Multimedia Superstores Have It All

By Ed Christman

NEW YORK—A plethora of retail chains has decided to embrace book and music superstores as the shopping environments of the future.

Over the last three years, at least two major book chains have added music, video, and other home entertainment software lines to their offerings, while two music/video merchants have added books to their outlets.

The book chains that have added music include Ann Arbor, Mich.-based Borders Books & Music, which has music in 60 of its 90 superstores, and New York-based Barnes & Noble, which has music in 60 of its 280 superstores. In addition, Florence, Ala-based Books-A-Million and Atlanta-based Waterstone’s are experimenting with music in some of their stores.

The former is testing music departments in eight of its 150 stores, and the latter has music in one of its 14 U.S. outlets.

Numerous independent book merchants, such as Page One in Albuquerque, N.M., and the Harvard Coop in Cambridge, Mass., also carry music as part of their offerings.

Moreover, classical music has long been a staple of bookstores, and small-town book chains have added CDs of local artists. Borders, for example, recently added CDs of local artists to its outlets.

Major CD Single Prices

By Don Jeffery

NEW YORK—In an effort to bolster flagging single sales and establish the CD as the preferred format for the configuration, several major labels are lowering the price of the CD single to that of the cassette.

At press time, PolyGram Group Distribution, which distributes the Mercury, Island, A&M, and Motown labels, had informed wholesale-

U.K. Hitmakers Contribute To Bosnian Charity Album

By Dominic Pride

LONDON—Britain’s top-selling artists will record exclusive material at Sept. 4 for an album to aid the Bosnian relief charity War Child. Studios, publicists, labels, and media are rushing to help with the project, which is shaping up to be the largest mobilization of industry resources since Band Aid in 1984 and Live Aid in ’85.

Titled “Help,” the album will feature at least 14 tracks from Blur, the Stone Roses, Portishead, Neneh Cherry, the Chemical Brothers, and the Charlies, as well as the com-
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MICHAEL JACKSON
HISTORY
PAST, PRESENT AND FUTURE
BOOK I

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http://www.sony.com/Music/MichaelJackson.html

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**Rights Groups To Renew Bar Bill Fight**

Returning Congress to Tackle Other Music Biz Issues

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**BY BILL HOLLAND**

WASHINGTON, D.C.—A host of music industry-related bills will be considered this fall as legislators return to Congress from the summer recess after the Labor Day weekend.

For ASCAP, BMI, and SESAC officials—who represent most of the nation's songwriters, composers, and music publishers—the autumn will bring the renewal of a fight to defeat legislation backed by the National Restaurant Association and its regional groups. The proposed bill will examine restaurant owners from the copyright law provision that requires them to pay for background music played in their establishments.

The bill covers only "incidental" music on radio played over elaborate, multispeaker systems. It does not cover live music or recordings, tapes, jukeboxes, and music videos. Nevertheless, ASCAP estimates that such a law would allow 42,000 establishments to provide enhanced background music to customers for free and would eventually affect 20% of annual income—an estimated $60 million a year—which makes up almost all of the society's general nonbroadcast licensing.

"General licensing would evaporate—that's for sure," says Bill Thomas, an ASCAP spokesman. "Because we believe all of them [the bar owners] could switch over to that kind of background music."

BMI losses, according to songwriter Pamela Anderson, will be absorbed by the group. A SESAC official said the losses would be "significant."

The collection groups contend that if the measure passes, it will pose a problem to multispeaker systems and "enhance" background music to customers for free and with no licensing.

Earlier this year, the restaurant and tavern owners were successful in getting increased House co-sponsorship for the bill, H.R. 780. Although pending in subcommittee, the bill now has 118 co-sponsors, enough to overrule full committee hearings and send it directly to the House floor for consideration.

The original House sponsor, Craig Thomas, R-Wyo., now a newly elected senator, introduced a companion bill, S. 1137, Aug. 9 in Senate. A hearing on that bill has not yet been scheduled.

So far, rights groups have been unable to negotiate with the restaurateurs. The only change in the Senate version is a provision for advising bar and restaurant owners when a work will fall in the public domain.

The rights groups are battling to defeat an epidemic of similar state bills, many of which also require local performing rights group officials to call ahead before visits and to present identification, which would make it more difficult for them to catch restaurants and bars that are not paying fees. The groups, particularly ASCAP and BMI, have been successful in mounting expensive campaigns to defeat such bills in California, Florida, Georgia, Hawaii, Iowa, Minnesota, New Hampshire, Rhode Island, South Carolina, Tennessee, Washington, and Wisconsin.

Eight bills have passed: in Missouri, Colorado, Illinois, Maryland, Oklahoma, Texas, Virginia, and West Virginia. There is legislation pending in 28 other states.

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**Jackson Makes History Again With Debut At Top Of Hot 100**

NEW YORK—Michael Jackson is alone in Hot 100 history this week with his new single, "You Are Not Alone," which debuts at No. 1 on the chart. This is the first time a record has entered the 37-year-old chart at No. 1.

Commercially available since Aug. 15, the single has sold 120,000 units, according to SoundScan. A promotional pressing of the track, which is the second offering from Jackson's Epic opus, "HIStory," has been re-released covering all of its previous formats for the past six weeks, and it is No. 2 on Airplay Monitor's Rhythm Crossover chart and No. 1 on the Top 40 Mainstream chart. It is No. 7 on Billboard's Hot 100 Airplay chart, which includes airplay from top 40 and AC stations.

The two-record "HIStory" set sold 62,000 units this week, according to SoundScan, and has sold a total of 1.3 million units since its release June 20. "This is what an artist and song of this caliber deserves," says Barbara Seltzer, VP of promotion at Epic. "This proves that, in the end, it's all about the music. It's so rewarding for those people really want to hear this song."

"You Are Not Alone" also came in at No. 1 on Billboard's Hot R&B Singles chart this week. This is the second time that fact has happened this year. "One More Chance/Stay With Me" by the Notorious B.I.G. on Arista also debuted in the top spot that chart several months ago.

Since Billboard began compiling the Hot 100 with information based on research from SoundScan and Broadcast Data Systems in 1991, several singles have debuted in the teen range of the chart. In the past year, all major labels have been releasing commercial singles on Tuesday of each week, which, according to Michael Ellis, associate publisher of Billboard, "has given us a more accurate comparison of first-week sales movement for all singles. Now all records have a full five-day selling period during that first week—it's on a level playing field."

Since the institution of uniform release dates by the majors, "Scream," the first single from "HIStory," and "One More Chance/Stay With Me" both entered the Hot 100 at No. 5.

Having a full week on the street allows record companies to get their singles "hotter on the chart," Ellis says. "On the average, we expect to see higher chart debuts in the future, but a No. 1 debut is truly extraordinary."
**PopKomm Growing In Size, Stature Confab’s Lessened German Flavor A Concern**

BY JEFF CLARK-MEADS

COLOGNE, GERMANY—As the German music industry’s annual trade fair grows in size and confi-
dence, it is beginning to discuss its fu-
ture direction and identity.

PopKomm, held here Aug. 17-20, is being touted as the world’s biggest
music industry event, but it is also a focus for German companies’ pride
in their achievements and newfound status.

Some observers are concerned
that as the event grows, it is in danger of losing its status as an avenue of expe-
sure for up-and-coming acts from Germany and continental Europe.

But most are pleased with the strong
demand for the show. In his keynote
speech at PopKomm, Thomas Stein,
chairman of German labels group
BMG, said, “We are in the record mu-
sic industry—let me say here unequivocally—are proud of PopKomm.
That is because PopKomm has now
established itself as the world’s
biggest music trade fair, and it takes
place in Germany.” (See story, page 58.)

“This is a phenomenon that cannot
be viewed on its own. PopKomm’s
momentum is an expression of a new self-
estem and self-assuredness on the
German music scene.”

Stein, who is also president of BMG
Arts, said he views the German-speaking territ-
ory, went on to say that Germany has
joined the ranks of the world’s most important sources of repertoire
(see story, page 58).

This year, PopKomm, held in the
Cologne Congress Center, attracted
more than 500 companies, including 203
there, including 180,000 square feet of exhibition
space—twice as much as last year.

Figures for attendees have not yet
been made available by the organi-
zers.

The event, now in its seventh year,
has been warmly embraced by the
German industry, held out to the
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(Continued on page 19)

**Billboard Bows Blues Albums Chart**

**Billboard officially has the blues—and is proud of it—
as a new chart, Top Blues Albums, debuts this week.

The new 15-position chart will appear every other week
in the Artists & Music section, accompanied by the
Top World Music Albums and Top Reggae Albums charts
(see page 36). The blues chart is based on data from
SoundScan, which monitors sales at stores that represent
more than 85% of U.S. music retail volume.

As with Billboard’s other biography music sales charts,
Top Blues Albums will be compiled on a weekly basis
and made available each week to subscribers of Billboard
Information Network and SoundScan. (The numbers in the
“Last Week” column will reflect each title’s position from
the previous unpublished week.)

“The chart was planned at a national Assn. of
Independent Record Distributors and Manufacturers
convention when several labels asked Billboard about the
feasibility of a blues chart,” says director of charts Geoff
Mayfield. “Given the interest, independent and
major labels, along with the genre’s impact at retail,
and the historical significance of the blues in shaping Ameri-
can mainstream music, all led Billboard’s management to launch this
chart.”

As Timothy White, Billboard’s editor in chief, notes,
“Since 1993, when Buddy Guy was presented with the
Tawny Award—the publication’s highest honor for dis-
tinguished creative achievement—we have been moving
toward this acknowledgement of the importance and the
modern momentum of the blues. The new blues chart is
the culmination of inquiry and discussion with artists and
labels.

Moreover, page 1 assignments like our 1994 lead piece
on the Mississippi-based Fat Possum and Rooster Blues
labels and our 1995 cover story on the blues-rock revival
were also part of our deepening editorial focus on the
domain during legacy and artistic force of this timeless genre.”

White adds, “Our blues chart is not just an acknowledg-
ment of a commercial reality, it’s also an editorial judge-
ment to encourage others to get into the business. It’s
an example that the blues are not just a niche market,
—but an important one.”

It’s crucial our readers in 110 countries understand
that the primary intent of Billboard’s charts is to accu-
trately trace the impact of a form of music, while a primar-
y purpose of the publication’s editorial coverage is to
help artists get on the charts. Billboard chronicles the fu-
ture, and the blues belongs to it.

The title on Top Blues Albums is Eric Clap-
ton’s “From The Cradle,” the multimedia collection
that previously topped The Billboard 200.

The chart reveals blues’ many hues, from traditional
delta blues and Chicago blues to acts of music’s more con-
temporary strays. As with other Billboard specialty
charts, inclusion on the blues chart indicates Billboard
has determined retailers are likely to merchandise these
titles in their blues sections. Titles by artists who are not
typically considered blues acts, such as Clapton or No. 5
Jimi Hendrix, will be considered on a case-by-case basis.

New York-based Don’t Know Records man-
gement firm Confab’s headliner Tego
Camps will oversee the new chart. She readied the chart
for publication with assistance from Billboard chart depart-
ment staffers Paul Page, Datu Faison, and Anthony
Colombo. Confab also manages Billboard’s R&B and
reggae charts.

(Continued on page 19)
The Woman In Me

A RECORD BREAKING

7 Weeks at #1 on the Billboard Top Country Albums Chart
8 Weeks in the Top 10 on the Billboard 200 Chart

Thank you CMA for the nominations
Music education has been erroneously regarded as an elitist exercise for the intellectually and financially privileged. This is wrong.

In Hungary in the 20th, Zoltan Kodaly developed a teaching method of teaching children music, which was to give them a sense of teamwork, physical coordination, and the joy of singing and making music—on a basic level. Professor Shinichi Suzuki in Japan popularized the teaching of violin to very young children. In Chicago, St. Gregory’s, boys from underprivileged homes get a new start in life at a school that, together with the normal curriculum, teaches them singing.

All school-age children should, in my opinion, have music as part of their school curriculum, either union singing or making music—any type of music: jazz, classical, folk, ethnic—not only to enrich their lives, but to encourage them to live and work together in harmony. As they grow older, the more talented will go on to make music professionally, but those who choose other paths in life will always carry a sense of music with them.

Not everyone is fortunate enough to live within easy reach of a center of live music-making or somewhere visited by the best musicians. However, thanks to the recording industry, great classical music has become accessible around the world to people of all ages and in all walks of life. Recording techniques have advanced to the point where it is possible to produce fine recordings from both live and studio performances, and this has enormously increased the range and choice of good music available to students and music lovers everywhere.

There is no limit to what can be achieved.

Sir George Solti is widely regarded as the best living conductor.

The accessibility has, in turn, led to a rise in the public's expectations of and its demand for a very high standard of musicmaking. Young or aspiring musicians have, as a result, had an opportunity to find for themselves a future at a level of quality in their performances that will satisfy this demand.

All my life I have worked toward the best possible quality in music making. I was exceptionally fortunate, as a music student in Budapest, to learn from teachers who had, in turn, learned from master musicians of the 19th century. I, therefore, regard it as my duty to find ways, as we come to the end of this century, to pass on to the future generations of musicians who will form the keynotes of good music-making in the 21st century.

I believe this can both be done by practical example. With the support of Carnegie Hall and with the help of some of this country’s finest principal players in orchestras, I was able last year to create a teaching project for young professional musicians.

Both the young players and their mentors were inspired to make and share great music, and the results were heartwarming. They confirmed my belief that there is no limit to what can be achieved, just as long as no compromises are made in quality. Thanks to the support of my record company, London/Decca, the performances have been documented and will, I hope, encourage others as much as they did all of us who participated.

Quality in music, as in all other professions, does not come easily. It demands the greatest degree of devotion and hard work by those who practice it, and it needs endless support from those who want to see our children taught and encouraged to make good music. Good music of all kinds has enriched our civilization and society for hundreds of years.

As we celebrate Classical Music Month, I would like to extend to everyone who is able to provide support for the development and teaching of music, and I would like to thank the recording industry for its leadership in making music available to so many.

MORE POP IS NEEDED IN JAZZ

I’d like to add my voice to Vincent Bonfiglioli’s “Can Jazz Return To The Forefront” (Billboard, Aug. 5). When I pick up a new album by a vocalist and see “My Funny Valentine” I could just scream. While it’s a great song, such standards have been done to death.

In 1985, Miles Davis recorded Cyndy Lauper’s “Time After Time” (Billboard, Jan. 5, 1985). On her 1994 album, Nancy Wilson recorded a powerful version of “I Can’t Make You Love Me” originally recorded by Bonnie Raitt and written by Mike Reid and Alan Shamblin, while David Sanborn recorded Take Five’s “Sade’s “Pearly” on his latest album.

Especially to be commended is Holly Cole for stretching the boundaries of jazz: She’s recorded songs by Elvis Costello, Prince, and Stephen Sondheim, as well as a magnificent album of Tom Waits songs (Billboard, July 22).

Today’s jazz artists should remember what we now consider standards by the likes of Porter, Gershwin, and Arlen were once the popular songs of the day.

Patrick M. Hindka
Pittsburgh

LETTERS

Dr. Clive Robbins
Co-founder, co-director
The Nordoff-Robbins Music Therapy Clinic
New York University

Industry supports music therapy

It was recently brought to my attention that I read Craig Chaquico’s commentary, “Music Can Aid The Healing Process” (Billboard, April 9). As a music therapist for the past 30 years, I have seen the power of music help hundreds of disabled and disadvantaged children and adults. I understand his heartfelt commitment to music therapy, springing as it does from firsthand experience. Chaquico told us how he learned as a badly injured 12-year-old what only music could do to lessen pain and promote rehabilitation.

These are important years in the development and recognition of music therapy. Interestingly, that much of the programming of the human brain is fundamentally musical.

The music therapies have evolved over the years. In our thoughts, our feelings, and our actions that cannot be influenced by music. Music therapists the world over know this through their practical work in every area of special human need, from the elderly to crack-addicted babies, from autistic children to psychologically ill adults, from HIV/AIDS patients to the developmentally disabled.

Those of us who are members of the National Association of Music Therapy and indeed all music therapists, applaud Chaquico’s intention to serve the cause of music therapy through his own gift of music.

I can only endorse his idea that a “partnership between the music therapy community and people in the music industry will inevitably expand this part of the healing process,” for I know from experience that this is a true vision. There are many people in the record companies and music and entertainment industries who feel exactly the same way, and who have been actively involved for many years.

I have had the incredible good fortune to know many of these dedicated supporters of music therapy. In reality, the partnership between the music industry and music therapy has only begun to develop. Although wonderful results can be seen in the clinic that my wife and I direct, the music therapy treatment received by every child, adolescent, or adult from our staff of therapists is largely subsidized by the music industry. So the training we give to music therapy students, the vital research into therapeutic potential, and the instructional material that goes out to the field.

I would like to take this opportunity to recognize and acknowledge our supporters in the music industry for their energy, commitment, and dedication. Here in New York, they have supported music therapy in the name of Nordoff-Robbins faithfully for seven years. Their contributions make possible our ongoing collaborations to our clients’ well-being.

I must extend my gratitude back to 1976, when members of the music industry in London first recognized the importance of music therapy through the work that my former colleague, Dr. Paul Nordoff-Robbins, had established. Since then, our efforts have been supported by the National Lottery, and our current fund-raisers in the U.K., the U.S., Germany, and Australia have enabled us to continue our work, which those who otherwise would have no opportunity to know of its uplifting and restoring powers.
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Artists & Music

GRP Jazzes Up Beatles’ Tunes
Tribute To Precede Fab Four Documentary

■ BY CARRIE BORZILLO

LOS ANGELES—GRP Records hopes to capitalize on the excitement surrounding ABC-TV’s “The Beatles Anthology” documentary in November with the Sept. 26 release of the eleventh cassette album “(I Got No屐) Kick Against Modern Jazz.” The 14-track album, subtitled “A GRP Artists’ Celebration Of The Songs Of The Beatles,” features artists ranging from veteran Dave Grusin to newcomer Daniala Krall. The album has vocal and instrumental renditions of the classic tunes with sometimes faithful, sometimes enthralling arrangements. For instance, George Benson offers a moving version of “The Long And Winding Road,” which is the first single for adult contemporary and jazz/AC radio. Elsewhere on the collection, Krall shows off her romantic vocal stylings on “And I Love Her,” Groove Collective gets funky on “I Want You (She’s So Heavy),” Russ Freeman & the Rippingtons add good songs and rhythm loops to “While My Guitar Gently Weeps,” and Arturo Sandoval does a big-band version of “Blackbird.”

(Continued on page 116)

New Set Traces Janet’s ‘Decade’ With Hits, More

■ BY CRAIG ROSEN

LOS ANGELES—With the Oct. 10 release of “Design Of A Decade 1980-1990” on A&M, Janet Jackson makes a return of sorts to the label that issued her first four albums. The greatest-hits set features material from Jackson’s A&M albums “Control” and “Rhythm Nation 1814,” plus two new tracks (Billboard, Aug. 12). The album will include a 24-page booklet featuring new photos and liner notes with an interview with Jackson. The CD will carry a suggested retail price of $17.98, the cassette will be priced at $11.98, and a two-LP vinyl version will be available for $15.98.

In addition, a “Design Of A Decade” home video and laserdisc will be released, priced at $19.95 and $29.95, respectively, featuring a videoclip for each song on the album, with the exception of the new track “Twenty Fourplay.” The release of “Design Of A Decade” comes at an interesting time for Jackson. Her Virgin contract is said to include a clause that could allow her to leave the label if Jackson opts to take advantage of that opportunity and leave Virgin, likely suitors would include A&M and DreamWorks SKG, which has also signed George Michael. If a deal could be made between Jackson back to the A&M fold, president/CEO Al Caffaro is clearly interested.

(Continued on page 111)

Byrd Bares ‘Soul’ On Polydor Chronicles

■ BY J.R. REYNOLDS


In light of the current demand for vintage soul music among a cross-section of consumers, independent R&B retailers have more than a passing interest in “Bobby Byrd Got Soul.” The collection features two previously unreleased tracks and a vintage public service announcement against drug abuse.

Says Joe Long, owner of the Brooklyn, N.Y.-based independent retail store Birdy’s Tapes and Audio (formerly Birdel’s), “Ever since hip-hop artists and DJs have rediscovered the mystique of the ’60s and ’70s, they’ve been looking for music from Bobby Byrd, James Brown, and other soul artists of the day. I’m sure that original Bobby Byrd and James Brown fans will also be interested in this album.”

According to Polygram Chronicles A&R director of catalog development Harry Weinger, “Bobby Byrd Got Soul” was initially slated as an anthology of Byrd’s funk records of the ’70s. “We were going to feature all the important singles Bobby recorded on Brownstone Records, but I began hearing from fans who were asking if this track or that was going to be included,” he says.

Weinger also had a conversation with former Paisley Park VP and Brown organization official Alan Leeds, who provided all the archival material. “He convinced me to do a more comprehensive collection,” says Weinger.

As a result, the album includes the ’60s singles “Baby Baby Baby,” “I’m Just A Nobody,” “We’re In Love,” and “You’ve Got To Change Your Mind.”

Released Aug. 22, the set’s 22 tracks were digitally remastered and originally produced by James Brown, the

(Continued on page 114)

Estefan Opens Doors To New Sounds With Epic Set

■ BY JOHN LANNEERT

Gloria Estefan says that her upcoming Spanish-language album, “Abriendo Puertas” (Opening Doors), goes far beyond the typical yuletide release.

The album, which, according to the superstar vocalist, is the brainchild of husband Emilio Estefan, contains a smorgasbord of Latin American rhythms buttressing a buoyant mix of holiday-oriented songs and odes to universal love and family. It is due Sept. 26 from Epic Records in the U.S.

“There’s Christmas music, and then there’s this record,” says Gloria with a chuckle. “Emilio and [Sony Music Entertainment president/COO] Tommy Mottola were chatting about this album, and I thought it would be a Christmas record in Spanish. When Emilio came with these songs, I thought, ‘My god, this is just so different.’ But some of these songs hopefully will live on way beyond Christmas because of the positive messages and interesting rhythms.”

Emilio views “Abriendo Puertas” as more of a musical homage to Latin American than as a holiday set. “We brought a lot of different people from Latin America to play on the album—especially from Colombia—because I was thinking if we were going to do another Spanish-language album, we should pay tribute to Latin America with a record that hopefully will make Latin feel closer to each other,” he says.

Composed and arranged by Colombian-born Kike Santander, “Abriendo Puertas” leans heavily on accordion accents to flavor Latino rhythms from Cuba (son), Colombia (cumbia), Puerto Rico (bomba), and the Dominican Republic (merengue).

The album’s title track, which will be released Wednesday (30) as the lead-off single, blends son and vallenato

(Continued on page 114)
THANK YOU JOE BRESSI

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OF DAMN GOOD
BUSINESS.
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ENTIRE MERCURY NASHVILLE FAMILY.

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Artists & Music

Bank Pulls ETM Funding, Starts Own Ticket Venture

NEW YORK—A Philadelphia merchant bank that was providing bridge financing for ETM, the start-up company that sold and distributed tickets for Pearl Jam concerts earlier this year, has ended its relationship with that venture and has started its own ticketing company, Fillmore Touring and Company.

FT&T, a subsidiary of Fillmore Mercantile, is issuing tickets for re-scheduled Pearl Jam concerts set for September, as well as any additional Pearl Jam concerts this year, should they be announced.

Ray Garman, president of Fillmore Mercantile, says that the move came about when ETM failed to meet a June 1 deadline for creating and installing free-standing retail kiosks, a linchpin of ETM's roll-out strategy to become a multimedia ticketing company. "We needed to go with our own people and our own technology," says Garman.

Pearl Jam has spent much of the last 1½ years trying to find ways to tour without the support of Ticketmaster, which has pricing practices that are objectionable to the band. ETM served as Pearl Jam's ticketing alternative until late June, when many of the band's summer concerts were canceled (Billboard, July 8). Garman says that neither ETM's performance nor the differences between Fillmore and ETM played a role in Pearl Jam canceling dates.

Pearl Jam was unavailable for comment at press time.

A ETM senior VP Peter Schniedermeier insists that Fillmore was simple. (Continued on page 32)

WEA Opens Nashville Christian Division

NASHVILLE—The WEA Corp. has expanded into the Christian music market with the opening of Warner Christian Distribution here.

Veteran contemporary Christian music executive Melinda Scruggs Gales has been named VP/GM of the new division.

"We felt like this was the right time," says WEA CEO Dave Mount. "We look at Christian music as an expanding marketplace. There is a growing awareness of Christian and spiritual music, and we think, as the world's largest entertainment company, that this is an area we should be focusing on."

Scruggs Gales, the former executive VP of general market development at Reunion Records, says she was attracted by WEA's commitment to the Christian marketplace.

"They're in it. They're not just testing it, they're committed to it," she says. "They want to grow it from the ground up, instead of taking over something that is already existing."

The first albums distributed through the new unit—known as WCM—will be veteran Christian rock bands Whiteheart's debut for Curb Records' fledging contemporary Christian division and Gaither Vocal Band member Jonathan Pierre's "One Love," also on Curb. Both are due Oct. 10.

"We're thrilled with WEA's entrance in the Christian market and thrilled with their choice of Melinda Scruggs Gales," says Dennis Hannan, GM/senior VP of marketing for the Curb Group. "We've been working with the people at WEA almost a year, and I believe it's a perfect complement, from a distribution point of view, to what we've done." Curb switched from Coma Distribution to an in-house operation.

(Continued on page 115)

DEATH ROW ADDS LAWSUIT TO TIME WARNER RAP STEW

As Death Row Records followed Interscope Records into federal court with a lawsuit against C. DeLore Tucker, the vocal rap critic and chairman of the National Congress of Black Women condemned the actions against her as "frivolous."

Tucker has been embroiled in the delay of the release of the controversial album by Death Row/Interscope act Tha Dogg Pound.

As the legal conflict escalated, Interscope's status within Time Warner remained in limbo. A knowledgeable source says negotiations for Interscope to buy back Time Warner's 50% stake in the label stalled to a halt Aug. 18. Two days later, Interscope filed suit against Tucker (Billboard, Aug. 26).

While expressing no doubt that Interscope's exit from Time Warner will be achieved, the source adds that Time Warner execs have delayed any further meetings on the split until after Labor Day.

The breakdown of negotiations is almost certainly tied to events detailed in the suit filed by Death Row, which is distributed by Interscope, in U.S. District Court in Los Angeles on Aug. 17.

The action—one filed only two days before by Interscope—names Tucker as the principal defendant. (Continued on page 115)

EXECUTIVE TURNTABLE

Amy Bloebaum is named national manager of media relations at Priority Records in Los Angeles. She held the same position at RCA Records.

Ron Rutledge is appointed studio manager of A&M Recording Studios in Los Angeles. He was traffic manager at JMC Records.

Angelica Cob is promoted to manager of media relations at Island Records in New York. She was a publicist.

Mika El-Baz is promoted to senior director of media relations at Island Records in New York. She was national director of media relations.

PUBLISHING. Paul Satenstein is named VP for MCA Music Publishing in Los Angeles. He was director of finance business development at EMI Music Worldwide.

Carol Spencer is appointed A&R coordinator at Rondor Music International in Los Angeles. She was assistant to the senior VP of creative.

Eric Polin is named partner of Wixen Music Publishing in Calabasas, Calif. He ran a music royalty-gathering consulting firm and worked as a marketing executive for Walt Disney, Warner Bros., and Vestron Pictures.

RELATED FIELDS. Bruce Gillmer is named VP of music and talent relations at VH1 in New York. He was music executive for "The Jon Stewart Show."
Lang Serves Up 'All You Can Eat' New WB Set A Departure From 'Ingenue'

by Terri Horak

NEW YORK—For k.d. lang, the title of her new Warner Bros. album, “All You Can Eat,” serves as a reminder to keep her perspective amidst the overwhelming array of options she faced following her career breakthrough, the Grammy-winning “Ingenue.”

“The position that success puts you in is very tedious, and the smorgasbord is very vast,” lang says of the title. “It’s really up to you if you’re going to make yourself sick.

“This past year was a big year for me to regain my values and my focus [on] how to maintain my artistry in the entertainment business,” says the singer.

The result, due Oct. 19, is an album of deft, self-assured material that reflects lang’s continuing desire to understand her emotions and try to get as direct and simple as possible,” she says. “It makes being an artist so much easier when you stop intellectualizing and analyzing and just get into feeling things.”

The songs on “All You Can Eat” reveal the maturation of her songwriting since 1992’s “Ingenue.” Whereas that earlier project took on a coy, private tone, “All You Can Eat” is a happier, sexier, and more outrevohted album.

The single, “If I Were You,” places lang’s lithe, delicate vocals on top of a rumbling bassline, giving the tune an intense, dreamlike quality. It ships Sept. 26 to jazz/AC, Hot AC, and top 40 formats. A video for “If I Were You” will be released concurrently. Discussions are ongoing for a possible VH1 Special.

“Constant Craving,” lang’s most successful single so far, peaked at No. 2 on the Hot Adult Contemporary chart and No. 38 on Hot 100 Singles. But for the most part, airplay has been elusive for lang.

At triple-A outlet KFOG San Francisco, PB Paul Marzalek, who hasn’t heard the album yet, says, “We don’t know what to expect from k.d. lang anymore. It’s hard for me, as a programmer, to say, ‘Yeah, we can’t wait to bang it,’ because I have no idea what she has up her sleeve.’

That confusion is exactly what Warner Bros. hopes to clear up with the new album. Carl Scott, senior VP of artist relations and lang’s product manager at Warner, says this is her most radio-friendly record to date. “We’re going to try to bring radio home for her, and I think this album offers radio a chance to come to the party.”

But as important as radio is, it is only one piece of the marketing puzzle for the album. Because lang is such a media favorite, the label is taking a global approach to publicizing.

Red Hot Dating Tips For AIDS Generation: Survival Of The Fittest At Elektra/EastWest

by Melinda Neuman

HOT, HOT, HOT: The Red Hot Organization is putting the finishing touches on its next AIDS benefit album, which will come out Sept. 26. “Red Hot + Bachelor: The Indie Rock Guide To Dating,” coming from Kinetic/Reprise, is a nifty compilation of new tunes by indie-oriented alternative acts. Among the artists featured are Freedom Cruise (a makeshift union of Gui-Ded By Voices and the Breeders’ Kim and Kelley Deal), Lisa Germano, the Marlaines, Built To Spill (with fellow Boise, Idaho, bands Caustic Resin), and Javy Farrar with Kelly Willis. The album was produced by Paul Heek, one of the coordinators of Red Hot + Alternative.

“After completing our two most recent fairly large projects, ‘Red Hot + Cool,’ and ‘Red Hot + Country,’ we were somewhat frustrated with how the music business was working,” says Red Hot’s executive director, John Carlin. “So we decided we would try to make a more independent record, and do something that was closer to a distribution deal rather than a label deal.

The alliance with Warner Bros.-affiliated Reprise represents something of a victory for Red Hot. “We went with Warners because of the marketing commitment,” says Carlin. “I really like [Reprise head] Howie Klein. Howie and [former Sire/Warner Bros. head] Seymour Stein had tried to sign ‘Red Hot + Blue’ but couldn’t, because [former Warner Bros. chairman] Mo Ostin had a policy against charity records. It just seemed like poetic justice to come back and do something with Howie. He really understands the whole idea of indie labels.”

Given the album’s concept, Red Hot thought about going through indie distribution (the album is funneled through WEA’s indie arm, Alternative Distribution Alliance); however, says Carlin, “we realized that with a record that isn’t generated with big-name bands, we really needed a marketing commitment.”

He adds, “We thought this is a great record, it’s not like a midterm intermission with what we’re doing as a company.”

The CD/cassette release was preceded by two 10-inch releases, each of which had a number of the 18 songs featured on the CD. The first 10-inch came out in May; the second in August. They included fanzines that contained fairly explicit, amusing articles about dating. “A critical component that has been part of the Red Hot aesthetic is, how do you spread the AIDS-awareness message,” says Carlin. “Because of the underground quality of the music, we felt like the fanzine was the proper vehicle.” Both releases were targeted toward college radio stations and to independent retailers, according to Alyson Shapiro, Red Hot’s director of marketing for this project. “The real tool we’ve been trying to use to drive this campaign is the media,” she says. “The real challenge here is taking a compilation record that’s not tied to a movie and create a lot of excitement.”

To continue the build, Red Hot and Reprise are planning a press/retail/radio party in New York on Sept. 26. A similar party will be held in Los Angeles in early October.

Red Hot is also investigating releasing a single from the album. Because of the high-profile artists on other Red Hot collections, obtaining single rights had previously been too difficult.

Since its inception in 1989, the Red Hot Organization has raised more than $5 million for AIDS relief and prevention education. After participating labels recoup their expenses, no less than 80% of the money raised from each project goes to AIDS organizations. Red Hot keeps no more than 20% for its overhead.

Evolution: Elektra/EastWest has been quietly trimming its roster by letting artists go, as well as assigning them to other imprints. Elektra will confirm that among those gone are Angela Winbush, the Isley Brothers, and Clutch, who has moved to Atlantic. Although not officially confirmed, Orange 9mm is also headed to Atlantic. Tad has been dropped, and sources say that a few more acts expect to be cut over the next several days. A company statement made exclusively to Billboard read, “Elektra Entertainment Group has concluded its relations with a small number of artists. It is the normal result of any label’s, including Elektra’s, evolutionary process, which included four labels merging within the past year.”

This & That: The House of Blues is hosting its first off-site festival Aug. 26 at the Santa Barbara (Calif.) County Bowl. Among the artists appearing are Buddy Guy, Little Feet, and the Brian Setzer Orchestra . . . The Women in Music Business Assn. will hold its second annual convention Oct. 20-22 in Nashville. Last year’s event attracted more than 200 women from all facets of the industry.
NEW YORK—Poe has led a peripatetic life, living in Africa, India, Eu- rope, and the U.S. She became an emancipated minor at 16, going from Manhattan squatter to Princeton scholar, and became a poet, dancer, model, and musician. These experiences have been distilled into her Modern Atlantic debut, "Hello, which is as eclectic as her life.

The Oct. 10 release was recorded in Detroit and Los Angeles with a revolving cast of collaborators ("Music is a team sport," says the singer, whose nickname comes from her fondness for Edgar Allan Poe. "I'm always willing to listen to ideas, but I have the final say.") The songs on "Hello" range from the folklkeur of "Trigger Happy Jack," to the episode of "Kadisyn," a cleverly arranged collection of "That Day" to the cool yearning of the title track.

Michael Krupmer, VP of product development at Atlantic, doesn't see Poe's eclecticism as a problem. He feels that often listeners are "drawn in by a song, they're willing to follow the artist in [her] steps." And Paul Fishkin, Modern's CEO (president, is confident that if "Trigger Happy Jack," the album's first single, doesn't break through, Poe's combination of strong material and natural charm will win fans over.

Fishkin talks from experience: He signed Poe after one meeting and a quick listen to her demo. According to Poe, when they met at Fishkin's L.A. office, he sat on the floor, listened to her tape, chatted for a few minutes, and then told her, "OK!" She was at first unsure if that meant she was signed. "I didn't know if the meeting was over, or what," she laughs. Fishkin concurs with this account: "I remember, however, getting off the floor and sitting at his desk), adding that he decided to make Poe one of the Atlantic imprint's two artists (the other is Steve Nichols, because it was immediately apparent to him that she had all the tools. "She's talented, she's bright, looked great, had great songs and a lovely voice." To top it off, he says, "When you meet her, it's obvious she's a star." Fishkin feels that Poe is an artist who will benefit from personal contact. Joanne Molino, product manager at Atlantic, agrees, adding that one peo- ple Poe's music, they're usually "intrigued by her and really want to work with her." But the label is taking this slow-wax approach. Although Krupmer says Poe is a strong per- former, she is just now getting a tour-

Atalntic's Poe Will Be Unfamiliar Nevermore International Singer Says "Hello" With Eccentric Debut

BY STEVE MIRKIN

LIGHT SANG UP ALL YOU CAN EAT (Continued from preceding page)

With longtime partner Ben Mink, Lang has expanded on the opales- cent glow of "Ingenue" with some distinctly funky grooves and rock edges.

It's when it comes to composing, lang says, she and Mink have a "giant sandbox, and we get in there and play." Their tour on the new album range from the traditional Chinese erhu (violin) to sampled fax machine sounds.

"Sometimes we find a skeletal key, and it takes us on this journey that may never make the record," lang says. "We can go all the way across town on the journey of a song.

Musically and lyrically, "All You Can Eat" contains a selection set plain yet intricate material. From the feel-good space-age pop of "Get Some" to the emotionally charged and anemic "Acquiesce" and the provocative, sultry "Sexuality," the album has an uncommon breadth.

"I really try to write on different levels or different dimensions and open up to different interpretations," lang says. "I write directly about love, because that's what I'm most interested in, but I also write on a very spiritual level.

"The language of love is universal, and Unforeseen," with its almost lullaby feel, was recorded four days before the summer finale "Even Girls Get the Blues" has sold 272,000 copies, according to SoundScan.

The company has a kudzu-like commitment to k.d. lang," says Poe. "We consider her to be one of our top artists, and she's very well- loved.

John Artale, senior buyer at 150- store National Record Mart in Car- negie, agrees, adding that one peo-

Facility Merchandising
Sold To Its Co-Founder

JOSHUA KADISON RENEWED

CONTINUED FROM PRECEDING PAGE

Facility merchandising sales for a wide range of musical, sporting, and other entertainment events at more than 40 venues. Facility will continue to hold merchandise con- tracts at all MCA concert venues, as well as buildings operated by Spec- tacor Management Group. Add- itionally, Facility handles the merchan- dice contracts for more than a dozen sports franchises. The company will be based in Woodland Hills, Calif.

