are Bob "Baby Huey" Lawson, Boom
Boom Brannigan, Joan Fisher (promotion director), George Lezotte, Karen
Scarlett (promotion director), and Ralph "Bruce Wayne" Yannotti. Kneeling, from
left, are Doug Myers, Buzz Brindile, Joe Condon, and Rick Snyder.

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American Goes On Major Shopping Spree; Detroit Bids J.P. Adieu; New Arbitron Service

AMERICAN RADIO SYSTEMS had a busy week, scooping up three high-profile East Coast properties. Total purchase price: $50 million. First up was WQTL-AM/FM Hartford, Conn., the New England newspaper's 40 combo powerhouse that once dominated Connecticut radio ratings. Still major players, WQTL/LK (particular on the FM side) have faded somewhat in recent years. ARS, which agreed to pay Chase Broadcasting $42 million, plans to retain the major marketing and sales strengths of the station.

Days later, ARS signed on to purchase WBLK Buffalo, N.Y., from Lorien Broadcasting for $8 million. ARS already owns two FM's in Buffalo (WYRK/WYJE) and, again, is hoping for a little deregulation help from D.C.

A major deal for ARS was the $47 millioneye for Detroit radio for WJR morning man legend J.P. McCarthy. The host, a Motor City fixture for 30 years, died of cancer on Aug. 16.

In other news, Arbitron highlights: In New York, nobody's even coming close to breaking up Emmis's two-tone rating punch of WRKS (Ris-FM) and WQHT (Hot 97); same old, same old in Los Angeles; In Chicago, R&B-flavored WSTW/520 AM, and WZHI all enjoy Second City summer bums, as does rocker WRXJ.

Arbitron unveiled a new qualitative research service for radio, TV, and cable in the fall, which will do research to debut next year in 88 medium-sized markets, dubbed RetailDirect. Information, including media usage, will be gathered via diary surveys and phone interviews. This fall, ABC Radio Networks will launch a World Wide Web news site, providing 24-hour-a-day audio news and information for Internet users.

To any major radio convention these days, you might find one of the foreign broadcasters in attendance picking up pointers and trying to imitate their American counterparts, carefully regarded as entertainment models around the world. Yet sometimes you have to wonder who should learn from whom. Case in point: two recent on-air rivalries and how they were handled here and abroad.

As detailed on page 118, WLFI New York's unusual simulcast on Heart FM in London (which turned out to be a huge hit with Brits) was terminated partly because Heart's PD, pegged on by the WPLJ morning team, questioned the qualifications of an on-air competitor. Heart executives were aghast at the breach of British protocol. Although the PD apologized the next day, the damage had been done and the plug was soon pulled on WPLJ.

See that compared adequately uprightness action to the battle raging between Howard Stern, syndicated morning man on WXRK (R-K Rock), and ManCoe Muller of WRXJ Chicago, who had taste zones but few feet, Latin alone object.

Muller recently turned the tables on Stern by holding a mock funeral for the so-called "King of All Media." Five thousand people reportedly turned out for the procession, which included a dummy of Stern filled with real pig's blood.

Meanwhile, Stern trashed Muller with every junior high school locker room taunt in the book and proclaimed the jock to be "yellower" than Judge It.

Somewhere, somebody is trying to emulate this.

WLW/WEBN Cincinnati traffic reporter John Phillips was cited and released by the Ash, Ohio, police after he fired 45-caliber shots at a graveyard from inside his helicopter. The charge: endangering a aircraft operations. Must have been the flames.

PROGRAMMING: ROBERTS TO DENVER

Rob Roberts is the new PD at KXKL-AM/FM Denver, replacing Sky Walker, who exits. WQDR Raleigh, N.C., PD Len Shackelford adds VP/programming stripes for the Curtis Media Group.

Anything Goes at Free-Form WFMU—Except Show Tunes

As hefted the mod operandi at non-commercial WFMU New York, what would be an unusual simulcast anywhere else is something approaching a tradition at this outpost of eclectic broadcasting.

On the last evening of its most recent chapter, WFMU station manager Ken Freedman dialed up Vin Scelsa of WXRK (R-K Rock) New York on the air. Together, the two stations' audiences, Freedman's audience to听听ers by merging their shows through telephone wires; their different positions offered a parallax view of nonetronad radio. Scelsa is the New York veteran DJ who helped lead WFMU to its first "hot burst of free-form" in 1966.

More than 25 years after the move to free-form, WFMU remains perched at the edge of the campus of the recently closed Upsala College in East Orange, N.J., beaming into New York City, where it's become a darling of music critics and serious home fans. That's the reason why the WFMU is poised to grow beyond its well-worn underground status.

Freedman, who became WFMU's "sustenance" nine years ago after a stint with Columbia access and WBAI classical music evasion in Westchester, N.Y., touts frankly that the radio, TV, and the station staff face in running WFMU: "We're always in crisis mode, there's always fires to take out." He sees the station's new chapter as one rekindled with digital technology, satellite communications, and, of course, do the same songs.

"That's a joke that I started ages ago, and some of our listeners got quite upset," he says. Yet the notion that any kind of music would be outlawed at anything-when WFMU ruffled the feathers of listeners, proving that the station's audience takes WFMU quite seriously. It's this audience that maintains the station's independence through personal donations, which frees WFMU from shopping around for underwriters. Aside from the annual marathon, WFMU raises money through a biannual record fair and a weekly record drive.

