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Andy Warhol

"We're not just giving people a glimpse of the Velvet Underground, we're giving them the whole thing." - Lou Reed

BRAZILIAN LABELS HALT RADIO PAYOLA

SAO PAULO—Faced with mounting payola demands by radio stations, Brazil's major record labels got together in May and served notice to the stations that payments of "jabau" would cease immediately.

And so far, says Manuel Camargo, president of the recording industry's trade group, Associação Brasileira dos Produtores de Discos (ABPD).

(Continued on page 43)

ILLUMINATION 10th ANNIVERSARY

SEE PAGE 43

RCA

DOVE AUDIO

IN VIDEO NEWS

'APOLLO 13' TAKES DIRECT FLIGHT TO SELL-THROUGH

SEE PAGE 5

MCA CELEBRATES REBA WITH MARKETING BLITZ

■ BY CHET FLIPPPO

NASHVILLE—Reba McEntire celebrates her 20th year in the music business in October, and the observance will kick off with a massive MCA marketing plan for the artist that will extend well into 1996.

In typical style, McEntire is celebrating by working even harder.

"People say, 'Reba, why don't you slow down?' she says. 'Sure, I could, but I'm finally in a position where I can do all the things I've always wanted to do. I can walk into Hollywood and discuss the next movie I want to do. Those two bridges are meeting and joining, and I like being able to do that.'

"The places I can perform now are incredible and such a leap from those clubs I played when I started out. That's when I should have quit—15 years ago. Now's the fun time. I have my airplane now, and I can work almost anywhere and still be in my own bed every night. The sky is the limit."

McEntire is also finding time to be closely involved in marketing decisions. "I still marvel," says MCA Nashville chairman Bruce Hinton, "when we sit down to start planning a Reba McEntire marketing strategy, because she is such a multihit artist. She is certified by the [Recording Industry Assn. of America] as the third best-selling female artist in history, behind Barbra Streisand and Linda Ronstadt, and I expect her to become No. 2 in the very near future."

"Plus," he continues, "she's a TV star."

(Continued on page 26)

JONES BARES ALL ON REPRISE SET

■ BY LARRY FICK

NEW YORK—On Tuesday (19), Reprise releases "Naked Songs," a collection that chronicles the lasting impact of singer-songwriter Rickie Lee Jones on

(Continued on page 11)

Asylum's Harris Smashing Formats

■ BY RICK CLARK

Acknowledging that she is no longer considered mainstream country by ra-

Blue Note Jazz Benefit To Aid Special Olympics

■ BY TERRI HORAK

NEW YORK—Blue Note Records has produced its first benefit album, the star-studded "Jazz To The World," which will aid the Special Olympics.

Due Tuesday (26), the Chris-

(Continued on page 21)

IN U.K. MUSIC NEWS

Portishead's 'DummY' Wins The Mercury Music Prize

SEE PAGE 13

BLUR MAKES VIRGIN DEBUT

■ BY CRAIG ROSEN AND DOMINIC PRIDE

LONDON—The recent No. 1 entry of Blur's "Country House" at the top of the U.K. singles chart was another testament to the band's popularity in the U.K. In February, the group became the first ever to win four Brit Awards. Yet, in spite of the band's popularity at home, Blur has not made a significant impact in the U.S. With the U.S. release of the album, (Continued on page 112)

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 23, 1995

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IN VIDEO NEWS

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The Single
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'74-'75

The Single
'74-'75

TOP 20

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SWITZERLAND (#3)
DENMARK (#5)
POLAND (#5)
BELGIUM (#5)
AUSTRIA (#6)
NETHERLANDS (#8)
IRELAND (#8)
ENGLAND (#14)
FRANCE (#15)
ITALY (#17)

The Album
RING

TOP 40

ENGLAND (#36)
GERMANY (#16)
SWEDEN (#29)
NORWAY (#14)
POLAND (#30)
ITALY (#25)
NETHERLANDS (#24)
AUSTRIA (#21)
SWITZERLAND (#21)
PORTUGAL (#26)

Look for the worldwide release of THE CONNELLS' new album in February of '96.
Also look for GEORGE HUNTLEY'S solo project BRAINJUNK in October of '95.

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NEW YORK—MCA/Universal Home Video is shooting for the moon this fall. According to trade sources, MCA plans a direct-to-video release of "Apollo 13" in late November, timed to take advantage of the busy shopping weekend that follows Thanksgiving. The studio won't confirm plans, but it doesn't deny the imminent home-video launch of the Tom Hanks movie, which grossed $162 million this summer. If it arrives on schedule, "Apollo 13" will be the second feature starring Hanks to go direct-to-video this year. "Apollo 13" together with "Apocalypse Now" delivered more than 12 million copies of "Forrest Gump" in May. MCA will make the official announcement at a Sept. 26 news conference in Los Angeles. Suggested list is thought to be $22.98.

"Apollo 13" should be the icing on a tasty self-release cake presented to retailers in the fourth quarter. Distributors predict that close to 100 million cassettes of front-line releases will arrive in stores from August through November.

"That's significantly higher than last year," says one executive, referring to when MCA's "Jurassic Park" and Disney's "Snow White" combined for more than 40 million units (not counting returns). For catalog titles is also "the largest we've ever seen," he adds. "We're beyond busy."

The fall-through season got off to a fast start with a fast start with a "Goofy Movie" from Disney label Buena Vista Home Video and 20th Century Fox Home Entertainment's "Star Wars Trilogy." a release worth 10 million-12 million cassettes.

Next month, stores receive MCA's "Captain Desk" (estimated about 5 million units), Buena Vista's "Cinderella" (15 million) and "The Santa Clause" (12 million), and MGM UA Home Entertainment's James Bond page.

Already scheduled for November are Warner Home Video's "Batman Forever" (9 million) and "Free Willy 2" (4 million), Fox's "Miracle On 34th Street" (7 million) and "The Mighty Morphin Power Rangers" (5 million), and New Line Home Video's reprise "Dumb And Dumber" (2 million). Compared to 1994, "it's one helluva fourth quarter," marvels a distributor who is out-pacing his 1994 forecast.

The problem for wholesale, retail, and MCA is finding shelf space for the expected 8 million-9 million copies of "Apollo 13." MCA has spent the past several weeks polling key accounts and then securing stores. They will find the room, but not without grumbling. "We're already pretty late in the game," says a video chain CEO. "We should have more time," he says, especially for a movie that will have strong rental demand. However, he hastens to add: "Big titles are always welcome." One wholesaler worries that major accounts have "already closed their doors to re-stocks, their stores, is also encouraging the adoption of audio-electric magnetic surveillance technology for all enhanced CD product, according to NARM executive VP Pan Hovrist.

The announcement codifies an informal "Covenant" between the major-label groups, which expressed agreement on distributing their forthcoming titles to music retailers in jewel-box size packages. The computer software channel, which showcases CD-ROM titles in large boxes and generally is not fix-able to handle jewel boxes, will present unique challenges, they added, which may be addressed through alternate packaging or customized merchandising displays (Billboard, Sept. 9).

While making enhanced CDs the size of their nonenhanced counterparts eases some merchandising concerns for music retail, it also creates a problem of differentiating the familiar-looking "enhanced" discs (which are expected to cost more) from their nonenhanced counterparts. Many music retailers expect (Continued on page 84)

Enhanced CD Packaging To Have Jewel-Box Dimensions

LOS ANGELES—As expected, the new enhanced CD format will come to market in force this winter, decked out in a package of jewel-box dimensions. That is, the size major label groups have now adopted for release of their enhanced albums, which play like standard CDs on audio decks but add multimedia features when played in a computer's CD-ROM drive.

The formal announcement by the Recording Industry Assn. of America, of its members' plans to adopt a voluntary dimension standard of 5 by 5½ inches follows a Sept. 8 meeting in New York between the RIAA and representatives from the National Assn. of Recording Merchandisers, at which NARM shored its perspective on how the new albums should be housed. Both groups have been individually studying the packaging issue from the perspective of the recording industry and music retailers (Billboard, Sept. 9).

NARM, which expressed strong support for a package that would not require its members to re-stocks their stores, is also encouraging the adoption of audio-electric magnetic surveillance technology for all enhanced CD product, according to NARM executive VP Pan Hovrist.

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**House Panel Adds OK To Performance Right Bill**

**BY BILL HOLLAND**

WASHINGTON, D.C. — The House Judiciary Committee, by unanimous vote, passed the record industry's groundbreaking Digital Audio Performance Right bill Sept. 11, sending the legislation to the House floor and probable House passage later this month.

The bill, H.R. 1506, is identical to the Senate version, which was passed Aug. 8. Insiders say that Congress is expected to approve the bill, and President Clinton could sign the legislation into law before October.

The legislation, an amendment to the Copyright Act, grants, for the first time, a performance right in sound recordings to labels and performers and protects them from unauthorized use of digital transmissions by new-generation audio program suppliers. Traditional radio is exempted.

Provisions in the bill call for a royalty to be paid in a 50-50 split between the labels and performers, minus a $2 cut off the top for background musicians and singers.

Most other developed countries have a performance right in sound recordings, and the passage of the bill will put the U.S. on better footing with its trading partners.

Quick passage of the legislation is virtually assured, as all major music industry groups now support the concept. Earlier, ASCAP, BMI, and the National Music Publishers Association had problems with the bill.

But a June 27 agreement between the Recording Industry Assn. of America and the NMPA alleviated concerns of the music-publishing community that under such a new law, labels could become "gatekeepers" and prohibit licensing of songs. (Billboard, July 8).

The June agreement puts limitations on labels' exclusive rights in licensing material to interactive digital services and further defines digital deliveries as either "electronic sales" or jukebox-type "performances." An electronic sale would be subject to a mechanical royalty payment from labels to publishers and songwriters.

Proponents are planning an "expedited procedure" to help the bill through the busy 1995 Congress, according to RIAA chairman/CEO Jay Berman.

The Clinton administration's desire for a performance right in sound recordings is embodied in its recently released intellectual property white paper (Continued on page 111).

**Choices Drops Its Bid To Build A Video Powerhouse**

**BY SETH GOLDSTEIN**

NEW YORK—Home video doesn't have Choices Entertainment to kick around any more.

For the past year, the trade has speculated whether and when publicly held Choices would acquire the hundreds of stores it said would be the basis of a national chain to rival Blockbuster (Billboard, June 24). The effort ended earlier this month when Los Angeles-based JDS Store Equipment ended its merger agreement with Choices, and JDS chief John Maioriello resigned as chairman/CEO/director of the 11-store chain in Morrisville, Pa.

In a Sept. 8 letter to Choices president John Boylan, Maioriello said he was unable to reach "a mutually agreeable settlement" with the other JDS shareholder that would allow the merger to proceed. In fact, trade sources say, Maioriello never could raise the millions necessary to conclude the retail deals he had negotiated.

At the end, only the 64-store Palmer Video Video in Union, N.J., and Video Junction with five stores in Rhode Island remained to be purchased. Many of its stores were picked off by better-financed entrepreneurs, such as Hollywood Entertainment, Movie Gallery, and Movien, while Maioriello unsuccessfully wooed investment bankers.

"He wasn't able to make things happen as he expected," says a retail executive who anticipates legal repercussions involving Choices and JD. Neither Maioriello nor Boylan returned calls at deadline.

Three days after the letter to Boylan, Palmer Video president Peter Balner pulled out of Choices, resigning as executive VP/board member, "I didn't want to be the only one there, taking a beating," he said.

Balner may return if Maioriello comes up with the needed cash, thought to be as much as $15 million. Choices stock, valued at 66 cents a share, would bring the total to $22 million, "John's eternally optimistic," Balner adds. "I'm willing to give it some time"—but not later than the end of the month.

Palmer, which itself tried to go public, doesn't lack for suitors, he says. "Not a week passes where we don't get calls." Balner sees the chain as the key to the New York market, where Palmer claims it's second only to Blockbuster.

Balner estimates company-owned stores will have sales of $24 million this year, supplemented by $4 million-$5 million from the franchises that Palmer can purchase. "It's not insignificant," he says.

The next deal might be at least as good as the Choice offer. As the tempo of retail acquisitions has increased, "the bidding is going up," says retail analyst Curt Alexander. "It's getting a little more competitive."
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At 70, you still have your arms around a younger woman.

Happy Birthday B.B., with love and admiration from your family at MCA
The federal appellate court's ruling on the case of the song ‘When The Red Red Robin’ (Worthing vs. Bourne, 2nd circuit) will have greater economic impact on songwriters and publishers than any case in the past 20 years.

In Billboard’s succinct summary of the court’s 49-page decision (Billboard, Aug. 12), an unnamed lawyer said he or she did not think the issue was important enough for the Supreme Court to consider. I have no idea whether either party intends to seek a review by the Supreme Court, but the Court decides only about 100 cases a year, and the odds against the case being heard are overwhelming—whether it is important or not.

But the fact is that potentially hundreds of millions of dollars are involved, and I don’t view that as unimportant.

When the copyright law was amended in 1978, the amendment was to increase the term of protection for works written prior to 1978. Previously, the term was 28 years plus a renewal term of 28 years, for a total of 56 years. The amendment added another 19 years to the renewal term, for a total of 75 years. The law also gave the author or his or her statutory heirs the right to terminate previous agreements. The law was clear on who should get the benefit of this 19-year bonus—the writer or, if dead, his or her designated successors.

But in order to protect those who were licensed prior to the term, the law allows “derivative works,” such as films and records, to continue to exploit their licensed material.

The next question was posed to me by the Copyright Report’s Commentary Editor Susan Nunziata, Billboard, May 8: ‘Who’s going to benefit from this decision?’

‘The author’s right of termination has been severely eroded.’