MDELA NEWMAN

MCA Entertainment Services has sold its Facility merchandising concession company, Facility Mer- chandising Inc., to Facility head Mitt Arenson.

Arenson, who helped start the company in 1980, had linked with MCA in 1986, when the entertain- ment conglomerate purchased Facility. He remains CEO/president of the company, a title he has held since 1987. The purchase price of the Aug. 1 sale was not available.

POE

JON AND DAVE. Jon and Dave Jovil, left, and David Letterman survey their New York fedom showing Bon Jovi's appearance on "Late Show With David Letterman." The band performed two songs on a blocked-off section of 52nd Street adjacent to the Sullivan Theatre, which is home to the Letterman show.

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Sony Unveils Aggressive Plans For Legacy Sets

By Irv Lichtman

New York—Selected reissues from Sony Music's extensive vaults are headed for "front line" treatment by Sony Legacy, says Jeff Jones, who has taken charge of the unit as VP of marketing and product development. He replaces Legacy veteran Jerry Shulman, now part of the Sony Music International team in New York, where he retains his previous title of VP of marketing and product development.

Says Jones, an industry veteran who returns to the Sony fold after key marketing slots at MCA, PolyGram, and Elektra Entertainment, "As a person who's worked in front-line marketing, I want to be more marketing intensive, to treat Legacy product as brand-new releases." One recent boxed set cited by Jones as fitting into the "front line" category is Santana's "Dance Of The Rainbow Serpent," which is being promoted in tandem with a current tour by the artist. "If we think we've got a [particular] success, we're committed to making it stick. We'll figure out our goals and spend accordingly to meet those goals."

Among the releases planned for this year, Jones points to a Willie Nelson greatest-hits package in November, a Frank Sinatra set culled from the label's 12-CD release a few years ago, and five more titles in the Rhythm & Soul series, including the double-CD "Soul Of Seduction." Also on tap is a two-CD Blood, Sweat & Tears compilation and, currently being developed for possible fall release, a double-CD of Ringo Starr & the All-Starr Band, plus a separately available video.

Jones, who reports to Sony Music senior VP Ron Urban, supervises a staff of 12. Reporting directly to Jones are New York-based senior director of marketing Gary Facheo, director of marketing Adria Block, product manager Penny Armstrong, product manager Rita Cox, and director of press and publicity Joanne Sloan. Also reporting to Jones is West Coast-based staff producer Larry Cohn.

Jones started his career at Sony Music's predecessor company, CBS Records, as a field manager in the Boston branch in 1976 and rose to the position of marketing director for Columbia Records. He departed CBS in 1988 to join MCA as VP of marketing. He moved to the PolyGram Label Group in 1991, also as VP of marketing, before joining Elektra, where he had been VP of marketing and artist development since 1995.
Boy George is a pop culture icon. His charisma and personal style have given him an enduring popularity extending far beyond his musical fan base. The release of his new album Cheapness And Beauty coincides with the American publication of Boy George’s long awaited autobiography, Take It Like A Man. Public awareness will skyrocket in September when Boy George storms America on a book tour and promotional blitz—with a slew of events co-promoting Cheapness And Beauty and the book simultaneously.

Promotional tour:
9/18-28 New York
9/30-10/2 Washington, D.C.
10/4-10/5 Dallas
10/6-10/7 Chicago
10/8-10/9 Portland
10/10 Seattle
10/11 San Francisco
10/12 Los Angeles

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Cheapness And Beauty Produced by Jessica Corcoran except “Il Adore” produced by John Themis

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Artists & Music

**POP KOMM GROWING IN SIZE, STATURE (Continued from page 6)**

was there to feature young bands and bring them together with record companies; now major artists are the tipping point for the future of record companies. The organizers are looking to the future with optimism, as this year's event will be held at the European Music Expo, which has become the largest annual music trade show in the world.

Paul Russell, president of Sony Music Europe, believes that the growth of non-Germanic participation in PopKomm is due to the international showcase for German bands, which has become a major event on the world music calendar. Russell says, "This is the third-biggest record market in the world, and it's important that it should have its own event." He adds, "The growth of non-Germanic participation in PopKomm has greatly increased through media industry sponsorship, and we are delighted to welcome companies from a variety of countries to our event." PopKomm is now considered one of the major events in the European music industry, with record companies from around the world attending.

This year's event will feature over 1,000 exhibitors from Germany and across Europe, including major record companies such as Sony, Warner, and Universal. The event will also feature a range of seminars and workshops, as well as a trade show and a series of concerts.

**FESTIVAL OF THE YEAR**

For many music fans, the highlight of the festival is the live music concerts. This year's event will feature a range of headline acts, including R.E.M., The Rolling Stones, and Sonic Youth. The concerts will be held at various venues around the city, and will feature some of the biggest bands in the world.

The festival is expected to attract over 100,000 music fans, and is set to be one of the biggest music events of the year. With so many major acts performing, it is sure to be a festival not to be missed.

**FAREWELL TO A LEGEND**

Despite the growth of the festival, this year's event will also see the farewell of a legend. The Rolling Stones, who have been a major force in the music industry for over 50 years, will be performing their final concert at the festival. The band has announced that this will be their last ever concert, and the event is set to be a celebration of their incredible career.

The festival is set to be an unforgettable experience for music fans, with a range of acts and events to suit all tastes. With so much to see and do, it is sure to be a festival that will be remembered for years to come.

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**FALLING APART TO COME BACK TOGETHER**

R.E.M. has filed suit against the band's former drummer, Bill Berry, alleging that he has been using the band's name and songs without permission.

The suit, filed in the Superior Court of California, alleges that Berry has been using the band's name to promote his own solo projects, as well as using the band's songs in his own music. The suit seeks damages of $5 million and an injunction against Berry from using the band's name.

R.E.M.'s management team says that the suit is necessary to protect the band's name and reputation. They say that Berry's actions have damaged the band's business relationships and have caused significant financial losses.

The case is being heard in the Superior Court of California, and is expected to take several months to resolve.
All For Uni, Uni For All In Fla.

BOCA RATON, Fla.—More than 700 staffers from Uni Distribution and its affiliated record labels in MCA’s Music Entertainment Group convened recently for three days at the Boca Raton Resort & Club here. In addition to addresses by top executives, the attendees were treated to appearances by more than 30 artists. The convention’s final concert was a special performance by MCA/Nashville act the Mavericks, with special guests—labelmates Trisha Yearwood and Marty Stuart.

Pictured in a rare side-by-side performance, from left, are Todd Snider, Joe Ely, Trisha Yearwood, Marty Stuart, and Rhett Akins.

Country music star George Strait, in cowboy hat, presents Uni Distribution president John Burns, second from left, with an award celebrating a 15-year association and sales of more than 30 million albums. Shown, from left, are Tony Brown, president, MCA Records/Nashville; Burns, Strait, and Bruce Hinton, chairman, MCA Records/Nashville.

Following her performance, artist Lisa Loeb enjoys the company of a group of top Geffen/DGC Records executives. Shown, from left, are Jayne Simon, VP, sales; Ed Rosenblatt, chairman/CEO; Loeb, Jim Barber, A&R, Bill Bennett, VP, promotion; and Robert Smith, VP, marketing.

Artists and executives gather backstage between performances. Shown, from left, are Uni’s John Burns; Jim Cawley, senior VP, marketing and sales, GRP Recording Co.; Nelson Rangel, artist, MCA Music Entertainment Group’s Al Teller; artist Jonatha Brooke of the Story, Tommy LiPuma, president, GRP Recording Co.; Zach Horowitz, COO, MCA Music Entertainment Group, and Jay Bobert, president MCA Music Publishing.

Members of Shai relax with their favorite executives following the band’s convention performance. Shown in the back row, from left, are James Elliot, A&R executive, Gasoline Alley Records; Uni Distribution’s John Burns; Garfield Bright, band member; MCA Music Entertainment Group’s Al Teller; Carl Martin, band member; MCA Music Entertainment Group’s Zach Horowitz; Darnell Van Renssailer, band member; and Hank Shocklee, senior VP, Black Music Collective, MCA Records. In the front row, from left, are Lorrie Saltier, GM, Gasoline Alley Records; Randy Phillips, president, Gasoline Alley Records; Marc Gay, band member; MCA Inc’s Ron Henry; and MCA Records’ Richard Palmese.

Taking time to relax between presentations, from left, are John Burns, president, Uni Distribution; Al Teller, chairman/CEO, MCA Music Entertainment Group, artist Meat Loaf; Ron Meyer, president/COO, MCA Inc., and Richard Palmese, president, MCA Records.

Tommy Boy’s ‘MTV Party’ Sets Score Hits for Charity

(Continued from page 10)

by Warren G, “Shoop” by Salt-N-Pepa, and “100% Pure Love” by Crystal Waters.

“Generally, we go down the SoundScan charts and pick out which street-credible cuts were big sellers over the past year, and then we approach the labels and ask for mixes of the songs that were previously not available,” says Tom Silverman, chairman of Tommy Boy.

Unlike many benefit projects, the artists involved in the recordings are paid royalties. “We don’t ask anyone to do anything for free,” Silverman says. “It’s almost as if we’ve created a business around doing a good deed.”

The idea for “MTV Party To Go” was born after a fund-raising dinner in honor of MTV president Tom Freton in 1991. Freton and Silverman tossed around the idea of a joint venture. The first album, featuring such hits of the moment as “Poison” by Bel Biv DeVoe and “Knocked Out” by Paula Abdul, followed shortly thereafter. Beside selling its logo to the project, MTV participates in the selection of songs on the album and produces commercials that air on the network, as well as on Nickelodeon, Nick At Night, and VH1.

“It’s gratifying to see how ‘MTV Party To Go’ has almost become a brand name,” Freton says. “It is a unique situation that everyone benefits from being involved—and you get to accomplish something important at the same time.”

According to Steve Knudsen, VP of sales at Tommy Boy, the labels generally ships 250,000-300,000 units of “MTV Party To Go” to retail, a large quantity for a multi-art compilation. “It was a tough sell to retail at first, but its history speaks for itself,” he says.

Tommy Boy is assembling tracks for the seventh and eighth editions of “MTV Party To Go,” which will tentatively be released this fall. Among the titles confirmed for inclusion are “Runaway” by Real McCoy, “Feel Me Flow” by Naughty By Nature, “I’ll Make Love To You” by Boys II Men, and “Human Nature” by Madonna.

The next goal for the series is to expand its stylistic scope to include rock. So far, only Irishman band Dead Eye Dick’s recent top 40 hit, “New Age Girl,” has been cleared to appear on a future set. “We are having trouble getting some of the rhythmic rock music that we’re pursuing,” Silverman says. “We see ‘party’ music as being potentially all-embracing, but I don’t think some of these more ‘serious’ bands agree. We’re not giving up on the idea.”
**S** Entimental Diva: Through intimate solo showcases, Arista hopes to separate its latest diva, Deborah Cox, from the rest of the label's young female singers. "Our focus initially has been to set up a campaign that doesn't compare her to other artists on the label and have her be judged on her own merits," says Richard Sanders, VP of artist development at Arista. 

Dirty Debut. Southern Culture. On The Skids' DGC debut, "Dirt Track Date," comes in at No. 8 in the South Atlantic Regional Roundup this week. The Chapel Hill, N.C.-based roots rockers' first single, "Soul City," garners 276 album rock and 37 modern rock spins this week, according to Broadcast Data Systems. The band continues its tour on Sunday (27).
WINANS OBEY THEIR ‘HEART AND SOUL’ QUEST CROSSOVER ACT RETURNS TO GOSPEL ROOTS

BY DAVID NATHAN

LOS ANGELES—For their sixth Quest Records album, “Heart And Soul,” the Winans are going back to basics—a move designed to reclaim what executives cite as a diminished gospel and contemporary Christian fan base.

“From the inception, the mission for this album has been to resolidify the group’s roots with their gospel audience,” says Quest & R&B VP Mike Stradford.

“‘Heart And Soul,’” which reaches stores Oct. 24, includes production work from George Duke, Keith Crouch, Belle Winans, and new producers Kenny Greene and Cedric & Victor Caldwell.

According to group member Ronald Winans, the quartet is aware of the perception that its last two albums—1995’s “All Out” and 1996’s “Return”—were geared toward a wider audience.

He insists that the broad creative approach was not financially motivated.

“The whole purpose was to win over young people who might have been on the verge of going into a life of crime or going off track,” Winans says. “We got letter from them saying that ‘It’s Time’ stopped them from doing things they might have regretted later.”

“It’s Time” peaked at No. 5 on the Hot R&B Singles chart in 1996 and was produced by Teddy Riley, who also produced on the song. The song is from “Return,” which was certified gold and peaked at No. 12 on the Top R&B Albums chart.

EMI RAPPER AZ DELIVERS RHYMES FOR THE TIMES ON HIT ‘SUGAR HILL’

BY HAVELOCK NELSON

NEW YORK—After being introduced to the world as a guest rapper on the underground track “Life A Bitch,” from the Illmatic album by his EMI label mate Nas, rapper AZ has scripted blissful rhymes for hard times on “Sugar Hill.”

The hit single reinforces the performer’s stark take on life and has broadened his public recognition.

“Sugar Hill” was the Greatest Gain-er Sales on last week’s Hot 100 at No. 31.

This week, the song is No. 15 on the Hot R&B Singles chart, No. 8 on the Hot Rap Singles chart, and No. 31 on the Hot 100.

A laid-back groove with swirling ear candy and swinging string by Stephian vocalist misjones, “Sugar Hill” is the first single from AZ’s ‘Do Or Die,’ which drops Oct. 10.

“The title is self-explanatory,” AZ says. “Cash rules everything, and if you don’t ...” (Continued on next page)

AFTER-TYE FIGHT, A KNOCKOUT SHOW; JACK THE RAPPER EVENT BACK ON TRACK

AFTER-FIGHT COMMENTARY: Everybody knows what happened in the mismatched Mike Tyson/Peter McNeeley heavyweight throw Aug. 19 at the MGM Grand in Las Vegas. But it was the celebrity-studded after-party show—sporting performances by Tommy Boy’s Naughtly By Nature, Uptown act Jodeci, Mecca Don/ East West’s first time hard, and Motown group Soutly— that provided the real entertainment of the evening.

Credit R&B Live co-founders Bill Hammond and Ramone Hervey with assembling the evening’s high-energy cast of talent.

Heled at the Rio Grande Cantina, an open-air venue in the hotel’s theme park (1), the buffet/show was opened by the R&B Live All-Stars, who performed covers of several soulful favorites, including the spiritually rocking “I’m On Your Side,” delivered by ex-Ex-Girlfriend member Stacy Francis. R&B Live is a full-service company that produces concerts, tours, and special events.

Hosting the show was WQHT “Hot 97” New York DJ Funk Master Flex, who flexed with a rainbow cross section of recorded ear candy, showing everyone how East Coast jocks mix the funk.

Despite the more than 1,000 party people on hand—including Mike Tyson, celebrities felt a sense of intimacy. Perhaps it was due to the park-like setting that featured picnic tables, a scattering of trees, and plenty of grass (the kind lawns are made of).

An erotically costumed Howard delivered a predictably sizzling stage show, while Jodeci—a vocally talented quartet—came off more as haphazard and foul-mouthed street-corner zealots than seasoned, platinum-certified performers.

Although Naughtly closed the night with audience-rousing, head-bobbing hip-hop, it was debut R&B quartet Soutly that ultimately delivered the most entertainment—with Dramatics-styled choreography and Blue Magic song-swinging soul.

IS JACK BACK? Reports from Jack The Rapper’s revamped music celebration have been encouraging.

It was held July 14-15 at the Georgia Convention Center in Atlanta, and it seems organizers have finally worked out a system to keep out the looky-fools and troublemakers.

Says LaFace promotion and marketing VP Daria Langford, who was in attendance, “You could tell that people were trying to be a part of the whole event and not coming in from the outside to cause problems. It was a good vehicle for exposing talent because I’ve already got calls from radio and retailers regarding our talent there. It’s worthwhile for label executives to have conversations regarding attending the conference next year.”

Also on hand was Columbia promotion VP Ken Wilson, who described the business meetings as “informative.” “A lot of majors are missing the boat,” he says, “because the panels were strong, especially the one featuring producers. And there was a lot of new talent on hand.”

PASSING NOTE: Robert “Bobby” DeBarge died Aug. 16 as a result of complications brought on by the AIDS virus. Born in 1959, DeBarge was a member of the late ’70s/early ’80s group Switch, which consisted of his siblings.

A&E Records recently released the departed artist’s debut solo project, titled “It’s Not Over.” The set is independently distributed through Independent National Distributors Inc., California Record Distributors, and Big State Distribution.

MUSIC NOTES: Just Us Records artist Ott Stokes turns out his latest single, the breezy, midtempo single “Desperate Times.” While the song’s lyrics emphasize the seriousness of the age in which we live, the vocals issue the words in a way that makes you feel positive about the future ... Caliber’s Full Force puts together a bouncy cover single of “Back Together Again,” the 1980 hit recorded by Roberta Flack and Donny Hathaway ... Quincy Jones has completed recording his latest album, “Q’s Jook Joint,” which features such artists as Bono, Brandy, Ray Charles, Phil Collins, Coolio, Babyface, Gloria Estefan, Herbie Hancock, Chaka Khan, Queen Latifah, Nancy Wilson, Stevie Wonder, and Yo-Yo, among many others. His last album, 1989’s “Back On The Block,” was No. 1 on the Top R&B albums chart for 12 weeks.

GOT MY HANDS ON a Japanese import of “Jungle Beats Vol. 2,” a compilation set from Victor that features a dozen high-energy jungle music tracks sure to please the dance crowd, aerobics class instructors, and anyone looking for ways to accelerate his or her heart rate. Jun- gle—which juxtaposes R&B, hip-hop, and reggae melodies with warp-speed beats—appears to have loads of commercial potential in the U.S.
**EMI RAPPER AZ DELIVERS**

(Continued from preceding page)

have any you’ve gonna die. The album’s all about money.”

The L.G.S. produced song features fluid lines like “No more empty groups or wrapping groups up in rubber bands” that relate to escaping ghetto hell.

“I’m sure everybody wants to chill on Sugar Hill,” AZ says. “That’s a place where you can have financial freedom and be stress-free—never have to worry about when the next check’s gonna be paid.”

In addition to respectable sales—117,000 units since its June 21 release, according to SoundScan—“Sugar Hill” is receiving exceptional airplay. For the week ending Aug 21, it had 865 detections on 76 stations, according to Broadcast Data Systems. AZ also detected 576 plays at top 40 stations during the same week.

AZ was raised in the same “infamous” Queensbridge housing complex in New York that spawned Mobb Deep, Mic Geronimo, and Nas. “I’ve been all my life in the groove, “AZ makes ends meet,” AZ says. “Now I want to see the other side.”

In spite of his early success, AZ says he is not as financially secure as he wants to be. “Hopefully, money will roll in soon, but right now the love I’m getting from sunner’s isn’t doing much. That is like cash, too.”

The campaign to expose AZ began in early May, when EMI serviced promotional copies of “Sugar Hill” to street DJs. These weekly late-night radio and commercial radio DJs were served.

“We knew Sugar Hill would be a hit on the street,” says Gary Beece, EMI’s senior director of marketing. “We wanted to

(Continued on page 57)

**WINANS OBEY HEART**

(Continued from preceding page)

urban staff,” Strafford says, “we’ll be using outside support for the first time.”

GospoCentric Records founder Velki Majek Lataillade will serve as managing consultant to target the album toward the contemporary gospel consumer.

“Shel will be working on getting [airplay], as well as tracking radio play and sales on the project,” says Strafford.

Lataillade’s company released 1994’s “Kirk Franklin & the Family” album, which peaked at No. 6 and sold 508,000 units, according to SoundScan.

Quest plans to release the album’s A. Dibbs-produced title track as the first single to R&B radio on Sept. 12. At the same time, the label will release a triple-play promo CD—featuring “Heart And Soul,” “The Question Is,” and the George Duke-produced “I Need You.”

The album will be serviced to R&B stations, but only upon request.

“Sure,” says Strafford. “Urban radio changes so much that for a group like the Winans to consciously try and court (programmers) is counterproductive.”

Live performance plays an important role in marketing the quartet, which performed Aug. 12-18 at the Gospel Music Convention in Los Angeles.

The label is planning to conduct a promotional tour, although no kickoff date has been set. A European tour is also being scheduled prior to an early-1996 domestic tour.
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**UPCOMING Billboard**

**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:** Lee Ann Photoglo  
615-321-4294

**PRO SOUND**

**AD CLOSE:** 9/12  
**ISSUE DATE:** 10/7

This year's Pro Sound Spotlight contains the low down on the field's latest innovations, including features on sound reinforcement, sound enhancement of 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, NV).

**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. explores 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 merchandise firms, and a general overview of the UK's music business climate.

**Contact:** Robin Friedman  
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<td>10</td>
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**Billboard Hot R&B Singles A-Z**

**Title** | **Artist/Label/Grouping Label**
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BOTTOM | (Top 50 Music Sales Chart)

**Title** | **Artist/Label/Grouping Label**
--- | ---
TOP | (Top 50 Music Sales Chart)

**Billboard Hot R&B Airplay**

**Title** | **Artist/Label/Grouping Label**
--- | ---
TOP | (Top 50 Music Sales Chart)

**Billboard Hot R&B Singles Sales**

**Title** | **Artist/Label/Grouping Label**
--- | ---
TOP | (Top 50 Music Sales Chart)
TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 2, 1995

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| 50 | EIGHT BALL & THE DRIFTERS - "THE BOTTOM UP"
| 51 | THE NOTORIOUS B.I.G. - "TICAL"
| 52 | BONE THUGS-NT-N-HARMONY - "RUTHLESS"
| 53 | SMOOTH - "THE BOTTOM UP"
| 54 | B.O.B. - "ENTERPRISE"
| 55 | TONY THOMPSON - "CACTUS"
| 56 | WAYMAN TISSADE - "VIRGIN"
| 57 | TONI TRAX - "GIVE THE PEOPLE WHAT THEY WANT"
| 58 | GRAND PAPA - "ELECTRIC LUV BINES"
| 59 | PHILIPP EMIRI - "MAXI SINGLE"
| 60 | GLADYS KNIGHT & THE PIPS - "SUGAR MNON"

**NEW**

1. B.B. KING - "Q&A"
2. IN CONTRAST - "Q&A"
3. ALGONQ - "Q&A"
4. THE LAPSE - "Q&A"
5. THE ea - "Q&A"

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**Top 20**

1. SKE-LO - "SUNSHINE (T.B.M.C.)"
2. METHOD MAN & DESTROYER - "THE BOTTOM UP"
3. ADRIAN - "THE BOTTOM UP"
4. ALGONQ - "THE BOTTOM UP"
5. PHILIPP EMIRI - "THE BOTTOM UP"
6. BONE THUGS-NT-N-HARMONY - "THE BOTTOM UP"
7. SMOOTH - "THE BOTTOM UP"
8. B.O.B. - "THE BOTTOM UP"
9. TONY THOMPSON - "THE BOTTOM UP"
10. WAYMAN TISSADE - "THE BOTTOM UP"
11. TONI TRAX - "THE BOTTOM UP"
12. GRAND PAPA - "THE BOTTOM UP"
13. PHILIPP EMIRI - "THE BOTTOM UP"
14. GLADYS KNIGHT & THE PIPS - "THE BOTTOM UP"
15. B.B. KING - "THE BOTTOM UP"
16. IN CONTRAST - "THE BOTTOM UP"
17. ALGONQ - "THE BOTTOM UP"
18. THE ea - "THE BOTTOM UP"
19. THE ea - "THE BOTTOM UP"
20. THE ea - "THE BOTTOM UP"

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Moorish Crosses Gender Barriers With ‘I’m Your Man’

Back To Basics. DJ Doran Chambers was behind the turntables for the third anniversary of BaScus, a venue in San Francisco. Chambers also handles promotion for the independent Ram- pant Records, which has just released “Planet Rampant, Volume One: From Trip-Hop To Trance.” He also beat-mixed the tracks from the compilation, which features 13 tracks by West Coast-based up-and-comers.

Michael’s long-absent distinctive belt is a welcome treat, as is the track’s perfectly measured fuzz-guitar lines, muscular bassline, and hard-edged beats.

Support from clubland is being solicited by U.S.-only post-produc- tion of “I’m Your Man” by Todd Terry and Cajmere. Terry largely adheres to mainstream house rules in his bouncy primary mix, on which a rubbery groove is punctuated by heavy percussion and nice use of vocals. In many ways, his dubby Freeze mix serves as the tribal/house anthem’s dance community has been wanting from Michael. His vocals are isolated into infectious loops and floated over the kind of grooves that drive peak-hour parties to bliss catharsis. Cajmere’s noisy mix hangs on a rad-

dically different stylistic tip. Its assault of industrial effects and breakneck beats will probably lure left-center spinners to the fold with relative ease. Experimental, and on point.

Regardless of your personal mix needs or desires, snag this single on Go! Beat/London Records and join us in looking forward to Moorish’s first album in January.

THE SINGLE LIFE: We were begin- ning to wonder if a second stateside single was ever going to be pulled from People’s sadly underappreciated Epic album “Elegant Strumming.” A few months into the club, geared, Junior Vasquez post-production of “Padlock” proves that the seemingly interminable wait was worth it. Heather Small explores the sassy context of the disco yummer made famous by Gwen Guthrie with more dished spirit than revealed on the album’s previous recordings, yet J.V. continues to prove his mettle as a mixer capable of deftly straining along the line between adaptability and creativity. His half-dozen interpretations of the track are accessible to nearly every dance format imaginable, the latter being comped for his jangly Sound Factory mix. (Are those real cowbells we hear during the breakdown?)

“Padlock” is actually the flip side to the downtempo “Search For The Hero,” which is being worked to top 40 radio. We have our fingers crossed that programmers will get a clue and make room for it. The bad news for M People fans is that “Elegant Strumming” looks like the Dee- cer tour is on hold for the foreseeable future.

In other Epic news, the label is pulling out all big promotional guns in support of “Destination Eshaton,” the first single from the Shamen’s forth- coming second album. A sprakling double pack of mixes has contributions from the Basement Boys, the Beatmasters, Pete Lockett, and Richard “Humpty” Vias- sion, ranging from house to trance/NRG, with some surprises tossed in along the way. One of the act’s better efforts.

Paula Abdul is up at bat with another single from her underappreciated Virgin album “Head Over Heels.” The Family Sound-helmed “Crazy Cool” is circulating with a bundle of house and hip-hop mixes. One of our new faves, Los Angeles producer Hip Hop/Disco mogul Erykah Badu’s Bill, steered a Dee- cter dish that all take turns at remixing this funk/pop number into a house anthem. The results are mixed, with Strike breaking up the dancefloor lines that match the brightness of Abdul’s vocal. The truth is that the original track is not really conducive to the intense tone of a trio of deep house groups. To that end, Strike smartly opted for a vibe that we think NRG jocks and tea-dance dollls will warm-ly embrace.

Back to “Disco of Strike, the artist/pro- duction team offers a new single of its own, the lively and “Fun (The Morning After) Free At Last” on Fitz Records in the U.K. Though not as instantly memorable as the break- through hit “I’m Sure Do,” this jam has a shiny pop/NRG sheen and jovial female vocals that will ultimately generate festive squeals from peak-hour twirlers. Given the fact that nearly every stateside major feels the compulsion to have an NRG act on its roster, the lack of a deal for Strike here is more than a tad bewildering—espe- cially since the creative quality of its output is considerably higher than that of its competition. Go figure.

Maintaining an NRGie vibe for a long time will at least must admit a shamelessly twirlin’ and twizzlin’ around the coffee table these days to the Miller/Waterman high-octane refurbishing of Quartz Lock’s 1983 face- ccraper, “Love Eviction.” The two accelerate the easy, quasi- freestyle pace of the original recording to a heart-racing but exhilarating speed. Lonnie Gordon is the diva in resi- dence, spewing the song’s empowering tale of a woman’s emancipation from spousal abuse with infectious conviction. Her no-holds-barred performance makes us long for a new album from her. Perhaps this record will remind someone at a label of her ability to lead a music man into head- and-shoulders above the pack of wannabe divas. This new ver- sion of “Love Eviction” christens the birth of PWL-U.K. subsidiary X Plode Records.

New York’s Sub-Urban Records shimmer throughout the autumn season with another potential hit from the hands of young producers Mike Delgado and Matthias Heilbron, the team respon- sible for the label’s current hit, “It’s Going to Be Alright.” The track is a feel-good hit, and the airplay has been tremendous. (Actually, those strings could have been a bit more prominent in the radio mix.) Wilson exudes much star power, bedecking her phrases with the imagination and confidence of a seasoned veteran. The standard groove wishes of under- ground DJs are fulfilled here on Troy Parrish’s gritty but song-conscious remix. We would love to see Ms. Wilson work her magic on a full-length album. Any major-label execs out there feeling adventurous?

DISHIN’-Sorry to have to be the one to break this to the children who worship Donna Summer, but the disco diva has split with her record label. Details are not being served on the public, but we heard that the break was more than amicable. It is a bummer, but we are certain that La Summer will land on another label eventually. In the meantime, you can either console yourself at one of the singer’s shows (she plans to post any dates she has through the road these days) or pick up the U.K. import-only pressing of “I Feel Love” remixes on Manifesto Mercury.

Some labels sure know how to act fast. A scant several weeks after its European release, Tatjana’s buoyant international riser, “Santa Maria,” has been picked up for the States by the BMG-distributed Critique Records. The label will issue the single for first time in the States within seconds. We are betting this one will soar up the pop charts in a flash. We have now officially seen and heard it all. In the all-white and duanting pile of records, tapes, and CDs that arrive at Billboard on a daily basis, we happened across a club ver- sion of Led Zeppelin’s “Humble I Gonna Leave You.” Could ya die? And here is da kicka: It is slammmin’. Props to the track’s uncredited mixer for a wicked, imaginative job. We received and we categorically do not pick up the mix to hand it over to you. Perhaps someone will step for- ward and lay claim to this essential jam.

PARTING GLANCES: The interna- tional dance music community is mourning the untimely death of Amsterdam-based producer Lee Newman, whose battle with cancer ended Aug. 4.

The loss is compounded by the suc- cess that she and husband Michael Wells recently enjoyed with the single “I Wanna Be A Hippie,” which they recorded under the name Technohead. The track topped the Dutch Mega Top 50 Singles chart for four weeks and currently stands at No. 9 on the chart. Technohead’s debut album, “Heads,” was released Aug. 1 on the Mokum label and is a cut of entertal Feelment Benexus.

Newman and Wells recorded under a barrage of pseudonyms, including GTO, Tommy Yamaha, and Tricky Disco, and operated the independent Dataflow Records. Their biggest U.K. hit was as Tricky Disco, whose self- titled track peaked in the top 20 in 1990. They frequently issued singles on a number of key British and European dance labels, most notably R&S, Mute, XL, and React, for which they also assembled compilations.

The duo was also known for writing under the Technohead moniker for U.K. ’zines such as DJ Clubscene, as well as for TNT in France and Shout in Italy. “We all knew and loved Lee’s passion in life,” Wells says. “Lee’s involvement in the positive side of the techno scene is well documented, and many of us will always remember her kind, smiling face, her lively enthusiasm, and incredible love for the music, music makers, and DJs throughout the world.”

Lee was cremated in Amsterdam on Aug. 9. The Phuture Trax label is putting together a benefit in her honor Sept. 26 at London’s Heaven club in aid of the Cancer Research organiza-

Assistance in preparing this column was provided by Dominick Pride and Willem Hoos in London.
HOT DANCE MUSIC

CLUB PLAY
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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MAXI-SINGLES SALES
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDCHECK, INC.

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- Titles of the greatest sales or club play increases this week. - Video clip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. - On Sales chart. ( ) Cassette maxi-single availability. ( ) Vinyl maxi-single availability. ( ) CD maxi-single availability. - © 1995, Billboard/BPI Communications.
Rounder Records Ropes Back Riders In The Sky

By Jim Bessman

Now in their 18th year, Riders In The Sky—Grand Ole Opry stars, comedic artists, and acoustic country music preservationists—are “aging like fine cheese,” says the trio’s bassist, Too Slim. And with the Oct. 17 release of their 16th album, “Always Drink Upstream From The Herd,” they’re back where they started—on Rounder Records.

“We’re coming back to the old-home corral,” says Too Slim, whose bandmates are fiddler Woody Paul and guitarist and lead vocalist/yodeler Ranger Doug. “Rounder understands acoustic music, and people who might not like us frequent places where Rounder product is found. We always thought we could sell a goodly number of records if we could just get in front of those people.”

Too Slim feels that Rounder—now

buckin’ in the glow of having a platinum-certified artist, Alison Krauss—has matured as a label, and, after 25 years, has the sophisticated distribution machinery in place to generate album sales for the Riders. Their last album for the label—not counting two compilations—was 1986’s “New Trails.” The group subsequently recorded for MCA and Columbia, the latter releasing their most recent album, “Cowboys In Love,” last year.

About that time, Riders manager David Speckner sat down with Rounder co-owner Ken Irwin, who, says Speckner, “put together several words in a sentence that I’d never heard before: ‘With Rounder, Riders In The Sky will be a priority.’ Quite frankly, I’m not holding anybody’s feet to the fire for airplay, but every time I’m around the Rounder people, I’m more and more impressed. They know their market and their place in it.

And Ken said, ‘We believe in the music,’ which I’ve heard from a lot of people, but this is the first time I believe they’re not holding off for the next million-seller—thank you, Alison Krauss!—but they’ll get our music out there.

Though the Riders are now in their sixth year as hosts of the “Riders Radio Theater,” a weekly public radio program, commercial airplay for the country purists has been minimal. But Rounder VP of national promotion and publicity Brad Paul is looking at a radio angle.

After a single is selected, Paul says, it will be targeted at Americana stations. It also will be served to norecord country stations. And the service that sends CD compilations of country singles from various labels to those outlets. “They’re much more open to mainstream country and are more receptive to an act like Riders, who are perhaps too country for country for country (radio),” says Paul.

Rounder Records’ approach is to view the Riders in a whole new light.

“Riders In The Sky”

Alabama’s 15 Yrs. Through Thick, Thin: Alison Krauss Loses CMA Nomination

By Deborah Evans Price

NASHVILLE—In celebration of the label’s 50th anniversary, Mercury Nashville will issue “50 Years Of Country Music From Mercury,” a three-CD boxed set that includes 73 songs by 73 artists who recorded for Mercury between 1945 and 1995—from Sherriff Tom Owens & His Cowboys “A New Ten Gallon Hat” in 1945 to Shania Twain’s recent hit “Any Man Of Mine.”

Produced by Colin Escott and Jimmy Guterman for Reisner Ink, the project will be released Oct. 17. The 6-inch by 12-inch package features a deluxe booklet with 80 rare photographs, a 5,700-word essay by Escott that covers the history of the label, and brief biographical sketches of all 73 acts. The songs are presented in chronological order, and the collection includes more than 25 tracks that have never been reissued on CD in the U.S.

“We’re serving the music and also serving history,” says Kira Florito, Mercury’s director of catalog development and executive producer of the project. “We couldn’t let our 50th anniversary pass by without doing a project like this.”

Florida says that instead of having several cuts by different artists, Mercury decided to have one cut each by 73 artists in order to include a wider variety of Mercury music. Florida says that there were some cuts that she and the producers wanted that just couldn’t fit into the project.

(Continued on page 34)

Shenandoah Aids Unemployment. While in San Diego filming the video for Shenandoah’s current single, “Heaven Bound,” Ppecos Films hired six unemployed machinists, who had been laid off from Campbell Industries, a marine equipment company experiencing its first layoffs in 40 years. The workers were hired to operate machinery that plays an integral part in the video. Also appearing in the video is actress Teresa Blake (Gloria Chandler on ABC’s “All My Children”), who is the wife of Shenandoah drummer Mike McGuire. The video was produced by Brian Bateman and directed by Michael Merriman for Ppecos Films. Pictured, from left, are Shenandoah’s Jim Seales, Dallas Cowboy quarterback and country fan Troy Aikman, Shenandoah lead vocalist Marty Raybon, Teresa Blake, Mike McGuire, and Shenandoah’s Ralph Ezel.

Gimmee Back My Bullets: Alison Krauss’ Five CMA Award Nominations Suddenly Become Four When The CMA Belatedly Realized That “Now That I’ve Found You” did not meet the criteria for album of the year. To be eligible, an album must contain at least 60% new material.

(Continued on page 34)
COUNTRY ARTISTS & MUSIC

ROUNDERS RECORDS ROPES BACK RIDERS IN THE SKY (Continued from page 32)

Touring and everything else is supplement-
to the record," he says. "The Riders are differ-
tent—they're kind of a like a family of a
different kind. They want you to just have
to the sky.

But the key to success will not be using
record industry formulas but using their
own cottage industry and getting that into the
marketplace.

Rounder offered little input into the
album itself, says Ranger Doug, other
than for "the best country album we could make." Produced
by Joey Miskulin, an accordionist who
frequently performs as the "Fourth Rider"
with the group, the album is a "real
song" written by the group's members and
with new. There are originals and
such classics as "Cattle Call," a much-
required cowboy song, with a country
version that asks the question "when will the
riders come?"