Freedman is excited about the audience-expanding and money- increasing potential of the new scrambled technology that's emerging on the horizon.

"Anybody in telecommunications would tell you that we are at the beginning of the era of easy record sharing, with audio and video are both going to be available through new means. That telecommunication bill that's in Congress allows deals down these barriers for cable TV companies, retail phone companies, long-distance phone companies, cellular TV companies, "Magical" cable TV, Beach, Fls. Don Right, who had been handling duties temporally, heads back to afternoons... WNUZ Norfolk Virginia's GM, who erstwhile teamed joins the morning show team.
Guitar.

So what you have to do is to have a world view. —Ike Gaila

This impetuous going, one idea leads to another.

A key in piecing the puzzle together was coming up with the song's bridge. "Too many protest singers don't

enough protest songs," Collins says. "That was actually kind of improved as I saw it. And I really like the com-
Scan reports that 11.5 million classical albums were sold at retail this year through July 16, 8.9% of all album releases sold that year, retailers sold 12.6 million units, or 4.4% of the total.

Some label executives insist that their classical sales are up this year, retailers see a market that is flat to down. The reasons, they say, are the proliferation of rock and pop stars on the pop charts, other genres have worn off and that consumers are trading down from full-priced to budget-priced records.

Nevertheless, classical marketers say “crossover” and “event” recordings, as well as lower-priced reissues, have allowed the demand for their product in growing. Despite this year’s sluggishness, they see a demand for live recordings, catalogs, and, above all, lower prices.

Some say these stores will bring classical out of the cities, where it traditionally has had the smallest sales, to a broader audience.

The new superstore could be a concept like Musicland’s Media Play, a hot-selling chain of 40,000-square-foot stores that sell music, video, books, and computer software. Or it could be the equivalent of Borders chains like Best Buy Circuit City, which have aggressively merchandised music at exceptionally low prices in recent years.

But many say the likely catalyst for growth is the big bookstore. Two chains, Borders and Barnes & Noble, have seen rapid opening superstores combining books and music, with new focus on labels and competing retailers for effective marketing of music.

Mona DeQuis, classical buyer for Borders in Chicago and New York, admits that 15,000-20,000 classical titles are sold in its 69 superstores and that the genre accounts for 7.5% of all music. Like Borders, but unlike Barnes & Noble, Borders buys product direct from manufacturers, which allows better pricing.

But many say that book stores represent a hidden, untapped audience for classical music. Readers are classical listeners, goes the refrain. The question, however, is how to translate that interest into a record store since their youth. Borders tells its suppliers that they sell millions of classical records but that they are not in bookstores.

By putting music departments in bookstores, the argument goes, customers who find records shops disorienting and intimidating can browse for music in a nonthreatening environment.

The “pairing” of a deep catalog bookstore and a deep catalog music store seems to be a winning combination, according to Borders and Borders’ president of independent classical distributor Allegro.

But others say the bookstores have no place for classical music. “Media Play are not so much creating a bigger consumer base as they are dividing the pie of classical buying into smaller pieces. They also point out that chains like Borders, Best Buy, and Media Play sell more pop music than classical and that lovers of classics are knowledgeable about whom to buy their music.

“The classical consumers are reason-ably savvy entertainment consumers,” says Steve Vining, VP sales and marketing at BMG Classics, “What Borders and Barnes & Noble and Media Play are doing is making it easier for them to buy all their entertain-ment in the same place.”

CITIES ARE CLASSICAL CENTERS

For years, big cities like New York and San Francisco have had chains like Tower Records, which carries a large, deep selection of classics, as well as independent stores that specialize in the genre.

The biggest metropolitan areas remain the best markets for classical. According to SoundScan, 13.9% of all classical albums sold in the U.S. through mid-July were in New York. Raymond Edwards, national classical manager for Tower, says that the $4,000-square-foot space devoted to the classics in its Greenwich Village store was considered adequate when it opened in 1983, but “now we know we need more.” When the chain reopens in its former Lincoln Center location in two years, it will boast a 10,000-square-foot classical section.

Tower and other classical-friendly merchandisers are located in or near major cities that generally support a symphony orchestra and music conservatories. But what chains like Media Play and Borders may succeed in doing, according to many observers, is bring a wider selec-tion of classics and greater mer-chandising expertise to the smaller cities that were previously neglected.

“The big question facing every-body in the business is, ‘Is the population big enough in secondary mar-kets to support the inventory?’” says David Neidhart, VP of sales for PolyGram Classics and Jazz, which is the classical market share leader, with 21.4%. “Time will tell.”

Labels have learned that mass merchandisers like Kmart, Wal-Mart, and Target can sell classical music when it is priced and merchandised attractively. This means that there must be a wide and unatempted market for classics away from the affluent cultural centers.

CLASSICAL-ONLY IN DANGER?

As chains and superstores have

grown, however, the classical-only store has joined the mom-and-pop record shop as an endangered species. Just a handful remain.

Diane Drangone, owner of Star Classics in San Francisco, says classical sales are “disappearing” and warns that “in another 10 years, we may completely lose our market.” Star Classics is separated by two sets of doors and a large recital room from its sister store, which sells dance and hip-hop music.

Another classics-on-store in San Francisco, Elektra Records, also sold in the flagship department store, is actually part of the 38-unit Harmony House chain. Senior buyer Roy Burkhart says customers like patronizing this store because they do not have to deal with pop music and its devotees.