EDITORS’ NOTE: The April 13, 1999, article by Michael D. Cramer in the Chicago Tribune was the basis for an editorial on the same subject in the June 16, 2001, issue of Billboard.

The Court of Appeals modified the result by holding that royalties from performances on films and videos go to the original publishers in the case of pre-1978 works, but that any performances from recordings go to the new publisher.

Thus, it is clear that substantial amounts of money are at stake. The author, however, has the right of termination has been severely eroded by these decisions.

Where were the bulk of professional songwriters when these cases were being prepared and argued? The Songwriters Guild of America took on these cases virtually alone. Many of the most successful writers, with high-powered lawyers, accountants, and business agents, made no effort to support these test cases.

The reason for their inaction remains a mystery to me. Perhaps they felt that these cases only involved old-time songwriters and not contemporary writers. If so, they were wrong as a matter of principle and certainly as a matter of law.

They forgot, or perhaps were unaware, that for all songs contracted after 1978, the writers have a similar right of termination after 35 years. Thus, a song placed under contract with a publisher in 1976 can be terminated by the writer in 2010. It doesn’t take a degree in prophecy to foresee that the same arguments advanced in the ‘Who’s Sorry Now?’ case will be made at that time if the results are the same. The termination right will be worth only a fraction of what was originally expected.

At that time, ‘Who’s sorry now?’ should be asked about the fact that these writers did not speak out early and support the plaintiffs. To borrow from an old expression, perhaps they were content just to sit on their ASCAPs.

**LETTERS**

**LOOKING GOOD**

Looking good, Billboard. Your new look is excellent. I particularly like the Reviews & Previews section. Since I am primarily ordering new material, I appreciate that you have grouped the information. It was always a challenge to find the Video Previews. Thank you.

Penelope S. Jeffrey
Cuyahoga County Public Library
Parma, Ohio

**ITALY’S SIAE TARIFF IS SUPPORTED**

Billboard’s Aug. 26 issue contained an article by Mark Dezzani titled “Italian Group SIAE Charged With Abusing Its Position.” As usual, Dezzani’s account is precise and accurate, and he quotes SIAE’s point of view on the matter. However, it is perhaps not sufficiently emphasized that the Antitrust Committee has indeed concluded that there was a lack of valid and validity of the tariffs for authors’ rights charged by SIAE for music performed in dance halls and clubs. The Antitrust Committee criticized SIAE’s previous criteria for the distribution of royalty shares for music performance in dance venues among authors, publishers and other right owners.

SIAE has already introduced new distribution criteria for such shares of authors’ rights, criteria which have been acknowledged by the Antitrust Committee itself. According to the Antitrust Committee report, ‘The new distribution criteria adopted by SIAE with the commissioner’s decree No. 137 of July 14, 1996 (which will be in force from Jan. 1, 1996), has led to a significant improvement in the actual protection granted to authors whose music is performed in discobasques, thus justifying the tariffs charged by SIAE to the managers of dance halls and other places of entertainment.

Regarding the amount of charges applied for authors’ rights in the case of music performances in dance halls and clubs, SIAE has not been censured by the Antitrust Committee. Indeed, such tariffs (which do not amount to 10%, as was stated in Dezzani’s article, but to 6.5% of the total entrance fees) have not in the least been considered prejudicial to the managers of dance halls and clubs. Indeed, the tariffs shall not be modified, and therefore the royalties distributed to authors, publishers, and right owners will not be reduced.

Sapo Matteucci
Press office manager
SIAE
Rome

**MOTHER KNOWS BEST**

For those of you who have had such a reaction to the format that Billboard employs in reporting the birth of children in the Life-lines section. If you are referring to the placement of the ‘Who’s Sorry Now?’ article before the woman’s name and then afterwards she was the one who had given birth. I can’t think of anyone who would be the only one

Bringing this subject up, I am also a little bit surprised by the placement of the ‘Who’s Sorry Now?’ article before the woman’s name and then afterwards she was the one who had given birth. I can’t think of anyone who would be the only one

Bringing this subject up, I am also a little bit surprised by the placement of the ‘Who’s Sorry Now?’ article before the woman’s name and then afterwards she was the one who had given birth. I can’t think of anyone who would be the only one

**CREDIT IS DUE**

I read with much interest Irv Lichtman’s article on the multi-artist album of the upcoming Broadway musical ‘The Life.’ However, to be accurate, the show’s creators should read: music by Coyle, lyrics by Ira Gasman, book by Ira Gasman, Coyle, and David Newman.

Ira Gasman
New York
Charlie Rich

1932 • 1995
Autumn Heatseekers Success Stories

Col’s Presidents Work The Road

BY CARRIE BORZILLO

LOS ANGELES—When Chris Jakus, singer of the Presidents Of The United States Of America, says he’ll play anywhere, he’s not kidding. To promote its self-titled debut on Columbia, the quirky trio played everywhere from a hot dog stand to polka clubs to seaside pubs in San Diego.

Peter Fletchler, VP of marketing on the West Coast at Columbia, says the Seattle band’s promotional tour of non-traditional venues and radio and retail stops in August was the label’s “most successful promotional tour ever.”

Due to the eating and heavy modern rock airplay and “Buzz Clip” rotation on MTV of the first single, “Lumpy,” the band’s album moves 22 positions to No. 62 on The Billboard 200 this week. (Continued on page 111)

Interscope Act Toadies Hop Up

BY CARRIE BORZILLO

LOS ANGELES—More than a year after the release of their major-label debut, the members of Interscope’s Heatseekers Impact, Toadies are reaping the fruits of their labor, as “Rubberneck” leaps 16 spots this week to No. 79 on The Billboard 200.

Patience, an intentional slow build-up at radio, and nonstop touring have also helped the Fort Worth, Texas-based band. (Continued on page 110)

Petra Thrives Amid Newcomers

BY DEBORAH EVANS PRICE

NASHVILLE—Though most of the acts on Billboard’s Heatseeker chart are newcomers, Christian rock band Petra has been plying its trade for 23 years, amassing a fan base that has made it one of a handful of Christian acts to land in The Billboard 200.

Petra’s new Word album, “No Doubt,” along with Christian titles by Michael W. Smith, Ron Kenoly, and Ray Boltz, debuted on The Billboard 200 two weeks ago when Billboard began including SoundScan point-of-sale data from the Christian market in the chart (Billboard, Sept. 9).

The Petra title entered the chart at No. 141 and jumped to No. 97 last week, garnering Heatseeker Impact status for the veteran act. (Continued on page 110)

Chrysalis Act Shara Nelson Captures Spirit Of U.K. R&B

BY DOMINIC PRIDE

LONDON—For a while, it looked as if Shara Nelson would forever live in the shadow of her epic composition “Unfinished Sympathy,” which she performed on Massive Attack’s 1991 album “Blue Lines.”

But with her second album, “Friendly Fire,” due to be released here Sept. 25 by Cooltempo/Chrysalis, the British soul singer has written and recorded songs that tower above her previous material.

“Friendly Fire” showcases Nelson’s rich vocals, which are just as much at ease with pop ballads as with her harrowing, self-revelatory confessions. Further, the new album captures the current cosmopolitan spirit of British R&B, drawing in traditional soul influences, house beats, club basslines, and hip-hop scratching and sampling, all fused with the captivating warmth of a full string section.

“It was not meant to be a cold album,” says Nelson. “There are harder bits to it, but I went through stages of being tough and tender at the same time.” That goes some way toward explaining the contradictions in the title track and “Rubber With The Smooth,” which was released as the first single in late August.

The emotional and musical high point of the album is “I Fell,” a slow jam — (Continued on page 111)

Contract Delays Release Of New Wilson/Parks Set

BY BRADLEY BAMBERGER

The release of the highly anticipated Brian Wilson/Van Dyke Parks album, “Orange Crate Art,” was originally set for Oct. 24, but has been pushed back to 1996. (Continued on page 20)

New Albion’s New Age Spirit Fits Well At Harmonia Mundi

BY DOMINIC PRIDE

Last year, the New Albion label marked its 10th anniversary by celebrating a decade spent documenting a distinctly West Coast strain of contemporary composition. Now, thanks to a new distribution agreement with Harmonia Mundi USA, New Albion anticipates reaching a market that seems more in tune to new music than ever.

Based in San Francisco, New Albion was the first label to record a work of a generation of composers steeped in an aesthetic that differed from the more European inclination of the East Coast school. These composers, and a group of like-minded performers, were centered in California and possessed a sensibility that encompassed minimalism, Asian and Latin American influences, new age spirituality, and experimental instrumentation and electronics. In the mid-'80s, this sort of enterprise required not only a passion for creativity but a healthy disregard for perceived commercial realities. “Not one with a business perspective who could have done what I did because there was no market for it,” says label owner and frequent record producer Foster Hewitt, whose education was in music rather than marketing. “You have to remember that when we started, it was before the new regime at Nonesuch and before there was an ECM New Series.”

New Albion began as a cooperative venture with composers who could not

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www.americanradiohistory.com
LONDON—The instant success here of the multi-artist “Help” album to raise money for the Bosnian War Child charity has surpassed the expectations of the organizers. Opening-day sales topped 70,000 units, propelling the album to No. 1 chart debut in the U.K.

Yet the success is being somewhat soured by a chart dispute that could prevent the release of the set’s releasing label, Go! Discs, from the British Phonographic Industry, the U.K. trade group. Writer John Gabriel and Sony Discs Music Publishing emerged as the big winners at the third annual EIF Frennio ASCAP awards presentation, held Sept. 12 at the Tropicana nightclub here.

Gabriel was named composer of the year, while Sony snared publisher of the year honors. Gabriel, whose latest BMI album, “El México Que Se Nos Puso,” is a Latin top 10 hit, also triumphed in the top/contemporary (Continued on page 165)

BMG’s Gabriel, Sony Discs Big At ASCAP Honors

BY JOHN LANNERT

MIAMI BEACH, Fla.—Mexico’s super star singer/songwriter Juan Gabriel and Sony Discs Music Publishing emerged as the big winners at the third annual EIF Frennio ASCAP awards presentation, held Sept. 12 at the Tropicana nightclub here.

Gabriel was named composer of the year, while Sony snared publisher of the year honors. Gabriel, whose latest BMI album, “El México Que Se Nos Puso,” is a Latin top 10 hit, also triumphed in the top/contemporary (Continued on page 165)

EXECUTIVE TURNTABLE

VOSS RESNIKOFF ANDERSON PALOME O’NEILL SPANBERGER CANDOLRA

Record Companies, Electra Entertainment Group appoints Alan Voss executive VP/GM in New York, Joel Amsterdam senior director of press and artist development in Los Angeles, and Liz Moret in associate director of press and artist development in Los Angeles. They were, respectively, senior VP of sales for Elektra, associate director of press and artist development for Elektra, and national manager of press and publicity for Rhino.

Bruce Resnikoff is promoted to executive VP/GM of special markets and products for MCA Music Entertainment Group in Los Angeles. He was senior VP/GM of special markets and products.

Lou Mann is promoted to senior VP/GM of Capitol Records in Los Angeles. He was senior VP of sales.

Atlantic Records in New York promotes Pete Anderson to senior VP of sales and Tracy Zamot to associate director of media relations. They were, respectively, VP of sales and manager of media relations.

Jay Landers is named senior VP of A&R for Angel Records in New York. He was senior VP of A&R for the EMI Records Group North America.

Chris Hensley is named VP of marketing for Guardian Records in New York. He was senior director of artist development at RCA.

American Recordings promotes Renay Palome to head of international operations in Los Angeles and Joe O’Neil to managing director of American

Records/Europe in London. They were, respectively, chief product manager and U.K. media director.

Wendy Griffiths is promoted to VP of video promotion for Reprise Records in Los Angeles. She was director of national video promotion.

John Schenk is named director of finance and administration for Epic Records Group in New York. He was director of financial analysis at Arista.

Allen Johnston is appointed national director of urban sales for K-tel International (USA) Inc. in Hialeah, Flas. He was CEO of consulting firm the Music Specialist.

Tim Reid II is appointed manager of artist development for Priority Records in Los Angeles. He was marketing/sales representative, black music, at Hollywood Records.

Ryokido in Ardmore, Pa., names John Luneau manager of business and legal affairs and Maria Garza licensing manager. They were, respectively, an entertainment lawyer and private practice manager and manager of repertoire licensing at Cema Special Markets.

PBS To Teach A New Lesson On Rock’n’Roll History Series

BY CHRISS MORRIS

LOS ANGELES—Rock’n’roll will get its due from public broadcasting beginning Sept. 24, when PBS begins telecasts of an ambitious 10-hour series, co-produced by WGBH Boston and the BBC.

The major promotional tie-in for the series will be the book “Rock & Roll: An Unruly History,” out Sept. 22 from Harmony Books at a list price of $40. The book is by former New York Times critic Robert Palmer, who served as chief consultant for the series. The Intelligence Corp., will release an audio glossy to in December in unabridged and abridged versions. No retail price has yet been established, according to the company.

Radio is also playing a significant role: Public radio WGBH has produced “Church Of The Sonic Guitar: Rock & Roll And The Electric Guitar,” a 90-minute special based on a free-standing essay in Palmer’s book. The series is being aired in conjunction with the series’ five-night run. The station has also been playing air to air in conjunction with the series’ five-night run. The station has also been playing air to air in conjunction with the series’ five-night run.

Series executive producer Elizabeth Deane, who won an Emmy for work on the series “Vietnam: A

(Continued on page 107)

Heigh Ho! Mozart’ Charms Music Fans

Delos Adds Classical Touch To Disney Favorites

BY BRADLEY BAMBARGER

Refeshing famous Disney tunes in the manner of great classical composers may sound like a goofy idea, but with style and sense, Delos International has crafted an album that has charmed record buyers left and right.