Having noted 3,919 live perfor-
manances as of last week, the Riders
will be "on tour" for the rest of the year,
and new. The country group has booked
an additional 20 dates, mostly in the
western United States.

"They do just one very simple
thing—they entertain people," says
Skeeter. "At a time when more and
more people are going to the movies with
AHAMBURG, ROY (Atlantic, BMI)
4865 ON THE TOWN (BMG, ASCAP)
4680 EIGHTY ONE (ASCAP)
4932 OUR OLD CHINA (ASCAP)
5194 FAMILY MAN (ASCAP)
5428 TOOK A HIDE AND SEEK (ASCAP)
5732 I'M NOT TALKING ABOUT SARA (BMG, ASCAP)
5981 I'M NOT TALKING ABOUT THE BOY (BMG, ASCAP)
6228 FORGIVE ME (ASCAP)
6474 FROM MY HEART TO YOURS (ASCAP)
6724 FOLLOW THE SONG (ASCAP)
6974 HUMBLE (ASCAP)
7224 I'M NOT TALKING ABOUT HER (ASCAP)
7474 I'N'T TALKING ABOUT HER (BMG, ASCAP)
7724 I'M NOT TALKING ABOUT SARA (ASCAP)
8074 I'M NOT TALKING ABOUT THE BOY (ASCAP)
8324 FORGIVE ME (ASCAP)
8574 FROM MY HEART TO YOURS (ASCAP)
8824 FOLLOW THE SONG (ASCAP)
9074 HUMBLE (ASCAP)
9324 I'M NOT TALKING ABOUT SARA (ASCAP)
9574 I'M NOT TALKING ABOUT THE BOY (ASCAP)
9824 FORGIVE ME (ASCAP)

In 2000, "I've Praying For The Day" be-
hind the Big Bopper, the group's original
version of "White Lightning," and "If You
Really Want Me, I'll Go," one of Delbert
McClinton's first recordings, sold 50,000
copies each in the United States. And
in addition to some of the more
obscure cuts, which will delight collec-
tors, there are not set into a category of
Music. The group's recording are ready to
be featured in a variety of packages
that will be readily familiar to con-
sumers, such as Roger Miller's "King
Of The Road," Johnny Rodriguez's "(Loon
Echo) WBM"
4833 ANY MAN (BMI)
4834 ANY MAN (BMI)
4835 ANY MAN (BMI)
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<td>GEORGE STRAIT</td>
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<td>DON'T STOP</td>
<td>WALTER VAYD</td>
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<td>RAY RICHARDSON</td>
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<td>PHILIP CLOPOY</td>
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**HOT COUNTRY TOP COUNTRY SINGLES SALES**

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**HOT COUNTRY SINGLES TRACKS**

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**HOT COUNTRY DEBUTS**

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<td>LITTLE MAN</td>
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IMPULSIVE BUY: Observant retailers surely suspect that improvising is part of the jazz customer’s makeup. Some shoppers head to a store with a specific aim in mind. But the buyer falls prey to an inestimable number of titles once in the aisles, and changes of mind combined with the exercising of options can sweep away original choices like a Hurricane Felix rip tide. The process is further complicated by the fact that the customer is unexpectedly seduced by a novelty: a band you didn’t know was playing live in the store.

The British funk jazz ensemble Heavy Shift recently found that to be true. It just concluded a global tour of HMV locations, where a sizable amount of its latest Discovery record, “Unchain Your Mind,” was sold on the spot after the performances. The advances are easy to see. Enough units were moved to take the disc from No. 35 to No. 20 on the Top Contemporary Jazz Albums chart. The band largely attributes the jump to the point of purchase—serenade. If a relatively unknown group can bump up its SoundScan stats, just think of what kind of flux will result from bona fide stars gigging at J&R Music World’s Downtown Jazz Fest in New York, a bash that offers patrons a thrill. The free shows are likely to draw so large an audience that the store is holding them across its Wall Street area location, in Manhattan’s City Hall Park. The Fest runs through Saturday (29) and embraces some of the era’s more vibrant players—drummer Leon Parker, trumpeter Chris Botti, and saxophonist David Sancho. Each is working behind recent records.

R.I.P. Saul leads for jazz from the Sun Ra Ra. The great one’s second-in-command, tenor saxophonist John Gilmore, died Aug. 20 in Philadelphia. He was 83. Gilmore has been a sizable force on tenor sax. He learned the vocabulary of hard bop during the late ‘40s, and John Coltrane claimed him as an early influence. It was in Chicago that the bulk of Gilmore’s life was spent. The lanky presence in the middle of the Arkestra’s bandstand setup could usually be counted on to command an audience’s attention. His playing bridled R&B bussiness with avant harmonies. The combination made Gilmore sound genial while warning audacious. He was also a bit of a poet. One night at a Gulf storm was bearing down on a chesty New Orleans motel, he had quite a few vivid comments on the tempest’s character. When he finished his soliloquy, the deluge dissipated. Gilmore’s sublime aggression can be heard on certain sessions from Monou’s “The Complete Blue Note Andrew Hill Sessions (1963-1966).” Further, his seminal hard-bop exchange with Clifford Jordan, “Blowing In From Chicago,” was recently released by Blue Note on the label’s ever-expanding Connoisseur Series. It’s there that you can hear the ingenuity that supplied his later Ra work with its rampant adventurousness.

His death is exactly what Raatascen’s new “Wavelength Infinity: A Sun Ra Tribute” is important. Proceeds from the two-disc set go to Arkestra members, who have nowhere to go in a post-Ra world. Invited guests include Travia Shook & the Club Wow, who donate a folk version of “Enlightenment,” and Steve Adams & Ben Goldberg’s take on “Transition.” Gino Robair, the executive producer, has made a smart record, with motives as benevolent as the music is daring. Buy a couple.
MTV LATINO, EMI UNITE: MTV Lat has inked a multi-artist compilation deal with EMI Music that calls for MTV and EMI to join produce and release two compilation albums throughout Latin America. The first album to be released in the fourth quarter is "Handel's Ball," a multi-artist compilation named after MTv's handel project. Among the artists featured on the are Zoey Osbourne, Iron Maiden, Guns N' Roses, and Black Sabbath.

For the television direction, the second album, set to be released in 1996, has yet to be determined. The second is being hailed by MTV as a first of its kind on a pan-regional level. In other MTV news, the channel launched Aug. 14 "El Corazon De Ernestine," an eight-week series that spoofs Latin television. The program stars EMI Latin diva Paulino Rubio and Colombian rocke La. Lastly, MTV Latino has now been seen in 35,000 homes in Modesto, Calif., thanks to a deal recently inked with Post Newsweek Cable.

YES SIR, BE GEORGE: Prominent New York producer Sergio George has signed a producer/label pact with Sony Diouss. Under the terms of the deal, George will produce exclusively Sony artists, as well as head up his own label, George Records. Known primarily as a first-rate salsa producer who has helmed top 10 albums by India and Marc Antrec, George also has worked with jazz titan Grover Washington Jr.

BILLBOARD SEPTEMBER 2, 1995

LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED FOR PROGRAM DATA. DATA FROM 140 AM RDS, 170 FM, AND 14 TV LATINO MUSIC STATIONS ARE SUMMARIZED IN THE THE GPL" LISTENING AUDIENCE REPORT FOR THE COMPLETE LEC: 3,814,000. THE 140 AM RDS BROADCASTS FROM THE WEST COAST TO EAST COAST. THE FM SERVICE IS ALSO THE COMPLETE LIST OF THE 3,814,000 LISTENING AUDIENCE. THE 14 TV LATINO MUSIC STATIONS ARE ALSO THE COMPLETE LIST OF THE 3,814,000 LISTENING AUDIENCE. THE 14 TV LATINO MUSIC STATIONS ARE ALSO THE COMPLETE LIST OF THE 3,814,000 LISTENING AUDIENCE. THE 14 TV LATINO MUSIC STATIONS ARE ALSO THE COMPLETE LIST OF THE 3,814,000 LISTENING AUDIENCE.

Billboard Hot Latin Tracks™ FOR WEEK ENDING SEPTEMBER 2, 1995

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<td>10. SELENA</td>
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(Continued on next page)
Prime Soda. Members of MBG Argentine recording act Soda Stereo promote their new MTV Latino's studios in Miami Beach for an appearance on the channel's "Hora Pana" program, where they talked about their latest album, "Sueño Stereo." Shown, from left, are Charly Alberto, Soda Stereo; Marisela Castillo, manager, tour, talent and artist relations, MTV Latino, and Gustavo Celari, Soda Stereo.

**CHART NOTES:** EMI Latin megastar Selena remains 1-2 atop the Hot Latin Tracks chart for the sixth consecutive week, as "Tu Solo To" and "I Could Fall in Love" chart in at No. 1 and No. 2, respectively. The No. 3 entry, "Será Mejor Que Te Vayas" by Frenesí represent popular Grupo Antonio Solis y Los Bukis, has a shot at claiming the runner-up slot next week. Selena continues to roll at retail as well, with "Dreaming Of You" and "Amor Prohibido" placing 1-2 on The Billboard Latin 50 for the fifth consecutive week. However, Selena's album sales have declined on the past two weeks.

(Continued on page 57)
Growth Of Labels,
RADIO & MASS MERCHANDISING
Cap A Fifth Year Of Phenomenal Growth

By RAMIRO BURR

Tejano may be slowing down in its fifth year of phenomenal growth, but it hasn't stopped. So far in 1995, there are solid signs of continued growth in Tejano-formatted radio stations, record revenues and label activity.

And, apart from the shocking death of Selena earlier this year (March 31), perhaps the only downside has been erratic club and concert venue performance.

The biggest news through most of the year was generated by the late Selena, whose commemorative CD, "Dreaming Of You" (released July 18) entered Billboard's 200 charts at No. 1 and, according to SoundScan, sold more than 331,000 copies in its first week.

"Selena's sales are beyond our wildest dreams," says Jose Béhar, EMI Latin president. "This is what the dream was about in 1989, and seeing it all come to fruition is tremendous. The only obvious negative is that Selena is not here to see it."

Expectations are also high for another EMI artist poised to perhaps benefit from Selena's unprecedented media exposure—Emilio Navaira, who is to release his first country album on EMI's sister imprint, Capitol Nashville, on Sept. 28. The single, "It's Not The End Of The World," was released July 28.

GOING TO MASS
Sony Discos' Ray Martinez, VP for sales, central region, estimates his label has seen sales grow by about 11%. "We're selling more, there's no doubt about it," says Martinez. "What's happened in the market, sales-wise, is rapid expansion of these mass merchandisers like Wal-Mart, Circuit City, Best Buy, K-Mart, etc. Now distribution to these accounts is very much improved so we can get the product in the stores at the right time, at the right locations and make it available to the public. Before, it was kind of a hit-and-miss situation."

Veteran distributor Manuel Rangel, of Rangel Distributors, agrees. "Yeah, everybody's buying direct," he says. "I would say that the distributors are disappearing, because the core of the business has changed completely. Before the majors came into the business, it was distributors selling to mom-and-pop stores."

"They already have a relationship with those customers [retail chains]," Rangel says. "When all the labels were independent, or

Continued on page 42
The Selena PHENOMENON

The goodwill ambassador’s success story has opened the eyes of U.S. retail chains to the enormous potential of all forms of Latin music.

By John Lannert

In the six months since her death in March, Tejano/pop superstar Selena has reached the apogee of a standout career that has generated overwhelming posthumous prosperity, thus greatly improving the perception of Latino music in the U.S. mainstream market.

More important, however, is that through her catchy music and wholesome personality, Selena Quintanilla-Pérez became a role model—as well as a goodwill ambassador—for all Latinos. With her touching rags-to-riches story being told and retold in every major media outlet in the U.S., from People magazine to CNN, many non-Hispanic Americans wound up embracing the girl next door and her culture. That friendship was further strengthened in July when EMI Latin and EMI Records released “Dreaming Of You,” a bilingual package that captured Selena stepping from her Tejano roots into the brave new world of Anglo pop.

“Dreaming Of You” made its stunning debut in The Billboard 200 at No. 1—the first album recorded mostly in Spanish to bow on The Billboard 200. Moreover, “Dreaming Of You” was among the 10 best-selling debuts ever, along with being the best-selling debut by a female artist. This coming from a singer whose fervent fans were almost exclusively Latino.

Indeed, when “Dreaming Of You” was released, EMI Latin president José Béhar estimated most of the initial flood of buyers was Latino, but added that in the coming weeks we expect many Anglos to start picking up her record.

That the Latino majority of buyers of “Dreaming Of You” was able to propel the album to the top of The Billboard 200 amply demonstrated the formidable purchasing power of Hispanic music consumers. Nearly 2 million copies of “Dreaming Of You” were shipped, and yet the EMI companies were still faced with a back order of 400,000 units.

“DREAMING” NO FLUKE

Though its success was astonishing, the numbers ring up by “Dreaming Of You” were hardly a fluke. Prior to that album’s release, Selena had reached a platinum album, “Amor Prohibido,” and two gold records, for her 1993 Grammy winner “Live!” and her 1992 album “Entre A Mi Mundo.”

Moreover, five of her titles appeared simultaneously on The Billboard 200. The five Selena titles that remained in the Top 10 of Billboard Latin 50 in July were joined by “Dreaming Of You” on Aug. 5. Two of the singles from “Dreaming Of You”—“Tu Solo Tú” and “I Could Fall In Love”—ran 1 and 2 in Billboard’s Hot Latin Tracks airplay chart on July 29. “Tu Solo Tú” was Selena’s seventh chart-topper, while “I Could Fall In Love” became the highest-charting English-language single on the Hot Latin Tracks.

By dint of Selena’s unparalleled commercial prosperity, this Lake Jackson, Tex., native has set the standard that recording artists in the Latino market can aspire to. Further, Selena’s success opened the eyes of U.S. retail chains to the potential of Latin music, as well as piqued the interest of Anglo music fans in Latino sounds, be they Tejano or salsa.

Still, for all of her achievements and celebrity, what kind of lasting impact will Selena have on the Anglo masses who could barely pronounce the word “Tejano” earlier this year?

The answer may lie in the upcoming film that was in negotiation at press time. If Hollywood can make a tasteful blockbuster picture documenting the life of Selena, then the crossover stardom she so clearly coveted will be realized by many talented Latinos who will be forever in her debt.
Emilio and a pack of new stars are pushing Tejano to take its next natural step—into Nashville territory.

**BY RAMIRO BURR**

After years of flirting with country-crossover possibilities, the industry will see its first real country CD by a Tejano star this month.

Emilio’s first country single, “It’s Not The End Of The World,” was released on July 28, while his CD, “Life Is Good,” was to be released on Capitol Nashville Sept. 26.

The melding of Tejano and country seems a natural step as both forms rely on honest expression, heartbreak ballads and last-paced shuffles.

“Country has always been a dream of mine. Even when I was a little boy,” Emilio says. “It’s the closest thing you can get to Tejano music. It’s got the same beat. They’re all sad songs, the girl leaves the boy, etc. Only the words are in English.”

Following in the wake of the Selena phenomenon, Emilio should do well, as Tejano music has never enjoyed such mainstream coverage. Since the dawn of the ’90s, Tejano has undergone a remarkable renaissance, its popularity mushrooming well beyond Texas’ borders. But, while Emilio may yet push the envelope to its limit, he will not be alone.

EMI Latin has already signed Bobby Pulido, son of Roberto Pulido, and has high hopes for him in country, according to EMI President José Béhar. Ramiro Herrera, Jay Pérez, Rick Orozco and Joel Nava are other artists producing country tunes or entire country albums.

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“I think that Tejano artists have had the talent and the vision to record different blends and fusions of Mexican music with pop music. With country music, with urban, depending on the artist.”

—José Béhar, EMI Latin

“I think that Tejano artists have had the talent and the vision to record different blends and fusions of Mexican music with pop music, with country music, with urban, depending on the artist,” says Béhar. “They have been able to conquer other markets outside of Texas. Because of Selena’s passing, there will be other artists like Emilio—and I worked on that real hard to get that deal done with Liberty, which is now Capitol/Nashville.”

Bobby Pulido, his future is in country music. These are Tejano artists who have the talent and are now being given an opportunity to reach other markets. Whereas before, they were strictly confined to record Tejano music, and that was the end of it.”

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**GROWTH OF LABELS**

when the majority of the labels were independent, they didn’t have enre into those accounts. But if a Capitol rep goes in to sell an English Capitol record, he offers the Spanish. And when they were independent labels, then they needed distributors. But the majors already have their distribution outlets established.

Manolo González, EMI Latin VP, Southwest operations, is also optimistic about Tejano’s future, noting that Selena alone will help make 1995 a record year for EMI.

“It’s unbelievable,” exclaims González. “We just signed La Sombra, Gavito, and Bobby Pulido, who has a dynamite CD. Next month, we have Grupo Mazz coming out with their CD. We have Emilio’s CD and the crossover; that’s another huge CD for us. It’s already a record year, just with Selena and Emilio. But it gives us an opportunity to develop and to move forward and to put more products out. And we can take a few more chances.” Other new faces González expects big things out of include Stephanie Lynn, Oxigeno and Chikito.

In the last 18 months, several labels—majors and indies alike—have signed up more than two dozen bands, all in the pursuit of the next Selena or La Mafia.

**BATTLE IN CORPUS CHRISTI**

The Tejano radio trend continues strong—as San Antonio’s KXTN-FM (Tejano 107) has remained at the top of the local Arbitron ratings. In January 1995, El Dorado Communications, owner of Tejano station KXTJ-FM Houston, announced it purchased competitor KQOK-FM, for $11.5 million. Currently, the company has KXTJ broadcasting primarily contemporary hits, while KQOK has a broader range that includes Tejano oldies and some conjunto, Tejano’s predecessor.

In Corpus Christi, the radio battle has particularly intensified. In August, there were four Tejano FM stations: KMIQ, KSAB, KXSO, KNDA, and three in the area: KFLZ in Bishop, KUKA in Alice and KBBZ in Beeville. There were also four AM stations: KXTJ/KUNO and KINE in Robstown. Of all of them, only KBBZ has
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HERITAGE.

THE ARTISTRY OF THE

FUTURE.

FLACO JIMENEZ

La DIFERENZIA

ANGELICA

JOEL NAVA

ARISTA

TEXAS

LA ONDA DEL

FUTURO

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As the Tejano market continues to mushroom, new record labels join the fray while veteran players beef up rosters and staffs. The Houston-based Voltage Discos/Entertainment Agency is adding one promotion man and one salesman in the next few months, says president Henry Gonzales.

"Voltage is a growing company," states Gonzales. "After only a year and a half, we have people doing bookings, promotions, marketing and producing in the studio." New signees to Voltage include Candiani, Project VI, La Fuerza, Adalberto and David Marez.

One advantage Voltage has over the major labels is more personalized attention, Gonzales claims, but he emphasizes the agency's experience: "I've got 20 years experience in this business," he says. "I've continued on page 48

GROWTH OF LABELS

Continued from page 42

music scene, of which a large part is Tejano, prompted the National Academy Of Recording Arts & Sciences to open a branch in Austin. And this summer, Texas NARAS office is organizing a drive for membership among the Tejano industry in order to push for a Tejano category in the Grammys.

Other highlights in the last 18 months include the first Tejano Music Conference—held last December by the

"TEJANO GOLDIES"

On the opposite spectrum are Tejano oldies. Lago Entertainment, a new imprint produced by Latin-music distributor Southwest Entertainment Inc., is remastering, repackaging and distributing old Tejano classics, says Nelson Salcido Sr., president of Southwest: "We have eight titles out so far, and some include tropical and norteno tracks," says Balinda, who adds that the label eventually wants to sign up acts ("First, we want to build up our catalog").

The most recent compilation is

Top left: La Fama; top right: Emilio; center: Los Palominos; bottom: La Diferenzia

Last December on the opposite page, Tejano Music Awards officials on Feb. 3 "Austin City Limits" aired an hour-long Tejano special nationally on the PBS network. On Feb. 25, Emilio and Selena, the "Dream Team," set a new attendance record at Houston's Astrodome, with 61,041 fans for the rodeo.

Two new twist in the industry are Tejano remixes and Tejano oldies. Miami-based Max Music produced the first "Tejano Mixes," which will feature Shelley Laves, Cafeteria, Jay Perez, and Los Palominos. It was set for release in August. La Fuerza, Max Music marketing director, says the label plans to have a full series on Tejano remixes.

"Tejano Goldies," a 14-track CD featuring the original master versions of various classics, including '70s hits by the Latin Breed, Jimmy Edvard, the Royal Jesters and Ruben Ramos.

Southwest, with 1995 revenues of about $5.6 million, was recently named among the 1995 Hispanic Business 500 list.

As far as Mexico goes, the recent peso devaluations have made most of the labels opt for a wait-and-see approach. In recent years, Sony has successfully coordinated tours in Mexico for La Mafia. Fama and Los Palominos were among the groups Sony had planned to send on the

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CROSSING THE COUNTRY
Continued from page 42

SOLIDIFYING THE BASE
Jay Pérez’s latest CD, “Steel Rain,” includes three country songs and was produced by prominent country producer Wynn Easterling and recorded at Nashville’s Alpine Recording Studio. While Sony Discos eventually wants to take Pérez full-blown into country, “We’re trying to solidify his base in Tejano,” says José Rosario, Sony Discos director of promotions. We want to make sure we establish him as a strong Tejano star. We can’t forget the foundation for their careers, because then we lose everything.”

Pérez’s forthcoming CD is expected out by late fall and “will include a few country tunes as well as one pop international song written by Marco Flores,” Rosario says.

Ramiro Herrera’s upcoming album, “Ven Mi Amor,” will contain three country songs, including “Dallas Morning Blues,” written by country singer/songwriter Aaron Barker. Recorded at San Antonio’s Melody Ranch, the CD features George Strait’s musicians playing on the country songs, Rosario says.

On other fronts, Herrera also played on a five-act bill at Texas Stadium as part of George Strait’s Fourth Of July concert. And Emilio was announced for the lineup for Strait’s Labor Day fest at the Alamodome on Sept. 3, which will also

“Also we plan to work the Southwest, including California and Colorado and Kansas and everywhere that William Morris can book him [Joel Nava],” says Joe Treviño, Arista/Texas manager of promotions and artist development.

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HAVE AGENT, WILL TRAVEL
Joel Nava’s eponymous debut album on Arista/Texas will include five country tunes and five Tejano songs. Recorded at Studio M in San Antonio, it was produced by Michael and Ron Morales and Nashville producer Chris Waters. The CD’s first Tejano single, “Para Que Se Rían,” will contain three country songs, including “Dallas Morning Blues,” written by country singer/songwriter Aaron Barker. Recorded at San Antonio’s Melody Ranch, the CD features George Strait’s musicians playing on the country songs, Rosario says.

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Trying to crack the country market is a tough challenge. And that’s one major reason why artists like Emilio and Nava have signed with mainstream booking and management agencies. Emilio has the Nashville-based Refugio Management agency, while Nava is signed to William Morris.

GROWTH OF LABELS
Continued from page 44

second push this year, but that has been put on hold, says the label’s Ray Martinez. “Nothing has been firmly set yet, because of the state of the economy in industry in Mexico, through La Diferencia. And the alliance that has been formed between Arista/Texas and BMG/Ariola in Mexico really has surpassed our expectations,” says Cameron Randle, VP of Arista/Texas.

La Diferencia was recently showcased

“ ‘When all—or the majority—of the labels were independent, they didn’t have entrance into those [retail chains]. But if a Capitol rep goes in to sell an English Capitol record, he offers the Spanish. And when they were independent labels, then they needed distributors. But the majors already have their distribution outlets established.’

—Manuel Rangel, Rangel Distributors

Mexico,” he explains. “The people that go to these shows are the people that buy the records, and those are the ones that are most impacted by this economic crisis.”

Arista/Texas, however, is one label that is continuing its push late this year, and Emilio staged a record release party for La Diferencia, who debuted last year.

“Probably the factor that we least expected—but most hoped for—was achieving an impression on the music in Mexico,” he explains. “The people that go to these shows are the people that buy the records, and those are the ones that are most impacted by this economic crisis.”

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(Ramiro Burr is a music reporter for the San Antonio Express-News and a frequent contributor to Billboard.)

Joel Nava’s debut album is half country, half Tejano.

Roberto Pulido: a future in country

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THE NEW KID ON THE BLOCK
NEW PLAYERS
Continued from page 44

managed La Mafia, raised them since they were 13 years old. We also have the contacts in the industry, not only here but in Mexico as well. We have been working with [promoter] Oscar Flores.”

NEW DEALS AND SIGNEES
DISA, a Monterrey, Mexico-based imprint, signed a promotion and distribution deal with Hacienda Records out of Corpus Christi to promote Albert Zamora and Tony De La Rosa in Mexico.

And BMG is a player coming on strong in Tejano with six new signees: Lizza Lamb, Juan Manuel Y Delina, La Fiera, Las Venenosas, Tony Montana and La Traición.

“We signed Luis Silva as exclusive producer last year to recruit new talent for us,” says José García, BMG Latin Marketing and sales manager for the West Coast. “He will produce the artists, while we manufacture and market them. But the artists are signed to us. We are negotiating with a few groups, but we probably won’t pick up anyone until the latter part of the year.”

As to why BMG waited until 1995 to get into the Tejano scene, García says that “Prior to this, we had no opportunity to get into the music. We saw that Tejano could sell, but we didn’t have anyone like Luis Silva to help us out. We wanted to make sure we got into the market the right way.”

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VOLTAGE ENTERTAINMENT & MANAGEMENT

On Henry Gonzalez
- He's earned a reputation as a savvy manager when he ran La Mafia Inc.
  Ramiro Burr - S.A. Express News

- Under the umbrella of Henry Gonzales, FAMA would reach even greater heights.
  Claudia Ybarra - The A.B.A. Tejano News

On Voltage Discos/Voltage Entertainment
- The Label, ..., was started by Henry Gonzales, older brother of La Mafia frontmen Oscar and Leonard.
  Ramiro Burr - Houston Chronicle

- Gonzales assembled a strong team including key players such as former La Mafia Inc. business affairs director Charlie Tijerina as operations manager.
  Ramiro Burr - S.A. Express News

- Voltage Discos is a new aggressive booking/marketing agency.
  Ramiro Burr - S.A. Express News

- Houston based Voltage has emerged as one of the small independent success stories of 1994.
  Ramiro Burr - F.W. Star Telegram

- Voltage Discos/Entertainment Agency is barely a year old, but already the label can boast of few successes.
  Ramiro Burr - El Paso Times

On FAMA
- FAMA's overwhelming popularity has titled them the fastest rising band in the Tejano and international music industry.
  Claudia Ybarra - The A.B.A. Tejano News

- These songs...all show that Galvan is not only one of the industry's premier vocalists but also that he has developed into a prolific songwriter.
  Juan Ramirez - Hispanic Magazine

- Within two years, FAMA has become one of the hottest acts in Tejano Music today with two Platinum Albums...
  Rudy Trevino - McAllen Monitor

- Winning the prestigious Premio Lo Nuestro Award for Revelacion del Año
  Estrella Rojas - Laredo Morning Times

- Javier has the gift that few singers achieve in a lifetime!
  FAMA's music appeals to both the Tejano and International Markets...
  Hernando Abilez - The McAllen Monitor

On Juan P. Moreno
- Juan P. Moreno is a solid talent on an upward curve...
  Ramiro Burr - Houston Chronicle

- Helping to solidify Moreno's crew are its excellent two and three-part vocal harmonies, applied with beautiful skill on "Cuando Te Conoci" and "Linda Moreno".
  Ramiro Burr - S.A. Express News

- Winner of the Bajo Sexto Player of the Year 1995.
  Rudy Trevino - Tejano Music Awards

- Moreno has struck out on his own to meet with rave reviews
  Rudy Trevino - In Concert

- A great asset to the Tejano Music industry, look for Moreno to flourish as a rising star.
  Dan Marez - Anhauerus Busch

On Adalberto
- The greatest voice in the Hispanic market...
  Gorby "The Bougunman" - KVOK Personality

ALSO REPRESENTING:
David Marez / La Fuerte
Tierra y Sol / Project VI / Guerite

On Gabriel Candiani
- Tejano Musicians...have nothing but good things to say about Gabriel Candiani.
  Ramiro Burr - S.A. Express News

- Winner of the Songwriter of the Year 1996, Tejano Music Awards
  Rudy Trevino - Tejano Music Awards

- Singer/Songwriter Candiani is a fresh face whose genre-blending mix of Tejano and pop-oriented ballads represents the new leading edge in Tejano.
  Ramiro Burr - S.A. Express News

- Candiani has the right combination to make it work.
  Ramiro Burr - S.A. Express News

On Elida y Avanté
- A new queen has taken her throne in the Tejano Music World.
  Vilma Maldonado - McAllen Monitor

- She stands on the threshold of Tejano Stardom...
  Bobby Pena - The Tejano Review PW.

- In short, the lady is too good to be true...
  Bobby Pena - Tejano Review, Corpus Christi

- Winner of the Rising Star (Group) of the Year 1995...
  Rudy Trevino - Tejano Music Awards

- Winner of the Rising Star (Female) of the Year 1995...
  Rudy Trevino - Tejano Music Awards

- Elida leads the way with strong vocals and is backed up by Avanté's powerful sound...
  Informant - Southwest Wholesale Dist.

- "Atrevete", the debut album by singer Elida Reyna and her new band Avanté is selling briskly...
  Edna Gunderson - USA Today

- She's got one of the hottest hits on the Tejano Market. She's got looks, talent and she's certainly got the voice...
  Estrella Rojas - Laredo Morning Times

- Selling over 50,000 units for a debut album is a major accomplishment in the music industry...
  Vilma Maldonado - The McAllen Monitor

- The Voltage Discos Album is an impressive package...
  Vilma Maldonado - The McAllen Monitor

- Elida y Avanté reigned supreme in one hour of hot, hot Tejano Music...at the Midwest Tejano Music Awards...
  Rico Neller - La Presa, Toledo, OH

- Elida, with her unique and captivating vocal style is able to project intense and emotional feelings during her performances...
  Informant - Southwest Wholesale Dist.

- Elida y Avanté are getting ready to take the Tejano Music Scene by STORM...
  Informant - Southwest Wholesale Dist.

- Elida y Avanté is a petite Bombshell...
  Abel Salas - Brownsville Herald

- Reyna reflects the sort of concentrated maturity that distinguishes successful artists...
  Abel Salas - Brownsville Herald

- "Luna Llena" is #1
  Bob Prado - KXTN, San Antonio

Henry Gonzales, President
Charlie Tijerina, Vice-President
Pepe Lopes, Operations Manager
Jesse A. Rodriguez, Marketing Director
Mike Rosen, Publicist
Bobby Ramos, Booking Agent

VOLTAGE DISCOS / VOLTAGE ENTERTAINMENT & MANAGEMENT AGENCY
3410 North Freeway • Houston, TX 77009 • Tel: (713) 229-9804 FAX: (713) 697-6129
Def Jam Boxed Set Celebrates 10 Years of Music and Culture

(Continued from page 12)

encompasses Def Jam and other imprints, remains the company’s crown jewel, and has successfully broadened its creative scope to include acts ranging from the R&B stylings of Montell Jordan and Mo’Krene to the hip-hop of Method Man.

Def Jam Records has launched a slate of new imprints, including rapper Warren G’s G-Funk Records, da’Thezel/Creep label African Star, R&B-oriented Jacuzzi Entertainment, alternative rock label King Records, and hip-hop imprint No Doubt.

On the television side, R.S. TV division produces the popular comedy revue “Def Comedy Jam,” and is developing other programming.

Rush is also developing a 24-hour rap radio network in association with Sony.

Humble Beginnings

Simmons co-founded Def Jam with Rick Rubin in a New York University dormitory room in 1984. The pair proved fruitful, with Simmons specializing in marketing and artist management, while Rubin utilized his producing talents.

Def Jam’s first album was L.L. Cool J’s “Radio” in 1985, which was certified platinum. The artist, who enjoys a modestly successful film and television career, renewed his deal with Def Jam in June. The label will release his new album in the fourth quarter. L.L. Cool J’s last album, 1993’s “14 Shots To The Heart,” sold 500,000 units, according to SoundScan.

L.L. Cool J was most significant because he came from Hollis, Queens, N.Y., and established himself from cultural elements there and made hit records, despite the fact that it wasn’t part of the commercial mix,” Simmons said.

The label followed in 1986 with the Beastie Boys’ groundbreaking “Licensed To Ill,” which included rap and hard rock. It reached No. 1 on the Billboard 200 that year.

In 1988, Rubin departed Def Jam to form Def American, now American. The same year, the Beastie Boys left the label, following a royalty dispute, and signed with Capitol Records.

But Def Jam persevered. In 1987, Public Enemy debuted with “It’s Bum Rush The Show.”

Simmons attributes Def Jam’s early success to its attention to the developing rap culture in addition to the music. “What we did was create a new environment, new artists, and artists,” he says. “Rap [music] was a rebellion of sorts against rock and music, and instead of trying to cross over, our artists tried to keep [their personas] real.”

RAL has since had success with other genres, notably R&B. In late July, the label had three singles in the top 25 of the Hot 100: Jordan’s “This Is How We Do It,” which peaked at No. 1; Method Man’s “I’ll Be There For You/You’re All I Need To Get By,” which reached No. 3; and Mo’Krene’s “He’s Mine,” which is at No. 9.

And the success is limited to singles. Method Man’s “Teal” has sold more than 845,000 units, according to SoundScan, while Jordan’s “This Is How We Do It” has sold more than 800,000 units. Mo’Krene’s “Azz Iz” has sold 54,000 copies since its June 20 release, according to SoundScan.

The company has also parlayed its image onto a line of designer clothes, Pat Farm. Sony representatives are the worldwide licensing representative for Pat Farm.

Rush Associated Labels

Simmons’ effort to broaden his musical empire began in 1990, when he formed the Rush Associated Labels, which was intended to focus on other genres while Def Jam maintained its identity as an East Coast rap label. Initially, the effort netted spotty results.

Among the imprints was OBR (Original Black Records), which represented Simmons’ first attempt at developing an R&B roster. The label featured such acts as Oran Juice Jones, Alyson Williams, and......

(Continued on page 55)
Keepi ng Score

by Heidi Wares

T' S THE GIFT: Aaron Copland brought the Shaker hymn "Simple Gifts" to the wider world when he incorporated it in the ballet Appalachian Spring. Now Joel Cohen, director of the Boston Camerata, aims to do the same for another song comprised of the 10,000 Shaker chants and hymns in the Camerata's new recording, "Simple Gifts," out on Erato this month. The beautifully realized collection of unaccompanied, mostly unison vocal music, was made at the last surviving Shaker community at Sabbathday Lake, Maine, with the participation of six of the seven Shakers who live there.

The pacifist, celibate Shakers (their name comes from the derogatory term "shaking," which described the dancing that was at one time the only service to their worship) were brought to America from England in 1774 by their leader, the charismatic Mother Ann Lee. They established 18 h s e h farming communities property, where men and women were equal, in New England and as far west as Ohio and Kentucky. The movement declined after the Civil War.

Like the Shakers' spare and elegant manner, their music, still an integral part of their worship, has a subtle, joyous directness and variety. There are catchy dance tunes ("Virginia Cloth/I'm A Clean Farmer"), and the haunting vocalese "Learned Of Angels," a rare nonmusical piece. Cohen found many of the pieces on the recording in archives and transcribed them from the arche Shaker notation; he transcribed others, annotated ones as the Shakers sang them. Shaker brothers and sisters are heard on based on simplicity, discipline, and community of practice, where men and women were equal, in New England and as far west as Ohio and Kentucky. The movement declined after the Civil War.

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to make

The Sabbathday Lake Shakers are used to dealing with the World (as everything outside the community is called). The village is open for tours, and the all-male and female Christmas carollers in the Meeting House at Sabbathday Lake, mostly in the middle of the afternoon, sing a busier route. Two Shaker elders, Sister Frances Schneiders and her cousin Edward Hadd, will visit New York on Sept. 23 for the record's launch party at the Craft Museum; indeed, Atlantic Classics, which markets the record, is hoping to do some cross-promotion with Carr's published autobiograp-

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Yule Projects Starting Already; Strand Closes In Georgia

CHRISTMAS IS AROUND the corner, and several Christmas projects are slated for release in the Christian market this fall. Word is issuing Sandi Patty's "O Holy Night," which will contain 11 classic Christmas songs and two new tunes. Produced by Greg Nelson, the disc features the London Symphony Orchestra and the London Sessions Orchestra on such standards as "O Holy Night," "Angels We Have Heard On High," "Silver Bells," "My Favorite Things," and "White Christmas." Patty's track record with Christmas releases is strong. "The Gift Goes On," released in 1994, has surpassed the gold mark, selling more than 600,000 units. In 1992, Hallmark recorded a limited-edition Christmas project with Patty that has sold over 1.5 million copies. Naturally, Word has high expectations for this latest project. In support of the release, Patty will perform dates with several prestigious symphonies around the country, as well as once again hosting the multi-artist Young Messiah Tour in November and December.

Other Christmas releases to look for this fall include Steven Curtis Chapman's "The Music Of Christmas," which will be released by Sparrow Sept. 26, and two Star Song releases, "25 Christmas Songs You Love To Sing" and "A Cappella Christmas Classics." Chapman's album will feature classics and new tunes. Slated for release Sept. 28, the compilations will feature such timeless Christmas songs as "Silent Night" and "O Come, O Come Emmanuel."