“Classical buffs come from quite a ways to get this environment,” says Burkhart.

For traditional music retail chains, the strategy has been to increase the amount of square footage for the classics, but rather Tower. “They’re trying to promote the ultimate crossover CD.”

Most retailers say that a product with name recognition and a budget price has been sold by major labels that they have cut back on new releases. PolyGram says it has trimmed the number of classical titles by 30 to 35% from last year. It is the independent labels that are often accused by retailers of not being interested in the product. But those labels say they are aware of retailers’ budgetary and space constraints.

Another buyer, says Eric Lowenherz, national marketing manager for independent Demon Records, “I don’t try to overload. I’d rather ship 50 and sell 25—but instead of 25, I give them back. We get enough in there to be covered.”

The problem, rather than supply, is the problem, and manufacturers and merchants blame each other for not doing enough to stimulate it. Retailers say labels hold back their product, whereas, labels count that retailers are not making enough of a commitment to mer-chandise the product.

Old merchandising methods like end caps and posters do not seem to have an impact. Sales are $2.50 or $3.00 a book, which are not as plentiful as pop releases. Appearances by classical artists are popular sales boosters, but in-stores are independent of the market. But those labels say that they are aware of retailers’ budgetary and space constraints.

Another problem is that many of the labels have a 10,000-point title list and the desire to sell only the best percentage return, but other labels dis-miss that as a business of pennies with a price.

Many believe that the midpriced category—albums listing between $7-$10—are the best pro fit producers.

Retailers say that they are often reluctant to offer exception- al performances of standard repertoire.

Another reason for shrinking profit margins is the steady decline in cas-sette sales. Many label releases classi-cies on CD only, except for the hits. Retailers say that the falloff in cassette sales is not due to an upswing in CD sales. The so-called library factor—in which consumers replace cassette albums with CDs—is not an issue.

The charts are now so soft that they are no longer a reliable measure of the amount of music that is being sold and not collect-

singles. Some label campaigns have made the biggest commitment to letting customers play albums before they buy them by selling the discs over the counter in a store in Chicago with 300 CD lis-tening stations with five titles each. Sales, says Lowe, have sold about 5,000 different albums.

The labels say this has had a measurable effect on sales.


to sales.

THE BOTTOM LINE

As for the labels, one abiding complaint is spending advertising dollars instead of returning them to the artists and the labels.

“There’s a percentage of the music business that is going to be consumed,” says Gelb, “and if the labels aren’t going to get a percent of that, they’re going to get nothing.”

Too much product

But sources say it will take more than bookstore ambience, budget-priced merchandise, and re-deployed inventory to build a new au-dience. And all is not harmonious between the manufacturers and retailers of classical.

Retailers groan that labels con-continue to dump too many releases on them and don’t support them with adequate publicity. “There are very few classical artists with the marketing clout to allow them to stand out.”

Musicland’s Excelsior label began nearly two years ago as a store-label project. Much of the marketing has branched out into other musical genres.

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The reason for these lines is comp-isting: Store-brand merchandise carries higher profit margins than other product. Retailers say they were forced to start their own lines after manufacturers flooded them with too much product, which were just differently packaged versions of the same records.

“We can see why they’re doing it,” says John S. Fisk, managing direc-tor of Angel Records. “They were approached with so many ideas about product. It’s hard to digest it and present it.”

There is no denying that gross margins in a prime consideration for the music retailer. At Borders chains, the Media Plays, and the Wal-Marts have deployed price as a primary promotional tool. Traditional music retailers are much more flexible in the variety of higher-margin products and don’t use music as a loss leader, find it hard to compete on price.

Merchandisers are divided on the best price mix of classics. Some labels maintain they make the most money from the higher-ticket ti-tles, but retailers see a lot of those releases collecting dust on the shelves. Budget manufacturers say that the classical titles yield the best percentage return, but other labels dis-miss that as a business of pennies with a price.

Many believe that the midpriced category—albums listing between $7-$10—are the best profit producers.

Retailers say that they are often reluctant to offer exception-

SONY CLASSICAL

(Continued from page 6)

ation has approximately 80 employees, and it was not known at press time how many would relocate or lose their jobs. Insiders say some reorganization has been expected since the departure last December of the company’s president, John Breese, and the accession in April of Sony Classical U.S. president Peter Gelb to the worldwide post (Billboard, March 18). However, a wholesale closing of the offices is not expected.

In a statement from Sony Classical, VP Jean-Hugues Allard says Sony has "appraised the current situation." It states that: "London is one of the leading centers for classical music in the world. We will also benefit from the planned ex-

ansion of Sony Music’s London studio facilities." For as Breese, he found himself at odds with the views of senior Sony man-

agement in the U.S. who wished to con-centrate on developing contemporary composers, such as Geoff Smith (Bill-

board, September 29). The company is also planning to establish a fusion-bands Bang A Can, and who were pre-

pared to use pop marketing campaigns in order to achieve crossover success. Before taking the helm of Sony Classical, said in a prepared state-

ment, “With London and New York as our dual headquarters, we are now able to harnes our creative styles to achieve our strategic goals.”