“Help! Ho! Mozart” sits at No. 7 after 12 weeks on the Billboard Top Classical Crossover chart and has sold 12,000 units, according to SoundScan.

Featuring such favorite Disney songs as “Beauty And The Beast” arranged in the style of Rachmaninoff and “Can You Feel The Love Tonight” redone as Tchaikovsky, “Help! Ho! Mozart” has become Delos’ most successful album out of the box, according to the label. Much of this sales commotion ensued after glowing, high-profile press notices from Newsweek and CBS This Morning.

This success story was 15 years in the making. The original idea for the album came to Delos product manager Al Lutz while he was in line at Disneyworld. “I was bored silly standing there—until I noticed that everybody was singing along to these songs,” he says. “I thought, ‘These songs obviously mean a lot to people. What if they could hear them differently? It could be a way to turn people on to classical music.’”

Though it took awhile for Lutz’s concept to come to fruition, Delos put the project into development, the production of “Heigh Ho! Mozart” lasted about one year. The label timed the release of the album to coincide with the theatrical debut of the Disney animated film “Pocahontas.” The album even leads off with a Dvorak-styled version of the movie’s hit song, “Colors Of The Wind.”

The cooperation with Disney continues as, beginning this month, “Help! Ho! Mozart” will be stocked at Disney stores across the country.

The response to “Help! Ho! Mozart” had a grass-roots element, Lutz says, as a couple of hundred inquiries a day came into the Delos World Wide Web site upon the album’s release. “These people also went into retailers to ask about the record,” Lutz says, “and then the retailers called us.”

Melvin Jahm, manager of Tower’s freestanding classical outlet in Berkeley, Calif., says, “Generally, pops don’t do that well here, but [‘Heigh Ho! Mozart’] did great right out.”

At first, Jahm put copies of “Heigh Ho! Mozart” in the counter display provided by Delos. Now he has the album on the (Continued on page 42)

Bosnian Relief Album ‘Help’ Debuts At Top Of U.K. Chart

BY PAUL SEXTON

ANDY MacDonald, managing director of Go! Discs, was expecting “Help!” to achieve sales of “between 120,000 and 150,000” in its first full week of release, in addition to the opening day sales. The album was released Sept. 9 in the U.K., only five days after it was recorded (Billboard radio). The album is said to have already raised nearly 2 million pounds ($3.2 million) for the War Child charity.

The album also has been issued on PolyGram labels in France, Germany, Holland, Norway, and Sweden. Numerous other territories are committed to releasing the album, including some in the Far East. And tentative plans are in place for “Help!”-style albums by Taliban in the making. The original idea for the album came to Delos product manager Al Lutz while he was in line at Disneyworld. “I was bored silly standing there—until I noticed that everybody was singing along to these songs,” he says. “I thought, ‘These songs obviously mean a lot to people. What if they could hear them differently? It could be a way to turn people on to classical music.’”

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PEOPLE
Original Soundtrack Recording

Presented in Honor of the 50th Anniversary of the United Nations

Produced by Jason Miles

Available September 19

Includes the debut single "How Wonderful We Are" by Peabo Bryson & Lea Salonga

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POPP/CONTEMPORÁNEO
“Pero Que Necesidad”
JUAN GABRIEL
BMG Songs, Inc.

“Quisiera”
RICARDO MONTANER (SGAE)
ADRIAN POSSE
Cirvega Editores (SACVEN)
Latin Baires

“Luna”
JUAN GABRIEL
BMG Songs, Inc.

“Donde Quiera Que Estes”
MARCO FLORES (SACM)
Rahmat Music

SONGWRITER OF THE YEAR
JUAN GABRIEL

“Con Un Nudo En La Garganta”
JOAQUIN GALAN (SGAE)
LUCIA GALAN (SGAE)
ROBERTO LIVI
First Performance, Inc.
Livi Music

“Manana”
JUAN GABRIEL
BMG Songs, Inc.

“Tu Y Yo”
JORGE CALANDRELLI
RUDY PEREZ
Calandrelli Music
Rubet Music

“Te Conozco”
RICARDO ARJONA (SACM)
Sony Discos Music Publishing, Inc.

SONGWRITER OF THE YEAR
TROPICAL
OMAR ALFANNO

“Presencie Tu Amor”
OLGA TANON
WEA Latina Musica, Inc.

“Mi Media Mitad”
GUSTAVO MARQUEZ
Sony Discos Music Publishing, Inc.

SONGWRITER OF THE YEAR
POPP/CONTEMPORÁNEO
JUAN GABRIEL

“Hableme De Frente”
ANA GABRIEL (SACM)
Sony Discos Music Publishing, Inc.

“Detras De Mi Ventana”
RICARDO ARJONA (SACM)
Sony Discos Music Publishing, Inc.

TROPICAL
“La Gota Fria”
EMILIANO ZULETA (SAYCO)
Promotora Colombiana de Musica
Unimusica, Inc.

PUBLISHER OF THE YEAR
POPP/CONTEMPORÁNEO
SONY DISCOS MUSIC PUBLISHING, INC.

“Ella Es”
OMAR ALFANNO
EMOA, Inc.

“Soy Culpable”
CHEIN GARCIA
Flor de Caña Publishing, Inc.
Unimusica, Inc.

“Quien Eres Tu”
LUIS ENRIQUE MEJIA
Lemelo Productions, Inc.

REGIONAL MEXICANO
“La Nina Fresa”
JOSÉ LUIS GOMEZ GONZALEZ (SACM)
Vander Music, Inc.

SONGWRITER OF THE YEAR
REGIONAL MEXICANO
JOSÉ MANUEL FIGUEROA FIGUEROA

Congratulations To
Our 1995 Winners!

“Miseria”
Miguel Valladares (SACM)
Vander Music, Inc.

“La Loca”
José Luis Perales (SGAE)
Tom Music S.A. (SGAE)

“Desaires”
José Manuel Figueroa Figueroa (SACM)
Vander Music, Inc.

“Ni Con La Vida Te Pago”
Mario De Jesus (SACM)
Unimúsica, Inc.

“Dos Mujeres Un Camino”
José Guadalupe Esparza (SACM)
Vander Music, Inc.

“Te Me Vas Al Diablo”
Martin Urieta Solano (SACM)
Sociedad de Autores y Compositores de Música

“Cada Vuelta De Esquina”
Leopoldo Tévez (SADAIC)
Sony Discos Music Publishing, Inc.

“Ya Ahora Es Tarde”
Emilio Navaira, III
Zomba Golden Sands Enterprises, Inc.

“Tragos Amargos”
José Concepcion Villa (SACM)
EMI Music Publishing, Inc.

“Aunque No Me Quieras”
José Guadalupe Esparza (SACM)
Vander Music, Inc.

“El Juego Es Tuyo”
Humberto Ramón
Zomba Golden Sands Enterprises, Inc.

“Si Lo Quieres”
Miguel Spindola
Tohue Music

“Linda Chaparrrita”
Miguel Spindola
Tohue Music

“Ojos Para Ti”
Humberto Ramón
Zomba Golden Sands Enterprises, Inc.

“Te Me Vas Al Diablo”
Martin Urieta Solano (SACM)
Vander Music, Inc.

“Cada Vuelta De Esquina”
Leopoldo Tévez (SADAIC)
Sony Discos Music Publishing, Inc.

“Ya Ahora Es Tarde”
Emilio Navaira, III
Zomba Golden Sands Enterprises, Inc.

“Gracias”
José Antonio Coria (SACM)
Sony Discos Music Publishing, Inc.

“Nadie Como Tu”
Joe López
Zomba Golden Sands Enterprises, Inc.

“Llorando”
Alejandro Vezzani (SGAE)
Sony Discos Music Publishing, Inc.

“Si Lo Quieres”
Miguel Spindola
Tohue Music

“Linda Chaparrrita”
Miguel Spindola
Tohue Music

“Ojos Para Ti”
Humberto Ramón
Zomba Golden Sands Enterprises, Inc.

“El Matador”
Flavio Cianciarulo (SADAIC)
El Leon Music

“Gracias”
José Antonio Coria (SACM)
Sony Discos Music Publishing, Inc.

“Nadie Como Tu”
Joe López
Zomba Golden Sands Enterprises, Inc.

“Llorando”
Alejandro Vezzani (SGAE)
Sony Discos Music Publishing, Inc.

“Sinfonia”
Miguel Valladares (SACM)
Vander Music, Inc.

“La Loca”
José Luis Perales (SGAE)
Tom Music S.A. (SGAE)

“Desaires”
José Manuel Figueroa Figueroa (SACM)
Vander Music, Inc.

“Ni Con La Vida Te Pago”
Mario De Jesus (SACM)
Unimúsica, Inc.

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“Sinfonia”
Miguel Valladares (SACM)
Vander Music, Inc.
McEntire released her 16th MCA album, “Starting Over.” The album is an eclectic collection of songs that influenced her over the years, from “Please Come To Boston” to “You’re No Good” to “Keep Me Hangin’ On.” It’s an album that McEntire’s fans will be passionate about, and it’s sure to be a hit on the Billboard charts.

The album features a variety of styles, from country to pop, and includes duets with some of the biggest names in music. It’s a album that’s sure to please fans of all ages and backgrounds.

McEntire’s voice is as strong as ever on this album, and she delivers each song with emotion and passion. She’s one of the best vocalists in the business, and she proves it on this album.

Overall, “Starting Over” is a great album that’s sure to be a hit. It’s a must-have for fans of Reba McEntire and country music in general. So get ready to get your groove on with “Starting Over.”
at press time.

"We’re more satisfied with this album than we were with ‘Black Sunday,’ because we got to take as much time as we needed,” says B-Real.

Instead of relying heavily on samples, DJ Muggs worked with live players, including bass, keyboards, and Bobo’s percussion, and then sampled their parts for the record. “We didn’t feel like giving up all the money for samples,” B-Real says. “And Muggs wanted to do something different, with more different sounds.”

Lyrical, the album will include one or two songs about pot, but the group is attempting to branch out. “We’re trying to make a statement that we’re not just a group that has had success because of weed. Our music says a lot.”

Part of the reason the band isn’t as enthused about rapping on the joys of smoking is that it has become a hip-hop staple. “It definitely makes the movement strong when more people come out and talk about it, but it’s got to be from the heart,” says B-Real. “I see a lot of people doing it because they think it’s the trendy thing now, and it’s a trend. You know who those people are.”

The first single from “Cypress Hill III” is called “Skum The World In The Air,” which is not a rock star ode to throwing televisions or a Sir Mix-A Lot type of anthem about flashing body parts. The "set" refers to gang signs.

“That song is basically about how a young kid can get manipulated by an older, so-called "OG," from a gang,” B-Real says. “It’s kind of based off of my own experience of how when I got into a gang, there was always one older [member] telling you what to do.”

A CD of the track will go to top 40, R&B, modern rock, and college radio around Sept. 24, but prior to that Columbia will spread the word about the return of Cypress Hill on a white-label 12-inch, which will be distributed to clubs and college radio. The single will include the non-album track “Killa Hill,” which features members of Wu-Tang Clan.

said Michael Mauldin, Columbia Records senior VP of black music. "We want to re-create the street buzz on Cypress Hill. That's why we're going to the mix shows, DJs, and college raps before we go to mainstream radio."

A clip for the track has also been shot and was expected to debut on MTV, BET, and the Box in mid-September.

The label’s initial thrust will be geared toward the faithful, Mauldin says. "We want to make sure that the hip-hop fans from day one are still there, and then we will get the newbies."

Roy Burkert, new-release buyer for the 38-store, Troy, Mich.-based Harmony House, says he plans to order a "respectable number" of “Cypress Hill III.”

"The name still has some value out there, but to go beyond their core audience, they’ll have to have a kick-ass song on the Box or on the street," he says.

In an article similar to the re-locations, not to mention David Bowie and Elvis Costello. The band’s 1994 EP, "Navigation Without Numbers," received airplay on numerous radio stations, including WNXX, Atlanta and Georgia State University’s WEAS. And the group played both the Extravaganza showcase in Nashville and the Crossroads showcase in Memphis earlier this year. The band will tour throughout the Southeast this fall. Contact Dave Feed And Management at 770-914-3293.

JOHN KENNISON

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Artists & Music

BILBOBAND SEPTEMBER 23, 1995

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www.americanradiohistory.com
High Llamas Hope To Scale U.S. Market

U K Band's 'Gideon's Due' Duo Hope In October

Artists & Music

ANTHRAX'S NEW ELEKTRA SET

(Continued from page 15)

"Brown 44" lost interest fast, world of hard rock To be quite frank.

BILLBOARD'S HEATSEEKERS ALBUM CHART

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of the Billboard 200 chart. To be eligible for heatseeker status, an album or the artist's submissions must be eligible to appear on the heatseekers chart. All albums are available at cost and $2. Artists indicated via VIP is available. Albums with the greatest sales goals, .1995, Billboard's Commendations, and SoundScan, Inc.

POPULAR UPRISING

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART BY CARRIE BORZILLO

ANTI-MARKETING PLAN: Capitol is taking a countermarketing approach to spreading the word about Sparklehorse's debut album, "Valiumsadmininistrationimpliestoilet," released Sept. 12. "We're not going to go for radio for the first few months, maybe not forever," says Dave Ayres, who formerly managed Sparklehorse and now serves as VP of A&R, East Coast, at Capitol. "The idea is, for the first few months, just to put the record in the mall, send it out, and hope they like it.

In January or February, after he's played some shows and there is some industry awareness," continues Ayres, "we will look at what the phase will be and decide whether or not we do a single or a video. We just want to generate interest naturally."

The label, however, did deliver the entire album to college radio.