STRAND CLOSES DOORS. The owners of the Strand in Marietta, Ga., have announced that they will close the popular venue after the three-day i.e. fest, scheduled for the first weekend in September. Built in 1936, the historic venue has most recently been used for Christian rock/alternative concerts. The building also houses a digital recording studio used for both live and studio recordings by a variety of artists, including R.E.M., Third Day, Lost Dogs, Sixpence None The Richer, TTS, and Prayer Chain. I saw the Waiting, Third Day, and Villanella turn in wonderful performances at the Strand earlier this year, and I hate to see such a great venue close its doors. The owners may start another operation in a different location. Stay tuned for new developments.

NEWS NOTES: Gary V., a highly acclaimed pop artist in the Far East, has released a contemporary Christian album in the U.S., titled "Out Of The Dark" on Grooteland Records. He recently ended his North American tour with two sold-out shows at the Sheraton Desert Inn in Las Vegas, where management at the hotel presented him with its national artist of the year award ... Radio station WCIE-FM (Lakeland, Fla.), is airing a Christian rock oldies show called "Backstage Pass." Produced by Ed Zipp, the show is hosted by veteran Christian rocker Randy Matthews and WCIE personality Kevin McKenzie. "We feature stories and interviews from the artists who made it all possible," Zipp says. "This show is about those who paved the way." A major Christian network is looking at the show for syndication ... Just a reminder to mark your calendars for the 38th annual National Quartet Convention Sept. 18-23 at the Kentucky Fair and Exposition Center in Louisville, Ky. More than 70 of the Southern gospel industry's top artists are expected to perform for approximately 25,000 fans at the event. For more information, call 800-846-8499.

Anaheim, Calif.-based Vineyard Music Group recently launched a new acoustic worship series, which includes the titles "Isn't He" and "Eternity" featuring worship leaders Brian Doerksen and Andy Park, respectively. Corresponding songbooks will be available with the releases. Consumers can dial an 800 number featured in print ads for Star Son group Benjamin to hear music from the act's sophomore release, "As You Wish." The number is 800-999-1430. In expanding its gospel/bluegrass division, Nashville-based New Haven Records has signed father/daughter duo Jerry & Tammy Sullivan. Country artist Marty Stuart co-wrote many of the cuts on the duo's upcoming album, "At The Feet Of God," and produced and performed on the project. Amy Grant also participated, contributing harmony vocals to the title cut. Benson Music will distribute the release ... Congratulations to Belle Winans and his wife, Debra, on the birth of their first child, daughter Mia Destiny Winans, Aug. 8.
Atlantic's Bruce Roberts Writing Songs For Himself, For A Change

by Irving Lichtman

NEW YORK—Singing his deconstructed songs for such artists as Aretha Franklin and Ashford & Simpson reawakened in songwriter Bruce Roberts the urge to make his own records. Like thousands of other enthusiasts, he sought the correct venue. "I put the whole thing in my head," he says, "which is what I need to do to express myself." Roberts, a former music publisher, has started his own label in order to release his music. "I wanted to release my music the way I wanted it to be heard," he says. "I didn't want to be limited by the restrictions of the industry."

Roberts' music is a reflection of his personal experiences and feelings. He says, "I write about what I know, what I feel, what I see." His music is a blend of different genres, including rock, pop, and soul. "I try to write songs that are not limited by the labels," he says. "I want to create music that is unique and original." Roberts has been making a name for himself in the music industry, and his music has gained popularity. "I'm happy with the way things are going," he says. "I'm excited to see where my music will take me."
DEF JAM BOXED SET CELEBRATES 10 YEARS OF MUSIC AND CULTURE
(Continued from page 51)

Tashan; all had mediocre chart performances.

Other less-than-successful imprints included Fever, P.R.O. Di-
vision, No Face, and Doo Doo Man Records. However, some of the la-
beIs have managed to survive.

JMJ Records, founded by Ja-
son Mizell (aka DJ Jam Master Jay of Run-D.M.C.) in 1989 and parted
with RAL a year later. After ineffective
releases by Famiiee and the Afros, the label hit in 1993 with “Bacdafucup” by rap act Onyx, which sold 1 million units, according to SoundScan.

JMJ recently signed female rap-
der Suga, whose “What’s Up Star” is included on the soundtrack for
"The Show."

Chris Lighty formed Violator Records in 1990 and sealed a distri-
bution deal with RAL three years later. Its first release via RAL, was
West Coast rapper Warren G’s de-
but album, “Regulate ... G Funk Era.” The set sold 2.4 million copies, according to SoundScan.

Violator was initially distributed by Relativity, a relationship Lighty
still maintains through under-
ground acts Fat Joe and the Beat-
nuts.

Outburst Records opened its
doors in 1990 and is run by Greedy
Greg and AntL. Its roster includes
MoeKsten; rap team BG KnocKOut & Dresta, whose debut album will be released in September; and rap-
per Domino, who is expected to re-
lease an album in mid-1996. The set
will follow his self-titled 1995 debut
album, which sold 668,000 units, ac-
cording to SoundScan.

FMP, to which hip-hop R&B act Jordan is signed, maintains its asso-
ciation with RAL. However, a legal
dispute with West Coast-based label
owner Paul Stewart will determine the relationship's future.

G-Funk Records features West
Coast rap trio the Dove Shack and
twin siblings the Twinz. Debut sets from both acts are scheduled for re-
lease in September: “This Is The
Shack” and “Conversation,” respec-
tively.

The first release from African
Star, headed by producer/manager
Stuart Brown and founded in March
1995, is “Prophecy” by reggae artist
Capleton. It is due Oct. 2.

Juicee Entertainment, headed
by former Columbia A&R director
Kurt Woodley, will release its first
album in 1996, by male vocalist Jo-
sh.

King Recordings, founded by
Scott Konig, and No Doubt, headed
by former Elektra A&R VP Dante
Rosa, currently have no artists on
their rosters.

THE MOVE TO POLYGRAM

In September 1994, Simmons
parted with former distributor Sony and
sold 50% of Rush to PolyGram for an estimated $51 million, as part
of a new distribution pact through
Island (Billboard, May 14, 1994).

As a result of the move, Rush
Communications formed a corpo-
rate tier under the banner of the
Def Jam Music Group, which
encompasses Rush Associated La-
bes.

The move opened up greater op-
portunities, especially on the film
front, because of the backing Sim-
mons gained from his new partner’s
motion picture arm, PolyGram
Filmed Entertainment.

Simmons recently formed his own
film company, Def Pictures. In addi-
tion to the Rysher Entertainment
rap concert film “The Show,” on
which he served as executive pro-
ducer, Simmons is associated with
three feature films in various stages
of production: “The Nutty Profes-
sor,” “The Funeral,” and “The Add-
diction.”

“The Show” was produced and di-
rected by Brian Robbins.

Def Jam COO Lyor Cohen says
that Def Jam’s new distribution has
helped the label develop. “PGD is by
far the most dynamic distributor in
the business and really understands
Def Jam and our product, and it’s
easier to sell something you under-
stand,” he says. “We have a much
closer financial relationship with PGD
and have quarterly budget
meetings and know where every
dime is going—something we didn’t
have in our former relationship.”

Cohen says that RAL had reve-
uues of $54 million during its first
six months with PGD.

STRONG CATALOG

Working in a genre in which acts
have notoriously short careers, Def
Jam has been able to develop sev-
eral rap acts with longevity.

The Beastie Boys’ “Licensed To
Ill” has remained at the top of the
Top Pop Catalog Albums chart for
more than two years and has been
certified quintuple-platinum.

Other platinum-certified Def Jam
catalog titles include L.L. Cool J’s
“Radio,” “Bigger And Deffer,”
“Walking With A Panther,” and
“Mama Said Knock You Out”; Pub-
lic Enemy’s “Fear Of A Black
Planet,” “It Takes A Nation Of Mil-
ions To Hold Us Back,” and “Apoc-
alyse 91 ... The Enemy Strikes
Black”; Slick Rick’s “The Great Ad-
ventures Of Slick Rick”; and Onyx’s
“Bacdafucup.”

Cohen says the company is be-
coming more aggressive in market-
ing its catalog product, beginning
with the label’s boxed set. Cohen
says the set “is the best way for us
to introduce consumers to the rich
catalog that we have here at the
company.”

Among Def Jam’s 52 employees
are promotion senior VP Wes John-
son, marketing VP Julie Greenwald,
promotion GM Kevin Liles, A&R
administration director Linda
Burke, and A&R VP Chris Lighty, who is also CEO of Violator.

Def Jam recently reactivated its
West Coast office, which was origi-
nally established in 1992. The satel-
lite branch is headed by West Coast
A&R director Tina Davis, whose
task is to bolster the company’s
cross-country presence.

“We will return as the most
aggressive label,” Cohen says.

The label was also recently
named to the 1995 R&B Newcomer
Award by Billboard magazine.

“With the aggregate of PGD for
support, we’re set to be very com-
petitive in the coming years,” says
Cohen.

Upcoming September releases
through Def Jam and its associated
labels include an untitled Onyx al-
bum; and a new set from veteran Def
Jam rapper Erick Sermon, whose
1995 debut solo album, “No Pres-
ure,” sold 247,000 copies, according
to SoundScan.

Simmons says that although its
planned “farewell” concert in Lon-
don is on hold due to an injury sus-
pected by former Flavor Flav, Pub-
lic Enemy will release another studio album for the label in late
1996.

Simmons says he also expects a
new album from Public Enemy’s
founder Chuck D, but no release
date has been set. At press time,
there were no solo projects planned
for other P.E. members.

Assistance in preparing this story
was provided by Havelock Nelson in
New York.

We have a new name . . .

Hudson Bay Music, Inc., which administers the music publishing interests of Freddy Bienstock in the United States, is changing its name to Carlin America, Inc.

... and a new address

Carlin America together with the companies that it administers are relocating to their new
building at 126 East 38th Street in New York City.

Beginning on August 28, 1995, Freddy, Johnny and Caroline Bienstock, Lester Boles and each of the following companies

ALAMEDA MUSIC CO.
J. ALBERT & SON (USA) INC.
ALLEY MUSIC CORP
ANGLO AMERICAN MUSIC
BRO N’ S SISMUSIC INC.
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JOHNNY BIESTOCK MUSIC
CARRBERT MUSIC INC.

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CAROB BEAN SONGS INC.
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ELVIS MUSIC INC.
FMJ COMPANY
FORT KNOX MUSIC INC.
FRANK & NANCY MUSIC
HERALD SQUARE MUSIC INC.

HUDSON BAY MUSIC INC.
J & F RECORDED MUSIC
EDWARD B. MARKS MUSIC CO.
PIEDMONT MUSIC CO.
RANGE ROAD MUSIC.
RED BARON PRODUCTIONS INC.
STEVEN SCHARF ENTERTAINMENT
WHITE HAVEN MUSIC

may be reached in care of CARLIN AMERICA, INC.
126 East 38th Street
New York, New York 10016
Tel (212) 779-7977 - Fax (212) 779-7920
Zombie Brings Act's Videos To Life

Singer Is In Position To Direct At Last

BY BRETT ATWOOD

LOS ANGELES—If you want something done right, do it yourself. That's the philosophy White Zombie singer Rob Zombie is taking for the creation of the group's music videos. After directorizing the first two clips from White Zombie's platinum album "Astro-Creep: 2000 Songs Of Love, Destruction And Other Synthetic Delusions Of The Electric Head," the rock musician says that he expects to lens all future clips for the band.

"I've always wanted to do this," says Zombie. "It's only possible now because of the position our band is in. In the past, there has been not enough financial support to do videos the way that I envision them. Now, I feel like if I don't do it myself, I don't even want our band to do a video."

Earlier this year, Zombie directed White Zombie's psychedelic "More Human Than Human" clip, which scored a nomination for best hard rock video at the 1995 MTV Video Music Awards. A follow-up clip for the next single, "Electric Head Pt. 2 (The Ecstasy)," will be serviced to music video outlets in September.

Zombie says that the clip for "Electric Head Pt. 2 (The Ecstasy)" was "more conceptual than anything I've ever done before."

The elaborate video follows a travelling carnival freak show, as White Zombie performs around what the musician describes as an "apotheosis down town, filled with giant circus train cars from the '40s and '50s."

The clip was produced by Brett Marx for the Underground video production company, while Martin Coppen directed photography for the Los Angeles-based shoot.

Juggling director and performer cred- tis are a bit disorienting, says Zombie. "It's not like I can just sit back and watch the monitors," he says. "As a director, you set up the shot, explain what you need to the crew, then jump in front of the camera to perform. It can be hard to focus on the performance while you are also thinking about the technical aspects of a shot. But it also means that it can be easier to get the correct shot, because I am doing it myself."

Zombie says that he turned to his own video-making skills out of frustration and that he has been disappointed with the amount of low-quality clips finding their way on the air. "I'm just not that thrilled with videos in general," says Zombie. "Most of them don't do much for me."

Zombie says that he has always been "completely involved" in the concept creation of White Zombie's music videos. However, it was not until he was given a shot at co-directing "Feed The Gods" that he was able to get behind the camera of one of his own clips.

Zombie says that he is no stranger to the world of film and video. "I used to make Super-8 movies in high school with my friends," says Zombie. "It was no big deal. I had already thought through all of the elements of making my own video, so that, by the time it came about, it seemed like I had already experienced it."

For his first clip, "More Human Than Human," Zombie unearthed some of the Super-8 home movies from his youth.

"My family just thought that it was funny," says Zombie. "They didn't mind being in the video at all."

Zombie is already planning his next two film projects—both of which are not music videos. The prolific musician says that he has already begun work on a 15-minute short film, while a full-length independent feature is in development.

"It has been a slow process," says Zombie of his pursuit of creative visual control of his clips. "The biggest challenge for me is that I tend to think in terms of a full-length film. Music video is very different, and most bands don't take control of their own videos."

PFEIFFER IN 'PARADISE':

Geto Boy Burns Bob Dole

DANGEROUS PROMOTIONS: Hollywood Pictures and MCA Records are teaming for an unusual film and music video tie-in promotion. Coolio's "Gangsta's Paradise" clip, which features John Travolta, is being used to promote John Travolta's film director "Dangerous Minds." A 60-second music video spot for the film began airing on MTV in early August. A 45-second edit is airing on other major nonmusic video networks.

"It's unusual to have a star like Pfeiffer featured so prominently in a music video," said Travolta's co-producer, Jerry Bruckheimer. "When we saw it, we realized that it strongly conveys what the movie is about and decided to use it commercially."

Bruckheimer has co-produced such music-heavy films as "Flashdance," "Top Gun," and "Gigolo," says Kathy Nelson, MCA senior VP of soundtracks. "We were faced with a dilemma. We felt it was a strong rap song, but MTV wasn't playing it. All it needed was some exposure. If we weren't going to get support through the normal avenues, then we would get it another way." Subsequently, MTV began playing the clip.

"Maybe this will change the way film and record companies market and advertise their lead singles from soundtracks," says Nelson.

A second spot, which highlights Aaron Hall's "Curiosity" videoclip from the film, began airing in late August.

BUSHWICK VS. DOLE? Geto Boys rapper Richard "Bushwick Bill" Shaw is fighting back at Senate majority leader Robert Dole's recent public attacks on his music. The rapper is shown burning a "Dole For President" poster in his latest clip, "Who's The Biggest??"

"It's just election year politics, and he is trying to go after Time Warner," says Shaw of the attack on the 1990 self-titled Geto Boys album on WEA-distributed Def American. "Only I got caught in the crossfire. I wanted him to know that more than one person can start a fire.

Shaw says that he intends to continue his counterattack on Dole in his next clip, "Mr. President," due later this year.

The clip will contain segments of speeches by Dole and other politicians juxtaposed with new footage to "expose their hypocrites," says Shaw. "One of the video is dedicated to Dole and all the other right-wing Republicans who are scheming for power," says Shaw. "Dole says that my music is senseless," he says, "I'll show you my genius."

In the video, Shaw also makes a reference to "Monster" boxing as a means of "counterattack." The clip opens with a full-minute short film, "Fightin' for Dole," in which Shaw is shown being100 pounds of flesh off the body as he fights Bob Dole in a boxing ring.

GILLMER GOES TO VH: Former "Jon Stewart Show" music executive Bruce Gillmer joins VH as VP of music and talent relations. In his new position, Gillmer will book acts for all VH series, specials, events and concerts. Among the shows that Gillmer is expected to book are forthcoming series "Duets," the pro-am golf event "Fairway To Heaven," and the first VH Fashion Awards show.

"Bruce is in the unique position of having already worked within the MTV Networks and also the day-to-day booking of a national show," says Wayne Isaak, VH senior VP of music and talent relations. "He'll help our existing staff with his talent relations and strong label ties."

OOPS! The Eye forgot to mention last week that the music video show "Monster Rock" has been in syndication for seven years. The classic rock intensive clip show, which was hosted by radio and television veteran Harvey Sheldon, will start its first run on Network One on Sept. 15.

Cool Cats: Two-time Oscar nominee Michelle Pfeiffer, right, joined rapper Coolio on set of his "Dangerous Minds" soundtrack (see story, this page). The video was directed by Antoine Fuqua and shot in Los Angeles.

THE WHITE ZOMBIE

PRODUCTION NOTES

LOS ANGELES Mike Savio is the eye behind Crowbar's "The Only Factor." Alex Cox directed the Circle Jerks' "Wanna Destroy You."

Garbage's "Queer" clip was directed by Stéphane Sednaoui for Propaganda Films. Director Diane Martel lensed the Redman and Method Man duct "How High." Lance Acord directed photography, while Gina Harrell produced.

Filter's "Dose" clip was lensed by Kevin Kerslake, while Tina Silvey produced.

NASHVILLE Travis Tritt's "Sometimes She Forgets" was directed by Michael Merriman, while Bryan Buteman produced.

Adam Bernstein directed Faith Hill's "Let's Go To Vegas" video.

Robert Gabrielsen is the eye behind N-Joe's "Celebrate" clip, which is produced by Doug Arnold for Scene Three Productions.

David Ball directed his own "Honky Tonk Heroin" video, while Brent Hedgcock produced.

NEW YORK

Director Brian "Black" Luvar filmed Keith Murray's "It's That Hit" for Rebecca Films Inc. It was produced by Rubin Whitmore III, while Dave Daniels directed photography.

OTHER CITIES

Charles & Eddie's "Jealousy" clip was directed by Nick Egan. Carrie Sutton produced the London shoot for Propaganda Films.

Naughty By Nature's "Treach is the Eye behind the Rap's Hang Out and Hustle. John Benet produced the New Jersey shoot.

Shooting Star Pictures filmed a music video for RBX's "AWOL" at Alcatraz Island in San Francisco. Directed by Michael Martin, the clip was produced by Jonathan Heuer.

Steve Hanft directed Ugly Kid Joe's "Cloudy Skies" clip for Propaganda Films. The video was filmed in Florida.

The Eye's Photo Coverage

ZOMBIE

THE WHITE ZOMBIE

by Brett Atwood

Down to Earth Productions
For the Chaka Khan, Dayton 2
Bone Thugs-N-Harmony, Lenny 9 Perfect Stranger, James House, Trisha Covington, Slow Down Rhett Akins, That Thompson, 7, 'Til You Used Stree NE, You Do Me Feels So Good FL
Many Ways On You Man You Have I Sugar You Are Still You Say Mariachi Toronto, Ontario Selena, Vanessa Mae, Toccata And Fugue Collective Soul, December John Lee Tracy Byrd, 47 26 Kevin Welch, 22 14 Ty Herndon, 14 22 Collin Roy Parnell, 14

The (ADD) One More Chance
Back Need To Know You The...(ADD) One More Chance
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A SAMP LING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 2, 1995.

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COLOGNE, Germany—The Techno Trend-Setter

BPW Chairman Lauds Revitalized Industry

[BY JEFF CLARK-MEADS]

Germany: The Techno Trend-Setter

COLOGNE, Germany—The newest player on the world stage of the record industry is Germany.

According to Thomas Stein, chairman of German record industry association BPW, the country's record companies have succeeded in their half-century struggle to join the world's taste-makers.

Stein said in his keynote speech at PopKomm, "For the first time in the 50-year history of popular music, a standard-setting trend has originated in Germany—techno.

"For the first time, we are not the ones bending an ear to London, New York, or Los Angeles to hear the new, hip sound; instead, the music of the South is breathing in on Frankfurt and Berlin from the musical capitals of the world, in the full knowledge that something is happening there.

Stein, who is also president of BMG Ariola in the German-speaking territories, described the situation as "a historic opportunity," and says that it marks a new era of self-confidence for the German music industry.

"This phenomenon shows us that the historical dominance of Anglo-American music—deeply rooted in the cultural history of postwar Germany—is beginning to dissolve," Stein said. "It shows that a new generation is growing up that is emancipating itself from adapted American musical culture and is no longer endeavoring to copy it— even if English is still dominant in the lyrics.

"The image of ugly 'German Kraut Rock' now belongs well and truly in the past," he added. "We must continually work toward achieving the status for our artists' music that it deserves and do away with the old stereotypes. We must convince our partners that German music has not only achieved world status in the dance/techno, ethno, and traditional hard-rock sectors, but has enormous creative potential in all the other sectors, too, and that with the right marketing, it can be successful in any territory."
French, Spanish Retailers Battle In Madrid

BY HOWELL LLEWELLYN

MADRID—An international music retail trade war has been declared in the heart of Madrid. In one camp is El Corte Ingles, one of Spain’s biggest companies, and in the other is giant French operation FNAC.

In December 1993, FNAC opened its only store in Spain—a 10-story building packed with music, books, music equipment, and computers—at one end of Preciados Street, just 300 yards from the Puerta del Sol, the dead center of the city.

El Corte Ingles, Spain’s biggest private nonbanking company, pioneered modern retail marketing here in the ’60s, and for years it has had a traditional department store containing a record department at the other end of Preciados Street.

But because sound-carrier retail is still underdeveloped in Spain, El Corte Ingles’ 82 stores account for an estimated 10% of all album sales. The only real challenge in Madrid came from FNAC and local megastore Madrid Rock.

The stakes in their sales battle were raised in the first two weeks of August when El Corte Ingles opened three new stores at the Puerta del Sol end of Preciados Street in a clear bid to take over at FNAC’s own game.

El Corte Ingles’ new outlets are a refurbished 30,000-squarefoot, seven-story shop that sells records, hi-fi, video, telecommunications, and musical instruments; a three-story shop on the opposite corner 25 yards away, which sells books; and a 750-square-foot, away-a-store selling toys and video games.

When FNAC’s 60,000-square-foot store opened, FNAC director general Didier Stein made it clear that he saw El Corte Ingles as his main competitor. Last year, FNAC’s Madrid store recorded sales of €40 million, one of the 10 best sales performances among FNAC’s 31 outlets.

In Madrid, the Spanish retail giant recorded 1994 revenues of €7.7 billion, with profits of €260 million. But this was before El Corte Ingles bought the 35-store chain Galerías Preciados this year, increasing the number of outlets it owns to 76.

A FNAC spokeswoman says her company’s store has noticed no drop in sales in the first two weeks of the war. “In fact sales are slightly up, this is probably because of the summer tourist trade. We expected El Corte Ingles to act in this way, and it is a good thing,” she says. “It now confirms Preciados Street as the center of retail in Madrid.”

When Virgin Retail opened in Barcelona in 1992 and in Seville a year later, experts forecast that Spanish music retail would change in nature and join the modern world.

But Virgin still seeks a space in central Madrid for a megastore in the Spanish capital, and it is ironic that the record retail war is in full bloom in Virgin’s absence. Even worse for the retailer is the fact that the little gallery space it had in Madrid—El Galerias Preciados stores—was lost when the chain was taken over by El Corte Ingles.

Belgian Indie In Joint Venture

BY DOMINIC PRIDE

LONDON—Belgian indie Cracked Discs is increasing its presence in the U.K. with a new label joint venture and a switch of distributors for its dance products.

Cracked Discs has a strong, increasing presence in world music and dance with such acts as Zap Mama, Solar Quartz and A-Ha. They have formed a venture with London-based A&R man Tony Thorpe for a new label, Language.

The first product from the new venture will be a relaunch of the “miscellaneous ambient compilation and the release of Endemic Vine’s ‘Whole World’ EP.”

Thorpe says the venture is “about trying to encourage openness to formats and go against categorization. The whole language concept will involve live work as well as records. The first album has a lot of developing artists who we think have potential.”

Acts on “miscellaneous” include David Toop, Bjo Muse and Ian Pooley.

Despite the ambitious nature of the first product, Thorpe says, “We don’t want to be pigmy-wise. We want to do a bit of jungle there, a bit of hip-hop here—whatever we find.”

Under the deal, Thorpe will develop albums of material in the U.K. for international distribution by Language.

Cracked Discs will go through Bristol-based independent distributor Vi ta, which will handle sales, distribution of the product, such as SSL, Selector, and the Freezone compilations, will go through RTM/Disc.

Catherine Poulain, Cracked’s dance A&R manager, says, “It’s good to be working with someone who’s as respected as Tony, and we hope they will have another level of people finding good music. We’re looking for him to find anything he wants, whether it’s ambient, house, jungle, or hip-hop.”

For the Record

References to Count Basie in last week’s “Jazz’s Russian Revival” should have referred to the Count Basie Band.

The Silver Age. American soul star Aaliyah, second from right, visits London, and Jive Records executives present her with a silver disc for U.K. sales of more than 60,000 copies of her debut album “Age Ain’t Nothing But A Number.” Aaliyah is accompanied by Aaliyah, from left, are manager Michael Haughton, Jive managing director Steve Jenkins, and Jive product manager Tina Wisby.

MIAI-BASED music label Pandisc has established a U.S.-based dance label to license European dance productions. Kriztal Records will be a full-service indie distributed by Pandisc, whose most successful productions have been in Florida’s booming bass music scene. In charge of A&R is Pierre Zone Zon, and the first signing is Swiss-based Senegalese singer Bruce Baps. Pandisc struck international deals at MIDEM Asia in May, licensing tracks to Japan’s Aves Trax for forthcoming “Basz Patent” compilations. Australia’s Larrick Distribution has done a deal for all the label’s output, as has Universal Records in the Philippines. Pandisc has also licensed MC Nasse’s-D’s album “It’s My Cadillac (Got That Bass)” to Singapore’s Valentine Music for Malaysia, Thailand, Indonesia, Hong Kong, Korea, and Taiwan.

ELEVEN ENTERTAINMENT is the name of the new Hamburg-based publishing and production company founded by German music industry figures Frank Pagen and Martin Propp. Pagen was previously manager of strategic marketing for MCA in Hamburg and has also worked for MCA International in London. Propp is a promoter and manager who has handled such acts as Abtistunde Briefkasten and Throw That Beat In The Garbage Can. The two offer to newly artists a full-service company, including recording, producing, and publishing.

BMG, EMV VETS MEET (Continued from preceding page)

Luefert said, “The market is very fragmented these days so the majors continue needing the smaller production units for a large part of their A&R work.”

Jung, however, felt that today’s_juniors were in danger of losing their grip on A&R. “The influence of the A&R aspect—finding the right song, producer, or publisher—on the creative process was so much bigger when we started,” he said. “But now the artists deliver ready-made products to the majors; smaller companies can be much closer to the artists, and the A&R can make decisions. In recent years, music producers has taken over being only for the distribution of product.”

MACKENZIE BAGGERLEY

music produces a higher return on investment for the U.K. than the steel industry. No such figures have yet been compiled in Germany. The industry is so complex and diverse, and the amount of money involved is so large that it is impossible to get accurate figures.”

Gebhardt suggested that part of the problem may lie with the industry itself: “Maybe we should improve our PR efforts and inform the media better about our accomplishments.”

The executives addressed the issue of whether the industry is responsive to the rapid changes in society. “Pop culture is no longer all-encompassing,” Gramatik said. “Our culture has become very fragmented and in constant change. What we need are vertically integrated companies that respond creatively to the changes in society. ‘It’s no longer an issue of who is big or small but whether we have credibility,’ he added. “We have to develop multimedia projects and [ensure] that as content-providers we are properly remunerated.”

The theme was developed by Canbi, who emphasized the value of music for the wider entertainment industry. “Music [will] be a key component in whatever shape or form the multimedia future will look like,” he said. “But it is clear that the record company of today should be doing more than just selling music. The entertainment environment is the future. A lot of the [record] companies of today no longer have ‘music’ in their name but ‘entertainment.’”

www.americanradiohistory.com
### Japan

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| 2 | Seesaw Game Mr. Children | World Tour 2014-
| 3 | Love Love Love | Dreams Come True |
| 4 | Sins of the Father | | |
| 5 | Totsuen Field of View | 1978 Anthology: Mask 1 The USB Ancestry (1978) |
| 6 | Ko slin Tanakamasyo Funk the World! | | |
| 7 | Lady Generation Ryoko Shinohara | | |
| 8 | Feel Like Dance Globe | 1993 |
| 9 | Namida Ga Kuriru Spitz | | |

### Netherlands

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<td>Rene Proost Live in Concert (1995)</td>
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<td>Put The Feeling On</td>
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### United States

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HITS OF THE WORLD

EUROCHART HOT 100 8/29/95 MUSIC & MEDIA

THAILAND: Nakarin Kingsak likes his day job as Sony Music Thailand’s production manager. He is spending so much time on stage that he barely has time for his family. Although Nakarin has been with Sony and has his own record label, Nakarin feels the pressure to make the best music possible.

BELGIUM (Flemish) 8/29/95

1. DIFchied
2. CELINE DION
3. ADELE
4. BRUNO MARS
5. JUSTIN BIEBER
6. ED SHEERAN
7. ONE DIRECTION
8. ARIANA GRANDE
9. MY LIFE WITH THE KINGDOMS
10. JOHN KELLY

SWITZERLAND (Media Control Switzerland) 8/29/95

1. SONG
2. ALBUM
3. ARTIST
4. LABEL
5. WEEKS ON CHART

FINLAND (Suvi/FI/Finland) 8/29/95

1. DIFchied
2. CELINE DION
3. ADELE
4. BRUNO MARS
5. JUSTIN BIEBER
6. ED SHEERAN
7. ONE DIRECTION
8. ARIANA GRANDE
9. MY LIFE WITH THE KINGDOMS
10. JOHN KELLY

SWEDEN (Gilti) 8/1/95

1. DIFchied
2. CELINE DION
3. ADELE
4. BRUNO MARS
5. JUSTIN BIEBER
6. ED SHEERAN
7. ONE DIRECTION
8. ARIANA GRANDE
9. MY LIFE WITH THE KINGDOMS
10. JOHN KELLY

PORTUGAL (Portugal/RP) 8/29/95

1. DIFchied
2. CELINE DION
3. ADELE
4. BRUNO MARS
5. JUSTIN BIEBER
6. ED SHEERAN
7. ONE DIRECTION
8. ARIANA GRANDE
9. MY LIFE WITH THE KINGDOMS
10. JOHN KELLY

CHILE (APF Order) 7/25

1. DIFchied
2. CELINE DION
3. ADELE
4. BRUNO MARS
5. JUSTIN BIEBER
6. ED SHEERAN
7. ONE DIRECTION
8. ARIANA GRANDE
9. MY LIFE WITH THE KINGDOMS
10. JOHN KELLY

NEW ZEALAND (RIANZ) 8/29/95

1. DIFchied
2. CELINE DION
3. ADELE
4. BRUNO MARS
5. JUSTIN BIEBER
6. ED SHEERAN
7. ONE DIRECTION
8. ARIANA GRANDE
9. MY LIFE WITH THE KINGDOMS
10. JOHN KELLY

U.K.: In the middle of one of this country’s hottest summers ever, you don’t expect “O come all ye faithful, joyful and triumphant...” to be the opening lyrics on the top-selling album. Yet when you’re ex-Happy Mondays frontman Shaun Ryder and his band, Kavana, made their major label debut with Black Grape, one of the tightest funk-rock bands around. The band’s album, “It’s Great When You’re Straight. Yeah” on Radiactive Records/MCA, went straight to No. 1 on the Music Monitor album charts for Aug. 7-13 (and is currently No. 2 behind the Now! 3 compilation).

In Black Grape, Ryder is joined by former Ruthless Rap Assassin Paul “Kermit” Levi, and former Mondays member Bez, provider of “vibes.” The opening track, “Reverend Black Grape,” and “In The Name of the Father” are n-nonsense belters, with Ryder bellowing his lyrics over a furious dance-rock beat. Other songs such as “Great Day In The North” provide a cooler vibe. In interviews, Ryder contends that he and Kermit have kicked the various drug habits for which the Mondays became notorious in the “Madchester” scene of the late 80s and early 90s (hence the album’s title). After the Happy Mondays split and the media spotlight elsewhere, the “happy” scene (so called because of the flared and loose-fit trousers popularized) and its bands were written off as having been a flash in the pan. This record shows that while the press may be in love with the current darlings of Britpop, this music—and its legion of fans—never went away.

FRANCE: For the past two decades, French Breton band Tri Yann has enjoyed strong popularity, filling concert venues and selling consistently despite a lack of media exposure. But the current Celtic wave has brought this seven-member band, fronted by Jean-Louis Rosselet, increasing visibility. Last year, the compilation “Inventaire,” covering the band’s 20-year career, went gold in France. Tri Yann’s style embraces traditional Celtic music as well as modern rhythms and is recognizable for its use of polyphonic vocals. The group’s new album, “Portraits,” released this spring, has made it into the French charts and won a number of awards. The album is sung in both Breton and French, and the group’s repertoire is influenced by the history and geography of the Breton region.

IRELAND: Irish blues-rock guitarist Samuel Eddy and his band, who completed 15 European dates with Nils Lofgren in February, begin a nine-date U.K. tour Sept. 20, after which they move on to the Netherlands, Belgium, Austria, and Switzerland in October. Eddy’s second studio album, “Strangers At The Table,” produced by his three brothers and released last year, is the third to star in a movie of the same name. Primarily known as a Bahasa rap band, Kruu dug deep into its musical repertoire to create a wide variety of tracks—such as mixing big beat R&B and pop in “The Wall” and moving into uptempo dance grooves on radio-ready “Aawa,” “Negatif,” and “Vendetta” (one of three English songs). But mainly the record is a showcase for the band’s writing, arranging, and producing skills. Recorded at Kruu’s home on a twin ADAT system, the album has seen sales hit 80,000 units in two months.

EDITED BY DOMINIC PRIDE

MIKE LEVIN

KENT STEWART

ALEXANDRA NUVICH

BILBOARD SEPTEMBER 2, 1995

www.americanradiohistory.com
**Handsome Boy President Juggling Hit Acts Rogers' Canadian Label Pushing Rusty, Dummies**

**by Larry LeBlanc**

TORONTO—While Crash Test Dummies work on a follow-up to their Arista album “God Shuffled His Feet,” manager and Handsome Boy Rogers mulls a new deal that will put the band on the road in the U.S. piloting the break-through there of “Fluke,” the album debut of modern rock act Rusty. Rogers says, “We released the EP [also titled “Fluke”] in Canada in December. In January, (alternative radio station CFNY Toronto) got on it, and we started getting some local press attention. In February, we started to get college and commercial alternative radio play in the U.S., which stirred up interest from U.S. labels.

“I’m very happy with what’s happening with the album, which has only been in [U.S.] stores for five weeks, but we have to now translate (airplay) into sales,” he says.

Rogers is cognizant of the potential conflicts he would face between his two groups, as well as between his management and label commitments, if “Fluke” breaks wide open in the U.S. “Hopefully, Rusty’s touring will be tailed off when the Dummies come back to it with a new album (next year),” he says. “However, I might have some problems because the bands share some of the same road crew members. I think the Handsome Boy label finds itself competing in the creative end and doing the initial business deals. [Sandy Rogers] is GM of Swell and Handsome Boy, while Mark Smith and Mike Gregg take care of the day-to-day operation of the label. At Swell, there’s Bob Mitchell and Nicole Smith, but I do overlap between the management and label.”

To date, Handsome Boy has only released one record, a compilation of songs released over the last two and a half years, as Rusty, the Monoxides, John Oswald, and Slowburn. The label also released an acoustic version of Canada’s legendary rocker, Jeremy Podesna’s avant-garde film “Eclipse,” which features the music of composer Ernie Tollar. The film opens in the U.S. Nov., 1995.

“At least to ourselves, Handsome Boy already has an identity,” says Rogers. “Hopefully, we can put more of a rosid on it and start playing shows to other people. The projects I’m working on, I think, are pretty cool, and we’re trying to start playing shows to other people. We’re trying to sign people who can’t get traditional record deals but are really great. I’m trying to think of a company slogan like, ‘Bring us your unwanted.’”

Rogers started Handsome Boy two years after being unable to secure a recording deal for the group One Free Fall, which he managed after the band was dropped by EMI.

At the time, Rogers was busy overseeing the launch of Crash Test Dummies’ second Arista album, Budget by two heading U.S. tours and three European tours and the success of the track “Mmm Mmm Mmm Mmm,” the Winnipeg, Manitoba-based band went on to sell almost 4 million albums worldwide.

“I was spending a lot of time on Crash Test Dummies, but their success afforded me to have a label,” says Rogers. “Before that, I had wanted a label but didn’t have any money.”

Deciding to form Handsome Boy, Rogers secured a Canadian distribution agreement for the label with Bob Daniel, who was president of BMG Music Canada. Handsome Boy’s first release was One Free Fall’s “ Mud Crew / Survival.”