According to SoundScan, for the 52 weeks ended July 16, 1995, the

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BILBOARD AUGUST 26, 1995
CLASSICAL MUSIC SEASONS SEEK RATING BOOST

(Continued from page 1)

LONDON’S NYMAN MAY SCORE WITH NEW SOUNDTRACK

(Continued from page 10)

Hampton, to use some of the composer's existing music as a temporary template. Following that guide, Hampton chose Nyman's third string quartet as a starting point. Despite that, Nyman was presented with the task of replacing it with a new composition, he was left with no choice but to come up with something equally good.

"The feelings of regret and sadness in the music were so appropriate to the character of the couple. That’s why I chose that piece," says Nyman. "It was a beautiful, poignant love story."

"I think it’s a beautiful, poignant love story," he adds.

Starring Emma Thompson and Jonathan Pryce, “Carrington” traces the poignant love affair between painter Dante Gabriel Rossetti and his muse, the model Fanny Cornforth, in Victorian London. The film also explores the intense relationship between the couple, as well as their various liaisons. As with his other haunting scores, Nyman’s swelling music serves to outline the often tormented emotional landscape of the characters.

Nyman made a name for himself producing startlingly distinctive music for English composers, including John Barbirolli’s “Draughtman’s Contract,” “Drowning By Numbers,” “The Cook, the Thief, His Wife And Her Lover,” and “A Room With a View.” His prolific output has earned him a reputation for creating film scores that capture the essence of a film’s characters and themes. His work has been praised for its emotional depth and emotional range, and he has been awarded numerous accolades for his work on films such as “Shakespeare in Love.”

At the start of each film, Nyman’s music can make you feel like you’re going to be swept away by the story. As the film progresses, his music follows the characters on their journeys, creating a sense of anticipation and suspense.

"I think it’s a beautiful, poignant love story," he adds.

For the score of “Carrington,” Nyman worked closely with his team of musicians, carefully crafting each musical piece to fit the film’s narrative. He says, "I think it’s a beautiful, poignant love story."
Already Big in U.S., Decca's Barton Sets Sights on U.K. (Continued from page 10)

Barthol has attracted a loyal following in New York, San Francisco, and Washington, D.C., thanks to the success of his concert appearances. His public response to her charming personality and glamorous appearance.

In addition, Barton enjoys being in those cities, where she consistently ranks among the top 100 best-selling recording artists, to Los Angeles, New York, and San Francisco. For her U.S. tour this fall, we're aiming to create the same level of visibility elsewhere.

Bartolone is from San Diego and move south, ending in Orlando, Fla., on Dec. 1. A second leg will take the artist north beginning Feb. 8 and culminating March 24 at New York's Carnegie Hall.

Bartolone has recognized the importance of giving press, radio, and television interviews and her willingness to make personal appearances at major U.S. music stores has already paid dividends to the store's in-store counter sales and retail support.

The "Big retailers in New York and San Francisco have always been in step with Barton's strategy for New York," says Barbo. "They would say, 'That extra mile for her, which really matters. The Americans have that type of appetite for which there is a consistent charm and vitality. She's had an amazing response, which we haven't assessed in many years.'" Barton is signed exclusively to Decca in the U.K., and his records are released in the U.S. on her label, including Excel.

"We're happy with the progress so far," says Barton. "The record-buying public feels a sense of ownership. She has a series of incredible reviews for her phenomenological concerts in New York, London, and San Francisco. For her U.S. tour this fall, we're aiming to create the same level of visibility elsewhere."

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Teldarc's Larmore, an Atlanta Mezzo, Seeking U.S. Fame (Continued from page 10)

Larmore's vocality is part of her career, and it comes as no surprise that Rome is one of her favorite roles. "I love Rome because I'm such a ham," she says, "and I love the passion of the character, the sword, and the music. It's the kind of music that you can let yourself go; you don't have to keep your voice too small in this role."

Currently in the studio in Wales recording her next solo album of arias for "panto roles," Larmore says, "I'm really excited about it! Rome is one of my favorite roles. It's the kind of music that you can let yourself go; you don't have to keep your voice too small in this role."

"These are all just growing out of me," because my voice is getting deeper," she says. "I had suspicions that my voice was just growing, and I've found that there's no range, but instead it has gone down. I am a real mezzo-soprano now."

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NEVILLE'S 'ANCESTORS' GETS NEW LIFE ON IGUANA (Continued from page 10)

love and relationships.

Neville has also spent time in Keith Richards' Rolco. He's zoomed in on a member of the post-Chaka Khan Ru- flas, played keyboards and sang backup on eight songs on the Rolling Stones' "Some Girls" album, and has ap- peared with the Neville Brothers.

Stein is banking on Neville's constant touring to help<html>he's "continuously looking for licensing deals for film and TV" for Neville.

The singer already has some of his songs in movies, "Not Just Another Girl" was featured in the end credits of "Stepbrother Is An Alien," "Falling Out Of Love" was featured in "Skin Deep," and "Why Can't I Fall In Love" was in "Pump Up The Volume."

At press time, Stein says Neville's songs were up for a few major films with accompanying soundtracks. Stein is also working on solidifying a deal for interna-tional distribution of Neville's material.

On the radio front, the plan is to serve three outlets on the album in the United States, "the idea of this being a national campaign," he says. "We have a deal Cecilia is going to be so visible throughout the fall and into the new year here," says Barbo. "We're not releasing the album until the end of the tour, but we'll keep her in mind because this is a beautiful, talented person.