In the meantime, Mark Linkous, the bandleader, has created a 45-minute video version, rather than a traditional music video. "It was funny...someone in our video department suggested that he do an E.P.K., and he never even heard of an E.P.K.," says Ayres. "This minimovie is a great way for people to connect with who the artist really is."

Getting people to connect directly with Sparklehorse is essentially the bull of the label's marketing efforts.

"Our marketing campaign is getting all the filters out of the way to get as close to Mark as possible," says Ayres. "We're being as aggressive as is appropriate. In terms of what big boys do big ideas, don't think it's going to happen."

Sparklehorse will tour with Radiohead for a few weeks in October and November in Europe, before hitting the U.S. for some intimate club dates on its own.

Spoken word's sessions on the Columbia album include Bob Hope of Silos, Edward Woodford of Gutter Flyers, and Johnny Host of House Of Wax.

Baywatch Blue's, blues guitarist Tab Benoit will perform two songs on the debut East of 'Baywatch Nights' Saturday. (24) His new album, "Standing On The Bank," released on Justin's Records Sept. 12, features a duet with Willie Nelson on "Rainy Day Blues." Benoit tours through Dec. 1.

At radio, mot- erockers Rattles, Los Angeles is one of the early believers in the band. Ruth Roth, which took its name from an obscure character in the L.A. Times movie "The Incredible Shrinking Woman" on a string of North- east dates Sept. 15 with Tripping Daisy.

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ROAD WARRIOR: Warner Bros. isn't Giving up on the touring road-meets-hi-hop-meets-jazz antics of Soul Crushing, the group whose debut, "Ruby Voodoo," was released in September 1994, hit the road once again on Sept. 13, for a string of dates through Oct. 7, including an Oct. 2 stop at the Roxy in Los Angeles. Blues guitar great Luther Allison will ap- pear at the House of Blues in Los Angeles on Friday (22) in support of his new album, "Blue Streaks," on Alligator Records.

Life's Songs, Australian Aboriginal/Tico Torres heads out with Robyn Hitchcock for a West Coast jaunt on Saturday (23), then plays gigs with Arlo Guthrie and Billy Bragg. The group's new album, "Sing About Life," which won an ARIA award for best indigenous recording, will be received Sept. 26 on Lounge Cannon Island, "Inside My Kitchen," will be serviced to triple A and college radio Sept. 18.

Freaks, and noted record pro-ducer Dennis Herring (Cracker).

MUSIC MANIA: ViaNet Americin has embarked on a 5-Bi-months-themed image mar- keting campaign for New York rock trio Ruth Roth's debut, "Laughing Gallery," due Tues-

MOUNTAIN

Korn, Korn

NORTH

East Central

GIOTTO

West Central

Korn, Korn

Goo Goo Dolls, A Boy Named Goo

MODERN MARVELS

Atlantic

Edwin McCain, Jason Aldean

PACIFIC

John Oates, John Oates

SOUTHERN

Edwin McCain, Jason Aldean

THE REGIONAL RUNDOWN

Rotating top 10 lists of best-selling titles by new & developing artists.

PACIFIC

2. I must say that I am in love with the world of baseball.

3. Not only do I love baseball, but I love the game of soccer as well.

4. In fact, the love for both sports is so intense that I've decided to create a website that showcases the best players in each sport.

5. The website will feature news, highlights, and analysis from the top players around the world.

SOUTHERN

6. I've always been fascinated by the diversity of the southern United States.

7. The region's history, culture, and natural beauty have captured my attention.

8. I've decided to explore this region more deeply by traveling to different places within the southern states.

9. I'm currently planning a trip to Texas, where I intend to visit the famous Dallas Cowboys stadium.

10. After returning from Texas, I plan to travel to Georgia, where I hope to attend a college football game.

NORTHEAST

11. I'm a big fan of the Boston Red Sox, and I've always wanted to attend a game at Fenway Park.

12. Unfortunately, I can't make it to Boston this year, but I'm hoping for a chance to see them play next season.

13. I also enjoy watching baseball games during the summer months.

14. There's nothing like a good game of baseball on a warm, sunny day.

15. I hope to continue exploring the world of sports and sharing my love for baseball with others through my website.
In England, Blur's new album shipped beyond platinum, and the single "Country House" debuted at #1, holding at the top of the charts for two weeks and now nearing platinum.

From the top of the British charts to America, join Blur's Great Escape.

Produced by Stephen Street

On tour
September
25 Washington, DC
26 New York
28 Boston
30 Montreal

October
1 Toronto
2 Detroit
3 Chicago
5 Minneapolis
6 Seattle
8 San Francisco
10 Los Angeles

Notes subject to change; check local listings.

http://www.parlophone.co.uk/blur/

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Put it to work for you.
### Hot & R&B Singles A-Z

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<th>Title</th>
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<td>Ike &amp; Tina Turner</td>
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<td>&quot;I Can't Help Myself&quot;</td>
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### Billboard Hot R&B Singles Sales

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Billboard Hot R&B Airplay

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Billboard Hot R&B Singles Sales

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### Billboard® Hot Rap Singles™

**FOR WEEK ENDING SEPTEMBER 23, 1995**

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<td><strong>2</strong></td>
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<td>JIVE</td>
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<td><strong>18</strong></td>
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<td>KEEP UP WITH THE TIMES</td>
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### R&B

**Hip-Hop, Rap Confabs Have Serious Agendas**

As witnessed by the recent Vibe Music Seminar in New York, the hip-hop nation is ready for serious conferences that take up serious issues. In October, organizers plan one of two upcoming confabs: the How I Can Be Down Power Summit and the Rapsheet Caucus: Working Toward a Unified Hip-Hop Nation—II plan on extending the Vibe format.

How Can I Be Down will take place Oct. 5-9, the Columbus Day weekend, at the Shelborne Hotel in Miami's Beach. "As always, our agenda is to educate young people who want to enter the music business," says Peter Thomas, who founded How I Can Be Down three years ago and organized it with Henry Butler, James Rosemond, and others.

Besides panel discussions covering such topics as touring and concert promotion, publishing and management, entertainment law, distribution, label ownership, mass media, and getting and staying paid, highlights for this year's meeting will be art showcases sponsored by companies such as Bad Boy Entertainment, the Def Jam Music Group, Intown/Flavor Unit, WEA, and Sony, as well as fashion shows, a demo clinic, an uninsured artists display—RAI's Kali Ranks and Tommy Boy's Poets Of Darkness and Mack & AK as acts who were discovered at How Can I Be Down in the past—this year, the Salute to Excellence dinner, where Willie Awards will be awarded.

### Najee

**NEW**

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<td>Najee &amp;纵深</td>
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Najee shares credit for the album's concept with EMI president David Sager, EMI President Bob Thiele, and producer Duke. "I Wish" will be the first release from the album and will be serviced to R&B radio Oct. 11. However, the following week, a promotion-only track, "A Commercial single is not out of the question, but this is primarily an album project," he says.

On the same day, a four-track sampler will be serviced to Jazz/Tribal stations and R&B adult stations. A video clip for "I Wish" is being planned and will initially go to BET and local R&B video shows around the country. An electronic press kit, which includes eight pages of press releases, is being recorded, and will be produced and will be serviced to the press, retail, and other support people on the ways to increase trade placements.

Album listening events are also being planned, and the label is investigating potential Wonder marketing and promotional tie-ins.

**BUBBLING UNDER® HOT R&B SINGLES**

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THE RAP COLUMN

(continued from preceding page)

be presented to rap icon Queen Latifah and filmmaker John Singleton.

At this event, a reunion will also perform.

The Rappsheet Caucus is set to take place Oct. 25-26 at the Hollywood Roosevelt
Seventh Hotel in Los Angeles. The con-ference will attempt to explore the
hip-hop free of speech issue, since "all the debate about this subject has
taken place in the media," says Ras-

sheet editor in chief Darryl James.

"No one has come to talk to the hip-hop
community. I want to provide this forum." 

As such, he has placed C. DeLorens
Tucker to appear in a panel titled "Free Expressions In The West," along-
side KRS-ONE, Chuck D., and J.-

maire Dupri—all of whom are con-
ference participants. He has also invited
William Bennett, Maxine Waters, Carol Mosley-Braun, and Death Row
CEO Marion "Suge" Knight to partic-

ipate.

Other panels and workshops at the
Rappsheet meet will cover the nuts and
bolts of the music business, from mar-
etting, promotion, radio, and publish-
ing to accounting and legal affairs.

"We're gonna tell people who want to
enter the music business what it takes to participate," he hopes to build a more
united rap nation by providing the opportunity for focused, issue-oriented hip-hop
huddles.

Mega Mix: Sugarshack, who was the
"Rhythm provider" in the recent-
time A-cool-con-scious crew X-Clan,
died Sept. 1 from complications of the
AIDS virus. He was 25. On Sept. 9, a
funeral service in his memory was
attended by family and friends, includ-
ing Grand Verbalizer Brother J, also
from X-Clan, J, incidentally, is now a solo
artist. J. Spencer, who heads X-Clan,
plans to "keep building" the group's
sound, according to Ken Bailey, head of
Sandy Grove Records.

Another cautionary tale: after winning
the debate about the free speech issue,
Reporters without borders 60
and the "SRP" in Los Angeles, the rap
crew was dropped by its label, Profile.

"SRP" was at the back of its mind when
planning the event, says J. Spencer.

Some of the other performers at the
conference will be Bootcamp Clik,
Suga Free, and MC BOOM, who are
expected to perform live.

On the business side, the conference
will feature panels on the business of
rapping, including discussions on
distribution, financing, and marketing.

The conference will also feature a
poster session, where attendees can
present their work and network with
other professionals in the field.

The event is being planned by the
team of producers and organizers
duly responsible for previous
expansive hip-hop conferences.

The Rappsheet Caucus is expected to
draw a crowd of over 1,000 attendees,
including industry professionals, rappers,
and music enthusiasts.

The format of the conference is
designed to provide an inclusive and
educational experience for all levels of
attendees, from seasoned industry
professionals to newcomers in the
field of hip-hop.
Box Supplements Its Rap Diet with Georgie Porgie

by Larry Flick

some of us in this industry and the blindness of others. As dance music struggles for attention in the U.S., the ongoing Ministry of Sound road caravan of club artists is planned to climax this fall at London's 15,000-capacity Wembley Stadium. The sold-out show will feature such turntable heroes as Frankie Knuckles, David Morales, Tony Humphries, Carl Cox, and Derrick May, as well as appearances by Billie Ray Martin, D'Bora, and Bandulu, among others.

Pretty deep, eh? While we would never describe the music at a similar show at New York's equally large Madison Square Garden, we can't help but wonder why a mid-sized tour of this nature has yet to be mounted here. Surely, the huge success of this summer's Budweiser Superfest, which featured urban acts such as Mary J. Blige, TLC, and Montell Jordan, proves that rhythm-rooted performers can draw the kids off the street and into venues. Heck, we would settle for a bill of a half dozen acts playing a string of nightclubs around the country. However, we are alone in thinking that a potential lineup featuring Crystal Waters, Real McCoy, Barbara Tucker, and M People could sell-out, mid-sized concert venues with relative ease.

We know that some clubland disharmonies are already lining up to occupy Columbia Records of cashing in on the legacy of the late David Cole by issuing "The Ultimate," an imminent best-of-package cut of C-C Music Factory material, but we are admittedly happy for the chance to remind the mainstream of the act's immutable impact on pop music. Turn on any top 40 or urban radio station and listen for the influence on current records. The Feel On album is still sitting in our Walkman after a week's continual play. After all of this time, we still get quite aingle from "Gonna Make You Sweet." "Just A Touch Of Love," and "A Deeper Love." Aifty 90's holiday gift.

The next phase of the C Music Factory begins this month with "I'll Always Be Around," which marks the act's move to MCA Records. The double-pack of remixes has just shipped in the U.K., with statewide commercial release planned for early October. The original version of this gorgeous song is a soothingly bouncy house mix by Greg Marques and Robert Clivillés spark with vivid tribal percussion. The vocal lineup features Vic Black and female backing vocalists. All the elements are there to keep the fans of this summer's successful Superfest mix-up in the game.

We have been getting an unexpected rush from Michael Bolton's new single, "Can I Touch You...?" While we do not need him so soon as he has been seen so sensually, and the arrangement's primary keyboard lick (warmly reminiscent of Carly Simon's timeless "Why") is downright dreamy. Frankie Knuckles' sped-up house remix is a tad jarring at first, but it grows on ya after a few spins.

Y'know there are moments when we look back on recordings we have previously recommended and wonder if we had gone temporally deaf—and then there are those gems that simply get better as time goes on. Loveland's debut album on Eastern Bloc/WSL Records, "The Wonder Of Love" is a prime example of the latter. Glorious hooks, wriggling grooves, and Rachel McFarlane, who has your vote for diva of the moment, hands down. Now if only a state-side label would get a clue. Another jam that wears well with age is "For Your Love" by Sweden's Clubland. You could never tell that English is the second language of singer Zemmy Hamilton, given the attitude that soaks her every syllable. She joins the long line of Europeans deserving stardom in the U.S.

In OTHER GROOVE BIZ: After more than two years of thrilling punks all over the world with the now-classic "Push The Feeling On," producer/vocalist John Reid and his recording alter ego, Nightcrawlers, unveil "Let's Push It," an album that is chock full of similarly slamming' deep-house morsels on Arista U.K.

Although the tracks "Surrender Yourself" and "The Feeling On" also scored international radio and club play, "Push The Feeling On" is one of those records that simply will not go away. Its most recent incarnation, barsin' sinewy rhythms by Marc "M.K." Kinchen, "pushed" its way onto the Hot 100 when it was issued on Island in 1993. Kinchen graces several tracks on the album, including the single-worthy "Should I Ever (Fall In Love)." Arista in the States has yet to commit to this project—but we are optimistic that someone at the label will eventually acknowledge its pop-friendly yet streetwise demeanor.