What had inspired him to begin a label, says Rogers, was Canada’s vibrant college- and club-driven grass-roots alternative scene, in which such bands as Barenaked Ladies, Moodie

Frivous, and the Waldos have independently released, promoted, and marketed their own records, and in which such grass-roots alternative labels as Nettwerk, Daygen, Slowburn, The Monoxides, and Mini were breaking ground.

Handsome Boy got off to a shaky start when One Free Fall’s album, which was released on Nettwerk for $40,000 to record and manufacture, sold a dismal 5,000 units in Canada. However, Rogers, even if he couldn’t quite yet afford the loss, wasn’t discouraged.

“I appreciated that 3,500 people bought ‘Mud Crew’, and I was able to give it to them, even if it wasn’t a moneymaker,” says Rogers. “Releasing the album was a learning process for me. I found out what I had to do to (create a record label).”

One lesson Rogers gleaned from the One Free Fall fiasco was that Canada’s alternative community cold-shouldered releases by independent labels tied to major labels. As a result, Rogers re-advised his BMG Canada agreement to allow Handsome Boy to independently release and market its product. Prior to putting them through BMG’s distribution system.

Handsome Boy’s next release came about after Canadian keyboardist Bobby Wiseman tipped Rogers off about classical composer John Oswald’s extraordinary project “Gray Folded.” Rogers met with Oswald and was fascinated with the one-hour uninitiated and mostly instrumental version of the group’s concert center-piece, “Dark Star,” which Oswald had assembled from board mixes of some 51 Grateful Dead performances.

The result of the meeting was the release last August of the Swell/Artifact album “Transitive Arcane.” The label, according to Rogers, has sold about 25,000 units worldwide. On Sept. 15, a two-CD set titled “Gray Folded,” coming works, will be issued in Canada by Swell/Artifact (Billboard, Sept. 10, 1994).

Says Rogers, “After meeting with John, I thought to myself, ‘I could put this out right now.’” By chance I then met [retailer/publisher] Dave Cuthit of CD Plus and made a deal with him to use his 1,000 number for orders. We also hooked up with [Canadian distributor] Robert LeMay at Magada Interna- tional and Montreal-based deal. Let’s not go all the records to the U.S. and Europe.”

As Handsome Boy develops, Rogers increasingly finds himself in situations he previously encountered as a manager—such as negotiating recording deals. However, he’s on the other side of the table. “I give bands more than I’ve ever asked for as a manager,” he says. “Everything is considered a royalty deal, but profits are split 50/50. It’s a true joint venture. As a manager, I’ve had to demand recording deals with handling the Monoxide EP ‘Out of the Marsh’, there’s a manager I have to deal with. I want to argue with a manager” Rod Ferneburgh about video costs, but as a manager myself, I understand and know the expenses involved.”

Ferneburgh says that signing with Handsome Boy has been “more like having a management deal than a record company deal. Jeff’s not only managing the band, but a lot of ideas are tossed back and forth between us.”

Rogers found himself in conflicting roles after Rusty landed opening spots on Collective Soul’s current 2½-month national tour. Now, Tag/Atlantic financed tour support for the 51. U.S. dates (July 5-Sept. 10). Handsome Boy has had to shoulder expenses for the 18 Canadian dates (Sept. 15-Oct. 5).

“As the record label, I had to convince myself that the best possible thing for the band was to tour that tour,” says Rogers, with a laugh. “After all, it’s costing me the same amount [per date] that it’s costing Tag/Atlantic.”

**MAPLE BRIEFS**

Montreal-based distributor Astro Music has added a catalogue of recordings with Chicago Records in Los Angeles to become the exclusive Canadian li- censee of Chicago Records for the U.S. market. The release under the agreement will be a greatest-hits package titled “Overtune,” a double CD featuring 20 of the band’s vintage hits.
REACH ENTERTAINMENT has the following freelance jobs available:
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P.O. Box 300
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Borders Drills A Deep Inventory

Store Is Recent Addition To Chicago Mile

By ED HOGAN

CHICAGO—Located across the street from the huge Water Tower Place shopping center, the Borders Books & Music store is a stunning addition to the "magnificent mile" of North Michigan Avenue, one of the most heavily shopped districts in the U.S.

This has long been one of the country's pre-eminent upscale shopping areas. It was also enhanced by the addition of Water Tower Place, a seven-level, 125-store vertical mall built in 1976. Says Don Macica, the store's music manager, "Being located across the street from Water Tower Place is a big plus for us. It's been a big traffic draw for years and years. I'll be hard to find a better location in Chicago or the Central Cities."

"You get a nice cross section of customers that includes city and suburban residents, as well as visiting tourists," says Leah Vaseopoulos, the store's community relations coordinator. "A good portion of our weekend customers are from Europe and Asia."

Larger than the average Borders, the 47,000-square-foot flagship store opened Feb. 24. The store stocks more than 140,000 book titles, 60,000 music selections, 8,000 videos, and 2,000 CD-ROM and floppy disc-based titles.

That depth and breadth of inventory serves the Borders outlet well, as Chicago is one of the more competitive music retailing markets in the nation. Some of the best-financed chains in the business have stores there, including Best Buy, Circuit City, Blockbuster Music, and Tower Records/Video. However, Borders' closest competitor is a Waterstone's bookstore, which added music in anticipation of the Borders opening.

Despite the nearby Waterstone's, music industry observers consider Borders' Chicago store to be one of the chain's most successful outlets.

The store is organized into over 30 different topic areas, such as literature, gardening, computers, and cooking, as well as other areas, including 4,000 titles on computers, 2,000 poetry titles, 8,000 children's titles, and 10,000 titles on history.

The new media section features the latest computer software and CD-ROM demonstration units, so customers can leisurely try out the releases. The section is divided by topic with an emphasis on literature, reference, and educational titles. A specially trained staff is nearby to assist customers.

The music selection includes about 500 classical and jazz, with pop music accounting for the rest. The video section consists of popular titles, American classics, foreign films, and special-interest titles.

Classical music is one of its best-selling genres. "Outside of pop, it's the single largest category of music that I sell," says Macica. "Jazz is very high on the list, too."

Diversity of stock is very important to the operation. "Part of what we do is offer an atmosphere and a wide selection that an average store wouldn't have," he adds.

Listening stations still play a major role in generating sales. Though only a few months old, the outlet has served as a successful prototype for the other stores to use listening stations in high numbers, he explains.

Cross-merchandising within the store is an active component of its marketing. For example, when the Bob Dylan CD-ROM was released, we took it and combined it with his [audio] CD releases and made a nice display," Macica says.

Books are also added to displays. "Lots of our display tables throughout the store have books, CDs, and CD-ROMs," says Vaseopoulous. "There's more subject matter being addressed on CD-ROMs than ever before. So that makes more opportunities for cross-promotion."

Acting Local

Macica takes pride in the fact that Borders supports local musicians. One example is a recent series of concerts featuring artists on the local Southport label. "We have [local singer] Kussen, who just made his debut on Blue Note, now featured in all our stores," he says.

In-store performances boost the sales of the store on two levels.

(Continued on page 70)

I.R.S. Tour Gets Retail Link

Musicland Helps Push Baby Bands

By CATHERINE APPLEFELD

WASHINGTON, D.C.—I.R.S. Records is promoting three of its baby bands in a unique—and cheap—club tour that has a merchandising link to the nation's largest music chain.

In mid-August, the label launched its Three Of Clubs tour, which will see developing acts I.R.S., the Daiseys, and the Surfing Brides cross the States in a triple bill that will cost fans only $3-

The initiative, aimed at surping interest in the acts and jump-starting album sales, harks back to the early days of the independent-minded label, which used to promote similar road trips, according to Paul Orescan, VP of marketing and creative services at I.R.S.

"What this is for I.R.S. is getting back to our roots," Orescan says.

"These bands have already been touring and have different fan bases in different markets. One will help bring people to the others. It's strength in numbers."

To promote awareness of the shows, I.R.S. has manufactured 10,000 cassette singles with one song each from the three bands: I.R.S.' "Remedial," the Daiseys' "Airplane Day," and the Surfing Brides' "Everything's Fine."

The label is providing the cassettes to participating clubs to give away not only at the concerts, but to patrons in the weeks ahead.

Aside from free music, the cassettes contain either a coupon for varying discounts on the bands' current albums or a sticker advertising the act's album at a sale price at Musicland/Sam Goody stores, which have agreed to provide rack positioning and selling price for the bands during the tour.

"They were very interested in the concept. They are trying to get more involved with breaking artists," Orescan says of the chain, which was an attractive promotional partner because of its nationwide presence.

I.R.S. is further selling the marketing machine by distributing to retailers promotional tour posters with the club logos. Some of the posters also feature Sam Goody logos and are catered to those outlets. Radio and advertising campaigns that include print ads in daily newspapers and entertainment/music weeklies are also under way.

"The press has not only been behind the bands, but behind the concept," Orescan says. "We've been able to get stories on the acts that we would not otherwise have been able to get."

(Continued on page 70)
BORDERS DRIVES THE BIZ

By far, Borders is the leading propo-
ner of book and music superstores
among book chains. In fact, most of
the music chains entering the music
field seem to be reacting defensively to
the Borders initiative.

One classical-oriented distribution
executive says that Borders is his sec-
ond-largest account, and that if it
keeps growing at its current pace, it
will over-
take Tower Records/Video within 18
months.

Joan Boguski, an analyst with New-
york-based brokerage firm Needham
& Co., says that while Borders is com-
mitted to being a bookseller, it has
made its music department a distinc-
ting trademark.

Craig Bibb, an analyst with New-
york-based PaineWebber says, “For
Borders & Noble, music is an adjunct.
Borders has made a much bigger com-
mittment. They think it pulls people into
their stores. They believe the in-store
demographics haven’t been well served
by traditional music retailers.”

John Hancock, president of W
Smith, the retail operation in Atlanta,
says that the company’s Waterstone’s
unit added music to its Chicago outlet
just because of the opening of a Bor-
ders bookstore around the corner.

“Last Christmas, we installed it as
an experiment,” says Hancock, who also
oversaw the Wall chain as part of his
U.S. mandate. In England, W Smith
carry music in its stores and own the
Our Price music chain, as well as a ma-
nority interest in Virgin Megastore’s
U.K. stores.

The Chicago outlet is the chain’s only
store to carry music and has devoted
approximately 5,000 square feet to the
department. So far, says Hancock, “we
have a little disappointed with the
overall percentage of store music that
has achieved.” Hancock declines to
break out financials for the chain.

Books-A-Million, which has about 125
bookstores, has long carried at least
300 music titles, including classical col-
lections and esoteric titles. In 1992, the
company’s focus began to shift to super-
stores, of which it has about 45. Ap-
proximately 18 months ago, the chain began
expanding with a full music depart-
ment in eight of its stores, accord-
ing to Amy Gary, director of marketing.
Those departments are racked by
Andersson Merchandising.

Gary says that the company in-
creased the music inventory in its
stores, and two years ago it began
becoming a supplier of home-entertain-
ment media. “We have always intro-
duced new media as it becomes available,”
she says. “To have a full-line store, you
have to carry all sources of media.”

HOW IT WORKS

Initially, Borders entered music by
buying from a wholesaler, Santa Ana,
Calif.-based Valley Distributors. But in
the last 18 months, it has started to buy
from manufacturers and currently pur-
chases about 60% of its product direct.
It also switched to Bethel, Comp.-based
CD One Stop as its main supplemental
supplier, with Valley doing fill-in.

Borders employs seven buyers and
has a music staff of 15 at corporate
headquarters. It stocks a minimum
title number of titles in its warehouse,
which serves as a staging area for au-
sonic product that, once it is prepared for
retail, is shipped directly to stores.

Borders gives its assistant managers
in the music department a degree of
discretion, allowing them to purchase
local or regional music in cooperation
with corporate buyers, says Cosimano.

One branch manager with a major la-
bel gives Borders high marks on coop-
eration, as compared with Barnes &
Noble. “Borders people have more au-
	tonomy, so deals can be set up region-
ally,” says the executive. “We can put
up displays in their stores or have art-
ists do in-stores and even play at Bor-
ders. It is a lot easier for them.”

Conversely, “With Barnes & Noble,
everything has to go through their cor-
porate offices, and that is difficult, so
we have to go direct as much as we can,”
the executive says. “It probably would
be beneficial for Barnes & Noble to let their
stores do more things as well. They don’t
get much communication at all from
Barnes & Noble.”

PaineWebber’s Bibb says, “Barnes &
Noble is B&W’s main competitor, and
they never let themselves forget it.”

Indeed, in its last 10K report filed
with the Securities and Exchange Com-
mission, Barnes & Noble management
does not acknowledge that the chain
stores music. “We believe that the
store cafes serve Starbucks coffee ex-
clusively. The company’s an-
ual report makes only a passing men-
tion of the music that is stocked in some
superstores.

USING BOOKS

Borders was founded in 1971 as a
used-book store by Louis and
Thomas Borders. The chain chugged
along slowly, growing to six stores in
1989. In 1990, one of the main tools
that would propel growth came into play:
The chain installed its innovative point-
of-sale inventory replenishment
system, which has often been described
in published

leases as the envy of the book-

retailing industry.

In fiscal 1992 (the year ended March
29, 1992), Borders topped the $100 mil-
onal sales mark. In August 1992, the
chain registered with the SEC to do an
initial public offering.

But before it went public, two signif-
ican
t actions occurred. First, on Sept.
25, 1992, Borders announced a
merger, which border
merger, and followed that on
9, by adding music to an existing
store in Valley Village, Pa. At the time,
the Borders superstores were approxi-
ately 22,000 square feet, with one-
third of each store’s space devoted to
music.

Second, later in October, Knarr,
which already owned the 1,200-store,
mail-order Waldenbooks chain, bought
Borders, with the intention of becoming
a major player in the book supermarket
sector. In fiscal 1993, the chain grew
slowly, but in each of the last two years,
sales almost doubled, reaching
$224 million in fiscal 1994 and $426 mil-

Kmart also acquired the small,
Durham, N.C.-based CD Superstore
chain, which had five music stores and
one music superstore unaffiliated with
the name Planet Music. So far, Planet
Music and Borders have operated inde-
dependently of each other, except for at
two locations where Borders opened
without music and, therefore, a Planet
Music opened concurrently.

But Borders’ relationship with Kmart
ran into trouble with its investors, who felt that
the company was undervalued, due
to weakening performance in its core
business of retailing home entertainment.
Consequently, a management change
was forced at Kmart, and the new team
agreed in December to spin-off Planet
Music, including a new company formed
by the merger of Borders and Waldenbooks.
The company had total sales of $1.5 bil-

(Conginued on page 117)
Capitol Has Its Work Cut Out For Beatles Anthology

If Capitol Records has its way, this year (and next) will be a Beatles Christmas. On the heels of last year’s “Live At The BBC,” the label will release the first album of a planned three-album anthology series. Each album will be a double CD and will contain a brand-new Beatles track.

As already widely reported, the new songs, written by John Lennon, were recorded at three surviving Beatles, who built the tracks around tapes recorded by Lennon.

In addition to the new songs, the albums, which are scheduled to be released in November, February, and either April or May, will contain newly-released John Lennon rarities and previously unreleased songs. The anthology spans the Beatles’ entire career.

While the idea of newly recorded Beatles tracks is an incredibly strong marketing angle that alone would ensure the success of the project, Capitol has another ace in the hole. Integral to the marketing plans for the albums is what some are touting as the definitive documentary of the Beatles. It will run in three two-hour segments on consecutive nights.

The kickoff date has yet to be finalized, but what is clear is that Capitol wants the next day as the street date for the first “Beatles Anthology” album.

As it stands now, the tentative date for the documentary is Sunday, Nov. 19, which would result in a Monday release in order to have it in stores on the release date. Traditionally, large chains, which have a track record of holding street dates, sometimes receive an album more than a week in front of its street date.

Complicating the logistics of the release, however, are the newly recorded songs. The first album contains “Free As A Bird,” and, as part of the marketing plans for the ABC documentary, that song will world premiere during the show. “The song’s premiere on the show is part of a contract, and can’t be leaked to radio or retail prior to the show,” Mann says.

“The financial implications are huge if [a leak] happens,” says Mann. He adds that Capitol is involved in negotiations with some of the overnight delivery companies so that drop shipments arrive at stores on Monday.

“We are looking at the logistics of putting that together — how do we do it, can it be done?” he says. “The planes will take off that night, right after the broadcast. It will take a tremendous effort from whichever overnight company we choose to coordinate this.”

From Capitol’s point of view, “the logistical challenge that we are faced with is how do we cover every retail store in the U.S. that first week?” he says. “I am talking about having 2 million units on the street before Thanksgiving. [No. 1]新农村 shipments have never been done before on the scale that we are using it.”

The entire race to stock stores with the Beatles album will amount to a “multimillion dollar cost” to Capitol, says Mann. “But we feel strongly enough about the consumer demand is so enormous that it will be part of our marketing cost to get it to the stores.”

By getting 2 million units into stores, Capitol clearly wants to avoid the problems faced with the “BBC” album, the popularity of which was underestimated by both the label and retailers last Christmas, according to Mann. “The album being in a back-order situation for the first few weeks of its availability. “Leads up to the release, ABC will launch what amounts to about a $30 million advertising campaign, alerting the consumer about the special and the anthology. According to those who attended the CMA Distribution convention, where Capitol previewed the marketing campaign.

That campaign will generate a tremendous amount of consumer demand,” says Mann. “Different ABC stars will be featured in commercials for the program.”

The second album will likely come out on the Tuesday before Valentine’s Day and will contain the second newly recorded song, “Real Love.” The third album will be released sometime during the spring, featuring yet another new song, which, according to Mann, has yet to be recorded.

Accompanying the third release will be four video titles, which will include the ABC special plus two hours of unreleased material. The videos will be available separately and in a bundle.

Come Christmas 1996, the three-album anthology will be released as a box set, with value-added materials. The videos will also be packaged into a separate boxed set.

In total, Capitol is gearing up for an 18-month campaign to market the anthology series.

As an addendum to the Beatles marketing plans, Capitol is planning to take a page from Disney home video. The “BBC” album will be put on moratorium from the Capitol catalog. On Oct. 27, Capitol plans to release with Garth Brooks “Hits.” But unlike that album, which will never be made available again, the “BBC” album likely will be reissued with the appropriate fanfare at some as-of-yet-undetermined future date.
Raffi Radio: "Family entertainment is an odd place for humans," Raffi observes wryly, speaking of the animation-and-licensed-character-driven profile of major-label kids' music. "The system is geared to make money, not to serve children.'

Trust Raffi, though, to fly in the face of prevailing trends and do exactly what he wants—that is to say, what he feels would best serve his audience. Note, too, that Raffi is once again putting his money where his mouth is, refusing to take the obvious promotional steps to push his new album, "Raffi Radio."

The record is a particularly delightful offering from the RaffiMan, a further exploration of the playfully silly, purloining persona he unveiled on last year’s "BananaPhone." Loosely structured on the format of an old-time radio show, "Raffi Radio" intersperses new and classic kids' songs with "news," "weather," and other spoken bits. Raffi's on-air co-hosts are Slezak Judo-Dog, a female pooch he created for the album and upcoming fall tour, who is voiced by bassist Connie Lebeau; and keyboardist Michael Creber. Tastefully new Raffi/Creber tunes include "Kitchen Sing Sing," "Ripple Of Love," and "Sunflower."

The latter track is an ear-catching, sophisticated, dreamy number unlike anything he's done before. It's no exaggeration to say that Raffi was the catalyst for what is now the children's music scene. The scores of kids' performers who've popped up in recent years pretty much owe their existence to Raffi. He proved to the record industry that parents would shell out the same bucks for a well-written, well-produced kids' record as they would for a pop album. The irony, of course, is that the children's industry's first gold artist is still almost its only gold artist. And even for Raffi, gold's been an elusive color of late.

Raffi says that, compared to when he began recording, "the family-entertainment dollar is split up in so many more ways."

He adds, "Ten years ago, 'Banana- phone' would have been gold by now, but it's only a quarter of the way there."

My current dilemma is, I have an album called "Raffi Radio," and I feel the same way about commercial kids' radio as I do about commercial kids' TV. I won't push my album via commercials aimed at kids; I can't make promotional appearances on those stations, in the same way that I don't appear on commercial television."

Remember Raffi now and then when you pick up a CD in a record store.

by Moira McCormick

used to come encoded in environmentaly hostile cardboard longboxes. The first artist who refused to let his product be thus packaged was Raffi. Not U2, not Sting, but Raffi. It cost him sales, but the longbox is gone. In his current situation, Raffi is not playing by the established rules once again, and once again it's probably going to cost him.

"It's a strange situation," Raffi says. "I'm not marketed in a mass way. I'm not in movies or tied in with fast-food joints.

He adds, "I have no objection to appearing on commercial adult radio."

Our upcoming show Oct. 8 at Radio City Music Hall may make waves—pardon the pun. If radio warms up, that would be good. After all, Raffi says, he's "playing an art form that predates TV as a source of entertainment."

"We've still got kids for music that's not accompanied by visuals, which is so important for young children," he adds. "Before TV, radio was a story box. TV took over storytelling, not only from radio, but from families. It's gotten out of balance, and there needs to be balance."

Children's music recordings can be a wonderful part of that balance.

BELIEVE IN MAGIC: Child's Play caught Raffi in concert Aug. 12 at Chicago's Navy Pier, headlining the outdoor Skyline Stage during the inaugural Magic City Festival. Despite the weather, the music, the organized sets, and the inspired kids' band, the show was a triumph.

Raffi again wears a halo, ritualized in a "mystical" aura. The festival's ambitious concept was to evolve into a national event.

as a source of

Raffi says, "We're putting in the TV."

Mickey's Song, a haunting tale of the Amazon Basin, predates "Snoopy's Suite." Tuyo, playing the other songs, is an event in so many ways, and more time taking<br>from your customers, Call for more information.

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BORDERS DRILLS A DEEP INVENTORY
(Continued from page 66)

"First, there's the short-term effect," Macia says. "When Bruce Hornsby appeared here, that was attended by well over 300 people. A lot of those people bought CDs. But Bruce is doing a national coast-to-coast Borders tour of about 12 stores. Last week, his record was the No. 5 seller in the chain."

The in-store performances also help to enhance the store’s image, Vaselopulos adds. Also, they bring in people who might not normally come to the store.

As for pricing, discounts are offered in the music department on more than 100 Billboard selections each week in the genres of pop, jazz, contemporary jazz, classical and classical-crossover, country, R&B, new age, and world beat. Boxed sets are regularly discounted 10%.

Founded in Ann Arbor, Mich., in 1971 by brothers Tom and Louis Borders, the original Borders concept was based on being a "serious" bookstore designed to encourage browsing. The Ann Arbor store was so successful that the brothers decided to open additional stores, including ones in suburban markets (see story, page 1).

After cultivating a national reputation as a premier independent bookseller, Borders, a publicly traded company, began selling music in the early '90s.

Borders doesn't just seek to be a pure-profit center in the community. It seeks also to be a community center, where people can come to meet and greet their favorite authors, hear informative lectures, see technical demonstrations, and bring their kids to events, such as celebrating Dr. Seuss' birthday with the Cat in the Hat.

The Chicago Michigan Avenue store, like all Borders locations, has a full-time community relations coordinator whose sole responsibility is to serve as a community liaison and develop in-store activities, which are always free to the public. These activities reflect the community's specific interests and personality.

Moreover, Borders capitalizes on the locale of each store. Chicago is known as the home of the blues, and the Borders here profited handsomely during the town’s blues festival.

"For the blues festival, people flew in from Sweden and stayed at the hotel across the street," says Macia. "They came here to buy blues CDs and tapes."

Chicago is a destination for scores of conventions, says Vaselopulos. Most of those conventions occur between the spring and the fall, with the heaviest activity during the summer months, and many attendees stay in hotels that are in the immediate vicinity of Borders.

Another key to the chain's success is a commitment to finding well-educated, book-loving salespeople and putting them in departments that reflect their expertise.

Macia, who grew up in Chicago, has music retailing experience that includes a stint at Rose Records. Vaselopulos, a former lawyer, began working as a publicist at Borders' suburban Deerfield, Ill., store.

The on-site espresso bar helps to enhance the store's laid-back, hospitable atmosphere. "We often have Friday- or Saturday-night jazz sessions, while some Sunday mornings feature classical brunches," says Vaselopulos. "We encourage people to linger. Reading books and listening to music is about enjoying yourself in a relaxing environment. There are a lot of comfortable chairs and coffee tables spread throughout the store."

The store publishes a monthly customer newsletter, Foot Note, that lists upcoming in-store appearances by authors, musicians, and such personalities as Paddington Bear, as well as listing store hours and discounts.

There is also an in-store mailing list for customers who want to receive a quarterly catalog. Promotional postcards are sent to select customers to tout special events.

The success of the downtown store has led Borders to plan on opening a 40,000-square-foot store in Lincoln Park in Near North Side in the late fall.

"The whole is greater than the sum of the parts," the motto for Borders Books & Music in Chicago. "We strive to integrate every department here," Macia says.

"The music department is not stand-alone. The CD-ROM department is not stand-alone. It's all media. It's all information. It all, in a sense, has the same purpose. That's to convey information, whether it's entertainment or education."

I.R.S. TOUR
(Continued from page 66)

Although it is too early to determine the results of the promotion and tour, Orescan says that the concept is one with which I.R.S. likely will stick. "This is something you are going to see more of from us," he says. "Gone are the days when you release an album, and in eight weeks you determine whether it is happening or not. This provides a stir in the regional marketplace."

Orescan adds that I.R.S. act Gren is the most likely new candidate to benefit from a Three Of Clues-type tour.
2-Year-Old Indie Drives A Hard Bargain
L.A. Label Forms Allegiances With CEA, Sanyo-Verbatim

Driving in luxury. L.A.-based Drive Entertainment has hit the jackpot, investment-wise.

Drive, started two years ago as an entrepreneurial label venture by two industry veterans, CEO Stephen Powers and president Don Grierson, has secured new alliances with the investment banking firm Communication Equity Associates and the software manufacturing firm Sanyo-Verbatim L.L.C., with a new flow of funding as the result. CEA, as required a 40% interest in Drive, while Sanyo-Verbatim, an arm of the Japanese audio hardware giant Sanyo, has assumed an undisclosed minority stake; the California-based company-Verbatim will now act as the exclusive CD and CD-ROM manufacturer for Drive.

Powers, who formerly served as president of Capitol Records, A&R VP at Capitol Records, Says, "The relationship with CEA dates all the way back to 1995. We kind of stayed in touch." The CEA buy-in came after Drive developed a story to tell investors; Powers notes that the two companies have "a shared vision about the right way to explore the entertainment business." Powers was introduced to Sanyo-Verbatim through a business associate who manufactures high-end audio equipment. The companies proved a good fit, since, Powers notes, Sanyo "is one of the few major, worldwide hardware companies that don't have a software company, so this is their way of sticking their toe in the water." And Drive can take advantage of the Japanese firm's CD manufacturing capabilities.

One opportunity Powers envisions is the possibility of marketing Drive CDs with Sanyo audio hardware, much as computer software and hardware are bundled together.

With the new infusion of capital, which Powers describes as "a multi-million dollar" flow, Drive is looking at acquiring masters, family entertainment products, and music publishing assets.

Drive is best known for releasing children's music and video product by Sharon, Lois & Bram and for its Drive Archive series of catalog releases, which has tallied to date.

On Oct. 17, Drive will nose into the rock/pop arena with the release of "Fooding Off the Mojos," a new album by Night Ranger, the California band that enjoyed a couple of platinum albums in the early '80s. The set will be distributed exclusively by Harcourt in the U.S.

Powers says that the release is not as unlikely as it may appear: SoundScan figures indicated that Night Ranger's greatest hits album sold 50,000 units in the last two years—40,000 of them in the first six months of 1995. The project is already licensed to Alpina in Japan and is close to being picked up in several European territories.

Powers says of Drive's plans, "We're really not intending to go out and get into the mainstream music business. He says the company wants to concentrate on "opportunistic" signings, says Night Ranger is not on a marketing effort. Niles takes the driver's parallel to his Chameleon hit, "John Lee Hooker's "The Healer"), jazz, and other genres.

by Chris Morris

bassist for the quartet Spain, admits to a certain impatience with contemporary rock music. Maybe that's why his band doesn't sound like your average faceless modern rock unit.

"I was definitely trying to get away from that alternative or indie-rock sound," Haden says. "Not to say it's bad all the time, but I'm not inspired by it." What Haden is inspired by is a dreamy, isolated brew of jazz, country, blues, and modern folk (think Nick Drake, whose "Five Leaves Left" is an obvious influence). All these strains blend toward the Restless debut, "The Blue Moons Of Spain," due Sept. 12.

Haden, formerly of the SST politi-

tion's punk band the Trencherous Jay-

walkers, assembled the current group with guitarist Ken Boudakian (for-

mer fellow University of California, Irvine student) and Merlo Podlewski and drummer Evan Hartzel.

Of his decision to leave punk behind and form Spain, Haden says, "I needed another route to express the kind of songs I wanted to write...over a period of time, I realized I wasn't getting what I wanted out of music, so I had to look at it in a different way." This tendency appears to run in the family: Haden is the son of jazz bassist Charlie Haden, who has made challenging records with Ornette Coleman, his own Liberation Music Orchestra, and his jazz-noir group Quartet West. (Josh's sisters, Petra and Rachel, play in the equally offbeat DGC group that dog.)

It's hard to ignore the similarities between the atmospheric, cinematic music of Quartet West and Spain's equally moody, evocative songs. But Josh Haden says, with a hint of surprise, "I never really noticed it. I'm sure the familial influence is going on. It's true [the music is similar in many respects]."

In late August and early September, the band will play four consecutive two-

days at Lummis Park in L.A. (opening for Vernon Yard act Acetone) and four

Thrashfests in a row at Cafe Du Nord in San Francisco.

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Latin, and uses muted brass, saucy female backing vocals, and a raw, rushing horn section.

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TO MY EARS on the original version of "Naima," with its delicate baritone sax play, will melt the listener's heart.

Billboard articles as well as Glenn Miller's "In the Mood," a wall-to-wall hit in the late 1930s.

CONTINUOUS CHRISTIAN

LOIS WITHERS

A Collection of various articles from England, Germany, France, Russia, the Netherlands, Brazil, and China.

Blind Melon

PRODUCERS: Andy Wallace and Blind Melon

Cappell 34615

Follow-up to the band's platinum debut album, "No Rain," the new album, "Big Moon," is all about rhythm and soul.

L.A. EYEDOLL

PRODUCERS: JJ Fleenor, Mike W."

LA 56382

For such a contemplatively titled album, this is fairly direct and honest pop fare, covered with earnest emotion and a quieting trendiness.

Brothas on the street.


BILL MONTANA

PRODUCERS: Jim Mathews, Jill Burns, and Steve Atkins

Humberto Gatica, Chile's biggest rock star, will appear on the new album, "La Nueva Historia." The group gets a new look with Bill and Gloria Gaither.

OUR PERIODS: Jim Mathews, Jill Burns, and Steve Atkins

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Humberto Gatica, Chile's biggest rock star, will appear on the new album, "La Nueva Historia." The group gets a new look with Bill and Gloria Gaither.
VANCE GILL: Go Right High On That Mountain (4/10)

**PRODUCERS:** Billy Ray, Dave A, Tompkins. **LABEL:** Warner Bros. **WATERY, Briarcliff**

Vance Gill's latest release has a dusty, raw sound that is both refreshing and surprising. Gill's storytelling skills shine through, making for a listen that is both engaging and enjoyable.

DANIELLE EVANS: She's Gone (4/10)

**PRODUCERS:** Billy Ray, David A, Tompkins. **LABEL:** Watered Briarcliff. **WATERY, Briarcliff**

Danielle Evans' latest single is a heartfelt, soulful ballad that showcases her talent as both a singer and songwriter. The song's melody is catchy and memorable, making for a listen that is both enjoyable and satisfying.

**NEW & NOTEWORTHY**

**LISA MOORISH: I'm Your Man (4/07)**

**PRODUCERS:** Jim Halliday, Tompkins, DAVID. **LABEL:** Warner Bros. **WATERY, Briarcliff**

Lisa Moorish's latest release is a masterful display of her talents as a vocalist and performer. The song's melody is catchy and memorable, making for a listen that is both enjoyable and satisfying.

**CHERRY HANCOCK & JIM MICIA: I'm Dying To Be You (3/10)**

**PRODUCERS:** cherry Hancock, Jim Micia. **LABEL:** Warner Bros. **WATERY, Briarcliff**

Cherry Hancock & Jim Micia's latest release is a masterful display of their talents as a singer and songwriter. The song's melody is catchy and memorable, making for a listen that is both enjoyable and satisfying.

**RAP**

**THE PRESIDENTS OF THE UNITED STATES OF AMERICA:**

**PRODUCERS:** Chris Lawler, Bill Capel, Dave Debber, Dave Debber. **LABEL:** Warner Bros. **WATERY, Briarcliff**

The Presidents of the United States of America's latest release is a masterful display of their talents as a singer and songwriter. The song's melody is catchy and memorable, making for a listen that is both enjoyable and satisfying.

**W.C. AND THE MADCOURT CIRCLE:**

**PRODUCERS:** Chris Lawler, Bill Capel, Dave Debber, Dave Debber. **LABEL:** Warner Bros. **WATERY, Briarcliff**

W.C. and the MADCOURT Circle's latest release is a masterful display of their talents as a singer and songwriter. The song's melody is catchy and memorable, making for a listen that is both enjoyable and satisfying.

**FATHER DOM & THE DANGEROUS CREW:**

**PRODUCERS:** Dave Debber. **LABEL:** Warner Bros. **WATERY, Briarcliff**

Father Dom & the Dangerous Crew's latest release is a masterful display of their talents as a singer and songwriter. The song's melody is catchy and memorable, making for a listen that is both enjoyable and satisfying.

**THE INBREDS: Any Time Of Two Things**

**PRODUCERS:** Bill Capel, Dave Debber, Dave Debber. **LABEL:** Warner Bros. **WATERY, Briarcliff**

The Inbreds' latest release is a masterful display of their talents as a singer and songwriter. The song's melody is catchy and memorable, making for a listen that is both enjoyable and satisfying.

**EDITOR'S CHOICE:**

Lisa Moorish's latest release is a masterful display of her talents as a vocalist and performer. The song's melody is catchy and memorable, making for a listen that is both enjoyable and satisfying.
High-RAM CD-ROM Music Video’s Future

By MARILYN A. GILLEN

LOS ANGELES—Meet Marc Canter, multimedia visionary. Best known as a founder of Macmillan, which developed multimedia authoring tool “Director,” Canter has his eye firmly on music video’s future, which he believes is located in what is achievable here and now.

He’s also got a road map with which to reach it. “I worked backward from where I wanted to be in eight or 10 years,” says Canter, to whom interactive TV, coupled with MIDI capabilities and the networking prowess to allow for global jams, is the Holy Grail. “Then I plotted a course to get there that would let me use the bandwidth available along the way to deliver on at least part of the promise.”

The first step on the road, the potential accessibility of CD-ROM (with RAM), is the MicroSavers’ 16-RAM distributor Sony Interactive Entertainment, which Canter describes as a “proof of concept” of what an interactive music video will be. “We’re shipping today, but we are developing for tomorrow’s technology,” Canter says.

“Meet MediaBand,” three years in the making, is more than a proof of concept, of course. The CD-ROM, created in partnership with Sony Pictures-based company, Canter Technologies, has been selling via direct mail for several months at approximately $65, is a full-featured consumer entertainment product, albeit not necessarily for the masses. It’s not the content that limits the audience, but what accessing the content requires. A user’s computer is required.

“Meet MediaBand” will bow as the first consumer-targeted CD-ROM to boast a minimum requirement of 16 megs of random-access memory, a fact prominently displayed on the packaging to “avoid unpleasant surprises,” of which there have been several. The more than 30 titles on the market ask for a minimum of four megs (with eight or more recommended) and a still a standard in off-the-shelf multimedia PCs. Canter agrees that he is leading his market, but not by much. “I made a decision not to build to the lowest common denominator, because I knew that that would raise quickly to catch up with me.”

Steve Goodman, VP of sales and marketing for Canter Technologies, says the Aug. 24 launch of Windows ’96 software by Microsoft is “perfect timing” for the title, since the expected millions of buyers of the RAM-demanding software can be expected to upgrade their computers to accommodate it, ensuring the chip makers are gearing up for.

“The right now, of course, are a lot of people who won’t be able to run the Windows version that requires 16 megs,” Goodman says. “But moving forward toward the end of the year, it will be less and less of an issue, and by next year may be no issue at all.”

MEET THE BAND

The CD-ROM is called the “digital media band,” which includes Canter, and two of its original interactive music videos, one a pretty-pop love song performed by Kelley Gabriel (“Undo Me”) and the other a hi-NRG techno groove (“House Jam”).

The clips are framed within a larger environment called the “aesthetic RAVE,” which contains six unique environments to explore: the stage, the main task (the ‘video’), the archives, the teko room (a backstage area for “technos and nerd’s”), the kids’ room (which features a preview of MediaBand’s next title; the kid-skewed “Macaroni Man”), and the swag shop.

“Undo Me” is a fairly straightforward video-for-a-video with a twist—or, 16, to be exact. As the video, depicting a blossoming romance, unseals, users are given the option of heating things up (by clicking on a fire icon) or cooling them down (an ice cube). Both the music and storyline react to the choice. If things are going back users can rewind, or “undo,” and try a different approach with their dates. And for dates that are clearly unrecognizable, users get the option of trying another guy altogether, picking from the four offered.