London Records remains opti-mistic about the album's summer launch will retain its appeal into the holiday season and remain in vogue until she arrives at the Met. "They will keep her in mind because this is a beautiful, talented person.

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**REPRISE’S ‘FAUST’ A NEWMAN FEAST (Continued from page 10)**

A Good Man Down” moves the plot of “Faust” along, Reprise artist development executive Gary Briggs views the track as a “great example of how hard they work, and to what extent they work outside the confines of the album.”

“It’s a classic Randy Newman composition in that it’s very catchy, has a lot of humor—some of that is extremely attractive to adult listeners.”

Reprise does not have commercial-song rights for any of the songs by the six guest artists. However, Briggs expects programmers will warm up to Ratt’s “Feels Like Home” and Henley’s “The Man” as album tracks.

Actually, any radio programmers get to hear the entire album, they’re going to jump on a number of different cuts,” Briggs says. “There’s incredible depth to this project and great potential to appeal a variety of tastes.”

Horton notes that he and NewLeaf, while the project has considerable star power, Newman likely prove to be as big a draw for triple-A programmers. “He’s attractive to those in the business and as some of the other artists on the album in terms of exposure in other formats.”

In terms of initial retail interest, the commercial nature of “Faust” may prove to be a difficult sell. “It would be easier to move a Randy Newman album with 12 great new songs than it will be to sell something that is sort of a soundtrack,” says Roy Barkhert, buyer for the St.-store Harmony House chain based in Troy, Mich. “The lineup of guest artists will help a lot. It’ll bring fans who want complete collections of any one of those artists’ work. I’m still not sure this will meet expectations of those people and, of course, care Randy Newman fans.”

Newman plays the Devil on the album version of “Faust,” which tells the tale of his character’s rivalry with the Lord and the havoc they wreak on the lives of several mountain people. Briggs says by Taylor. “It’s a project that I’ve been working on for a number of years now,” Newman says.

Assembling the lineup of performers for the album, which features musicians Kenny Arroyo, Bennett Trench, and Bill Payne, was a simple matter of New-

**Newman To Be Reprise’s 1st CD Plus**

**BY MARILYN A. GILLEN**

LOUIS ANGELES—Randy Newman’s “Faust” will extend its reach into another realm this fall as the first extended CD project from Reprise Records.

The interactive disc is targeted for November release, following the audio

**DISNEY VID DEAL BREAKS $10 BARRIER** (Continued from page 8)

tor, WaxWorks/VideoWorks in Owensboro, Ky., to pay much greater attention to sell-through than it had previously. “Customers will tell you that rental has really settled down,” says VP Kirk Kirkpatrick. “The opportunities are in sell-through.”

WaxWorks, which sells mostly to video stores favoring rentals, estimates that sell-through revenue will grow 30% to 50% of dollar volume by 2000.

Buena Vista should be a big consumer along 11 for titles to be shipped within the following two weeks. Among those chosen were “Adventures In Babysitting,” “A RACHNOPHobia,” “Billy Batgaye,” “Down And Out In Beverly Hills,” “Ernest Goes To Camp,” “Outrageous Fortune,” “The Doctor,” “Tin Men,” and “Tough Guys.”

None is likely to upset the family entertainment values espoused by the mass merchandisers, Disney’s target audience. And the titles have sufficient staying power, says with Bette Midler, Danny DeVito, Dustin Hoffman, William Hurt, Bart Lancaster, and Richard Dreyfuss, to attract vital spur-of-the-moment purchases. Eight more features arrive Nov. 1, including $9.99 reissues of “Good Morning, Vietnam,” starring Robin Williams—a major sell-through title when it was first released—and “Fire Birds,” with Tom Hanks, Jamie Lee Jones and Charles. Features for less than $10 “are selling great,” says Kirkpatrick. “There certainly is a market.” Although most of his accounts are small independents, he says, “We’re going to do our best to lead our retailers to water and get them to drink.”

Moreover, WaxWorks thinks it can convince stores that they can steal business from the mass merchants, at least this year. With the plethora of fourth-quarter direct-to-sell-through hits, such as “Batman and “Casper,” Kirkpatrick doubts that the big chains will devote much attention to the studios’ budget lines. “They won’t be giving them away,” he says. “It’s a real opportunity for our accounts to stock them and make some nice profits.” The better ones, Kirkpatrick adds, “have already seen the bene-

**BROTHERS BEHIND NEWLEAF EMBARK ON NEW VENTURE** (Continued from page 8)

claims, has a still more efficient way to turn out cassettes on demand, enabling the consumer to replace old movies with new ones using the same machines. Moreover, the patent-pending digital process could be applied to high-volume dubbing of the kind practiced by Rank Video Services America and Technicolor Video Services, Richards Richardson says. Manufacturing could be done in the cassette shell at 40 times the normal speed, he maintains. “This is significant tech-

ology.”

To operate that fast now, duplicators have to be modified. But additions that are fed tape from huge panesaces. Finished tape are packaged separately. The studios, fearing loss of quality, generally reject the time for movies.

“We think there can be a smooth tran-

**BUBBLING UNDER**

**HOT 100® SINGLES**

This holiday season, give the gift that will be used (& loved) the rest of the year… 

**CD 12-Pak**
Great for promotional compilations
- Guaranteed 2 week turnaround with single color screen of your logo

TO OUR READERS
Hot 100 Singles Spotlight is on vacation this week. It will return next week.