Add Bullet Records to the list of New York indie labels to keep a close eye (and ear) on. In less than a year, label boss Catrin Glamor has established the label, and Michael Vincent Donne have wisely mined production talent beyond the tight circle of familiar names to encourage effect. For proof, check out "The Spirit" by Gusto, which sports a rubbery baseline beneath rumbling live tribal percussion by James Lee Fuller. The requisite dose of diva drama is provided by Michelle Weeks, who vamps admirably, though this track is really all about Gusto's imaginative composition. Pick one of his four moody mixes—and remember where you heard him first.

Bullet also makes a fine impression with "Find A Way" by B.J. Crosby, who waxes inspirational with the flair of a seasoned chanteuse. Props to LaMendola and Donne for their solid gospel/house production. Bassline Records is another New York label that has been making oh-so-festive noise in recent months. With its latest offering, "You Gotta Know," producer Mike Maceli kicks a real cutie under the moniker Nonstop. The cryptically named Mr. Mann (we want to know more about this intriguing singer) gets all smooth'n'soulful amid the track's atmospheric blend of disco strings, fluttering sax lines, and swirling organs. Lovely for touch-dancing the way that "Our Love..." did in "Saturday Night Fever." "Mmmmm..."

It has been too long since the remix-heavy folk in Evolution rolled out one of their own creations. The recording act/production team makes up for the delay with "Look Up, To The Light." A spiritually charged anthem on deConstruction Records. The instantly contagious chorus is an air-pusher if there ever was one, and it is underlined with the kind of sugar-sweet synths and forceful beats that manage to please both househeads and radio execs. If this track is any indication of a full-length album anytime in the near future?

Speaking of deConstruction, how utterly cool is it that the flawless "Hideaway" by De'Laey (a single first heard on the rambunctious Slip'n'Slide Records) is denting Billboard's Club Play chart without the aid of a U.S. major label? DJs, take a bow for proving that you can dig out a great jam on your own.

On an alternative tip, have a bite of "Dothache" by Beggars Banquet/Atlantic rocking the Charlatans U.K. Clubbers will be finding this appetizing thanks to an ingenious reconstruction by the ever-quirky Chemical Brothers. Applause to the Chemical Brothers for bringing their unique perspective to this cashtastic number while maintaining the essence of the original. Check it out.

Gee Street's cool club subsidiary, G-Zone Records, offers "Something To Feel," a retro-angled pop/house ditty by Pepper Mashay. She shines like a modern-day Rochelle Fleming on this peppy Tony Moran production, gliding through the sing-along chorus with deceptive ease. Of the four mixes, Pete Arden and Guido Osorio's appropriately aggressive and hoop-riddled Rickie Jones cut is my personal favorite. But we must confess to rarely letting our turntable's arm move beyond the delicious original version.

Billboard Dance Breakouts

BILBOBOARD SEPTEMBER 23, 1995

by Joe Ochman

Jamm'ng Together. Several of New York's fast-rising club DJs recently converged upon the city's ever-popular Sound Factory Bar for an evening of cutting-edge house and tribal anthems. The soirée also marked the dancefloor success of smash hits "Salt 'n' Pepper's Do You Love Me?" and "La Bamba." We dare wish for a la "To Wong Foo, Thanks For Everything!" Julie Newmar," the film in which it is featured. The MCA release advances to No. 4 on Billboard's Club Play chart this week. Pictured, from left, are Jocks Teel Alford, Saint Peter, and Allen Jeffrey. Seated is DJ Lord Gee.
### HOT DANCE MUSIC

**Club Play**

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**Club Play 2**

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**Maxi-Singles Sales**

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**Club Play**

1. **NEW** | EVERYBODY'S SOMEBODY (WITH SPECIAL RHYTHM) | CITY 78037 | ELEKTRA |
2. **NEW** | REAL HIP HOP (J IT) | WESTSIDE 65018 | DISC EFX |
3. **NEW** | TITLE | LABEL | NUMBER DISTRIBUTING LABEL |

**Maxi-Singles Sales**

1. **NEW** | THE WEEK'S NO. 1 GREATEST GAINER | RCA 64379 | RIAA |
2. **NEW** | TAKE ME (I HEAR TRUMPETS) | RCA 64379 | RIAA |
3. **NEW** | TITLE | LABEL | NUMBER DISTRIBUTING LABEL |

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**Notes:**

- The chart represents the top singles based on club play and maxi-singles sales.
- Titles with the greatest sales or club play increases are noted with a "**NEW**" label.
- Video chart availability is indicated separately for each release.
- For more information on the Billboard charts, please visit [www.americanradiohistory.com](http://www.americanradiohistory.com).

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Yoakam Roars Back With 'Gone'
Long-Awaited Reprise Set An Eclectic Return

BY CHET FLIPPO

NASHVILLE—More than two and a half years after his last studio album, Dwight Yoakam comes roaring back with a real barnburner and his most eclectic, diverse, and quirky work to date.

The Reprise album, “Gone,” which ships Oct. 24, opens with the maraca-flavored, trumpet-driven honky-tonk song “Sorry You Asked” and blasts its way through a history lesson on the music of American pop music, from ballroom country to Stax soul to the Bakersfield sound.

Yoakam admits that he surprised himself a little bit with the way he pushed the envelope here, but he’s very happy with the result.

“This is really a synthesis of everything I’ve ever done,” says Yoakam. “You know, this is what we used to call a radio show. We just let Jimmy Reed follow by Back Owens followed by the Rolling Stones followed by Otis Redding and maybe Bob Willis and the Statler Brothers. This is a blend of music that unfortunately is not around anymore. I think that’s one reason Texas has supported us from the first— that blend of music lingered there longer than anywhere else.”

He wrote eight of the songs himself and co-wrote the other two with Nashville songwriter Koostas. “My songs all came very quickly. It surprised me how they seemed to pop out. I wrote a bunch of things with Koostas, and we threw all of them out but two.

One of those two is the single, which goes to radio Oct. 2. It’s called “Nothing” and will surprise a few people, as it evokes the sound of Bakersfield, colliding with Stax-Volt. It’s not every day that you get a Hammond B-3, a trumpet lead guitar (Pete Anderson), a shimmering steel guitar (Tom Bruname), wailing female background singers, and a brushed, sparse recitation—all in one sad country song.

“arles” says Yoakam.

The single will really open some eyes,” says Warner/Reprise Nashville Sr. VP of promotion Bill Mayes. “But it’s Dwight’s logical next step, it’s a natural evolution. In a way, he reminds me of the Beatles, in that you never know what to expect with each release, but you know it will be exciting. You know he’s never going to stay stagnant.”

While this is clearly not an album crafted solely for radio—as some are these days—Yoakam and Reprise do see radio happenings for these songs.

“I write and record primarily to satisfy myself and the people who buy the records,” says Yoakam. “I just really follow my own heart musically. Ranching is something I want to alternate, because obviously that’s a large part of the process. But I think it takes away from the spontaneity of the recording process. It’s an idea that I’ve made in order to get back to more guitar. Hopefully, I’ll find my audience.”

Maye adds. “Dwight has his audience, and it’s a growing one. It’s like with (Continued on page 37)

From Keith Whitley Tapes, New BNA Album Was Born

BY CHET FLIPPO

NASHVILLE—Keith Whitley’s first new studio album since his death in 1989 will ship on Oct. 24. Macabre? No, by no long shot. Some Whitley devotees have taken some of his remaining work tapes and have turned them into a brand new, wholly new Whitley album on BNA that’s a logical, credible—and often moving—extension of his career.

These were some of the songs he was working on when he died of alcohol poisoning. “Wherever You Are Tonight” is a second, mostly acoustic, and co-written song that Whitley had recorded work tapes on in 1985, 1986, and 1987. Early this year those tapes inspired the album, and it all began in the back of a limousine in Dallas.

An RCA Label Group team of chairmen Joe Carson, VP GM Randy Goodman, and BNA VP Dale Turner were in Dallas promoting Lorrie Morgan’s album, along with Morgan and her manager, Susan Nallaburg.

“We were at a radio station, and this was when the Alissa Kruass single ‘When You Say Nothing At All’ from the Keith Whitley tribute album was exploding,” says Goodman. “Some radio stations had taken that and mixed Keith’s version with it to make a duet, and they were playing it over the air. They asked Lorrie if she had heard it and she hadn’t, so they played it. It really moved her, and the station’s producer sat up lighting up with Keith Whitley fans wanting to talk about him with Lorrie. It was so obvious that there was huge interest in Keith Whitley.

In the limo on the way to the airport, says Goodman, Morgan pulled a tape out of her purse. It was a collection of songs that Whitley had recorded at his publisher, Sony Tree Publishing. They listened to the tape in the limo and started thinking about the possibilities of Whitley’s musical legacy.

Back in Nashville, Galante called Sony Tree president/CEO Donna Hilliey; and after they began listening to the tapes along with Morgan, the idea of a new album came up.

“Ioe called me in Florida and told me about the tapes,” says project co-producer Steve Lindsey, and things got rolling. He and co-producer Benny Quinn of Masterfonics Inc. started evaluating the 27 songs that remained. “You could tell that most of the tapes had only one vocal track on them,” says Quinn, “so Keith had only one pass at them. You could also tell that they were track vocals because of the lead you could hear. But they were good. Real good.”

The first thing they did, says Lindsey, was edit the tapes of the rhythm section and everything else but Whitley’s vocals.

“Then we spent hours and hours, just sitting and listening,” says Quinn. “You listen and you think, ‘How can I add something to the song wanting to be. Some songs scream for strings, they want strings real bad. Some songs want mandolin, some want fiddle. We spent hours and hours just listening and figuring what we wanted to do with each song.”

“Each song,” says Lindsey, “were like a homecoming. All the musicians knew Keith, and it was a special occasion. Some of the songs I said it was a labor of love.”

There was at times, both men say a certain presence was felt by everyone in the Masterfonics studio, and even outside it. “Big time we were in Keith’s office,” says Quinn. “I was sitting at my house one night talking to Ron Oates on the phone. Ron was playing piano and synthesizer on the album, and we were discussing the songs we were going to string on. The weather was good, there

Published on page 37

Goin’ Country: Bruce Johnston showed up at the final Harlan Howard birthday bash here and said the Beach Boys are mailing over the idea of recording an album of country songs. Other attendees included Donna Stummer, Steve Earle, Kris Kristofferson, Chet Atkins, and Terr. Gov. Don Sundquist.

Plectrum Plethora: In the running for music book of the year has to be “Picks! The Colorful Saga Of Vintage Cæ¬¬luloid Guitar Plectrums.” Author Will Howard, an ASCAP writer and former Epic recording artist and now a newspaper columnist in Honolulu, has taken what you might imagine to be a mundane subject and made it fascinating. Well, as fascinating as guitar picks can be. That is, “What initially intrigued me about picks,” Howard says, “was that they were made of a really fascinating material and that you could screw 500 of them in a common sandwich bag. Try that with any other collectible.”

Besides, I was pushing 50 and wanted to be the world’s foremost authority on something, and guitar picks were the only subject I could find that wasn’t taken.”

Hoover brings disturbing new meaning to second-guess radio. Hopefully, I’ll find my audience.”

Maye agrees. “Dwight has his audience, and it’s a growing one. It’s like with (Continued on page 37)

Beach Boys Said To Plan Country Set; Will Hoover’s Colorful “Picks”

Looking something like his cousin Primo’s mandolin picks. The light west on above DA’s head, and he took a box of hearts to G. Schirmer and Co. and made them a deal for $10. The rest is pick history. The book “Picks!” will be published in October by Miller Freeman Books of San Francisco.

News Update: Alison Krauss opens for Bob Dylan Sept. 27 in Fort Myers, Fla., Sept. 28 and 29 in Miami, and Sept. 30 in Tampa... Steve Winwood is finishing a Latin-tinged album here... Neil Diamond has finished recording 20 some songs here for his first album of original songs since 1991. He has written with Raul Malo and other prominent local writers and cut duets with the likes of Malo, Waylon Jennings, and Chet Atkins. There is a possible January release set... Chubby Checker has proclaimed that he is now a country singer and is over all over with his new album, “Texas Twist”... A big chowder by Jerry Jeff Walker, who is now on the Internet at http://www.wcs.com/cu mum/joe. For a different winter getaway, he’s touring his third annual Belize Genzo Getaway, Jan. 22-27 at the Victoria House on Ambergris Cove on the island of Belize. Meanwhile, he’s hooked up in a sponsorship deal with Miller beer... Mary Chapin Carpenter has left her Dianora Records, Md., management firm, Studio One Artists, after 12 years and is now managed by Borman Entertainment of Los Angeles. Borman also manages Dwight Yoakam and Faith Hill.

How Like A Serpent’s Tooth: George Jones’ two sons are suing him for back royalties they claim he owes them as a result of his 1968 divorce from their mother; who died in 1961.

The Next Time somebody tells you there’s no such thing as a spontaneous hit, just mention two words: Dolly Parton. Her album, despite being one of her most uneven ever, is a hit. Her single, despite the fact that it was first a hit for her 21 years ago (and a hit for Whitney Houston in 1992, in a hit all over again. All of this has happened without a label push. As they say, this album wasn’t released. It escaped.

A Perfect Fit: Fruit of the Loom will mount two Country Comfort tours next year. The underwear company will sponsor tours by Alan Jackson and Alabama.