“House Jam” is a more cleanly intuitive, jam-like experience designed with multiple users in mind. From the main interface, users can choose one of four “continents” of music, each of which features a different mix and different types of interaction. Clicking on free-floating images, for instance, yields various audio and video samples. “We do recognize the ‘switchitchness’ factor,” Canter says of his music video’s game-like elements. “It’s the interactivity of Nintendo games with the production values of MTV.” Having fun, Canter adds, is the goal.

Back on the concept front, though, Canter admits that the MediaBand, as a performing unit, won’t be a big draw. “We’re showing what we can do with this technology,” he says. “But imagine what a Michael Jackson could do, or a David Bowie.”

Canter hopes to work with record labels, he says, executive producing similarly interactive pieces for major artists; no deals have yet been worked on. Two or three as producer-choice of interactive content for his systems, and a consultant to the people who will need to fill the interactive channels with programming.

“It all hinges on creating scalable content right now,” says Canter, meaning that such content can be placed on CD-ROMs, within Media Bar “ravens,” or on interactive TV channels. “You have to think ahead.”

Online Service Has Female Focus
On Her Interactive

LOS ANGELES—American Laser Games’ newest division, Games for Her, has a new name, Her Interactive, designed to reflect the company’s expansion into a variety of interactive arenas, all with a welcome female focus. Among the arenas are Her Online, an online service due to launch this fall, and a planned “Sure She Can” series of educational CD-ROMs, which will profile “girls and women who follow their dreams.”

First up from Her Interactive, however, is a live-action CD-ROM game, “McKenzie & Co.,” aimed at girls 9-15. The game will feature a youth-oriented soundtrack, and there are plans to include five up-and-coming young bands. Already on board are the Albuquerque, N.M.-based Strawberry Zots, who provide the game’s theme song, “And You Drive Your Pretty Car,” which is from their album “Friends Forever,” as well as another song, “So I Did.”

Her Interactive plans to pack a separate audio CD featuring the bands’ music with the CD-ROM game. The title is due in November at approximately $60.

“We’re reaching out to a whole new market, and the music in the game will be an important aspect of this project,” says Patricia Flanagan, executive director of Her Interactive.

Online Store Has Wonder-Ful Promo

STEVE WONDER will make a virtual in-store to inaugurate one of the newest online record stores, Music Boulevard, which opened its digitised doors Aug. 16.

The Grammy-winning artist’s latest album, “Conversation Peace,” will be available solely online, along with his entire catalog. During the promotion, the dates of which are still pending, portions of sales of Steve Wonder product online will be donated to the American Express Charge Against Hunger campaign, according to Music Boulevard executives.

Music Boulevard, at http://www.musicbdv.com, features more than 100,000 albums, along with such extra items as CD-ROMs, popular forms of audiobooks and eye candy in the guise of an online magazine. The site has already caught the record industry’s eyes—ads for products are scattered within various music-genre departments. Rates are based on the number of “clicks” and referrals to marketing VP Jeff Magill.

NAME GAME: Sony’s multimedia operations underwent some changes last week, including a name change for Sony Electronic Publishing, which is now Sony Interactive Publishing, and is still headed by president Olaf Olausson. Its Sony Imagesoft, meanwhile, becomes Sony Interactive Studios, while its unit Sony PlayStation becomes Sony Interactive Europe.

STELLAR NUMBERS: Simon & Schuster Interactive says it has shipped 300,000 copies of its “Star Trek Omnivipedia,” the largest shipment of a multimedia title thus far from a traditional print publisher. By contrast, the interactive division initially shipped only 30,000 copies of its earlier “Star Trek title, “Star Trek: The Next Generation—Interactive Technical Manual,” which has gone on to sell more than 250,000 copies in 12 months.

The new disc, which hits stores Aug. 15 at $55-$60, is a voice-activated reference guide to all things “Star Trek.”

LOUVRE AT FIRST SIGHT: BMG Interactive Entertainment will bring France’s famed Louvre museum to the States next month, virtually speaking. The multimedia arm of BMG Entertainment is releasing the European version of its award-winning “The Louvre—The Palace & Its Paintings” in September at a suggested $49.95 retail.

In other BMG Interactive news, the company has appointed Don Traeger to the new post of VP of A&R, with responsibility for overseeing software development for BMG Interactive’s U.S.-third-party developers, as well as cultivating new titles. Traeger, who will head the San Francisco office, was most recently VP of creative development for Electronic Arts.
República’s Future Is Cloudy (Again)

**Viacom Puts Vid Distributor On The Block**

BY EILEEN FITZPATRICK

LOS ANGELES—For the second time in two years, República Pictures Home Video will get a new owner who could push the independent supplier through another corporate upheaval.

The pending shake-up follows Viacom’s Aug. 10 announcement that it will sell Spelling Entertainment, which comprises República, an international television and movie distribution unit, and Virgin Interactive Entertainment.

Republic was acquired by Spelling in 1994 after the television producer was purchased by Blockbuster Entertainment in 1995. Republic inherited the now-defunct Worldvision Home Video, a unit of Spelling. Then, last year, Viacom bought Blockbuster.

Industry analysts estimate television producer Spelling’s value at $1.5 billion, placing the firm out of reach for even the most ambitious video company without studio or TV backing. Republic’s library of 1,400 feature films and 15,000 hours of TV programming is estimated to be worth $50 million-$120 million.

The video unit will not be sold off separately.

"It would be too big of a bite for us," says former República president Steven Beeks, now executive VP at newly created Hallmark Home Video. "At this point, the price is too much for us to imagine."

Vidmark Entertainment and LIVE Home Video agree that the Spelling price tag is well beyond their reach.

"Leading contender, industry observers speculate, is acquisition-minded Turner Broadcasting. Turner is also bidding for speciality TV syndicator King World Productions Inc. and independent movie maker Samuel Goldwyn Co. and still has designs on CRS, even after Westinghouse announced its $5 billion-plus deal."

"Turner is an obvious choice, because it likes to buy libraries," says one Hollywood executive. "And there are very few libraries with the caliber of República’s that become available."

A Turner spokeswoman would not comment on acquisition plans.

The most valuable asset in Republic’s library is "It’s A Wonderful Life," which sells about 250,000-300,000 units annually. Republic’s 50th anniversary campaign for "Wonderful" should further spike sales (Billboard, Aug. 26). In addition, Republic’s Hallmark Hall of Fame series of 18 titles kicks in another 1 million units annually.


Regardless of the buyer, past experience indicates that Republic staff changes are imminent. Following the 1995 mergers, Beeks and other longtime executives, including Russell Goldsmith and Glenn Ross, were forced out to make way for Robert Sigman and others on his Worldvision team. Sigman, formerly Worldvision president, was named Republic president/CIO, replacing Beeks.

Over the past year, the new Republic has beefed up its sales and promotion staff, hiring five regional staffers within the past year. It now has 15 in the field.

Charlie Weinryb was named VP of marketing in May, replacing Ross. Two marketing staffers came aboard at the same time. In addition, Tom Szewczyk, director of purchasing for Blockbuster, recently joined Republic as senior VP of acquisitions and development.

A Turner purchase would put some people, particularly those in sales, on the street. Under executive VP Stuart Snyder, Turner Home Entertainment has tripled its payroll to sell Turner releases and those of New Line Home Video, which still controls marketing duties.

"When Spelling came in, employees were reassured that they wouldn't get absorbed by Worldvision," says a source familiar with Republic. "But three months later, there were a lot of lost jobs—so they're pretty worried about what is going to happen.

A Viacom spokesman says the company plans to hold onto Virgin Interactive, which will be operated independently of Viacom New Media. No staff changes are anticipated, he says.
### Chidren's

<table>
<thead>
<tr>
<th>Tiltle (Rating)</th>
<th>Label</th>
<th>Principal Performers</th>
<th>Suggested Retail Price</th>
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<tr>
<td>&quot;The Zoo Crew,&quot; Big Kids Productions Inc. (R)</td>
<td>(204-477-7811)</td>
<td>30 minutes, $14.95.</td>
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<tr>
<td>Warner Vision (212-275-2900)</td>
<td>60 minutes, $19.95.</td>
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### Documentary

- "Death & Taxes," County People Productions (810-296-9243), 113 minutes, $29.95.

- There are lots of people who loathe the IRS, but few likely as much as the family of Gordon Kahl, the North Dakota farmer whose run-in with the government in 1983 resulted in one of the largest manhunts in FBI history. That well-publicized controversy, which ended in Kahl's death, is the subject of this unapologetically slanted documentary that turns up questions about how the government handled the matter from beginning to end. As riveting as the Whitewater or Waco trials could ever hope to be, the film — which had a limited festival run — has only a slim potential audience, but provides plenty of fodder for those interested in its subject matter.

### PolyGram Video, Video 60, $19.95.

- Another model on the move, Karen Alexander debuts her first black video amid a wash of classic and contemporary Motown sounds. Groovin' to tunes such as Marvin Gaye's "Got To Give It Up," Diana Ross's "Ain't No Mountain High Enough," and Rare Earth's "Ready," as well as Shanie's "I Love Your Smile," Boys II Men's "End Of The Road," and more, Alexander conducts an hour-long class that predominantly consists of a vigorous aerobic routine. Also included is a recognizable personality and her workout is solid and invigorating.

### Health/Fitness

#### "Daisy Fuentes — Totally Fit," Body Vision

- This video from which every paranoid parent will run, but those who embrace it in starting a progressivedialog with their children will wholeheartedly embrace it. A therapist lends a clinical eye to the story of a father who starts an interactive discussion with his children.

### PolyGram Video, Video 60, $19.95.

- Video is available in English and Spanish and is directed by the same team that gave Cindy Crawford her video music.

### Health/Fitness

- Latest in the "What Do You Want To Be When You Grow Up?" live-action series is full of monkey business and more. Three children share their trip to the Cincinnati Zoo, which includes visits with all kinds of animals, as well as zoo keepers, who explain the various aspects of their job. Probably the only chance for youngsters to witness an elephant getting a manicure, watch the preparation of "gorilla bread," or visit the zoo doctor. Video also includes original songs. Production values are excellent, and bright, recognizable packaging will draw eyes at retail.

### Health/Fitness

- The kooky Vampire recalls the story of a vegetarian, tomato-loving cousin of Count Dracula, who prefers ketchup to blood any day. The kooky spooks are in for a while when their not-so-nice relatives come calling for the ancient manual on vampirism, which the Ketchup swiped more than a generation ago in order to curtail the legacy of Dracula. Narrated by the original Elvira — on loan from her stint as spokes-sock for the Coors Brewing Co. — the story is presented with dozens of original songs.

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Blockbuster Suit Against Ex-Employees To Be Heard

LEGAL EAGLE: Blockbuster has won a legal decision that allows the company to proceed in a lawsuit against two former employees who jumped ship to work for Hollywood Entertainment. In January, Blockbuster went to court in its home state of Florida, as well as in Oregon, claiming that William Zebe and Mark Perkins violated their employment contract by disclosing the company secrets to Hollywood, based in Portland, Ore. Blockbuster also alleges that Hollywood illegally hired Zebe and Perkins.

Florida Circuit Judge Patricia Coicals has ruled against Zebe and Perkins, clearing the way for a judgment. Blockbuster seeks $10 million in damages and an injunction to prevent the pair from going to Hollywood. The two had worked in Blockbuster's real estate department. "We haven't won the case, but at least we're going to get heard," says a Blockbuster spokesman. The case expects a final ruling from Judge Cocalis in October.

GOLDEN RETURN: As part of the festivities surrounding MGM-UA Home Video's reimmunization of the James Bond Collection, consumers will get a chance to live in the fast lane. Through the "License To Thrill" sweepstakes, MGM-UA will give away a 1996 BMW Z3 roadster, which arrives at car dealers this fall.

Three first-prize winners will be able to choose among three vacations, including a ride on the Orient Express, a cruise to the Bahamas, or a trip to Los Vegas with $5,000 in gambling money. Each of the locales were destinations of world-renowned spy James Bond. Secondary prizes are $10,000 Sharper Image gift certificates and 50 T-shirts featuring the 007 logo.

Entry forms for the contest will be inside each of the eight packages, which are coming back on the market Nov. 7 after a 16-month moratorium. The titles, which have a new price point, $14.95 each, are "Diamonds Are Forever," "From Russia With Love," "Live And Let Die," "Thunderball," "Dr. No," "Goldfinger," "Her Majesty's Secret Service," and "You Only Live Twice." A bargain gift pack can be bought for $44.92. The deluxe package sells for $89.92. These releases coincide with the theatrical release of "GoldenEye," starring Pierce Brosnan as the new Bond.

WHEELING AND DEALING: Pay cable channel Showtime has signed Hallmark Entertainment to handle video distribution of its third such deal in two years. Under the agreement, Hallmark gets international rights to 10 "Showtime Original Pictures" as well as domestic rights to 20 features. Hallmark will also produce and co-finance six additional titles. Over the past two years, Showtime aligned itself with PolyGram Video and Paramount Home Video. The latter deal covers comedy specials and some features due in 1996. PolyGram released "Fallen Angels," a series of shorts directed by celebrities in 1993.

The pipeline to PolyGram was abruptly closed, however, when Showtime canceled its knockoff of the HBO series "From The Crypt" due to poor ratings. While most of the product slated for Hallmark is priced for rental, some will be sold through family entertainment. The first title is "Triple Cross," a rental release due in stores Sept. 12. Meanwhile, WarnerVision's KidVision label has picked up domestic rights to "Gumby—The Movie," the 90-minute feature currently in limited theatrical distribution through Arclight leasing. The claymation heist debuts in stores Dec. 26 at $19.95.

KidVision plans a full-fledged marketing campaign, including a packaged goodie tie-in partner and television, print, and radio advertising. It may also offer a free Gumby figure, which will be shrink-wrapped on each cassette.

WarnerVision holds television rights to "Gumby," produced and directed by creator Art Clokey.

ON PARADE: After losing Tony Little to WarnerVision, Parade Video is coming back with a series of exercise tapes developed by the trainers at Gold's Gym. "Gold's Gym: Cardio Mix" and "Gold's Gym: On Target" will be released Sept. 26, priced at $14.98. The videos will be packed with discount coupons worth more than $200 for a variety of merchandise, including a free membership at Gold's Gym.

Consumers can also get discount coupons on Gold's Gym clothing, exercise equipment, and diet food.
Regional shows seem to be the lori of grass-roots activity these days, almost in spite of VSDA, in the view of Turner planners. They felt that the national organization is de-emphasizing the influence and importance of chapters. VSDA did send two staffers, mem-ber services director Kimberly Orr and member benefits manager Kirsty Burkhart.

Stuart Snyder, executive VP/GM of Turner Home Entertainment, delivered the Sunsplash keynote. Most of what he said did interfere with the sun-and-surf setting. But Snyder did change the industry for being "fixed" on big titles. During a recent retail shift, manda-tory for Turner staffers, Snyder noted that customers almost always leave with a single cassette taken from the new-release wall. "It's like they've been trained to block out the existence of hundreds of other, nonplatinum-A titles all through the store," he said.

They felt that rentals of 1989 were "lost."

SUNSPASH PUTS IMPULSE ON REGIONAL SHOWS
(Continued from page 75)

Only MCA/Universal and Parmount are holding to $18, although Columbia TriStar says that it is limiting $9.98 shipments to returns from licensee Goodtimes Home Video, which went early to features priced less than $10.

Second is the food of retail titles due to arrive at retail in late 1990 and early 1991. As noted here some weeks ago, summer theatrical releases have cannibalized each other, diminishing box-office results and chances for direct-to-set-through and member benefits manager Kirsty Burkhart.

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They felt that rentals of 1989 were "lost."

PICTURE THIS
(Continued from page 75)

Stranded: Turner Home Entertain-ment might want to consider renting an AWACS for the two weeks following next year's VSDA convention in Los Angeles, July 10-13. The Summer Olympics begin immediately thereafter in Atlanta, Turner's hometown. Flights back are already sold out, and the headquarters' staff has not secured easy way home. An AWACS command post circling the city at 30,000 feet might solve the problem.

Turner Broadcasting's Turner Pictures, New Line Cinema, and Castle Rock Entertainment will release 50 movies annually by 1999. "We're not falling necessarily," Snyder said. "We know many—maybe most—of these will not break out at the box office. They'll be candidates for discovery in your stores."

Snyder suggested that Turner's re-enters would go up in price as A-movie rentals become more expensive, and he said that to keep three production lines running, Turner will need to prove the revenue from home video.

Snyder admonished the rival digital video camps for not raving their focus while retail widens its. "Consumers crave simplic-i-ties. They hate confusion and complication," he said. "We have to have to join together and come up with a single, superior format."

Snyder prophesized that if Sony/Philips and Time Warner/Toshiba were to ask the consumer which or she wants, they would hear, "Don't expect me to plunk $500 for a new playback unit until I'm sure that it's the same."

Snyder didn't voice a preference, but Turner thus far has sided with Time Warner/Toshiba.
Pro Audio

Walters-Storyk Scores With Shaq

Team Designs Hoops Star’s Dream Studio

BY RICK CLARK

ORLANDO, Fla.—T.W.Is.M stands for "The World Is Mine," an apt personal motto for the Orlando Magic’s superstar basketball giant and platinum rap artist Shaquille O’Neal. It is also the name of his impressive home studio here, which was designed by the renowned Walters-Storyk Design Group.

John Storyk designed the room and oversaw the project, while the systems work was assembled by Gary Platt from Orlando’s Full Sail Recording Studios and Marcus Justus from Walters-Storyk.

"In fact, Platt, Marcus, and I all kind of did it," says Storyk, adding that "the interiors were put together by my partner in the company and wife, Beth Walters. The electrical and mechanical logistics were addressed by Wolf and Marcia Ramos, who have done every single studio with me since 1983." 

Storyk, who has designed more than 600 audio studios worldwide, says, "Shaq had a little knock-off studio that was truly a horse rib for a while. He just wanted to expand his gear in the existing room, but we rej ected that for a bunch of reasons." According to Storyk, the room was too small and couldn’t be isolated. In addition, it lacked room for any support spaces, like a lounge or isolation booth. "It just didn’t work," he says.

So Storyk elected to have the studio converted out of a 1,500-square-foot building adjoining O’Neal’s house that contained a heated indoor pool, dressing rooms, kitchen, and guest quarters. The control room is located in what was once the guest bedroom and an iso booth was built out of the bathroom. To ensure that everything was properly therma regulated, Storyk had the studio constructed at his facility on Long Island for a test run.

The entire system was essentially up and running when the client’s desires changed. We had everything in near-working order, demo testing it in precise arrangement to make sure it fit," says Storyk. "We then dismantled it and literally drove it down to Orlando. We had a six-man crew in there for a week." 

Storyk says his crew didn’t have the luxury of months to build the facility, "but we were able to work with people personally around his home that much," he says. "It was a big privacy issue, as you can imagine. We had to come in and, its dependability. The studio also has a kind of guy that wants it fast. He is ready to pay for it, but he wants it, and he doesn’t have time to wait. O’Neal had a list of features he desired in his new studio, including a console with moving fader automation. He had a budget of $250,000-$500,000 to achieve the desired results.

Platt had researched consoles with that feature and chose the Soundcraft DBX-DC 9000, not just for O’Neal’s specific automation request but because Platt also liked its clean sound and great flexibility. Storyk says he chose three Tascam DA-88 recorders due to O’Neal’s familiarity with the format, its ease of use, its dependenceability. The studio also has a $50,000 system set up with an Allen & Heath, as well as a Roland DM-50 hard-disc recorder. O’Neal’s processing gear includes compressors, equalizers, and gates by Lexicon, Eventide, Digitech, Apheres, DBX, and Yamaha.

For acoustics, the studio has Meyer 833 monitors and 844 sub, as well as Meyer HD-1 nearfields and Yamaha NS-10 nearfields. They are powered by two tube TD 700 500W amps and an Ashley FX7-2000 amp. Even though all the selected gear and acoustical treatments worked in the testing set-up, there were challenges indigenous to O’Neal’s locale that Storyk needed to address.

The studio is home to the world’s largest collection of Perspex cylindrical tubes made of acoustical foam for mid and high frequency absorption, which are computer controlled and can be programmed to play any sound. The Perspex cylinder tubes made of acoustical foam for mid and high frequency absorption, which are computer controlled and can be programmed to play any sound. The Perspex cylinder tubes made of acoustical foam for mid and high frequency absorption, which are computer controlled and can be programmed to play any sound.

"But this place is like somebody’s home—it’s got a great porch front." It’s a gorgeous summer day in this small Southern town, and Michael Timmins and drummer Alan Anton are playing catch in the front yard of producer/engineer John Keane’s studio as singer Margo Timmins sits knitting in the swing on the porch. Bassist Timmins has the short end of the stick, as he’s busy inside re-cutting his part for a nearly completed track.

Spending six weeks working with Keane on their upcoming Geffen album, the Cowboy Junkies have come down to Georgia to get out of Toronto for the summer, according to Michael Timmins, and to work with a co-producer for the first time in several albums.

The band’s rapport with Keane seems comfortable and conducive to great record-making. Keane’s general Southern method meshes well with the Canadian musicians’ famously low-key approach. Repeated attempts earlier in the day to capture a consistent tempo on the tricky cahir-flever groove of the song “A Comin’ Disaster” prove successful through the process of drumming, giving and taking between bandleader Michael Timmins and Keane.

"It would seem like a daunting prospect to try to capture an organic, relaxed ambiance of songs like “A Comin’ Disaster” on such a sun-drenched day in this production method. But from Margo Timmins’ haunting, subtly melodic vocals to Michael Timmins’ terse, resonant guitar solo, the track’s milky tension is rendered evocatively. For the most desolate cats, to the most dramatic vocals, the ASC tubes allow a singer to play off the realistic tone of his or her voice. According to Margo Timmins, the setup “just sounds good. It gives off a soft, real sound.”

For complex mixes, Keane sometimes travels to Southern Tracks Recording in Atlanta or Battery Studio in Nashville to work on those rooms’ fully automated SSL and Neve boards, respectively. But since the Cowboy Junkies’ sonicities are sparse, he plans to mix the band’s album at his place.

Keane’s other projects at his studio include tracking demos with R.E.M., as he has done with Athens’ most famous sons for more than 13 years. Aside from working regularly with R.E.M., Keane has recorded Widespread Panic, Indigo Girls, Uncle Tupelo, and Nanci Griffith here. Keane’s latest productions include Australian Grant McLennan’s “Horsebreaker Star” and fellow Athenian Vic Chesnutt’s new album, “Is the Antler Happy?”

Keane is especially proud of the access to the Vigilantes Of Love’s “Bliss” track as another recent production. His single, “Real Down Town,” has received considerable rock radio airplay this summer. Vigilantes’ singer-songwriter Bill Malliere lives right around the corner from Keane, and, in fact, he独自 on the porch and into the studio to visit him just as the Cowboy Junkies break from cutting “A Comin’ Disaster.”

As befits the relaxed Athens atmosphere, a plug-in-and-play aesthetic is the rule with Keane, and he advises artists not to lose sight of the big picture by obsessing over details. Intimacy rules, too, as the feeling of the front porch extends to the main room, where bands are encouraged to record together live as a unit.

"The best way to capture the essence of a band is to put it in a familiar setting," Keane says. "And being able to look at each other while playing together in the same room is the most familiar thing for a band—especially the Cowboy Junkies. If you separated them, it would be awful hard for them to sound like themselves."
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 26, 1995)

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<th>R&amp;B</th>
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<td>HE'S MINE Missy Monroe/</td>
<td>YOU'RE GONNA MISS ME WHEN I'M GONE Brooks &amp; Dunn</td>
<td>AND FOOLS SHINE ON Brother Canoe/ M. Frederiksen</td>
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<td>SARM WEST (London, ENGLAND) Tim Weidner</td>
<td>HOUSE OF BLUES (Encino, CA) Howard Willing</td>
<td>SOUNDFSHOP Nashville Mike Bradley</td>
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<td>THE CASTLE (Nashville) Scott Hendricks John Kunz</td>
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MORE ENGINEERS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER

AMPEx A MASTER OF ENGINEERING

WALTERS-STORYK SCORES WITH SHAQ

(Continued from preceding page)

According to justasis, "Being able to raise the equipment height was a real bonus. We were able to fit three DA-88s and a DA-80 in one small rack. That is normally not going to happen. We were using 16- and 18-space racks all the way the around the room, and that helped make things fairly easy."

O'Neal's size also made it especially important for the basketball star to feel that the control room had a sense of space and light. To that end, Storyk created a window on the side of the control room, and sliding glass doors behind the console. He applied clear Plexiglas sound diffusers, made by RGP, to let in light and deflect any sonic problems created by the glass doors. Other diffusers were designed by SDG-Systems Development Group.

"The combination of elements in that room is unbelievable. We turned it on before even adjusting the Meyer CP-10, which is a fairly sophisticated parametric equalizer, and it was already at +/- 2 dB," says Storyk. "Luckily, the room shape was a good one as far as low-frequency mode, so I didn't have to do much work there. The rest was basically mid- and high-frequency-ray trace control, which we do in our office, and good diffusion through the frequency band."

"The designers note that O'Neal sometimes likes to listen to music very loud, at levels of around 115 dB. To ensure that the system could rise to the occasion, Storyk installed what he calls "the world's most expensive fuse, a Dominator Compressor."

O'Neal's listening levels also proved the success of Storyk's design integrity. "We essentially have a whole studio with room-within-a-room construction in there," he says. "We have floating floors that we shipped down and Felt Ex. Shay lives in a very exclusive gated community, and I was fearful that this sound would go traveling across the lake, and he would get calls from all his neighbors. A gutter might rattle outside, but we did get the isolation to work, even when we were pipping over 150 dB at the listening position, which is just deafening."

For vocals and other kinds of overdrubbing, Storyk turned an adjacent bathroom into an iso booth. "All the fixtures were taken out and plugged in," says Platt. "The amount of quiet and the non-transmission of sound in that iso booth is incredible. The central control room that holds the amps is off to the side of the bathroom, which was a good way to do it."

The pairing of Platt and Storyk was a natural one formed out of mutual respect. For years, Storyk has participated in the design and curriculum of Platt's Full Sail school and studios in Orlando. O'Neal's studio is just an extension of that interplay.

"With Shay's studio, you've got to figure that you have a big guy in there and you have a small room, so you've got to do everything you can to make it feel more open," says Platt. "John was very successful doing that here."

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Enhanced CD Capabilities Expand Expectations

BY STEVE TRAINEAN

THE PLUS SIDE

BLUE-BOOK VALUE

The long-awaited Blue Book, or stamped-multisession, standard for producing ECDs became reality June 8, when Sony and Philips published technical specifications, supported by Microsoft and Apple, as well as the six major label groups. The specs combine CD audio with CD-ROM data on a single disc playable on most standard CD decks or computer CD-ROM drives. They play as audio CDs in a standard player, and with a variety of audio, video, text and graphic enhancements through a multimedia computer.

The key word is "most," players, as there are very significant playback differences involved with the new ECDs. That is why RIAA is mounting an industry-wide consumer and retailer education campaign in the fourth quarter and has commissioned an ECD sampler and diagnostic (video driver) discs from REV Entertainment to help launch the new format.

RIAA spokesman Tim Sites emphasizes that the consumer backlash if the new ECD won't play on their particular computer is the "worst-case" scenario.

Chris Tobey, Warner Music senior VP of marketing, new technologies, points out that about 50% of the installed base of 2X (double-speed) CD-ROM drives are "multisession ECD compatible" without the addition of another drive, and up to 65% with one of those drives. Other existing "multiform" formats, including The One, are up to 70% compatible without additional drives. "We strongly feel that it's the labels'—and industry's—responsibility to educate the consumer, the retailer also playing a key role," Tobey says.

EASY ACCESS

Warner Music will make the new ECD drives available for downloading from six Internet websites of its own and distributed labels. Apple Computer will "nobody has seen the final [Blue Book] standard and other issues related to a business-licensing agreement from Philips, nor has there been any formal vote by RIAA members adopting the specifications. Technically speaking, the standard is acceptable, and we're assuming the industry will adopt it."

While the first ECD titles out this spring and summer carried the RIAA "2" bar code configuration digit identifying all CD products, at least two labels—Sony Music and EMI—feel strongly that a new digit should be assigned. John Gano, RIAA VP of member services, indicated that initial Blue Book—compatible releases probably would carry the "0" digit assigned to new technologies, with a final decision based on recommendations of the RIAA operations and systems committee at its next meeting early in 1996. That group is working closely with NARM on this and other ECD-related issues.

SKU CONCERNS

Particularly with expansion of the ECD into the computer, consumer electronics and other multimedia marketing channels, both the bar code for inventory con-

troubling. The Cranberries "Doors And Windows" ECD via Philips and Island Records is due in late September and will have a suggested $24.98 retail list, while other anticipated album prices run from $19.98 to $26.98, depending on the number and length of audio tracks, and the available multimedia track time.

As a replicator, the incremental cost for manufacturing an ECD is incidental after mastering, with just one added production step—pre-mastering," notes Brian Wilson, executive VP of sales and marketing for Allied Digital Technologies (formerly HMG in Hauppauge, N.Y. "We did nearly 100,000 copies of Sarah McLachlan's 'The Freedom Sessions' for Arista as an 8-track acoustic EP plus a multimedia track with about 30 minutes of music, video and graphic elements in a regular jewelbox with a partial overwrap at very little added cost. We’re a major supplier of large-box packaging for CD-ROM titles for Acclaim, Simon & Schuster and Turner Interactive, among other clients, and that factor can add $1 to $2 to the unit manufacturing cost. While the jewelbox is an automated process, the large box is very labor intensive, and there are extra warehousing and returns-processing costs. We'll be fully capable of producing Blue Book-format ECDs in any package the customer wants in the fourth quarter.

At Disc Manufacturing Inc. (DMI), with plants in Huntsville, Ala., and Anaheim, Calif., Rasty Capers, VP of business development, sees the key problem from a replicator's standpoint as getting the software that creates the laser-beam glass master for the ECD, "That will change soon, with the new software available from Doug Carson Associates (DCA) now in advanced beta testing," he says. "We’re ready to go as soon as it’s ready, and we see only about a 10% price differential over an audio CD. That relates to the fact that an audiophile and player are very fault-tolerant, while a CD-ROM and drive are at the other end of the spectrum.

Initial ECD product for Sony Music is being manufactured at DADC in Terre Haute, Ind., with possible expansion to Firman, N.J., in the future; for the Warner Music Group at Specialty Manufacturing in Olphant, Penn.; and for the EMI Records Group at EMI Manufacturing U.S.A. in Jacksonville, Ill. All are ramping up quickly, with no problems anticipated for initial ECD production runs.

UP AND RUNNING

Nimbus Manufacturing already has CD plants in Charlottesville, Va., and Provo, Utah, with a third location due by mid-1996, according to John Town, director of research and development. Nimbus is a former forerunner of an independent ECD software master system. "We’ve had the capability for mastering—and also for replicating—since early this year in Charlotteville," he notes. "Nimbus came up with the solution to copying a CD R (recordable) onto a glass master, with a system that could take a multisession CD-R and encode the data directly onto one glass master. We’ve already completed three classical ECD projects, and a major record label is talking about 15 titles by year-end.

"There’s a little extra overhead in pre-mastering," adds Town. "Nimbus can take several audio tracks and put them together, although most likely the label will send a replicator a CD-R for mastering. As others have noted, QC quality control is essential, and we’ve found the existing Koch system is adaptable to this use."

Continued on page 98
The Daily Practice of Perfection

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BY DEBBIE GALANTE BLOCK

The arrival of the 5-inch digital videodisc (DVD) capable of playing any length movie in the consumer marketplace sometime in the second half of 1996, is definitely not going to stop the flow of even more replications into the marketplace any time soon. The fact that two incompatible formats are fighting for the hearts and minds of consumers is one of the outstanding features of the new format. From an industry standpoint, for consumer market development it probably would be better to have one agreed-on format. However, both the SD (SuperDensity) Alliance and the MMCD (MultiMedia CD) camp meet the nine specific format requirements laid out by the computer industry's technical experts. Beyond the entertainment industry's vision of the DVD as a high-tech movie format, the data industry's needs figure equally appealing potential for every replicator.

DATA SYSTEMS

These include a single interchange standard, backward-read compatibility with existing audio CDs and CD-ROMs, forward compatibility with future read/write and write/once discs, a single file system for all kinds of discs; low cost, no mandatory caddy or cartridge container; reliable data storage and retrieval; high on-line capacity, and high performance for sequential and non-sequential data.

The SD Alliance, led by Toshiba, Time Warner, Matsushita and Pioneer, offers its two-sided "sandwich" 6.0mm, 3GB (GigaByte) side-single layer DVD for up to the VHS side (97% of all tapes are on the side—total 10 GB or up to 280 minutes of film/ministers playtime on a 1.4GB SD); and an SD-9 9GB side-dual layer data disc with a 5mm (millisecond) pause between layers. While the two-sided SD will require manual insertion by the consumer, the auto- reverse or both-side-play mechanism currently available on some 12-inch laserdisc players with a 6-second chunging pause is feasible as an SD player manufacturer option, with a shorter pause for the 5-inch SD.

The MMCD group has its 3.7GB single-layer DVD for up to 135 minutes, and 7.4GB dual layer DVD for up to 270 minutes with "reverse direction recording" and a 3ms delay between layer playback with a refocusing lens. Both versions are 1.2mm single discs.

SUPPORTING PLAYERS

At press time, the MMCD group said it would have a significant number of titles for its launch and listed projects from Sony Pictures Entertainment (Columbia Pictures, Tristar Pictures, Sony Pictures Classics and Triumph Films) and PolyGram Filmed Entertainment (Imerscope, Propaganda, Island Pictures and Egg Pictures). For the SD Alliance, commitments at launch are for at least 230 titles in the U.S. and 250 in Europe, including product from Warner Bros., Time Warner, MGM, United Artists, MCA and Universal Home Video, HBO Video, and Pioneer Entertainment.

MMCD boasts more PC industry support than SD with systems from CD-ROM drive manufacturers joining Sony and Philips: Acer Peripherals, Alp Electric, Azechi Systems, Gateway 2000, Iomega, Optics, Mitsumi, RICOH, Tec and Wears. In the SD camp with Toshiba is JVC, Mitsubishi, Pioneer, and others.

In the consumer electronics area, SD has more individual company commitments for hardware players for the late '96 launch. With Toshiba, Matsushita, Mica (Panasonic, Quasar, Technics) and Pioneer, Здесь Denon, GE, Hitachi, ProScan, RCA, Samsung, SMC and Zenith (recently acquired by LG/Gold Star). Joining Philips and Sony for SD are Aiwa, Bang and Olufsen, Grundig, Magnavox, Marantz, NEC and Nokia, claiming a combined 50-plus% of the current worldwide CD player market, and JVC for a Karaoke DVD format.

On the replication side, initial product for the SD Alliance will come from WEA Manufacturing in Olyphant, Pa., Pioneer Video in California and Japan, and Toshiba EM and Matsushita in Japan. That quarter has replicated more than 700,000 DVDs and hosted a number of industry visitors to view the production process. For MMCD, the first DVD movie discs are expected from Sony Japan, DADC in Teer Bay, Ind., and 3M in Menominee, Wisc., and Fremont, Calif. Major pilot production runs have been at Sony Japan to this point, with DADC and 3M ramping up between now and year-end.

John Town, director of research and development for Nimbus Manufacturing, describes some of the outstanding features: "We'll make whatever our customers want, and what will sell," he emphasizes. "We'd be foolish to choose one format over the other, and we're working to establish capability to manufacture either format when required.

MANUFACTURING CHALLENGES

Town sees three major challenges to manufacturing in either format: mastering, injection molding/bonding and quality control (QC)/testing. "QC will look after itself, as both format providers have indicated that existing equipment will do the job or they will make suitable equipment available," he observes. "Injection molding will need tighter tolerances based on the specifications for thickness, warping, bending, etc.

"Mastering is the key challenge as both formats require a tighter track pitch for MPEG-2 video and data storage—many more smaller-diameter pits on the same 5-inch diameter than for an audio, DVD, MPEG-1 Video CD or a CD-ROM." (Nimbus Technology, original owner of Nimbus Manufacturing prior to its sale to DLI, has delivered and installed a standard mastering system modified for high-density SD mastering at WEA Manufacturing.)

Town's observations on the MMCD disc are shared by other replicators. "The single-layer disc is a 1.2mm-thick substrate, and we're comfortable with the molding process," Town says. "But while the dual-layer technology has been used for DISC in laserdisc manufacturing for about 15 years, it is an unknown quantity for a majority of CD manufacturers, and it has not been widely demonstrated in a production environment. Sony Japan is in initial production runs, and 3M is producing dual-layer samples."

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DVD BATTLE
Continued from page 84

DVD, "the only new technology is bonding," Town notes, similar to the two-sided laserdisc. The process is very high-
developed and well-demonstrated at WEA's Olyphant
plant, and I've got a very good feeling that many companies like
ourselves could manufacture the discs. Neither formate poses any big problem
for an independent.

Town does feel that there's a lot of
tooling cost in mastering, particularly
for laser-beam recorders and data encod-
ing, but believe new software from Doug
Carson Associates (DCA) and others will
soo be available. "The decision on a new
installation for DVD, or a retrofit for
unused CD or CD-ROM production, will
be a decision for each company," he
emphasizes. "While the market will
develop much faster if one format is
decided, it should take no more than
three to six months to ramp up for either
MMCD or SD. As an independent, it will
be three to 12 months later, and with the
molding and mastering expertise here at
Nimbus, we're very well-positioned to
move quickly.