This is something we’re discussing publicly.

**SETH GOLSTEIN**

**CD 12-Pak**

**AMERICAN RADIO HISTORY**

www.americanradiohistory.com

**BILBOARD AUGUST 26, 1995**

121
paula abdul

Crazy Cool

The new single from the new album Head Over Heels

Producers: E.B. Jeffrey and Peter Lord for Neptune Factor, etc.
Management: Rob Cavallo for Atlantic/Third Rail; Larry Tolins for Tolle Entertainment

©1985 Virgin Records America, Inc.
### Billboard 200 Chart for August 26, 1995

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>No. 1 Artist</th>
<th>Label (or Number/Other ID)</th>
<th>Title</th>
<th>Peak Position</th>
<th>Sales On Chart</th>
<th>Digital (10,000+)</th>
<th>Physical (10,000+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Hootie &amp; The Blowfish</strong></td>
<td>A&amp;M Records [581392]</td>
<td>Cracked Rear View</td>
<td>11</td>
<td>158,000+</td>
<td>7,000-15,000</td>
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<tr>
<td>2</td>
<td><strong>Jared &amp; The Mill</strong></td>
<td>Sony Music</td>
<td>Self-Titled</td>
<td>2</td>
<td>110,000+</td>
<td>21,000-35,000</td>
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<tr>
<td>3</td>
<td><strong>Aerosmith</strong></td>
<td>Sony Music</td>
<td>Pump</td>
<td>3</td>
<td>110,000+</td>
<td>8,000-15,000</td>
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<tr>
<td>4</td>
<td><strong>Garbage</strong></td>
<td>Interscope</td>
<td>Garbage</td>
<td>4</td>
<td>110,000+</td>
<td>11,000-20,000</td>
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<td>5</td>
<td><strong>Green Day</strong></td>
<td>Reprise</td>
<td>Dookie</td>
<td>5</td>
<td>110,000+</td>
<td>17,000-30,000</td>
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<td>6</td>
<td><strong>The Eagles</strong></td>
<td>Warner Bros.</td>
<td>Hell Freezes Over</td>
<td>6</td>
<td>110,000+</td>
<td>25,000-40,000</td>
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<td>7</td>
<td><strong>Lionel Richie</strong></td>
<td>Warner Bros.</td>
<td>Duets II</td>
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<td>110,000+</td>
<td>15,000-30,000</td>
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<td>8</td>
<td><strong>Van Halen</strong></td>
<td>Warner Bros.</td>
<td>For Unlawful Carnal Knowledge</td>
<td>8</td>
<td>110,000+</td>
<td>13,000-25,000</td>
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<td>9</td>
<td>** Guns N’ Roses**</td>
<td>Geffen</td>
<td>Use Your Illusion I</td>
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<td>110,000+</td>
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<td>10</td>
<td><strong>AC/DC</strong></td>
<td>Capitol</td>
<td>Ballbreaker</td>
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<td>11</td>
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<td>RCA</td>
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<td>12</td>
<td><strong>Alanis Morissette</strong></td>
<td>Reprise</td>
<td>Jagged Little Pill</td>
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<td>Warner Bros.</td>
<td>Hell Freezes Over (Deluxe Edition)</td>
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<td>25,000-40,000</td>
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<td>Warner Bros.</td>
<td>For Unlawful Carnal Knowledge</td>
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<td>110,000+</td>
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<td>20</td>
<td><strong>The Eagles</strong></td>
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<td>Hell Freezes Over</td>
<td>20</td>
<td>110,000+</td>
<td>25,000-40,000</td>
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</tbody>
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**Greatest Gainer:**

- **Depeche Mode** - **Violator**

**Bills数据**

- **Hootie & The Blowfish** - **Cracked Rear View**
- **Jared & The Mill** - **Self-Titled**
- **Aerosmith** - **Pump**
- **Garbage** - **Garbage**
- **Green Day** - **Dookie**
- **The Eagles** - **Duets II**
- **Lionel Richie** - **Duets II**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **AC/DC** - **Ballbreaker**
- **N Sync** - **No Strings Attached**
- **Alanis Morissette** - **Jagged Little Pill**
- **The Everly Brothers** - **The Everly Brothers**
- **The Eagles** - **Hell Freezes Over (Deluxe Edition)**
- **Van Halen** - **Hell Freezes Over**
- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**

**Music**

- **Hootie & The Blowfish** - **Cracked Rear View**
- **Jared & The Mill** - **Self-Titled**
- **Aerosmith** - **Pump**
- **Garbage** - **Garbage**
- **Green Day** - **Dookie**
- **The Eagles** - **Duets II**
- **Lionel Richie** - **Duets II**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **AC/DC** - **Ballbreaker**
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- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**

**No. 1 Artist**

- **Hootie & The Blowfish** - **Cracked Rear View**
- **Jared & The Mill** - **Self-Titled**
- **Aerosmith** - **Pump**
- **Garbage** - **Garbage**
- **Green Day** - **Dookie**
- **The Eagles** - **Duets II**
- **Lionel Richie** - **Duets II**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **AC/DC** - **Ballbreaker**
- **N Sync** - **No Strings Attached**
- **Alanis Morissette** - **Jagged Little Pill**
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- **Van Halen** - **Hell Freezes Over**
- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**