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Country

ARTISTS & MUSIC

www.americanradiohistory.com

BILBOARD SEPTEMBER 23, 1995

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## Country Artists & Music

### Mercury’s “Counting” On Wesley Dennis

**New Single Is Focus Of Radio And Club Promotions**

**By DEBORAH EVANS PRICE**

**NASHVILLE**—Though country radio has been slow to corroborate traditional boyz’in-the-band Wesley Dennis, Mercury Records has so much faith in his hit potential that it’s running two special promotions—one geared toward radio and the other to country dance-clubs to raise awareness of the artist.

“`This is the third single. This record is too good. We’ve got to break this. Whatever it takes. It deserves that.‘”

KIM MARKOWICH, Mercury’s director of marketing, says, “It’s a great record. Whatever it takes, that’s what we’re doing right now.”

Dennis appreciates Mercury’s efforts to promote the record. “They are really behind me and not letting up for one sec,” he says.

Part of Mercury’s efforts to draw attention to Dennis’ current single, “Who’s Counting,” involves a special promotion tied to the 1993 RRO rack pack. This is an essential period.

“We’re giving the clubs the tools to create their own promotion,” Markowich says. “We’re going to send out T-shirts, cassette singles, posters, flyers, bumper stickers, autographed posters, and CD sleeves.”

The promotion will run Sept. 20-Oct. 7, with clubs competing against each other to see which set up the best promotion. Participating clubs will send in wrap-ups from their promotions. The clubs with the best promotions will be eligible to win cash prizes or trips to next year’s Country Dance Music Seminar.

Markowich says Mercury worked with Wynn Jackson, head of the Nashville-based country Club Enterprizes, to select the 200 participating clubs and help coordinate the campaign. The clubs involved in the promotions are in the national market, generally seat between 500 and 1,000 people.

“`This is perfect for dance clubs,” Markowich says of the single and the promotion surrounding it. “ `Who’s Counting’ is a radio-friendly cut. We’re running it into the wall at radio—we do work, but hasn’t had that big hit single we all want—this is an alternative way to get Wesley Dennis out there. The country consumer is hearing about him. We’re giving them some samples of the music so they will go out and buy more.”

The other promotion Mercury is holding “Who’s Counting?” is a special contest for radio that is set to run in three stages, with three grand prizes.

(Continued on page 27)

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### Country Singles A-Z Publishers/Performance Rights/Sheet Music

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### Billboard’s 1995 Record Retailing Directory

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—H. Brown, Impel Marketing

Billboard’s 1995 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

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Cataloging albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications, and SoundScan, Inc.
FROM KEITH WHITLEY TAPES, NEW BNA ALBUM WAS BORN
(Continued from page 34)
was not, but I had my stereo off. Suddenly the electricity went off. When it came back on, Keith's tape in my DAT machine started playing.

"There was another time," adds Lindsey. "On one track, Keith had sighed very loudly before he started the song. Benay had erased that."

"Yeah, it was gone," says Quinn. "But the next morning when we played the song, the sigh was back. The next time I played it, it was gone."

"The main thing that all of us did our level best to do was to retain Keith's personality and try to do this record the way we think Keith would do it today if he were here," Quinn says. "Not to try to change the way Keith sang. I didn't move any vocals around. The musical arrangements were changed around Keith; Keith wasn't moved at all. We just wanted to make sure that we retained Keith's personality and his dignity."

"Keith was the real thing," says Lindsey. "There've been a lot of people since him who have tried to sing like Keith, but he was the real deal. He was always a gentleman, and he was the best."

One of the most rewarding things about the project, says Quinn, was that after listening to and drawing upon such personal work tapes, Whitley's personality shines clearly through his performances. On "I'm Not That Easy To Forget," for example, Quinn notes that you can clearly hear the emotion-al quiver in Whitley's voice. "It's real," he says.

Commercially, says Goodman, Whitley remains a desirable artist. His "Greatest Hits" album has been certified platinum, and the tribute album is now gold. "The way we're going to work this new one," he says, "is that from a radio point of view this may be a unique opportunity for us. Because this is a guy who hasn't been on the radio in a long time, but it's not like he's of a different generation. He's from the current crop of '80s singers who still are within the gold range, and we think we have some records here we can work with radio."

The first single will be the title cut, written by Whitley, Don Cook, and Gary Nicholson, which will be released to radio Oct. 9.

MERCURY'S 'COUNTING' ON WESLEY DENNIS
(Continued from page 35)
Mercury's promotion department sent entry blanks to competing radio stations that ask questions based on the song's lyric. Some of the questions are "How many hours have come and gone?" "How many minutes have run?" "How many tears does Wesley cry per eye?" and "How many stars does he count in the sky?"

"What's so great about this contest is you have to listen to the song to answer the questions," Dennis says. "So I know it's being heard."

Radio stations can fax their answers back to the Mercury promotion department to be eligible for the grand prize drawings. All correct entries will receive a Wesley Dennis T-shirt. There are three grand prize drawings. The first drawing was held Aug. 29 and awarded a trip for four to the Country Music Assn.'s Oct. awards show in Nashville. The winner was Dan Pearman, PD at KYNG Dallas.

Contestants must qualify again for the next two drawings. The second grand prize drawing will be for a trip for four to the Super Bowl. The winner of the final grand prize drawing will win a Wesley Dennis concert for his or her radio station.

"We've gone quite a bit of feedback on the contest and a lot of entries," says Dennis' manager, Fred Conley.

Dennis says the song gets a great response at his live shows, and he hopes that will translate into airplay. "Every show we play—whether it's the clubs or big venues—they love this song. They are counting right along with us."

In addition to the contest, Mercury is also mailing postcards promoting the single to radio, press, and retail accounts. To further maintain visibility, Dennis is continuing a busy tour schedule. He spent most of the spring opening for Alan Jackson. This fall he'll open dates for Lorrie Morgan and will also visit major markets as part of the Marlboro Dance Showdown.

According to Conley, in late September Dennis will be participating in the Marlboro Dance Showdown's events in Minneapolis, Milwaukee, and Chicago. "In each of those markets he'll go in and sing live to tracks and then MC the dance contests," Conley says.

YOAKAM ROARS BACK WITH 'GONE'
(Continued from page 34)
Dwight Yoakam—something new happens. This is clearly the most diverse album he's ever done. But 'This Time' (the last studio album, in 1996) saw Dwight come to mainstream country radio. This new music does not sound like anything on country radio. You know, the common complaint is that everything on country radio sounds the same. Well, this does not. I think it will reach out and blow people away."

Magnie adds that the promotional campaign will include a radio special centered on the album debut, an extensive ad campaign, and audio electronic press kits with interviews with Yoakam and samples of the tracks. "'Gone' will get additional support from marketing, where Warner/Reprise Nashville senior VP Bob Saporiti is solidly in Yoakam's corner. "I think Dwight's done it again," Saporiti says. "He's been building toward this throughout his career and just getting better and better. He follows a tradition that seems to be dead-end but then comes out as mainstream. I think Dwight is really leading the pack, but he still has total integrity and an acute sense of the history of country music. He's one of the big ones. He's a definite future hall of fame. This is groundbreaking stuff. I can't say enough about Dwight. The only person you can compare him to is Hank [Williams] Sr. This record is just so full of history, it's like a bibliography of music."

Yoakam will begin a world tour in Feb.-March 1996, starting in Japan, moving through Australia and other parts of the Asia Pacific, then Europe. The U.S. wing of the tour will kick off in May.

IT'S A GRAND SLAM!
Includes 10 Top 10 Hits Plus 2 New Singles * Street Date September 26
Selena Impossible To Forget

SELENA, UP CLOSE: Nearly six months after the death of Selena, there seems to be no abatement in activity surrounding the Tejano pop superstar. On Nov. 15, EMI Latin is slated to release "Selena Remembered," a longitudinal video biography of Selena's life. In English and Spanish, the video features interviews with family members, EMI executives, and labelmates, including Armando Torres and the Barrio Boyz.

Last week, EMI Latin released its "Tech-No Comic" and the title track to Selena's blokebuster album, "Dreaming of You." The first two singles from "Dreaming Of You," "Tu Solo Tu" and "I Could Fall In Love," make it to the top 10 of Hot Latin Tracks for five successive weeks. "Tu Solo Tu" logged nine weeks at the top of Hot Latin Tracks. Further, "I Could Fall In Love" reached the top 10 of the Hot 100 Airplay chart.

And as many of you know, Q Productions, owned by Selena's father, Abraham Quintanilla, is executive producing a biopic of Selena with Espanas/Katz Productions. Noted director Gregory Nava will helm the film. Selena's brother, Abraham III, better known as A.B., will produce an original soundtrack for his Phat Rat Groove Productions.

A.B. says the soundtrack will contain rerecorded versions of Selena's Spanish hits, plus new English-language material, such as "Oh, No," a cumbia-flavored song written by A.B. and Selena.

Finally, an authorized biography of Selena is in the March 1996. Co-written by Victor Villasenor and the Quintanilla family, the book will be published by Delacorte Press. A bilingual collector's edition will also be published.

STATESIDE BRIEFS: WEA Latina has signed up a recording Industry Asso. of America certa for Luis Miguel's "Segundo Romance" (platinum) and Manu's "Donde Jugaran Los Nifonos" (gold). Also, AFG Sigma nabs its first RIAA award for Los Torneteros' "Tu Ultima韙a." WEA Latina's Christian rock act Cafe Tacuba won best Latin video at the MTV Music Awards for "La Gente." In other MTV news, MTV Latina has been picked up by Argentina's Multicable cable system for launch in 16 cities in Argentina.

Meanwhile, Emilio is slated to release his first country album, "La Ley, La Gente," on Capitol Nashville/EMI Latin. The album's leadoff single, "It's Not The End Of The World," is featuring Billboard's Hot Country Singles & Tracks chart. "Macarena (Bay-Bay Boys Mix)" reached No. 49 on the Hot 100 this week.

ARGENTINA NOTAS: Almost two decades after its formation, cult boogie/bacanact Memphis La Blusera is复生 (Continued on next page)
Monte Video Sweeps MTV Brasil Awards

BY ENOR PAIANO

SAO PAULO, Brazil—Singing idol Marisa Monte dominated MTV Brasil's first Music Video Awards, as the video to hit her hit "Segue O Seco" triumphed in five categories during the ceremony held here Aug. 8 at the Memorial da America Latina.

"Segue O Seco" was named video-of-the-year and best director, making Monte the only performer to win five awards. The video also won in the director, editor and photography categories. "Segue O Seco" is contained on Monte's 1994 EMI Brasil-Odeon album "Rosa E Carvão," released in the U.S. as "Rose And Charcoal" on Metro Blue/EMI.

Monte's labelmate Paralamas notch two trophies, for best music video and best video, audience choice, for its clip of "Uma Brasileira," recorded with Sony star Djavan.

Brazil's rock pioneers Rita Lee, now signed to EMI, and Raul Seixas, who died in 1992, were honored for their careers with videos.

Hosted by TV Globo comedian Marisa Orth, MTV Brasil's awards show featured performances by Monte, Paralamas with labelmates Carlinho Brown, who wrote "Segue O Seco" and "Uma Brasileira," and Warner rock icon Titãs; and Sony stars Skank and Chico Science, the latter of whom performed with Warner legend Gilberto Gil.

Roadrunner's thrash mavens Sepultura closed the program, with all of the invited performers joining the group on stage for a big encore, and jam session.

The best video, audience choice, was chosen by the 22,000 MTV Brasil viewers. All of the other awards were selected by a panel of 100 journalists and industryites. Paralamas won Sept., Brazil's Video Music Awards in New York.

Here is the list of winners with their respective record labels:

Best video, pop: "Uma Brasileira," Paralamas (EMI).
Best video, rap: "170 Nada Especial," Gabriel O Pensador (Sony).
Best distribution: "Segue O Seco," Claudia Torres, José Henrique Fonseca.

Best editing: "Segue O Seco," Sergio Meleker.
Best documentation: "Levando It All Behind," The Teahouse Band (unsigned).
Video of the year: "Segue O Seco," Monte.
Best video, audience choice: "Uma Brasileira," Paralamas.

LATIN NOTES

(Continued from preceding page)

by reaping commercial rewards. The bands sixth studio album, "Memorias En Vino" (DBN), was certified platinum for selling more than 60,000 units. In addition, the group sold out there show in Aug. 24,000-seat Obras Sanitas Stadium in Buenos Aires last month. Highly regarded singer-guitarist Carella introduced his latest album, "Mas Universo," to a full house at Buenos Aires nightclub Marquez. Guest appearances were made by Sr. Flavio of Star Network. Los Pimpiolos and Chicharron. The album's hot rock act, Buboybindo..."Dale Aborigen" (Del Cetinu), the latest album by legendary punk band Todos Tus Muertos, features a truck, "Mita," that has been nominated for MTV's best Latin video award. On Aug. 19, the band closed its Mexican tour with a performance at Festival Chihuahua with Red Hot Chili Peppers, Scoural Tendencies, and Primus.

CHILE NOTAS: As spring approaches, concert news dominates the local scene. First, Alan Parsons is slated to perform Oct. 21 in Santiago. The show is being promoted by La Carpe. After promising to perform in Chile in late October, Sony megastar Julio Iglesias has decided to cancel the engagement. Apparently, local promoters said they couldn't fill a Santiago arena, so Iglesias passed. His latest album, "La Carpe." has gone gold (15,000 units sold) in Chile.

BMG Argentinas stars Soda Stereo are scheduled to play Santiago in late November in support of the bands recent release "Sueño Stereo." Warner Mow-0's Chilean idol act La Ley has launched a six-country tour to back its latest release, "Invisible," which has struck platinum (250,000 units sold) in Chile.

Assistance in preparing this column provided by Marcelo Fernandez Bittar in Buenos Aires and Pablo Mitru in Santiago.