His positive views of DVD are shared by
both Brian Wilson, executive VP of sales
and marketing, Allied Digital Tech-
nologies, with its major CD plant in
Hauppauge, N.Y. and Rusty Capers, VP,
business development, Disc Manu-
turing Inc. (DMI), with CD facilities in
Huntsville, Ala., and Anaheim, Calif.

WILLING AND ABLE
"As the major independent multimedia
replicator, Allied is looking intensively at
both DVD formats," Wilson says, "and
waiting for a clear direction to take shape.
Both SD and MMDC 'in-house' duplicators
are making risk investments for their
respective companies for the initial launch
next year. We've just expanded our facili-
ties here by 35,000 square feet for 20%
added capacity in CD mastering and
expect to be a major player in the DVD
market—and if there's a format war, per-
haps three to five years.

Putting the cost aspects into perspective
for the SD Alliance, Richard Marquardt Jr.,
VP, Warner Advanced Media Operations,
observes, "Here at WEA Manufacturing in
Olyphant, we basically have a Murabeni
dual press in-line system, with two press-
es feeding a single coating-metalizing unit,
standard for expanding any CD plant
today. You can convert the molder for
0.6mm from a 1.2mm disc for about
$20,000; the dual-layer technology for SD
involves Kureno Engineering in Japan and
is a UV-cured lacquer adhesive binder
that provides dual-layer capability. We
took a standard hot-melt binder and for
about $50,000 modified it and inserted the
new system at the end of the produc-
tion line. The jump from HD (high-den-
sity) CD to dual-layer SD is a major tech-
ology jump, but there are only two changes
to the normal coating/bonding process for SD."

Mike Fidler, senior VP of new technolo-
gies, Pioneer Electronics USA, notes his
firm has contributed significant mastering
and manufacturing expertise to the SD
replication process. "Nobody in the busi-
ness looks at bonding as an issue, as it's
been a high-yield process for Pioneer
Laserdiscs for 13 years, over 98% and
highly reliable. SD does require some
development work went into providing
reliability. We've produced well over
700,000 SDs in an in-line environment for
process data critical in determining the
cost of the product.
"If the cost factor for a CD monolayer is
100%; then it should be less than 120%
for a 5GB single-side SD with 135 minutes
of playtime, three language tracks, our
AC-3 six-channel audio and four-subtitles,
and less than 1.25% for a 10GB double-
sided SD. The dual-layer technology from
Matsushita carries an initial cost factor of
about 150%. With most movies taking
less than one side of an SD (135 minutes),
some clients may decide that a 'double-
feature' is cheaper as a double-sided SD
than as a dual-layer disc.

For MMCD, Mike Mitchell, director of
equipment at DADC since 1984, empha-
sizes that all the glass-line and cutting
machines, developing and plating equip-
ment is being modified from existing
Sony equipment, working closely with
Sony Jupan and 3M. "About 97% of all movies
are replicatable on the 3.7GB MMCD, and
we've had a single-layer pilot line operat-
ing here at Terre Haute this summer," says
Mitchell. "The dual-layer line will be up
and running later this year, and we'll have
the capacity when it's needed. Packaging
automation will be completed in the first
quarter for rental or sell-through titles,
multimedia and data application produ-
cuts. For the consumer retail end, we'll be
developing and tooling up for new pack-
aging early in '96.

For single-layer production, it's basis-
cally the same equipment as for CD repli-
cation, with tighter parameters and a
higher quality level, but minimal added
capital expenditures," he continues. "For
the dual-layer MMCD, any replicator can
expect incremental capital expenses.
Continued on page 88
Not only the highest possible quality compact disc replication but also offering state-of-the-art mastering studios.
THE POSSIBLE PERILS AND PITFALLS OF SOUND REPRODUCTION

Engineers And Manufacturers Work Out The Jitter Bugs

BY BRADLEY BAMBARGER

Even though most consumers have come to accept the compact disc as the quintessence of sonic quality, there has been some grumbling in the audio industry that all is not well with the CD. Complaints have arisen of poor-sounding CDs botched at the manufacturing stage—and not all audio engineers, label people and plant staffers agree on just what's going on.

The process of storing music as digital data and then producing an economical, mass-produced carrier for that data to be converted back into music on analog stereo systems is more than a little complex and not without obstacles. All manner of variables in the manufacturing process—from the choice of materials and equipment to surface contamination and irregularities in molding—can affect a CD's quality.

The production process for CD-ROMs requires care different from that of audio CDs. Bit-for-bit perfection with CD-ROMs is a must; the least uncorrectable data error on a CD-ROM renders the disc useless. But this accuracy is almost always attainable, especially in light of the sophisticated error-correction of today's playback machines. Audio CDs face a more elusive standard, however: Bit-for-bit replication isn't enough.

According to Doug Sax, an engineer at the Mastering Lab, in Los Angeles, "More and more, CDs don't sound as good as they should and don't reference with the masters sent to the plants. And the losses in quality aren't provable by looking at the data—it's in the sonic perception."

For music to be reproduced properly via a CD, the disc's digital data have to flow in the right order—be read in the proper time sequence. If the data don't flow in time, a phenomenon known as "jitter" results. Jitter is a certain slowness, in which there aren't any actual errors in the is and Os that make up the digital data code—they are all there—but they are slightly out of sync. This jitter can translate into high-frequency sonic distortion on a CD as well as a degradation of the disc's stereo image. Most audio pros surmise that jitter occurs in the stage of CD manufacturing in which glass masters for production are made from the source master.

To Sax, when record labels and manufacturers value expediency over quality, they take shortcuts—like those that cause jitter—which can shortchange both artists and consumers. "This whole topic is a hot potato," Sax says, "but I've been in an adversarial position with manufacturers going back 20 years, when I used to complain about the low quality of pressings for vinyl albums. So this is nothing new."

Or, as Alby Galuten, VP of technology at ION, which develops and produces CD-Plus products, puts it, "Jitter is the 90's version of recycled vinyl."

**PRODUCTION MASTERS**

The glass masters used for manufacturing CDs are produced in one of three ways. First, there is the standard 3/4-inch U-matic digital videotape—commonly known as a "1630" after its original Sony 1630 processor. Then, there is the increasingly popular format of CD-R—the write-once recordable CD, or "gold disc." Finally, there is the Exabyte tape, an 8mm digital computer tape with high storage capabilities and significant error-correction.

The main value of the 1630 stems from its superior audio quality. The benefits of the CD-R are in its economy, ease of use and, most important, the ability to be used in mastering at speeds of double or even quadruple the normal rate. Of course, mastering at higher speeds improves a manufacturing plant's productivity. But many audio pros disparage the CD-R's sonic merit in making glass masters. Glass masters cannot be made double speed with 1630s. Exabyte tapes can be used for glass mastering at multiple speeds and are generally praised for their high fidelity.

**QUANTITY OVER QUALITY**

A Sony source insists that it isn't a question of generational degradation because "a CD-R is almost always generated from the same digital Sonic Solutions file as a 1630." He says the true bugaboos is multiple-speed mastering and the resulting jitter.

"There's no way that plants mastering at normal speed can keep up with the production schedules demanded by the record companies," the Sony source says, "pointing out that mastering at higher speeds is simply a form of cheating to make time. The plants can make many..."

Continued on page 90

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Greg Gaia of Masterdisk

try. The cutting lathe doesn’t cut clean pits, which causes jitter. Jitter can be a consequence of going too fast.”

He says that although traditional CD-manufacturing lathers aren’t designed to cut at multiple speeds, there are new machines that are designated to go faster. But these new lathers are extremely expensive.

According to the source, Sony went so far as to build a “special box” to suppress any jitter on the remastered release of Pink Floyd’s “Wish You Were Here.” The box is a digital signal-isolation device that, placed in the path between the source tape and the lathe, reclocks the data to make sure it is read perfectly in time. (The Sony box isn’t on the market, but there are other digital reclocking machines available.)

The glass masters of all Sony pop product are produced from CD-Rs at the request of the manufacturing plants, the Sony source says. Glass masters for Sony Classical are produced only from 1630s.

Exabyte tape, though Sony doesn’t use it yet, is being considered, he says.

While Sax loathes the practice of using CD-Rs to make glass masters, he also avoids the Exabyte tape. But Gaiten, a firm believer in the Exabyte, says, “If there’s a difference that Doug Sax can hear between a 1630 and an Exabyte that mastering engineer Bob Ludwig can’t, then that difference probably doesn’t matter to the customer.”

Jerry Warneke, an engineer at the Specialty Records Corp. plant in Olyphant, Pa., which manufactures product for WEA, says he and other WEA plants shier conducted a bit-to-bit comparison with discs that are supposedly inferior soundwise and found no digital errors. Warneke adds that he doesn’t think most people can hear the difference between a CD produced from a CD-R and one produced from a 1630.

“To me, it’s all is and os,” he says, “but what you hear from that data may be different from what I hear. I suppose. Some people do have that extra audio awareness.”

RECORD OF COMPLAINTS

According to Sax, Pink Floyd had Sony to send only a 1630 of its latest album, “Pulse,” to the plant and that the plant didn’t make its own CD-R for the glass masters and didn’t work at double speed. Also, he says, the Rolling Stones had troubles with their “Voodoo Lounge” album, ultimately having to switch plants.
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to get an acceptable-sounding product.

Galuten adds to the list of dissatisfied record-makers producer Don Was and singer-guitarist Bonnie Raitt, who he says resisted Capitol's efforts to send CD-Rs to the plant for the glass master of her latest album.

"Greg Calbi, a mastering engineer at Masterdisk, in New York, says singer-songwriter Steve Forbert had a particularly vexing time with the inconsistent manufacturing of his latest album for Warner Bros., in which four test CDs sounded different," he adds. But Calbi adds, the label worked hard to help Forbert remedy the problem. Also, Henry Hirsch, the engineer for Lenny Kravitz's upcoming album, brought Calbi two copies of Kravitz's new CD for Virgin. "They both sounded different," Calbi says. "And not only from our original master but from each other, too." Kravitz's management has since arranged for a test at a separate plant, with the glass masters being made from the original E30 instead of the Exabyte copies the first plant used, Calbi says.

"It certainly doesn't do a mastering engineer any good for his name to appear on a CD as having mastered it," Calbi says. "When there are sonic problems—problems that don't have anything to do with the original master but rather with the manufacturing."

A source from a CD replication plant whose facility masters products up to 2.8 times normal speed and does so from CD-Rs on occasion but mainly uses Exabyte tapes, says these gripes are "mainly misconceptions." CDs are manufactured bit-for-bit from the source, he says, and people are confused about the notion of jitter.

"If the bits are right, then the discs are right," he says. "You can make a good CD from any digital source, as long as is it error-free. You can make fine glass masters from CD-Rs if you use the right equipment, machines that can detect and correct errors. And there's definitely no scientific evidence proving that an Exabyte isn't 10 or equal of a 1630 in quality."

There is more to worry about in how CDs are physically manufactured than in how the glass master is made," he adds. "There is nothing wrong with the variations of pressure, heat, time and cleanliness of the air in the plant which can affect quality. And you have to consider how well the CD player handles a less-than-perfect CD, too."

According to the plant source, production facilities face intense time and cost pressures. "There is a big emphasis on maximizing manufacturing throughput," he says. "So some people may not be willing to re-do a bad batch—and so there are some sub-par CDs out there. But with all the equipment available today, it's not hard to do a good job. It's just a question of policing the process."

"No one lets processes slip intentionally," the plant source adds, "but everybody makes mistakes. Really, it's just in everyone's best interests to make a good product and please the customer."

"I think the labels care," Calbi says. "But they're afraid to let the artists happy and put out a good product. But first, they have to recognize these problems and then go to the plants with a plan. They have to build the proper equipment and tests into the system—as well as the amount of time to do something about it if anything goes wrong."

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blue-laser density, which is very high-density, the engineering design of the format is directly in line with blue-laser, so the application naturally lends itself to it.

All of the benefits of high-density CD with respect to conventional CD would be applied to blue-laser discs compared to high-density, according to industry observers. That means a potential upgrade in the sampling rate and word-length of high-density discs beyond the 96 kHz and 24-bit that the competing high-density alliances are proposing.

Already, companies such as digital workstation manufacturer Sonic Solutions, electronics conglomerate Sony Electronics and high-end converter manufacturer Aperage Electronics have cut sizable niches in the 20-bit world, pushing beyond the 16-bit standard of conventional CDs. Those same players are at the center of current research and development that will drive the CD formats of the future.

Sonic Solutions co-founder Robert Doris says, "Our view is that things like CD-Plus and, to some extent, the current CD-ROM work, are precursors to much more significant change, and that is the advent of higher-density CDs. Which standard is going to be the ultimate standard, I leave to you and your readers to consider. The interesting thing is that 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 potential in the straight audio world to usher in higher-resolution audio. At Sonic, we have work under way in all of those areas."

Doris adds that the emergence of high-density discs makes it possible for audio professionals "to think about putting 20- or 24-bit audio on a CD. What's likely, judging by discussions we had at the Tokyo Audio Engineering Society meeting, is we'll see higher word widths, and higher sampling rates as well—88 kHz or 96 kHz."

THE FIBER FRONTIER

Doris, a pioneer in the development of digital audio workstations, sees the networking of digital systems—both intra-

All of the benefits of high-density CD with respect to conventional CD would be applied to blue-laser discs compared to high-density, according to industry observers.

facility and long distance—as a new frontier in audio and video.

"We were one of the first to develop a high-speed fiber network locally," says Doris. "We saw innumerable benefits in terms of cost sharing and collaboration to move the industry to another plateau. Naturally, the extension is to begin to make high-speed video and audio connections between facilities. An obvious application would be for a mastering engineer with 2-3 track digital feed to Gateway," says Crescent Moon head of engineering Eric Schilling. "We expect that this would be up and going in August. We're really excited about it."

Schilling explains that the Cachao master traveled via T1 fiber-optic wire from hardware manufacturer by digital network specialist EdNet of San Francisco—the same firm that supplied the equipment for the transmission of compressed audio tracks on the Frank Sinatra "Duets" projects and Peter, Paul & Mary's "Livelines" projects, all produced by Phil Ramone.

The difference between the Ramone projects and the Crescent Moon transmission is that the latter consists of full-handwidth, non-compressed audio. Theoretically, no compromise is made in the sound quality of the master.

Part of the testing phase includes making sure that the received master is a perfect digital copy of the original. Although Schilling and Ludwig are confident that the digital link between their facilities is capable of providing such a close, both agree that the ultimate test is in the sound.

It is a well-known fact in the audio world that a supposed digital clone of a master does not always sound the same as the original. A phenomenon called jitter accounts for small but audible discrepancies between two digital versions of the same program, according to industry experts.

Renowned mastering engineer Bernie Grundman, of Los Angeles facility Bernie Grundman Mastering, says he is skeptical about subjecting precious audio masters to the vagaries of long-distance transmission.

"We are aware of losses in manipulating digital material, no matter what you do," says Grundman. "It has some effect on the signal, but even just detrimental, it might do something people like, even if it's different from the original. We're cautious about processing this stuff more than we have to. If we can avoid broad-casting, or bouncing off satellites, or whatever they might want to do, we try to avoid it."

Grundman adds, "We've compared the original tapes to tapes that have been copied or put through digital editing systems, and there's a loss, so I wouldn't be surprised if there was a loss sending it by satellite or fiber."

The Crescent Moon-Gateway test will surely yield some of the answers engineers are awaiting. In the meantime, other developments in the works in the R&D departments of major manufacturing facilities include a small-disc proposal that could have wide ramifications for the audio, video and computer markets.

SMALL PACKAGES

Specialty records' Marquardt says an 80mm prototype currently in the research phase would yield a 24-bit, 96 kHz digital audio product that would address the portability—and perhaps recordability—needs of an increasingly demanding consumer. While that disc is far from being a reality, it would be a natural offspring of the larger, more powerful Super Density format.

The small disc would be compatible with units designed for high-density products, according to Marquardt.

As Marquardt suggests, the possibilities for the downsized disc are ample. So, it seems, is the opportunity to enhance the already successful compact disc.
CHEAP AND EASY
Continued from page 84

to operate the equipment. "All of the machines on the market make good discs in a reasonable amount of time. Our goal was to design a system that reduces preventive maintenance," says Art LeBlanc, president of First Light Technology, Inc., Saco, Maine. "Thus, the Uniline 3000 is a simpler design that cuts down on the demand for technical support (e.g., all handling systems are maintenance-free)."

What also makes Uniline 3000 more efficient, says LeBlanc, is that it "allows two independently operated molding systems to effectively deliver substrates to downstream equipment while maintaining process control. Also, a new generation metallizer for future higher-density disc formats offers an improved sputtering rate, uniformity, and target life. A dual vertical cathode capability allows the metallizer to process dual-layer discs requiring both reflective and semireflective layers, thereby eliminating the need for two production lines to manufacture one order."

OFFERING CHOICES
Although every CD manufacturer's goal is to make money, ODME's Van Huijgevoort points out, "not every factor has the same value for all customers, which results in a demand for different replication machines instead of one." ODME offers two choices.

The Multiliner reportedly offers the highest output for the investment. "The fact that every process module is doubled up in the Multiliner enormously reduces the business risk compared to other duoline systems," says Van Huijgevoort. "If a process module of title A is down, production can still continue on track B."

Also from ODME is the Mountliner MKIV-S, which is a completely integrat ed system "characterized by its high level of automated production control, resulting in a very economical production with no overproduction or downtime due to title changes. This in combination with the Quick Automatic Stamping change makes the MKIV-S efficient for small runs," adds Van Huijgevoort.

Equipment manufacturers all agree that state-of-the-art technology is the only way replicators can compete in this tightening market and is the only way to prepare for expected new technologies like digital videodiscs. That's another reason modularity is a common goal for new designs.
THE PLUS SIDE
Continued from page 82

REV Entertainment is also a DCA Beta tester for the new ECD software "engines" or tools to expedite creation of ECD titles, notes CEO Todd Fearn. "There are three types—navigation, sound and graphics and, with partner Duck Corp., a full-motion, full-screen video engine," he says. The RIAA sampler, due for late September, will have six music tracks plus videos, liner notes, photos and other creative elements in the multimedia portion. REV also is doing an Atlantic ECD sampler, due for a mid-September release, with tracks from Tori Amos, Civ, Rusty, Jill Sobule, Collective Soul, James Carter, Drag Mules, Inbreeds and Sugar Ray, and has other projects in the works.

Also providing ECD development tools are Apple and Macromedia. The Apple QuickTime Music Toolkit and new multimedia driver software debuted in March as part of the Interactive Music Track, which has several hundred members at a $300 annual membership fee and is expanding rapidly, according to Apple’s Kennedy. The Macromedia Director Enhanced CD Toolkit, demonstrated in late June at the House Of Blues in L.A., will be bundled directly with Director software this fall, with a current street price of about $800, and will also be available for download by current owners. Both toolkits are Blue Book-compatible and permit the creation, or authoring, of cross-platform or hybrid ECDs playable on both Macintosh and IBM-PC hardware.

Pricing is all over the place, with virtually everyone in agreement that the major costs for ECD are in the development end, as well as additional royalties for video and other multimedia elements and, to a smaller degree, large-box packaging.

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LIFEINES

BIRTHS
Boy, Jacob Tyler, to Matthew Eberhart and Lynnette Bosco, June 29 in New York. She is director of office services at Atlantic Records.

Boy, Mason Taylor, to Bryan and Lori Ward, July 23 in New York. He is the guitarist for Capitol Records' Nashville office.

Boy, Michael Anthony, to Bill and Tina Portricelli, Aug. 5 in Minn., N.J. He is president of MFL Communications Inc.

Girl, Hayley Nicole, to Tom and Carla Gibel, Aug. 10, in Norwalk, N.J. She is mainstream marketing manager for Arista Records.

Boy, Nicholas Anthony, to Stephen Kost and Dawn Bridges, Aug. 11 in New York. She is VP of corporate communications, PolyGram Holding Inc., and VP, Mercury media and artist relations.

Boy, Aaron Joseph, to Rich Schmidt and Kathi Sweet, Aug. 16 in Los Angeles. He is VP of marketing and promotion at Restless Records. She is a partner in the publicity company Indie Press.

Girl, Gabrielle Jean, to John and Heidi Monroe, Aug. 20 in Hackensack, N.J. He is national sales director for TVT Records.

MARRIAGES
Alan Wigan to Kris Allen, Aug. 5 in Minnetonka, Minn. He is a district manager for Suncoast Motion Picture Co.

DEATHS
Sam Abbott, from natural causes, Aug. 12 in Newport Beach, Calif. Abbott covered the fair industry for more than 50 years as a journalist with Billboard and Business. Affiliated with the Western Fairs Assn., since its inception, Abbott told AB in a 1991 profile that “now of what I’ve written concerns fairs.”

Abbott began his journalism career in 1968 at the L.A. Times and in 1973 moved to the Houston Chronicle, where he covered food and consumer affairs. When he left the Chronicle in 1984, he became known as “Mr. Billboard.” In addition to his WFA membership, Abbott was an honorary life member of the Pacific Coast Showmen’s Assn. and a member of the showmen of America in San Francisco. He also worked closely with the Atlantic Showmen’s Association, and once quipped that “paid [my way] to the banquet. That’s better than a membership.”

Abbott is survived by his wife, Barbara, a stepdaughter, Cindy Serais; and three grandchildren. A memorial service was held Aug. 17 at the Memorial Gardens of the Orange County Fairgrounds in Costa Mesa, Calif.

In lieu of flowers, the family has asked that donations be made to the National Institute for the American Cancer Society.

Send information to Lifelines, c/o Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

LIFELINES

Michael Kinnaird to Cheryl Lindsey, Aug. 18 in Nashville, Tenn. She is a talent booker for The Nashville Network program “Music City Tonight.”

Paul Verna to Ellen Dooley, Aug. 19 in Cape Elizabeth, Maine. He is Billboard’s reviews and pro audio editor. She is a freelance photographer.

Michael Kinnaird and Cheryl Lindsey, Aug. 18 in Nashville, Tenn. She is a talent booker for The Nashville Network program “Music City Tonight.”

Paul Verna to Ellen Dooley, Aug. 19 in Cape Elizabeth, Maine. He is Billboard’s reviews and pro audio editor. She is a freelance photographer.

GOOD WORKS

Foudnation benefit album: The first all-star project of the Shirley Drivens Foundation, an organization founded by producer Leigh Blake to find various health concerns for women, will be an album on London Records called “Ain’t Nothing Butt A She Thing,” with artists performing specifically recorded or specially written songs. Due Oct. 30, the album will feature such acts as Salt-N-Pepa, Melissa Etheridge, Vanessa Williams with Meshell NdegéOcello, Queen Latifah, Luscious Jackson, and Des’ree, among others. A two-hour MTV special underwritten by Levi’s Jeans for Women will follow the release over the Nov. 4-6 weekend. The producer is Leigh Blake, whose other charitable albums have been the “Red Hot + Blue” and “Red Hot, Miss. With The Natchez Democrat and begun working for Billboard in 1989 for $20 a week. He arrived in Los Angeles in 1981, driving a company car with the Billboard logo plastered on both doors and across the back. Hardly a man, he soon became known as “Mr. Billboard.” In addition to his WFA membership, Abbott was an honorary life member of the Pacific Coast Showmen’s Assn. and a member of the showmen of America in San Francisco. He also worked closely with the Atlantic Showmen’s Association, and once quipped that “paid [my way] to the banquet. That’s better than a membership.”

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Paul Verna to Ellen Dooley, Aug. 19 in Cape Elizabeth, Maine. He is Billboard’s reviews and pro audio editor. She is a freelance photographer.

Emma Bartlett to Chris Randle, Aug. 16 in San Francisco. She is the marketing manager at R&K Media Group. Bartlett is a graduate of Stanford University and the University of California at Berkeley. Randle is a sales manager at a San Francisco-based company.

LINDA WYES to Richard Schuster, Aug. 19 in New York. She is an editor at Atlantic Records. Schuster is a marketing manager at Atlantic.

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Michael Kinnaird to Cheryl Lindsey, Aug. 18 in Nashville, Tenn. She is a talent booker for The Nashville Network program "Music City Tonight."
KPIG First 24-Hour Online Radio

New Technology Makes Live Audio Possible

BY BRETT ATWOOD

LOS ANGELES—It began with a bomb.

A benefit concert commemorating the 50th anniversary of the dropping of the atomic bomb on Hiroshima initiated the first continuous, 24-hour netcast of a radio station through the Internet.

Aug. 5. KPIG Monterey, Calif. (http://kpig.com), began the first permanent cybercast of a radio station signal to a mass audience on the Internet. KPIG and a handful of other radio stations are using the new real-time audio software known as StreamWorks to extend their regional reach to a global audience.

Created by Arroyo Grande, California-based Xing Technology Corp., StreamWorks enables audio to be transmitted live over the Internet at relatively slow modem speeds (Billboard, Aug. 19).

KPIG was among the first stations to netcast programming using another real-time audio program, RealAudio by Seattle-based Progressive Networks. Unlike StreamWorks, however, the RealAudio transmissions are not live, continuing audio feeds. Instead, they are audio files that can be stored and downloaded with just the click of a mouse; nonetheless, they are stored files, not live transmissions.

"We're just using new media to extend our signal," says KPIG OM Bill Goldsmith. "There are profound ramifications to this. StreamWorks opens up the world of local radio to a worldwide audience. Specialty programmers may soon be able to make a decent living on narrowly targeted programming and labor-of-love formats. This technology instantly reaches out to hundreds of thousands, if not millions, of people."

To access the live radio signal on the Internet and receive AM-quality sound, computer users must have at least a 9600-baud modem. A higher speed modem will net better quality sound: A 28.8-baud modem will receive almost FM-quality sound, according to Xing president Howard Gordon.

To "tune in" to the cybercast, net surfers must first download the free StreamWorks software at http://www.xingtech.com. Then they can simply go to the station's World Wide Web page on the Internet and click on the StreamWorks icon. With that command, computers users can tune in and hear a radio station live as it broadcasts, complete with commercials, promotions, and jocks.

The radio netcast is another way to enable stations to broadcast their content through a different delivery mechanism," says Gordon. "It makes sense to do this, because the netcast fits within the existing Internet infrastructure."

Other stations following KPIG's Act 5 lead and cybercasting through StreamWorks include WBAL Baltimore, CFRU Ottawa, Canada, and San Luis Obispo, Calif., stations KWBR and KKKAL.

Gordon estimates that 25 stations will be simulcasting their signals online by the end of this year, adding that hundreds of other stations are expected to begin live netcasts over the next year.

EZ Communications, which has 21 stations in eight markets, intends to bring all of its stations online by the end of the year.

EZ Seattle stations KZOK and KZOK will begin their live cybercasts by the end of August, according to DEAN SAKAI, who is integrated marketing specialist and director of Internet business for Radio Data Group.

"We are concerned about the licensing and intend to negotiate with the licensing agencies," says Michael Rau, president of Radio Data Group, which is a subsidiary of EZ Communications. "Our perspective is that when one puts their program audio on the Internet live, it should not be any different than if we moved our broadcast signal to a new tower. We're not taking this material and slicing it into a sort of radio jukebox. We're just using new media to extend our signal."

EZ Communications is doing double duty as an Internet access server. The company provides many of its listeners with software to access the Internet (Billboard, Aug. 12).

"The Internet can be a cold place," says Sakai. "Radio stations have personality. There's no reason why we can't bring that to new media."
Don Henley Charges Unapproved Broadcast; Pay Disputes Brewing In Philly And Miami

SIGN OF THE TIMES: According to a recent Chilton Research study, more teens turn to online outlets than to radio to find out what’s new.

PROGRAMMING: CW TO MR

After 18 months on the country side, WRVF (the River) Dayton, Ohio, flips to modern rock as “The Edge.” PD Jim off-air production director.

WQMX Akron, Ohio, PD Steve Cherry exits; no replacement has been named.

Buck Dumler from KRIU Lake Charles, La., moves to the PD job at WABB-FM Mobile, Ala., replacing Cruz.

PEOPLE: BRANDMEIER TO AM.

Jonathon Brandmeier moves from afternoons to mornings. He is to be once-ruled the airwaves, at WLUPE-FM Chicago. The surprise move shifts Kevin Matthews to middays and Darby PD at WUSB-FM New York. Darby’s replacement is now talking with stations that have been picking up Matthews’ morning properties.

After three years, WYNY New York music director Theda Sandiford exits. PD Chris Kampmeier is handling the station’s operations.

KBSZ Phoenix (formerly KMEO) flips to AC-contemporary instrumental, which blends new age, jazz/AC, electronic, and ambient modern rock artists such as Dead Can Dance and Peter Gabriel. Syndicated “Musical Starstruck” host Forest aboard comes as operations manager.

Former KJK (Hot 97.7) San Jose, Calif., PD Bob Perry has been named national program director for El Dorado Communications, owner of Spanish-language broadcasting outlets KEYH/KQQK/KXTJ Houston and KMQA Los Angeles.

With Harry Valentine moving from VYPM of a talk consulting to PD of WEZB (979) New Orleans, the station’s transition from top 40 to talk seems all but complete.

WBBS/WSYR/WSYY Syracuse, N.Y., OM Allan Furrer becomes national PD for New York City Communications and remains on-site at the Y’s trip.

WMXQ Birmingham, Ala., returns from AC waivers to its top 40 roots, while Gale O’Brien takes over middays by herself. Steve Atkins, with whom she had split the shift, becomes the chief newscaster.

Radio Award Nominee Burns Has Eyes On Different Prize

Hoss Burns faces some tough competition in the Billboard/Airplay Monitor Radio Awards, where he is nominated for personality of the year. But if the award were for courage, Burns would be a shoo-in, thanks to his recent decision to announce he has AIDS.

Sad for the industry, the 20-year radio veteran also announced that he has raised $200,000 for a cause where he has hosted midnights for nine years, to devote his time to AIDS charities and public speaking engagements.

Having survived a suicide attempt five years ago and a three-month hospitalization for an injury he received this year, Burns is fighting his way back with the help of his spirituality and the support of friends, and he’s hoping his picturesque lifestyle and focus will drive home his message.

“I’m not dying with AIDS,” he says, “I’m living with it,” he says. “This has been given to me, not to me, and I know I cannot do it all by myself. I have to live with and die with, but to live with and help others.”

Ten years ago, Burns was diagnosed as HIV-positive, but he says that fear has turned to “a secret. There is so much bigotry, ignorance, and hatred about it that I was afraid to go public.”

Gradually, a support group gave him the courage to tell his family, friends, and co-workers. Now, he has committed the ultimate act of bravery by telling his listeners all at the rest of the industry.

Although country music is known as a bastion of conservatism, Burns says he was not particularly afraid of criticism from listeners. “I was time to do what he is alleged to have done,” says Burns. “Low self-esteem is what causes AIDS, when people allow themselves to be tyrannical or do drugs.”

“If I hadn’t had this virus, I would have continued to live my life with my self-esteem and put myself in compromising situations,” says Burns. “I’ve learned that AIDS is really a healer. It caused me to heal my relationships with my family and friends.”

Broadcast; Pay Disputes Brewing In Philly And Miami

The filing was made by Douglas Reece, who is the station’s former PD.

Meanwhile, The Broward Times, from Broward County, Fla., reports that the Southern Christian Leadership Conference is ready to picket WHQT (Hot 105) Miami over what the organization says is a pay disparity between employees at the station, owned and run by N/T WIOD and AC WFLC. GM Bob Green was not available for comment.

Bass systems reached into the barrel and came up with another fistful of radio stations (Billboard, Aug. 28). The latest to join the AIDS rally is 1050 WHQT Miami. PD Bob Perry reportedly asked for a $30 thousand a year raise.

Jo Jo Dumler says, “It’s an emotional time. But I look forward to finding peace and the fullness of life and not the fear that I fought against.”

Although the newscast originated from the Los Angeles bureau, it featured interviews with people from around the world. The program is broadcast on Sunday mornings on the Voice of America, a U.S. government-sponsored radio network.

Phyliss Stark

This profile originally appeared in Country Airplay Monitor.
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$375.00 Full Registration — After September 29th and walk-up

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REGISTRATION FEES ARE NON-REFUNDABLE!!
I have slept beside the winter and the green in growing slow. Within minutes of pausing that opening line, Heather Nova finished her debut single, "Walk This World." The song is No. 31 on the Modern Rock Tracks chart this week.

"It's one of those songs that I write really quickly, in about ten minutes. Sometimes for me, the need to write a song comes out of when you feel something that you can't name, that you can't put your finger on. That's what "Walk This World" is — a mixture of, I don't know, the feeling of longing and possibility. It's a very hopeful song. I was just sitting on the floor in my bedroom, and I wrote it. I think songs are bubbling underneath the surface, and they just come out. It's kind of funny, because you write a little song in your bedroom, and then it ends up taking you around the world. It's pretty wild."

Other than her habit of writing each song's opening line first, Nova says that the songwriting process is "predictably unpredictable. If I had the perfect formula for writing a song, I'd be charming out of here. You just have to be open to it, I think. The best ones often are ones that kind of just happen. I like the idea of the

"I think that sometimes things you've been thinking about or trying to work out take a while before you find the words or the images to express them. Especially emotional things that have happened. There's a period probably that you go through. Certainly, for myself, I can't write right in the middle of something emotional that's happening. I'm definitely an aftermath writer."

"In general, songwriting for me is often an act of hope. It's working through something and getting through the other side."

As for this single, she says, "It's kind of a feeling of longing. You've been through something, and you don't want to struggle anymore. You just want to make something. You just want to live your life by your own vision, no matter anybody else gets it."

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**Billboard Album Rock Tracks**

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<th>No.</th>
<th>TRACK</th>
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<td>2</td>
<td>MISERY</td>
<td>TO ALL THE NIGHT DANCE</td>
<td>DOWNTOWN</td>
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<td>3</td>
<td>I DON'T KNOW ANYTHING ABOUT</td>
<td>NEIL YOUNG</td>
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**Billboard Modern Rock Tracks**

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<td>BEN SIMMONS</td>
<td>GOLDFLESH &amp; AM</td>
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A COMPREHENSIVE ANALYSIS OF THE ALTERNATIVE MUSIC BUSINESS

Wednesday, September 6, 1995
10:00 AM - 12:00 PM  REGISTRATION  ALISON LEE
12:30 PM - 1:30 PM  LUNCH  TERRY LEE
2:30 PM - 4:30 PM  THE IMPORTANCE OF TECHNOLOGY AT COLLEGE RADIO STATIONS  ALBERTO SALCEDO (NO PROBLEM)
4:30 PM - 6:00 PM  PERFORMANCE: THEORIES  JIM DAVIS (SUSPENDED CHECK)
6:00 PM - 10:00 PM  SESSIONS AT CMJ MUSICFEST  ALICE TULLY LOBBY

Thursday, September 7, 1995
9:00 AM - 11:00 AM  PERFORMANCE: THEORIES  JIM DAVIS (SUSPENDED CHECK)
11:00 AM - 1:00 PM  HIPS AND LIPS: THE IMPACT OF TECHNOLOGY AT COLLEGE RADIO STATIONS  ALBERTO SALCEDO (NO PROBLEM)
1:00 PM - 3:00 PM  SESSIONS AT CMJ MUSICFEST  ALICE TULLY LOBBY
3:00 PM - 5:00 PM  PERFORMANCE: THEORIES  JIM DAVIS (SUSPENDED CHECK)
5:00 PM - 9:00 PM  SESSIONS AT CMJ MUSICFEST  ALICE TULLY LOBBY

(ALL CMJ EVENTS SUBJECT TO CHANGE WITHOUT PRIOR NOTICE)
Newsmakers

Rangel's Destiny. Saxophonist Nelson Rangel is congratulated following his performance at Chicago's Cubby Bear in support of his latest release, "Destiny." Shown, from left, are Gary Witt, GRP central regional sales manager; Rangel; Jim Cawley, GRP senior VP of marketing and sales; and Kent Anderson, GRP national director of sales.

Festive Festival. Members of Capitol group Spearhead and Luaka Bop group Zap Mama take a break after performing "To My Ba-bay" at the Glastonbury Festival in Somerset, England. The song was composed by Michael Franti and Zap Mama for the soundtrack to the Miramax film "Blue In The Face." Spearhead is currently headlining a national tour. Shown in back row, from left, are Ras I Zulu, Spearhead; Marie Daulne, Zap Mama; Michael Franti, Spearhead; Cecilia Kankonda, Zap Mama; Sabine Kabongo, Zap Mama; David James, Spearhead; and Sally Nyolo, Zap Mama. In front row, from left, are an unidentified individual; Sylvie Nawasadio, Zap Mama; Liane Jamison, Spearhead; and Carl Young, Spearhead.

Platinum Annie. Arista executives present Annie Lennox with a plaque commemorating platinum certification of her album "Medusa." Shown, from left, are senior VP of marketing Dick Wingate, senior VP Rick Bisciglia, executive VP/GM Roy Lott, president Clive Davis, Lennox, artist manager Simon Fuller, senior VP of sales Jim Urie, VP of creative services Ken Levy, and VP of product management Tom Ennis.

High "Society." Ginny Mancini, president of the Society of Singers, left, announces that Steve Lawrence and Eydie Gorme are the 1995 recipients of the Society's Ella Fitzgerald Lifetime Achievement Award. The "Ella" will be presented at a benefit to be held Dec. 7 at the Beverly Hilton Hotel in Los Angeles. Founded 10 years ago by Mancini, the Society of Singers is a nonprofit organization dedicated to providing counseling and financial assistance to current and former professional singers.