**No. 1 Song**

- **Hootie & The Blowfish** - **Cracked Rear View**
- **Jared & The Mill** - **Self-Titled**
- **Aerosmith** - **Pump**
- **Garbage** - **Garbage**
- **Green Day** - **Dookie**
- **The Eagles** - **Duets II**
- **Lionel Richie** - **Duets II**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **AC/DC** - **Ballbreaker**
- **N Sync** - **No Strings Attached**
- **Alanis Morissette** - **Jagged Little Pill**
- **The Everly Brothers** - **The Everly Brothers**
- **The Eagles** - **Hell Freezes Over (Deluxe Edition)**
- **Van Halen** - **Hell Freezes Over**
- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**
- **The Eagles** - **Hell Freezes Over**
- **Van Halen** - **For Unlawful Carnal Knowledge**
FOR WEEK ENDING AUGUST 26, 1995

TOP ALBUMS A-2 (LISTED BY ARTISTS)

1. Garth Brooks

2. Bonehead

3. After

4. Bonehead

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97. Garth Brooks

98. Bonehead

99. Garth Brooks

100. Bonehead

www.americanradiohistory.com
Will Thyret Be the Charm for Warner Bros.?

This is a great choice and an excellent move toward bringing everyone together and restoring stability. I wish him only the best. I love the guy.

Tidors at Warner Bros. are said to be happy with the move, which returns the reins of the company to a longtime employee. There is a marked contrast to the initial response to Goldberg’s appointment to the job. At the time, insiders quipped that it was an “announcement that has a lot of family dynamics to it. It’s got a very special team atmosphere, and he is really a key part of all those dynamics that he personifies that kind of chemistry. I’m a big believer in chemistry in that organization.”

Specifically, the filing claims that in July or August, Tucker “attempted to pressure Death Row Records into sev- eral new arrangements” and appointing Tucker and her associ- ates as Death Row Records’ exclusive representatives to negotiate a production agreement directly with Time Warner.

The suit alleges that Tucker presented herself to Death Row chairman Marion “Suge” Knight and label attorney Davin Kennerson in a meeting in Seat- tle. At that time, it continues, Tucker “offered her vast experience and conversations about her plan” with Time Warner chairman Gerald Levin and Warner Music Group chairman Michael Fuchs, and “explicitly supported Tucker by putting up incredible amounts of money.”

She allegedly added that Levin and Fuchs would go along with her only if they believed she “had the ability to contr- oll the lyrics on recordings produced by Death Row Records.” The actions claims that they would “insecure the company and landfill control. Tucker ‘sought to have Knight agree to a false and fraudulent press re- lease’ to make untrue representa- tions involved” with the recording of Death Row Records’ recordings.

Tucker says that through Fuchs, he was arranged to join Donnie Warwick’s tour during the summer, then flew back to New York that day without meeting with the Death Row executive or sealing a new deal.

In her version of the events, Tucker says that Omar Bradley, the CEO of Warner Bros. Records, arranged a meeting between Knight and Tucker during the NFCBW’s national conven- tion in Seattle in July. Bradley and members of the NFCBW’s entertain- ment commission attended.

Tucker says of the encounter, “I walked over to [Knight] and I put his hand over his and we looked each other in the eyes and I patted him on the cheek and I sat down and I told him...”
average the depth of his lover.

Music is essential to the story, says Rodriguez. “A lot of times, soundtracks seem as if a company is just throwing a bunch of bands together as an afterthought. You hear music come out of a radio [in the film] for a few seconds to justify a hot scene,” he says. “But really, one really lends itself more to music, because the hero is actually an artist. He can’t play music anymore, but he still feels and sees and hears music everywhere he goes.”

Since the music is so essential to the film, Columbia Pictures offered a reel, which contains the first 11 minutes of the film, to Epic to help promote the soundtrack. The video—a monolog by actor Sean Penn, featuring cameos by Larriva and Cheech Marin and a Banderas musical performance—was distributed to various Sony Music sales, promotion, and publicity offices to show to retailers, radio programmers, and journalists. “It was all designed to create word-of-mouth,” says Brunman.

In addition, Columbia Pictures screened the film extensively for radio programmers, retailers, and press.

Two clips have been completed in support of the soundtrack. The first features Banderas’ performance of “Cancion Del Delirio,” which was cut from the film, and the second features footage of the Ramones.

The Banderas clip is already receiving airplay on MTV Latino. Brunman also expects extensive airplay on various TV entertainment news programs.

“There is a universal appeal of the video because of the power of the artist involved,” he says. “He’s breaking through, and we’re just providing the programming news support.”

In international territories, including Latin America, Europe, and New Zealand, 35 mm versions of the video will be circulated for screening in movie theaters.

On the radio front, Sony Discos is working the Banderas/Los Lobos track at Spanish-language radio, while the Epic promotion department is attempting to garner play of the track on English-language morning shows.

In addition, there are plans for Epic to work “Back To The House That Love Built” at album rock and triple-A.

To drum up interest in the album, Epic Soundtrack will give away a sampler cassette, which includes the Banderas/Los Lobos and Tito & Tarantula tracks, to moviegoers attending screenings in 20 markets when the film opens on Friday.

The full soundtrack, which includes dialogue from the film, gives consumers an aural souvenir, since the music is sequenced almost exactly as it appears in the movie.

To score the film, Rodriguez turned to Los Lobos, the band whose greatest commercial success was its work on the soundtrack to “La Bamba.” In 1987, the soundtrack to the Ritchie Valens biopic topped the Heat chart at No. 20.