VERONICA

"We wanted to have an extensive street campaign to establish a presence for her before starting "R&B/Motown/stripper and CHER relate with promotion CIV on Aug. 27," says Murray. CIV of "Without Love" were also serviced to college, club, mix shows, and other outlets about the same time. On Aug. 24, BET and the Box were serviced with the clip. The clip aired along with other videos on conference monitors outside panel sessions during the Vibe Music Seminar held in New York in late August.

Billboard

Top New Age Albums...
time," giving classical CD titles, pop-fashion charts, or putting a gaudily post-coital couple on a disc that includes Tchaikovsky's "Romeo And Juliet." The marketing isn't just exploiting the performances, and Tchaikovsky and Bach can survive a little tackiness in the interests of experimentation. It's music, after all, not religion. The labels in question are not limiting their outreach to such activities, and the back-catalog exploitation (which is often designed for the wallpaper listener rather than the convert), helps finance the pure front-line product for the cognoscenti. But then, perhaps, marketers against attacks to popularize classical music would prefer it to remain a closed little world, accessible only to those who have the requisite hours of listening, reading, and study. If no one else gets in, the club remains exclusive.

Classical Music Month should have more money to spend. With a real budget, some big sponsors, an ad agency, better graphics. The time, a class spokespeople who can appeal to a wide audience, and real events, not just piggybacks on existing ones, classical music could make a real PR impact, providing serious

ammunition for a campaign to get music back on the radar screen and local public school orchestras, and parents, to say nothing of parents. In the meantime, so what if the logo only has four lines? It's a start. Alicia Silverstone might put it, the guys at the Times should get a life.

A LOST LADY: Geoffrey Simon, conductor and artistic director of 4-year-old indie label Cala, has a new discovery for us: the forgotten composer and violinist Maddalena Lombardi Sirmen (1745-1818). Cala (which is distributed by Allegro) has put Sirmen's six string quartets on a CD. Simon writes that Sirmen's quartets are "one of the most successful string quartets of the 19th century." According to Simon's contemporary, violinist, Arnold, these two-movement pieces, which were first published in 1760, were probably written when the composer was 30 and a student at one of the famous Venetian ospedali, orphanages that specialized in music instruction. In the tradition were written just as the days of the string quartet was beginning to emerge.

Sirmen, who was also a violinist, studied with Tartini. She left the orphanate at 21 to begin a career as an itinerant musician—and was obliged to marry before the orpanate of her time. She had to be, as a violinist early in her career, but later moved into singing, as the fashion in violin playing changed, and auditors expected a performer to "play like a man." Little is known about the last 30 years of her life.

Sirmen also wrote six violin concertos, six string trios, and several viola duets. As for future Simon on Cala releases, this has been a score for one of the violin concertos, and it "looks interesting.

Cala, which has its production in London, recently joined forces with another label, United. Among its current offerings is "The London Cello Sound"—the 19 of four London orchestras playingionic arrangements of such works as "The Swan" and Rachmaninoff's "Vocalise."

IN MEMORIAM: The Czech conductor Václav Neumann died in Vienna Sept. 2. He was 74. Chief conductor of the Czech Philharmonic from 1968 until 1996, he ended the spirit of Czech music. His large discography, primarily on Supraphon but on other labels as well, includes the complete symphonies of Dvořák, the complete vocal and chamber music of Czech composers, including Dvořák's "Russia" and Janáček's "The Cunning Little Vixen," and "From The House Of The Dead."

NEW ALBION'S NEW AGE SPIRIT (Continued from page 13)

otherwise make recordings, such as John Adams and Ingram Marshall. The label also endeavored to document the compositions of new music's spiritual father, John Cage, as well as such giants in the West Coast sound as Morton Feldman and Lou Harrison.

The major-label classical music industry at the time of New Albion's inception was "stuck in this miasma of the 19th century," according to Reed, and was not interested in contemporary composers—especially those outside the European tradition.

"But I tried to make records that I thought were interesting and hoped that if we kept at it long enough a greater public would come around," Reed's the brief version of this idea, the center of [Henry] Gorecki [on Nonesuch] and Arvo Pärt [on ECM New Series], people realized that contemporary composition didn't have to be dry and pedestrian—it could be emotionally involving and intriguing to listen to.

Several of New Albion's most accessible, moving albums are also some of its best sellers. Benefiting from comparisons with Gorecki's "Symphony No. 3," Japanese composer Isamu Enomoto's "Toward The Night," has become New Albion's most popular release, having sold more than 15,000 copies, the label.

Astonishing number of 14th-century, early-music group Ensemble PAN's "The Island Of St. Hylarion," an intoxicating album of music for island monks is sold more than 10,000 copies, according to the label.

The current first label distributed by Harmonia Mundi, which admisters the cream of English and European independent labels and distributes the Harmonia Mundi France imprint, Hyperion, Opus 111, Astrap, and Travelling. Harmonia Mundi's interest in New Albion stems from the label's identity and the strength of its body of works, according to Harmonia Mundi's John Gomez. "We take on labels in which we're optimistic about the catalog," Gomez says. "And everyone at Harmonia Mundi has followed New Albion closely. We see them as kindred spirits."

Besides contemporary composers, the most 70s title New Albion catalog includes such past masters as Virgil Thomson, Olivier Messiaen, and Karlheinz Stockhausen. But entries by contemporary composers, including violinist/composer Anthony Bratton, the late nouveau mando master Astor Piazzolla, and Mexican maestro Silvestre Revueltas form an integral part of the New Albion canon.

The eclectic but enticing nature of New Albion's roster is exactly what leads the label's titles to succeed at retailer like the Musical Offering in Berkeley, Calif., according to the label's owner and manager, Joseph Spencer.

"Our ordering here is based on what people who work in the store like, and we like what New Albion does," Spencer says. "It's not bang-and-squawk (Continued on page 111)
JAZZ ON THE WING: Joshua Redman may have recorded his new album in a basement, but his music is going to be heard in the sky. "Spirit Of The Moment: Live At The Village Vanguard" is part of a Warner Bros. marketing campaign that takes the label’s jazz artists to travelers on United Airlines during the year’s flight travel periods. Throughout November and December, when much of the citizenry is in motion for Thanksgiving and Christmas celebrations, the Warner Bros. Jazz Airspace will be open for business on a single channel of United’s in-flight audio program. “Do you love this?” says Marylou Badeaux, product manager for Warner Bros Jazz. “For two hours a channel will be all ours!”

The product will include cuts from Foreplay’s “Elixir,” the Yellowjackets’ “Dreamland,” pianist Brad Mehldau’s “Introducing Brad Mehldau,” organist John Medeski’s “Whatever It Takes,” Michael Franks’ “Abandoned Garden,” and Redman’s live double disc and selections from the “Waring Jams All-Stars” record.

"Jazz is a tough genre to sell," says Badeaux. "Traditional jazz doesn’t get much radio at all, and the airplay contemporary jazz gets is still limited compared to pop. So the question is: How do you reach the buyers? We believe they are upscale. In flight, you’re looking at a demographic that is perfect for us, both age-wise and money-wise."

The key fourth-quarter releases found a home because Badeaux herself was a frustrated jazz lover in motion much of the time. “A couple of months ago, I was on two or three airlines within a four-day stretch, and in every case I noticed that Warners—not only jazz, but in general—had not much representation on the in-flight music. Then I noticed that there was a channel totally devoted to Linda Ronstadt, and [I think], ‘Wait a second, we could do this.’ As a team, we’re looking for new ideas for marketing; and it’s really starting to flow.”

Also in play this fall is an extensive campaign that places the music of Warner artists behind the counter in the 1,000 radio stations, 200 retail stores, and 100 places that the much-hyped release of the Postal Service’s jazz stamp series, which includes images of Jelly Roll Morton, Charles Mingus, John Coltrane, Charlie Parker, Coleman Hawkins, and the Warne Marsh band. The floods are offering a chance for fans to see artists including Redman, Goldings, Mehldau, Kenny Garrett, and Wallace Roney perform the music associated with the legends on the stamps. “A portfolio of 10 stamps is sold around the country,” explains Jeff Levenson, vice president of Warner Jazz. “When someone buys the portfolio, a CD of our artists pays tribute to the heroes in it. Included. Joshua does ‘Body and Soul,’ Dave does ‘Erolley Garner’s ‘Misty,’ etc. It’s a no-rent, limited-edition item.”

Further, says Levenson, “if people dig the music, they’re advised in the package that the ‘Warner Jams’ disc is available in stores, and that many of the participating record companies will have new records out.”

Also at work seducing listeners is an electronic press kit scheduled to be released in the post offices this fall. This video is rife with performances of the tribute cuts and the “Waring Jams All-Stars” record. In addition, there is an extensive campaign to place the Enrichment Alert Kit, which includes a copy of the “Waring Jams All-Stars” record, a newsletter, and a new releases card. The kit is available at retail, and the uninitiated will find it a valuable introduction to the world of jazz.

Chances are that come Jan. 1, more than a few of the unintrospect will know the names of Jos Redman and John Coltrane. A victory for jazz! I think so.

'HEIGH HO MOZART' DWARFS OTHER SETS.

(Continued from page 14)

bum placed in two endcaps: one in a section called “In A Lighter Vein” and another in the children’s section. Jahn says he is on his second order of “Heigh Ho! Mozart” and attributes the album’s appeal to the fact that “it’s the kind of thing that adults can enjoy, as well as kids.”

According to Lutz, the allure of “Heigh Ho! Mozart” will last beyond the run of “Pocahontas” and the upcoming Christmas season. “The timeless quality of the tunes means the album will be a catalog evergreen,” he says.

This month, Delos releases a companion handbook to “Heigh Ho! Mozart” that serves as a primer for the music and as a guide to music-themed activities parents or teachers can do with children.

By Christmas, Delos plans to have mass merchants carry a 6-inch by 1-inch blister pack that includes the CD or cassette and the guidebook. Next year, an effort to introduce the story guide will accompany a sequel album to “Heigh Ho! Mozart.”

The man responsible for recasting the Disney tunes into classical pastiche is British arranger and conductor Donal Fraser, whose credits include arranging and executive producing vocalist Jesse Norman’s “Christmastide” album, as well as conducting and producing the choral album “The Bells Of St. Genevieve.”

In rerarranging the Disney tunes, Fraser looked to specific examples of the composers’ art as templates. In the case of “Winnie The Pooh,” he looked to Prokofiev’s “Peter And The Wolf” and “Cinderella.” With “Little April Shower” from “Bambi,” it was Handel’s harpsichord suite and “Queen Of Sheba.” For “With A Smile And A Song” from “Snow White,” it was a pro- cede and maxurka from Chopin, and for “I Wanna Be Like You” from “The Jungle Book,” it was Villa-Lobos’ Bachianas Brasileiras and Chabrier No. 1 for guitar.

In addition to being a homage to Disney and the great composers, Fraser’s work on “Heigh Ho! Mozart” was a learning experience, he says: “It was quite fun, and it has done me a lot of good. It was like taking a course—I had to study all the composers so closely.”

According to Fraser, his biggest challenge for the album stemmed from arranging the tunes without their accompanying lyrics. “The only song to appear with lyrics is ‘The Second Star To The Right,’ which Fraser transcribed for choir in the manner of 16th-century English composer Thomas Tallis. Arranging that piece was special, Fraser says. ‘I feel I have a close relationship with (lyricist) Sammy Cahn now.”

Some of the album’s performers, such as pianist Carol Rosenberger and the Los Angeles Guitar Quartet, pitched in with the arrangements for their particular instruments.

Other classical artists contributing to the album include the Shanghai Quartet; flutist Eugenia Zuckerman; harpsichordist Anthony Newman; violinist Paul Barritt; the Milan Berne Ensemble, directed by Vincent Cicchione; the Voices of Accesor, directed by Dennis Keene; and the English Chamber Orchestra, conducted by Fraser.

Fraser is currently holed up in Edward Elgar’s former residence, Bridwell’s House in southern England, working on the sequel to “Heigh Ho! Mozart” at the desk where the great English composer wrote his famous Cello Concerto. The second album should include “Davy Crockett” done as Aaron Copland, “Whistle While You Work” as Beethoven, and “Kiss The Girl” as Sibelius. Other tunes will be treated after Bach, Schubert, Berlioz, Stravinsky, and Gregorian chant.

Fraser says that while the work is enjoyable, he feels a special obligation to surpass his previous achievements. "Disney is a part of my culture as it is anyone’s," Fraser says. "I remember waiting in line as a child to see ‘Lady And The Tramp,’ and I recall a friend and I loving ‘Peter Pan’ so much that we hid out in the theater afterward so we could see it again."
How Michael Viner Converted A Garage And A Backgammon Victory Into A Pioneering Audiobook Empire

BY CHRIS RUBIN

Once upon a time, books were just that—books, wherein countless words were printed upon page after page. But in these high-tech, high-stress times, many people seemingly no longer have time to read anything other than the morning paper. So the technology that was first used to make books accessible to the visually impaired and other handicapped persons has now been embraced by the mainstream, who have decided they often would rather have their books read to them than read them for themselves.

Dove Audio, one of the pioneering firms in the audiobook field, celebrates its 10th anniversary this year, and its history, successes and upcoming ventures reflect the trends of the industry as a whole.

Now a publicly traded company, Dove Audio began, like many other small ventures, in the owners’ garage, which they converted to a recording studio. But the seed money came from a backgammon game, in which founder Michael Viner won $8,000 from his friend, best-selling author Sidney Sheldon. Rather than accept his winnings, Viner suggested that Sheldon partner with him and his wife, actress Deborah Raffin, in an audiobook venture. And Viner and Raffin, who were familiar with audiobooks from a handicapped relative who enjoyed them, also convinced the best-selling author to sign over rights to a couple of his books, which were among the imprint’s first releases.