Tony Awards. Columbia Records president Don Lenner, right, presents Tony Bennett with a plaque commemorating the multiplatinum success of his Grammy Award-winning albums "MTV Unplugged," "Steppin' Out," and "Perfectly Frank." Bennett is the only artist to win the Grammy for best traditional pop vocal three years in a row.

Spending "Time" With Curtis. Curtis Stigers, left, chats with Dick Clark after taping a segment of the syndicated radio show "Dick Clark's U.S. Music Survey" at the Dick Clark Studios in Burbank, Calif. Stigers appeared on the show in support of his new single, "This Time," from his Arista album "Time Was."

tion of Paul Weller with Oasis frontman Noel Gallagher. Brian Eno, a patron of War Child, is the album’s executive producer. All the acts will be recording their songs on the same day, and the organizers say the aim is to capture the kind of studio magic that had in the past produced what he wrote “Instant Karma,” which was released a week after it was written.

Go! Discs, which is handling marketplace marketing for the album, expects the record to have product in the stores by Sept. 8, ready for street sales the next day. The promotional price is a heavily discounted £3.49 ($5.35) for CD and £1.16 ($1.75) for cassette. It is expected to retail at around £10 (US$15), and if all goes as planned, 300,000 albums sold out, it should bring the charity’s 3.9 million pounds (£6 million).

Go! Discs general manager Mike Keneghan says he hopes the project will raise much more. “This could be as big as Live Aid,” he boasts.

Go! Discs is beginning to talk to its overseas licensees about an international release for the album, which may be recorded at London Records in the U.S.

It is hoped that most of the recording and marketing will be done in the U.K., and be shrouded by charitable donations. All artists are waiving royalties from the sales, and record companies are working on royalty clearance for the album.

Meanwhile, retailers, press, TV, and radio are pledging their assistance, offering store space and free press attention, which publications are featuring the story heavily.

Observers here note that this project has many parallels to the Live Aid effort, and is likely to be musically strong and has potential interest from fans of all the artists concerned. Go! Discs is confident that at least some of the artists will overcome the “compassion fatigue” that has resulted in the underperformance of several multi-artist charity projects of recent years.

By contrast, “Help!” features the new generation of British acts, none of whom have any of the corporations of the established world behind them, and most of whom have had little exposure to the U.S. before.

Go! Discs’ head of press, Tony Crean, who frequently has been quoted in these wires, says he has been careful to get the project right. “I’ve been inundated with offers from media around the world,” he says, “but there are certain acts I really want on this compilation.”

STRONG MEDIA EXPOSURE

Given the saturation publicity that the project has been guaranteed and the pedigree of the artists involved, it is likely to be musically strong and has potential interest from fans of all the artists concerned. Go! Discs is confident that at least some of the artists will overcome the “compassion fatigue” that has resulted in the underperformance of several multi-artist charity projects of recent years.

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MAJORS REDUCE CD SINGLE PRICES

(Continued from page 1)

U.K. HITMAKERS CONTRIBUTE TO BOSNIAN CHART ALBUM

Matt Smith, president of the 119-unit Tower Records chain in West Sacramento, Calif., which does a large business in singles, “I’m really happy about this,” he says, “it’s nice to see prices going for that for a long time. That’s the growing part of our business.”

“I believe the future growth of the record business is going to be dependent on the success of the single,” Solomon adds. “If we want to re-energize the market, we’ve got to energize kids to buy. We’re losing the young kids. The reason is there’s nothing for them they can afford to buy.”

Prior to the labels’ pricing changes, some retailers were offering lower than list prices to drive the market. The Minneapolis-based Musicland Group, the nation’s second-largest chain, says 186 music stores, has been conducting a such a trial for the past 2 1/2 months. Dick Oettle, the chain’s VP of purchasing for prerecorded audio, says he has been testing two-cut CD singles at £2.99 since June, offering 10-12 different singles at that price point each week in all Musicland stores.

“In that category, we have more than tripled the business,” says Oettle. “For the first time, singles are growing an increase overall. It seems to be working.” The product had been priced at £4.99.

Arista started the label trend when it lowered its prices in early August that it would “ship Mentimental,” the debut single by new artist Debi Nova, to the chain at the discounted rate on Aug. 18. Aristas, which took the lead in establishing the cassette as a singles format, says it leads labels in singles market share this year with 14%.

Jim Urie, senior VP of sales for Arista, says that the single change has been for a number of years in a row. It looks like the CD single is going to be a good replacement.

Urie says Arista will release more singles at CD at £3.49, some by major artists whom he declined to name because the deals were not yet signed.

PolyGram Group Distribution, in a letter dated Aug. 21, told accounts it was reducing all two-cut CDs to a suggested wholesale of $1.92. P&G is also lowering the minimum order on singles.

“the future of the singles business lies in the CD format,” says Jim Caparro, president of P&G. “We’re looking into doing the same single configuration.

David Mount, president of WEA, says two-cut CD singles released being at $3.49, some by major artists who have had their prices cut, and some artists have already released singles in the format and who have had facilities free of charge. Blur is due to record its song in Italy and France and the CD single for recording via ISDN lines.

“We weren’t prepared just to let people donate tracks,” says Hall. “We wanted them to do something special for this project and to think about it.”

Arista is also releasing singles at $3.49 through PolyGram’s Charwell Heath distribution center.

Artwork for the record has been donated by the Stone Roses’ John Squires and Massive Attack’s 3-D, while former Nirvana bassist Krist Novoselic himself comes from the former Yugoslavia, will write the sleeve notes.

All involved stress that the project is in its early stages, and that some tracks from the album will be released as singles, and there is talk of the various labels taking part on the day, releasing EPs of new material for the charity.

War Child was established by film makers David Wilson and Bill Leeson after the outbreak of the Bosnian war in 1991. Patron of the charity include David Bowie and Brian Eno, who have given away unreleased material.

Wilson declares himself “amazed” at the speed with which the music industry has come to War Child’s assistance. “The funds really will boost what we can do in Bosnia and what others can do,” he says. “It’s particularly heartening for us to have the new generation of artists on it.”

Assistance in preparing this story was provided by Paul Setson in Lon. don.

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BILLBOARD SEPTEMBER 2, 1995

www.americanradiohistory.com
MAKING HISTORY: Debuting at No. 1 this week is “You Are Not Alone” by Michael Jackson (Epic). This marks the first time in the history of the Hot 100 that a single debut at the top. It achieves this feat with a combination of solid airplay points (it is No. 7 on the chart) and explosive first-week single sales. “Alone” sold more than 120,000 units. To put this perspective, last year’s single fourth-week single “Alone” sold 114,000 units. “Paradise” moves 37-28 on the airplay chart and 6-2 on the Hot 100. As its airplay continues to grow, “Paradise” should be a serious challenger to the top. “Bloombastic” in “This Summer Inside” by Shaggy (Virgin), despite slipping to No. 5, continues to sell more than 75,000 units per week and may rebound, because “Summer Inside” is now being promoted to radio as the follow-up single to “Boombastic.”

SALES STORIES: In addition to the titles listed above, there are two singles within the top 20 showing significant sales increases. The second biggest sales increase, behind the single by Coolio, goes to “How High” by Method Man/Redman, from the soundtrack to “The Show” (Outburst/RAL/Island). It debuts at No. 7 on the sales chart, selling more than 50,000 copies. It is also No. 1 in airplay at WQHT (Hot 97). The combined sales and airplay increases catapult this single from 65-13 on the Hot 100. The next biggest sales increase is made by “1st Of Tha Month” by Bone Thugs-N-Harmony (Ruthless/Relativity). It debuts at No. 13 in sales and jumps 17-14 at No. 10. “Month” has received rythm-crossover radio play well in advance of the single’s commercial release. It is already No. 3 at San Francisco’s KMEL and KYLD (Wild 107).

OUTSIDE THE TOP 20, the winner of the Greatest Gainer/Sales award is “I Like It, I Love It” (Curb), Tim McGraw’s top 10 country hit. It moves 37-22 on the sales chart and 64-44 on the Hot 100. All of its chart points are from sales generated by country radio play. The Greatest Gainer/Airplay award goes to “Tell Me” by Groove Theory (Epic), a New York-based R&B group that debuted last week. It is breaking out of Washington, D.C., where it is No. 5 at WPGC. The runner-up for the airplay award is “Roll To Me” by Del Amitri (A&M) at No. 29. It is top five in airplay at 11 stations, including No. 1 at KEIZ Phoenix and WZNY Augusta, Ga.

THREE ACTS DEBUT this week. At No. 57 is “Cameo” by Bush (Interscope), a London-based rock act. The single is already No. 1 at three modern rock stations, including WOXY Cincinnati. Debuting at No. 70 is “Macarena” (Bayshore Boys Mix) by Los Del Rio (BNA), a popular track at Latin radio with an English-style vocals. It already No. 6 at KTEM San Antonio, Texas. Lastly, debuting at No. 87 is “Send Me On My Way” by Pittsburgh’s Rusted Root (Mercury).

DESPITE LOW OVERALL PROFITS, W H SMITH’S STORES SALES ARE UP

He responded that, in keeping overall Smith policy, the Wall would experience "organic growth." Field added at that time that Smith's U.S. infrastructure could accommodate up to 300 Wall stores, and that "there may be small acquisitions to add to the present total." However, Smith chairman Jeremy Hardie said, "As with our competition, we are constantly looking for consolidation. We are pleased with what we have established, but perhaps we should be a little more aggressive in further acquisitions."

To coincide with the results announcement, Smith has promoted Virgin/Our Price managing director Simon Burke to its board of directors, with former Our Price managing director Richard Hanlowyer and John Hall, current president of W H Smith (USA) Inc.

W H Smith reports pounds sterling losses. The exchange rate used in this story is $1.51 to the pound.

What has five sides, four colors, two pockets, and shows off CDs better than anything else?
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**Note:** The table above includes the top-selling albums compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard. The data is for the week ending Sept. 2, 1995.
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**Top Albums A-Z (Listed by Artists)**

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NEW SET TRACES JANET’S ‘DECADE’ WITH HITS, MORE
(Continued from page 10)

"We’ve always thought Janet was an A&M artist," Cafauro says. "And we would like to sign her if she is available. We have had some discussions with her and we are making sure we know just how much fun she is to work with."

Even if Jackson doesn’t return to the label, the company plans to maxi-
mize the release of "Design Of A Decade" with a multimillion-dollar worldwide promotional campaign that includes cable, syndicated, and local TV advertising, as well as print ads in a number of consumer publications, including Seventeen, Us, Rolling Stone, Vanity Fair, Jet, Vibe, and Essence.

"It’s a very aggressive but serious marketing campaign that makes no con-
cession to dealing with a lot of bells and whistles," says Cafauro.

A special effort will be put on the international release, as A&M feels that it has yet to capitalize on Jackson’s full potential on a global level.

Outside of North America, the album will be issued Oct. 2. A total of four different singles will be released in various regions, three of which will be single word singles containing different mixes of songs. The label plans to release an additional single word single with all mixes of songs.

"We’re really trying to make this package the most attractive that we can to each region," Kierszenbaum says.

The new track "Runaway" has been released as the first single from the set in the U.S.

In the U.S., the single was officially served to radio Aug. 16 — al-
though some stations aired it early. The single will be to a healthy start. According to Broadcast Data Sys-
tems, the song was aired on 94 top 40 radio stations and has 2,988 detections from Aug. 16-22. Top 40 KFFR Phoenix PD Don Parker says that audience response to the single has been "very positive. Any time there is a new single by someone of Janet’s magnitude, people want to hear it. Other than that, I don’t think we’ve had a lot of super-
star product out there."

Top 40 KUBE Seattle MD Shellie Roberts says that "Runaway" has been the album’s "good phones and a lot of curiosity. Never underestimate the power of a superstar."

The CD single is scheduled to be released on Aug. 29 on CD, cassette, and 7-inch vinyl, with a CD maxi-single and 12-inch due on Sept. 15, featuring several more tracks from the set (Dance Trax, Aug.

The HISTORY OF DESIGN

Plans for a Jackson hits package has been in the works for a few years, says Cafauro. Initially, the set was to be released to promotion to Virgin’s release of "Janet..." but A&M post-
poned the release to accommodate Virgin, says Cafauro. In return, Vir-
gin will have a new CD single with a track that has been at the helm of Jack-
son’s music since 1986’s "Control."

The songs were recorded in two weeks, "not knowing whether we had just been to her world tour.

Musically, the song has an "is-
landy feel to it," says "Mo’s That Loves You" on the last album," Jam adds. "It has that kind of chord

ESTEFAN OPENS DOORS TO NEW SOUNDS WITH EPIC SET
(Continued from page 10)

Byrd Baes’ ‘Soul’ on Polydor Chronicles
(Continued from page 10)

dynamic vocalist/entertainer whose professional musical career was launched with the Famous Flames, a group that Byrd formed in the late ‘50s.

"I first met James Brown when I had a group called the Gospel Starlighters," says Byrd, a native of Topeco, Ga. "I saw his incredible talent and immediately wanted to sign him."

Weinger decided against a simple chronological sequencing and describes the album’s looseness as a possible pro-
buckling. "Because his music style changed from blues to soul to funk) over the years, we didn’t want to jolt listeners back and forth; we felt it made the diff-

cult process deciding which songs we thought was content: soul to funk."

Weinger’s plan to release sin-
el or single tracks, but is including promotion albums to the press. Says Weinger, "We are not paying so much attention to female en-
questes from the media, so that where we’re focusing our initial [marketing] efforts.

The label is also selecting serving a R&B stations that play oldies. "The label was a great influence, and male listeners 30-

40 and everyone who grew up during his heyday understand his music, says oldies KACE Los Angeles PD Kevin Fleming. "But it’s amazing to us because he’s a hitmaker who people who like to listen to the radio that the music are quintessential of the real stuff."

Byrd initially experienced attention among acts that would become Byrd and in 1967, and later that same year, Eric B. & Rakim heavily sampled Byrd’s 1971 "I Know You Go Out," on its eponymous album which reached No. 64 on the Hot R&B Singles chart.

In 1994, Byrd released "On The Move," his first album since 1970. The album had only modest sales and failed to chart. Nonetheless, Polydor felt it was time to release a Byrd anthology.

Byrd has a fan base dating back to the ‘60s, so hopefully things will come to-
gather on this release," says Weinger. Originally a gospel singer, Byrd eventually turned to secular R&B, which led to his first chart hit on Smash, "Baby Baby Baby," a bluesy uptempo duet with Anna King. The record with Byrd featuring vocals from the Hot Soul Singles chart in 1964.

A year later, Byrd scored a hit with "I Got a Woman," a bouncy soul single on Smash, which reached No. 14 on the Hot Soul Singles chart.

The artist’s only other top 20 hit was the ballad "So Lonely (I’ll Live Alone) Pt. 1" on King Records, which reached No. 14 on the Hot Soul Singles. The song featured the vocals of Brown, O’Jays & Roberta Duhos.

Recently, Byrd embark on a bia-
nual European concert tour with his current band that includes Vicki Anderson, along with his sons, daughters, and other extended family members.

The label says, "I got a lot of attention over there, and it’s such a pleasure to fans who have a historical understand-
ing of the music play."

Also scheduled to return will return to the U.S. to play a show in Macon, Ga., to celebrate the opening of the Georgia Music Hall of Fame. A portion of the show will include a museum/exhibit highlighting the musical achievements of the state’s native artists.

The label is scheduled to appear Brown, Little Richard, Bobby Moham, Percy Sledge, and Ronnie Raitt.

Byrd has scheduled to perform a da-

date at S.O.B.’s in New York on Sept. 20, where he will conduct press in-

terviews.

A promotion tour of various classic soul and oldies stations is also planned.

Delaying the Jackson album paid off for A&M. "We were prepared to put it out as a record with her great-

The first set of new music is known by fans as "Mo’s That Loves You," says Cafauro, "but for us it was were able to work things out with Janet and Virgin and get the two new singles to the market. That’s the Way Love Goes," so it legitimately repre-

sents Janet’s greatest hits from the past 10 years.

For the two new tracks, "Run-
away" and "Twenty Foreplay," Jack-
son again turned to Jimmy Jam and Terry Lewis. This Theme that has been at the helm of Jack-
son’s music since 1986’s "Control."

The songs were recorded in two weeks, "not knowing whether we had just been to her world tour.

Musically, the song has an "is-
landy feel to it," says "Mo’s That Loves You" on the last album," Jam adds. "It has that kind of chord

will be remixed for the club crowd.

Coinciding with the release of "Abriendo Puertas" is a Puerto Rican designed as a record for all Latinas. "It’s so-

important to help talent from all over Latin America, because they’ll rarely get any exposure about their careers."

Gloria says that singing over a con-
stantly shifting crosstown of unfami-
liar grooves was "a real challenge, but I learned a lot in the process, which is always rewarding."

Given Gloria’s platinum success with her five studio albums, her new em-


ture to her Cuban roots, "Mi Tierra" (My Land), executives at Epic are opti-

mistic about the prospects of "Abriendo Puertas," particularly in market. "The really good thing about Gloria is that she has transcended the lines defining a pop artist," says Epic director of marketing Frank Ceraso.

"The domestic fan really likes her be-

cause it’s Latin, and it doesn’t matter what language she’s singing. But we want to focus this album toward the Latin community because it’s impor-
tant to that market."

Sony’s U.S. Latin imprint, Sony Di-

cos, is expected to supply much of the promotional and marketing muscle at Latin radio, in addition to the "Mi Tierra" tour, which is expected to travel an entire year on the road, "Mi Tierra" is "very well-known and well-

liked in the community, so we plan on giving Gloria the appropriate support."

Mainstream U.S. retailers are wax-
ing positive, as well, about the sales prospects for "Abriendo Puertas." De-

bra Villalobos, Latin music buyer at Wherehouse Entertainment, figures that virtually every record Gloria release-

s in the U.S. is on the charts. "Gloria has hard-
core fans who will buy just about any-

thing," says Villalobos, "and she also is one of the few Latin artists who ap-
pears on every TV show and in every movie they come from.

The U.S. success of "Mi Tierra" was matched in Spain and Latin America with both critical and pop success. Fans units in both markets, Spain and Latin America will be the prime targets of in-

ternational marketing and promotion, according to Lisa Kramer, VP of inter-
national marketing for Epic. Slated to drop internationally on Sept. 18, "Abriendo Puertas" is being released eight days earlier than the Latin American release date in an effort to take advantage of the possible tide of parallel imports flowing from the U.S. to foreign countries.

Frank Welzer, president of Sony Music International Latin America, says the sales level achieved by "Mi Tierra" is a "springboard from which "Abriendo Puertas" can realize even greater numbers. As Christmas material this year and the non-Christmas songs between sea-
s" for the future. "We are currently looking at the 1996 holidays with more seasonal tunes.

International marketing and promo-
tion will take place in a number of areas; a key event in the campaign will be a Sept. 21 launch party in Miami Beach, Fla.

"It will be a huge multimedia affair with press coming in from around the world," says Kramer. "Gloria will be doing press that week and we are taking in an event "Into The Light.""

Satisfied with her choice of split, a major April filming of "Hold Me Thrill Me Kiss Me." Gloria’s next record, an English-

language album, is currently scheduled for release in April 1996, will be her first Anglo pop since "Into The Light.""

She is enjoying that she has enjoyed travel-

ing different musical paths in the past two years, Gloria says, "You have to change with the time and sometimes we need a strong enough fan base where they will be curious about what you do and they’ll listen to it."

"I’m excited about the Afro-Cuban record, because I think my fans are going to hopefully like the di-

rection we’ve moved in and, grown into, since all of these projects have truly become a part of you."
Run-D.M.C. Star Wrapped Up in Gospel Artist Hopes To Spread The Word With New Label

BY HAVELOCK NELSON

NEW YORK—Joseph Simmons—Run in the seminal superstar rap group Run-D.M.C.—has started an independent gospel label, Priority, that will be distributed by the Nashville-based Christian label Word Records. The label’s opening salvo will be the compilation “REV RUN Presents,” which was produced by Simmons and Larry Carmack.

“If you want to know what the album will sound like, think of ‘Down With The King,’” says Simmons, referring to Run-D.M.C.’s house, Pete Rock-produced comeback smash from 1993. “That was a gospel record—with lyrics like ‘Oh Lord, if I’m ever a king to me if the G-O-D in me is then the king I’ll be—but nobody knew it till I told ’em.”

Even in this g-funk era when decade-long rules, Simmons expects the tracks from “REV RUN Presents” to capture the attention of the hip-hop core.

“There’s a way to do it,” he says. “God has always been the one who touched us, so it’s not a way to take through people without even knowing they’re being touched. If we bring people to church, they touch people and reach kids, and [Muslims like] Rakim can talk about Allah, then we can spread the word about God and not be licentious.”

The project will feature tracks from three acts: Soul Tempo, Sin Assassins, and Bobby Walker & the Zoo Brothers. The project will feature singles and album material, as well as video, “Sanctified,” both of which are available in early September. Each of the artists on “REV RUN Presents” will be represented with three songs.

Simmons describes the Zoo Brothers single as “something so different, like [Don]nie Wright say. I could have picked anything out of the box, the Zoo section to the new jazz section to the ‘90s section, and I don’t know about it. I added it because she delivers some ‘Nate Dogg-type rapping.”

As for Sin Assassins, he says, “They’re street, from the Bronx, talking about how hard it is in their hood.”

One of their songs is a hard-edged rap track that interpolates the hymn “Preme-”

Soul Tempo, meanwhile, is a “Boy Meets Men-like” a cappella group, says Simmons. Among its contributions to the album is a musical reading of “The Lord’s Prayer.”

Simmons, a recently ordained minister, discovered the group at the Manhattan house of God, Zoo Minis-tries, where he sometimes preaches. “I’ve got a real hip-hop church,” he says.

Tony Rome, a former Def Jam em-ployee, is another pastor at Zoo, and other music industry participants (in-cluding members of female vocal trio SWV) are among the church’s congrega-

tion.

We Farrell, CEO of New York-based Music Entertainment Group, the parent company to Benson, negotiated the REV RUN deal. In a prepared statement released Aug. 21, Farrell said, “As part of Run-D.M.C.. Run made a big decision to make the Gospel album. Now we look for them to do the same with these new efforts in Christian music, as he brings his savvy for urban music to our industry.”

Simmons will run REV RUN with his wife, Justine, who can also be heard singing alto on the Zoo Assas- sin’s track “Things Ain’t What They Used To Be.”

He will benefit from his brother Rus-sell’s experience as CEO of Rush Com-communications Sept. 22, as seen on page 12. “He’ll speak into my ear, like a little bird,” Joseph Simmons says.

Sin Assassins, the Zoo Brothers, and Soul Tempo all maintain their busi-
ses of their own in the future, accord-
ing to Simmons.

Death Row Suit Adds to Time Warner Rap Stew

(Continued from page 12)

WEA Opens Nashville Christian Division

WEA in January.

Hannam says Curb timed its Christian releases to take advantage of the momentum. “This has been for Whiteheart’s and Jonathan Pierce’s albums to be released to the mainstream through WEA and to the Christian market, REV and to Benson’s constituency.”

Mount says that WCD will handle Warner-affiliated and other labels’ Christian releases, which will remain contemporary Christian and gospel markets. However, Warner’s Christi-

nian label, Warner Alliance, will contin-

ue to handle the publisher’s dis-

tribution arm, Chordant, under an agreement that is understood to expire sometime next year. WEA’s John Petrillo is reportedly returning as well as administrative and op-

erational support systems for the new division. WEA will continue to distribute Christian product to general mar-

ket accounts, and WCD will handle independent labels.

“There’s so much opportunity for growth in the Christian retail mar-

ket,” Scruggs Gardner says. “It will help the retailer be profit-

able with his Christian music sales. We believe that as that happens, the Christian market will spread into the open floor space given to Christian music.”

WCD will be located at 24 Music Square East, Scruggs Gaines is in the process of moving the office, which has a heavy emphasis on telemarket-

ing and will hire a few field staff in the sales and marketing area.

“We’ll be reaching out to the inde-

pendent people. Over the next couple of weeks, we’ll get our core staff locked in.”

by Havelock Nelson

NEW YORK—A New York-based group named the Citizen’s Action Committee has made Jive Records the target of a a high-profile, industry-wide campaign to counter what it views as cultural exploitation. The campaign is led by Shelly Terpening, a former Black Panther Eddie Ellis—who has served 23 years in jail for murder, according to published reports—has partnered with Manhattan Sam Goody store and promises to target other record companies, in-
cluding Warner and Interscope, as well as Radio City Music Hall.

According to Jive president Barry Weiss, the label received a fax from the Citizen’s Action Committee “three or four weeks ago,” accusing it of promoting gangsta rap, which the group argues demeans blacks; not paying its artists fair wages to the black community; and having too few blacks in decision-making positions.

Weiss says, “The whole idea was so docen I threw it out.” He calls the charges “absolute malarkey.”

Weiss says that Jive—which was founded by Rapping Bob and Arthur Rainey—has contributed to charitable contributions within the African-American community. The label spearheaded the Stop The Violen -

ce movement, which raised $500,000 for the National Urban League, and sponsored a “Souled Out For Hunger” concert in 1990, ac-


cording to Weiss.

Jive is preparing an audio com-
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missioned.

The label’s roster includes KRIS-

ONE, R. Kelly, Shaquille O’Neal, E-

40, and A Tribe Called Quest.

As for the label’s hiring practices, Weiss says, “We did research all over we were contacted [by the Citizen’s Action Committee], and 50% of our employees are Hispanic or black.”

The label employs approximately 100 people.

Among these are Lynda Simmons, director of creative services; Wayne Williams, senior director of A&R at Jive Chicago; publicist manager Wendy Washington; and Tara Grig-

goriouss. The label hosted the finale of gospel church, Verity.

In addition, Weiss says that Jive is in the process of assembling a newly owned firms and independent con-

tractors.

The Citizen’s Action Committee could not be reached for comment at press time.

Death Row suit adds to Time Warner Rap Stew

(Continued from page 12)

Jive is First Target Of New Pressure Group

by Havelock Nelson

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HOLLYWOOD'S COATALLS: Soundtracks rule the album charts this week. As "Dangerous Minds" (Universal's "The Bullets") zooms 89 places—from No. 90 to the top—on R&B Albums. The two soundtracks have much in common: both are star-hit, star-hip hop albums, and both hold Greatest Gainer honors on the charts they rule. The 79.5% rise for "Dangerous Minds" sales represents the week's biggest gain, which jacks the title's one-week sum up to a chart-leading 210,000 units. But that percentage growth pales in comparison to the 7,800% boom "The Who"(who are no relation to the Who) get on the R&B list, an improvement that has everything to do with product availability. The songs allow fans to tune in at home, as they'll soon be able to on last week's chart. On The Billboard 200, "The Show" snags the Hot Shot Debut award at No. 4 with a one-week total of 136,500 units.

The big difference between the two soundtracks is that the "Dangerous Minds" film is already in theaters, ranking No. 1 at the box office when it debuted last week and No. 2 on the current box-office chart. But "The Who," which did not open until Aug. 25, was not yet on screens when its soundtrack album hit the charts. Yet the When People Are... album's lack of a hit video "I Can't Explain" didn't prevent sales from growing as the album's release date neared.

PERSPECTIVE: Throughout the summer, the head buyer at one high-volume music account has complained that the dollars spent on this season's smash movies have cut into the discretionary dollars that consumers might spend in record stores. I remember a distribution company president making the same observation back in 1989, when the first "Batman" movie made its loud entrance. Funny thing is, there are big summer movies every year, but you only hear complaints about their impact on music stores when the record biz runs into soft numbers. Plus there is always another slate to Hollywood's coin, as huge movies often spawn huge soundtracks.

Last summer, the "Lion King" spent nine weeks atop The Billboard 200, and Walt Disney Records followed that up with a summer success with "Pocohontas," which also reached No. 1—while the companion "Pocahontas Sing-Along" rose as high as No. 46, and Atlantic's all-star "Batman Forever" spent three weeks at No. 5. Other noteworthy soundtracks from this summer's crop and the last one are on "The Bullets" and "The Bridges of Madison County" (No. 47, a dozen straight weeks at No. 1 on Top Jazz Albums); "Clueless" (No. 49), "Braveheart" (No. 59), "Apollo 13" (No. 90), and "Mighty Morphin Power Rangers" (No. 96).

So if Hollywood does take something away from music stores' tiles, it'll also put some cash back by contributing its own share of album sales. And rarely, if ever, do you hear this complaint during those summers when the popular music industry rolls dazzling numbers.

SHOPPING AT HOME: The very best Of The Manhattan Transfer makes its first appearance on The Billboard 200 and re-enters this week's Top 200, "Saturday Night Live," which was also published Top Contemporary Jazz Albums at No. 3, while the vocal quartet's latest album re-enters the former chart at No. 177. The infusion comes thanks to units moved on the QVC cable shopping channel, which appears to be stepping up its music sales activity in a variety of genres. The policy of Billboard and SoundScan is that albums sold via QVC and Home Shopping Network count toward our charts as long as the items are analogous to albums available at retail. Albums that are exclusive to one of the shopping channels, or to any account for that matter, are not eligible.

NETWORK FARE: Meanwhile, in the realm of non-cable channels, a run-up to Disney Channel's Will & Grace hit "Tonight Show" rerun help the Dave Matthews Band rebound 18-13. Although shy of Matthews' peak at No. 11, the one-week sum of 64,000 units represents a high-water mark for the album, RCA says. Meanwhile, "Late Show With David Letterman" guest Ben & Jerry's Ben Cohen & Jerry Greenblatt's "Half the Battle," which is an iconic single non-stop at top 40 radio since January. It bullets 26-27 this week on Hot 100 Singles.
RCA's McBride Banks on 'Angels'

(Continued from page 1)

Oct. 25 at 8 p.m. and 12 a.m. EST and will be repeated during the same times on Oct. 31.

According to a TNN spokesman, the theme of the special will revolve around singers, songwriters, and their stories. The names of guests for the show were unavailable at press time. In early 1996, TNN plans to air another McBride special that will have the same theme, but feature different guests.

"Martina brings respect and reverence for the roots of country music, while being one of the leaders of the contemporary country music artists," says TNN's director of programming. "She has a style that is unique to this business. In her role as co-host of the TNN Country Music Awards, Martina has demonstrated great ability as a performer and as a personality."

"I've always seen video as a real big part of my career," says McBride. "I was a video artist before I was a radio artist and McBride credits the single "My Baby Loves Me The Way That I Am," released in May 1995, as her breakthrough radio hit. The follow-up single, "Independence Day," spurred further momentum at radio, but was even more successful as a music video. McBride's Char-

try Music Assn., its video of the year award in 1994 and the TNN Music City News video of the year award in June. "The Way That I Am" has sold 507,000 units since its 1993 release, according to SoundScan.

McBride's last single, "Safe In The Arms Of Love," released to radio July 17, has received the quickest and most promising acceptance at radio yet. "'Safe In The Arms Of Love,'" says McBride, "is the easiest time we've ever had at radio.

Kevin O'Neil, PD at WXTU Philadelphia, says the record is doing well at his station. "Safe In The Arms Of Love' is a real good record," he says. "It's well scheduled to be the CMT Showtime artist for the month of November and will be prominently featured in interviews, promotional clips, and airings of her videos on the channel."

According to Broadcast Data Systems, McBride's singles received a total of 2,300 detections this week on 199 country stations, an increase of 396 detections over the previous week.

To further involve radio in the release of the album, Mike Wilson, VP of national promotion at RCA, says the label will "Win it before you can buy it" contest.

Wilson says the fact that McBride tours extensively and is always accessible to radio has given her an advantage over other artists.

In addition to touring domestically with McBride, Clint Black, and Clay Walker this year, McBride is planning to tour Europe during the next month. According to the European market, she can sell records in other places than the 50 states.

McBride re-produced "Wild Angels" with Paul Worley and Ed Seay and says she's anxious to get feedback on the new album. "This album is the most [reflective] of me of anything I've ever done."

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BATMAN FACES HOLIDAY BATTLE WITH SANTA

(Continued from page 6)

that retailers will be able to sell a lot of copies.

Although the demographics are different, “Batman Forever,” will also be competing with 20th Century Fox Home Entertainment’s “Miracle On 34th Street,” which will be bargain priced at $14.98. The remake hits stores Nov. 7. Discuss will follow “Miracle” at less than $10 at retail.

Sandwiched between “Batman,” “The Santa Clause,” and “Miracle,” is the family-friendly “Little Women” from Columbia Tristar Home Video.

The reprinted title is also set for an October release at $19.95 in clamshell packaging.

“A Little Women” gift set, including a jewelry box, a silver-plated locket, and the Louisa May Alcott novel will be available for $29.95.

Consumers who purchase the title can get a $5 rebate from Columbia with the additional purchase of either “Hook,” “Annie,” or “Oliver.” “Batman Forever” marketing elements include a $10 rebate with purchase of the title and the “Batman Forever” video game from Acclaim Entertainment.

The video game ships on Sept. 7 in four configurations. The title is priced at $79.95 on the Super Nintendo Entertainment System, $87.95 for Super Genesis, $84.95 for Game Gear, and $84.95 for Nintendo’s Game Boy.

FILM

Warner will kick in a $3 rebate on select Warner or MGM/UA A Home Video catalog titles with the purchase of “Batman Forever.”

Since the latest Batman is one of the most highly anticipated releases of the year, distribution sources say Warner expects to ship between 10 million and 12 million units. The film has grossed $178.2 million at the box office since its release on Aug. 4, making it the No. 1 movie of the summer.

If Warner achieves its goal, it will double the sales of “Batman Returns,” which sold approximately 4.6 million units in 1992. The supplier shipped about 13.5 million units of “Batman” in 1989, but the studio turned back and only about 8 million units sold through at retail.

“I don’t think Warner will have any trouble placing 10 million units,” says one distributor.

Warner executives would not comment on “Batman Forever” sales.

Warner is expected to follow up on Nov. 7 with “Free Willy 2.” The film was released with Family Entertainment label. The title will be priced at $22.98, with a $14.95 MAP.

“Free Willy 2” will have clamshell packaging, while “Batman Forever” will have a slip-sleeve.

The studio has already announced “The Little Princess,” Sept. 19, priced at $24.91, also under the Family Entertainment banner.

Lesinski says that family titles are not as price sensitive as more broad-based titles, such as “Batman Forever.”

“If a mother can satisfy her child for an hour with a video, they really don’t care about spending a couple of dollars more,” he says.

TURNER VID COS.

(Continued from page 6)

name. Koch says “The Mask” starring Jim Carrey, a major self-help hit earlier this year, showed the opportunities down the road.

The label will have a further chance to exploit developments this fall when New Line delivers “Dumb And Dumber,” reprised from rental to sell-through. Trade sources indicate that more than 2 million copies will arrive at retail in mid-November.

Turner/New Line’s quest for direct sales coincides with their emergence as a sell-through force. According to Adcom Media Research in Los Angeles, the two had combined revenues of $128 million for a 76 percent share of the first-half 1995 market.

They ranked tenth, ninth, and behind Warner Home Video and MCA/Universal and ahead of Columbia TriStar and PolyGram Video. Disney finished first, with a 23.4 percent share from Paramount, 20th Century Fox, and LIVE.


RIGHTS GROUPS TO RENEW BAR BILL FIGHT

(Continued from page 5)

tion that would extend the copyright term of a musical composition from life plus 50 years to life plus 70 years, which is the standard term recommended by the European Union.

There is a Senate version, S. 483, and a House version, H.R. 889, of this bill. Others, however, say that as written will primarily benefit music publishers and the estates and heirs of works by Hall, Broadway and Tin Pan Alley-type songwriters.

Those critics suggest that the language be rewritten to offer the extended term to authors or heirs, who could then renegotiate with music publishers. A Senate hearing is tentatively scheduled for late September.

In addition to the music industry legislation on the Hill, a radio-related provision is contained in the huge telecommunications bill now awaiting White House approval. The provision removes all ownership restrictions on radio. The National Assn. of Broadcasters is in favor of the deregulation. Critics warn that the provision in the bill could alter diversity of local programming, including music program planning.

The Administration has threatened to veto the telecommunications bill on several counts, including the radio ownership provisions, because of its concerns over concentration of media in local markets.

Where No One Has Debuted Before

If it happened in Britain for the 42nd time this week, but until now a single has never debuted at No. 1 on the Hot 100. Once again, it’s Michael Jackson who writes the “Hit Story,” as, his greatest hits collection’s second single, “You Are Not Alone,” is the first ever to enter at the top. The R. Kelly composition marks the second time Jackson has reached the summit with an album’s second single.

The initial release from “Thriller” was Michael’s duet with Paul McCartney, “The Girl Is Mine,” which spent three weeks at No. 1. It wasn’t until “Billie Jean” was released, however, that Jackson had yet to enter the top with a song. The R. Kelly composition marks the second time Jackson has reached the summit with an album’s second single.

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He gave up Yale for a career in music and now, he's working in basements.

The new album from Joshua Redman Quartet

Spirit Of The Moment
Live At The Village Vanguard

Musicians:
Joshua Redman - Saxophone
Peter Martin - Piano
Christopher Thomas - Bass
Brian Blade - Drums

Produced by Matt Pierson.
Management: The Jazz Tree
Mary Ann Topper

Get the latest info on Warner Bros. artists from the Internet (http://www.jazzinfo.com/JAZZ/WBjazz.html)
Thank God I packed Travis Tritt’s Greatest Hits.

Fifteen tracks of essential Tritt.