Yet Rodriguez’s interest in Los Lobos can’t be attributed to “La Bamba.” The director was far more interested in the band’s recent recordings, such as its 1992 album, “Kiko” and the 1994 album by Los Lobos spinoff group the Latin Playboys. He used the group’s material as temporary tracks in the early stages of the film.

“I like that they still experiment, even though they have been playing together for 20 years,” Rodriguez says. “They were getting into the old Mexican instruments and playing all kinds of weird sounds. I wanted them to do the soundtrack so they could keep that sort of experimentation up.”

For the members of Los Lobos, working on “Desperado,” which marks the group’s deepest involvement in a film to date, was an ideal situation.

“Robert, as a musician, was intimately involved,” says Los Lobos’ Steve Berlin. “He actually played on a few of the cues himself. … For composers, it is a lot easier to work with someone that can say, ‘I think that should be in A minor instead of F major,’ rather than having someone say, ‘It doesn’t feel the way I want it to feel.’”

Yet the film offered its challenges. Berlin says, “A lot of the action cues are so packed with shots and bodies falling, it was kind of hard to get some richly textured music in, so most of the action cues are go-for-the-throat.”

Rodriguez says, “It seems to me that it is really lending itself more to the music, to the way the film was originally conceived, including ‘Jack The Ripper’ by Link Wray & His Ray Men and ‘Pass The Hatchet’ by Roger & The Gypsies.”

Songs by Dire Straits and Santana round out the soundtrack. “There’s a pretty good mix in this album,” says Rodriguez. “But as we go on, I want to get more and more into creating the music from the ground up, specifically for the picture.”

INTERSCOPE SUITSays TUCKER TRIED TO MOVE IN ON RAP BIZ

(Continued from preceding page)

I was delighted that the mayor had arranged this meeting, because I want...
Seal’s ‘Kiss’ Improves Batting Avg.

AFTER SEVEN WEEKS, TLC’s “Waterfalls” falls from the No. 1 spot on the Hot 100, yielding to Seal’s “Kiss From A Rose.” It’s the second time a Batsingle has reached pole position on this chart; six years ago this month, Prince went all the way with his “Batdance,” his melange of music and dialogue from the film “Batman” starring Michael Keaton. There was no hit single from the sequel, “Batmania Returns,” but that’s only fair—there was no plot, either. Now the third of the modern day “Batman” films (can’t forget the Adam West/Burt Ward feature of the ’60s) has come up aces again (no Joker jokes, please).

“Kiss From A Rose” is the first No. 1 on the Hot 100 for Seal, but he’s the 10th act in the history of the chart to peak at both No. 1 and No. 100, according to Whimsical Will Simpson, a frequent contributor to this column and a news correspondent for Dr. Demento. Simpson adds that Seal to the list of artists who have peaked at the top and the bottom: Aretha Franklin, Peaches & Herb, The Shirelles, Bert Kaempfert, Smokey Robinson & The Miracles, the Association, Tommy Edwards, Bobbie Gentry, and Peter, Paul & Mary. Seal bottomed out with “Killer” at No. 100 in March 1995.

Simpson admits he’s not one to pass up a bizarre bit of trivia and adds that 15 years ago this week the Hot 100 foreshadowed Seal’s current hit. Kiss was on the chart with “Shandi,” and Bette Midler was moving down with “The Rose.” It’s a stretch, Will, but you get an ‘E’ for effort.

MICHELLE’S MOVIE: As hot as the “Batman Forever” soundtrack is, there’s an even hotter one on The Billboard 200. In its second week, MCA’s “Dangerous Minds” leaps 52-4. It can’t hurt that Michelle Pfeiffer’s film was No. 1 at the box office its first weekend out, but the album is definitely being fueled by a hit single, “Gangsta’s Paradise” by Coolio featuring L.V., which gives an impressive move on the Hot 100, rocketing 84-6 in its second week. A year ago this week, Coolio was No. 6 on the Hot 100 with “Fantastic Voyage.”

NOW HEAR THIS: Last week’s mention of the No. 4 debut for “Only Built 4 Cuban Linx, ...” by Chef Raekwon Guest Starring Tony Starks (Ghost Face Killer) cited it as RCA’s highest-debuting album ever. More accurately, the album appears on the Loud label, with RCA as distributing label.

TOTAL ELLIPSIS OF THE CHART: Michael Bolton enters the Hot Adult Contemporary chart at No. 30 with his latest, “Can I Touch You ... There?” Bolton’s biggest AC hit was “ Said I Love You ... But I Lied,” No. 1 for 12 weeks in 1993-94. Will his Grammy success . . . repeat?

RE-VIEW: Hootie & the Blowfish move to the top of The Billboard 200 for the fourth time. The group’s Atlantic album, “Cracked Rear View,” first went to No. 1 in May and remained there for four weeks. It returned on July 1 for one week and on July 29 for another. This latest move puts “Cracked” atop the chart for a seventh week, as the third single, “Only Wanna Be With You,” is poised to become the third Blowfish song to reach the top 10 this week. It bulleted 15-12.

T WAIN TIME: Shania Twain’s “The Woman In Me” is No. 1 for a sixth week on Top Country Albums. That’s the longest run at the top for a country female solo artist since Billboard began using SoundScan data.
When the Talk Turns to Music, We Speak Volumes

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