With Viner’s background in the film and music businesses (he produced Sammy Davis’ “Candy Man” and worked with such artists as Frank Sinatra, George Burns, Hank Williams Jr. and others) and Raffin’s stellar career as an actress on the stage and screen (and the miniseries “Haywire” and “The Last Convertible”), they looked at audiobooks with a different—and more entrepreneurial—eye.

“Audiobooks,” Viner explains, “had previously been done mostly in excerpts, and for the blind. We brought the medium into the 20th century.”

Others in the entertainment industry didn’t see the potential in the medium, at first, Viner recalls. “Most people looked a little askew at us.”

But Viner saw beyond the initial market for which they were created. “We had a relative who was handicapped, and we had bought audiobooks for him. I enjoyed them personally, so we asked some of our friends, like Sidney Sheldon, if their stuff was available on tape—and it wasn’t.”

Raffin’s Hollywood career gave the fledgling entrepreneurs unusual access to stars, including Michael Douglas, Ben Kingsley, Tom Cruise, Robin Williams and many others. The celebrity readers on Dove’s audiobooks are one of the company’s specialties, “We go quite a ways to have what we think is the best group of readers anywhere,” Viner says proudly.

HAWKINGS TIMELY HIT

The first group of audiobooks to come out of Dove included works by Sidney Sheldon and Norman Cousins, as well as Charles Dickens’ “David Copperfield” read by Paul Scofield, and Julie Andrews reading her own children’s story. The first “huge seller” for the imprint, says Viner, was Stephen Hawking’s “A Brief History Of Time,” read by radio host Michael Jackson, which sold over a quarter of a million copies.

Ten years down the line, that early best seller has been eclipsed by “The Bridges Of Madison County,” read by the author, Robert James Waller, which Viner predicts will sell half million copies.

When they were starting out, Viner and Raffin relied on friends as readers; these days, the celebrities are knocking on their door to be included. One book, which benefited Paul Newman’s Hole In The Wall camp, had Newman and his wife Joanne Woodward, Robin Williams, Cicely Tyson and others reading parts of it.

Today, Dove has over 1,000 titles in its catalog, almost all of which are now in print. International sales are increasingly important to the company, and many titles are recorded in a variety of foreign languages, including Spanish, Chinese, Italian, Swedish and French. On books Viner deems “major,” Dove will simultaneously put out both abridged and unabridged versions, as well as a Spanish-language edition.

THE POPE’S BLESSINGS

One of Dove’s newest divisions is Olive Branch, which is responsible for putting out CD and cassette versions of religious material, including the Bible. Grant Gibbs, who runs Olive Branch, says Dove selected Gregory Peck to read the 12-cassette, 17-CD version of the New Testament, which was produced by Peck’s son Stephen. The other current release is a recording of The Book Of Psalms, read by British actor Michael York. And arriving in the fall will be “World Religions” read by the author, Dr. Elizabeth McNamer. “The Wisdom Of John Paul II,” read by Kevin McCarthy, and “Blessings,” written and read by the multilingual Pope himself in English, Latin, Italian, German, Spanish, Portuguese and French.

Strictly For Kids

Dove’s children’s division offers youngsters America in the first-person and a hip Snow White

BY MARIA ARMoudian

Three years ago, Dove Audio launched its children’s audiobook division, headed by Deborah Raffin, actress and Dove Co-founder. This year, the children’s department has

“We started the print division based on some wonderful material that was offered,” says Raffin. “I just thought some of them would make terrific books.”

The print and audio sections will collectively publish 23 to 25 books per year—eight to 10 print books and 15 to 20 audio books. “By choice, we don’t want to go too quickly,” says Raffin. “It’s substantially smaller than the other divisions at the moment, and I don’t want to overextend. I want to be able to present quality and unusual material.”

Raffin and staff release books that mostly have name recognition; for example, “Audrey Hepburn’s Enchanted Tales.” The Grammy Award-winning audiobook will be released in print this fall. Around the same time, Dove will release a book by Larry King and his daughter entitled “A Day With Dad,” based on the story of their relationship during his divorce.

“The left side is her point of view as child, and the right side is his point of view,” explains Raffin.

“I AM AMERICA”

Many of the print books will be or have been offered on tape or as packages such as read-alongs. The latter items feature celebrity readers, sometimes singers and actors, sometimes politicians. Mary Sheldcn’s “I Am America,” for instance, is designed to teach young children about America in the first

PERSON. In that project, a series of former Presidents and actors read about the states and recite the Pledge of Allegiance.

Other interesting projects include a new, in-house-developed version of Snow White, read by Sharon Stone. With the Snow White story as the core, the character is more “hip” and the story more “quirky” and “fun,” says Raffin.

“My approach has always been to attract the child visually and to attract the mother and grandmother by a well-known personality,” Raffin explains. “I look for that with both authors in the print division and readers in the audio division. You may not think of Sidney Sheldon or Larry King as children’s writers, but you’re familiar with them in other ways. It makes the books intriguing.”

The big names give the books a greater chance in the face of tons of competition, according to Raffin. Name recognition gets the books past the buyer and on to the readers and listeners.

MEDIA AWARENESS FOR KIDS

Another common thread runs through most of the material Raffin chooses. The books not only entertain children, they also educate them or help to build self-esteem. She, in fact, serves on the board of directors for the Scott Newman Foundation, a program that educates children about the media and its effect on them.

“Although this program began by teaching about drug awareness, now they teach children how to determine the media’s signals and choose what’s best for them,” she observes. •
"Once upon a time..."

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It has been a pleasure working with you, Michael

Lou Petrich and Leopold, Petrich & Smith

Audior Book Empire
Continued from page 44

Sandra Gilbert, responsible for Dove Audio's sales division, says The Bible has been Dove's number-one title in terms of dollars generated and tenth in overall unit sales. "There has been increased activity in religious product due to new roads of distribution," Gilbert says, and sales of the Bible are already reported to be well in excess of $1.5 million.

Due to that phenomenal response, Olive Branch is presently working on putting out The Old Testament, and is planning on soon releasing a Spanish-language version of the New Testament.

New media require new marketing strategies, and Gilbert, who worked in the music industry in the '60s and '70s, says, "Today is a very different atmosphere. Marketing is more targeted. Before, the records would come out like a shotgun effort, but now it's very niche-oriented, with a tighter list of who to send product to. You don't send the Bible to Top 40 stations." Dove is looking into new outlets for its Olive Branch religious product.

Film and Video
With successes like the Bible, the O.J. Simpson-related books and the Stephen Hawking title over the last decade, Dove has rapidly expanded from its husband-and-wife founders to include 42 employees and several divisions, from audio books to print books to music to video and television-production and development deals at the studios. Dove also recently purchased the Skouras' prestigious film library, numbering over 80 titles.

"I didn't imagine this kind of growth," says Viner. "We had some good fortune, like the Faye Reanick book, 'Nicole Brown Simpson, A Private Diary Of A Life Interrupted,' and 'Diary Of An O.J. Juror,' both of which spent time on the New York Times bestseller list.

"The last few years, our numbers have increased at least 25% per year," says Viner. He and Raffin work well together, with carefully delineated duties. Raffin focuses on children's and interactive and in-house video production, while Viner devotes most of his time to "grown-up" titles and television movies. "We both work about 18-hour days," Viner says.

The couple had previous experience working together on TV movies and miniseries, including "Sand's Of Time" and "Windmills Of The Gods," which she starred in and he produced.

Publishing The Old-Fashioned Way
Dove began publishing books, the old-fashioned kind, earlier this year, with titles like "Jackson Family Values," and expects to put out 40 to 50 titles per year, many of which will also be released as audio books. And coming out this fall are Amy Tan's "The Seven Sacred Fences" and Sidney Sheldon's "Morning, Noon And Night."

Dove is constantly looking for new avenues of growth and expansion. The addition of CDs as a format for audio books may bring new customers into the market. So far, Dove has put out about 100 of its titles on CD.

But Viner looks toward the international market for important future sales. "It's just starting, it's the greatest area of growth," Dove has deals in the works with Telavisa in Mexico and Carlton Communications in England.

Whatever new avenues open up in this still-young field, Dove is almost certain to be among the first to pursue them. George Hodgkins, president of the Audio Publishers Association, sees Dove as "one of the more aggressive companies in the promotion of spoken audio recordings." And that isn't likely to change any time soon.
New Film Division Plans To Issue Four To Six Theatricals, Six To Eight Direct-To-Video Titles Per Year

BY MARIA ARMOURIAN

In July of this year, Dove Audio took on a whole new shape. The company that had until then specialized in audiobooks established a new film division, Dove International, bought an 80-to-95-title film library from Skouras Pictures and hired Tom Skouras to be its new president. Some of the titles purchased are "My Life As A Dog," "Comfort Of Strangers" and "Apartment Zero."

"This [Dove International] leads Dove into becoming a leader in the new-media arena," remarks Tom Skouras, the new division’s president. "Now we’re involved with printed-book and audiobook publishing, movies-of-the-week and selling films all over the world. It becomes an attractive media to bring in other companies."

The new division will initially release four to six independent movies theatrically and six to eight direct-to-video titles each year. And although Dove International will do some financing, it will primarily purchase completed films, rather than produce the films itself.

POTENTIAL GOLDMINE

Dove International has already purchased its first five films for international distribution. It’s currently staffing the company, looking at potential acquisitions and preparing for its first theatrical release.

Continued on page 52
Dove Audio, which has made its name and fortune putting out audiobooks for the last decade, is now officially entering the music field. Clive Fox, director of sales and promotion, heads up the company's music and video operations. Putting out music represents something of a career full-circle for him. Though he's been working with audiobooks for some time now, Fox and company co-founder Michael Viner date back together to their days at a record label. “Viner and I come out of the record business initially. We were at MGM Records in the '70s. I ran the independent-label division, and Michael had a label [Pride] that we distributed. Michael has always been interested in expanding Dove into the music business.”

The very first release from the music division of Dove Audio, “Live From The Pound: The Beatle Barkers,” features dogs barking out the hits of the Beatles in a parody of the Fab Four’s “Live At The BBC.” The title has garnered international media attention, and Fox expects it to become a best-seller world-wide.

Classic jazz from Fitzgerald, Basie, Horne and Charles HAWKINS, HORN AND HOWLIN’ WOLF
While Dove will ultimately put out many kinds of music and more than a few parodies, their primary initial foray will be in the jazz arena.

“We acquired masters from the classic jazz era,” Fox explains, “from various producers and estates—recordings by Ella... Continued on page 52

DOVE AUDIO

Happy 10th Anniversary

To your continued Success ...
ROM And New Media: Dove Spreads Its Wings Interactively

BY TRUDI MILLER ROSENBLUM

After establishing itself in the audiobook, book publishing, movie, music and children’s fields, Dove is about to spread its wings further by moving into CD-ROM and interactive media.

The company’s new division, Dove Multimedia, “made great sense for us because we already have the visual and the audio in so many cases,” says Deborah Raffin, co-founder and VP of Dove Audio and president of Dove Multimedia. “If we’re developing a book project, we already have the illustrations, and we have the audio for the audiobook. The majority of our contracts include the right to any form of media we like. So multimedia is a very logical next step for us.”

Dove’s first multimedia title is a CD-ROM version of its audiobook “The Psalms,” read by Michael York. The CD-ROM, due out in late fall or early winter, is produced in conjunction with Timberwolf, a new company that is supplying the technology for the project.

In selecting this spiritual title as Dove Multimedia’s first foray, Raffin explains, “I wasn’t interested in competing with all the sophisticated wonderful games that are out there. I decided to try something for a more mature audience, a broader audience.”

The title contains Michael York’s reading of the Psalms scored with classical music, with the text on the screen. There is also historical comment in both text and audio, with explanations of events taking place during the historical period in which the psalms were written, along with on-screen text and approximately 400 photos of sacred places around the world, from all cultures and denominations.

“We tried to make it as universal and inspirational as possible,” Raffin says. The title also includes questions and answers about the psalms, a glossary of terms and beautiful nature scenes to complement the inspirational words.

QUZZES AND “CLICKABLE” THINGS

Children’s titles in particular lend themselves to the multimedia format, Raffin says, and Dove has many children’s CD-ROMs in the works. “The possibilities are endless as to what they can learn,” she notes. “The children’s CD-ROMs we have planned are all read-alongs, with games and quizzes to help them absorb and comprehend what they read, fun ‘clickable’ things that entertain and educate.”

Dove is currently developing Camille Saint-Saens’ “Carnival Of The Animals” on CD-ROM. “We’ll have various actors, country-music stars, film stars and comedians, and each one will read every animal,” Raffin explains. “The user has the choice of who he wants to hear for each animal. The musical compositions are by Saint-Saens, but depending on who the user selects as the reader, the music is done in a comic style or a country style appropriate to that reader.”

Another title, appropriate for both children and adults, is “I Am America,” based on Dove’s upcoming audiobooks. Written by Mary Sheldon and Bob Van Dusen, the title will feature such celebrities as Ben Vereen, Betty White, Rita Moreno and Harvey Fierstein, each reading about a state in first-person narrative (“I am New York,” “I am Georgia”) with lively facts and historical information. In addition, the Pledge of Allegiance is read by Presidents Reagan, Bush, Ford and Carter and their wives. The title includes plentiful illustrations and photos of the states, along with games, quizzes, music and on-screen text.

Dove also has its own version of “Snow White,” written by Richard Hack and read by Sharon Stone, which will come out as a book-and-tape combo on Dove Kids later this year, and is being developed simultaneously as an interactive CD-ROM. “It’s a fun, wacky, off-center version” of the familiar fairy tale, Raffin says.

TAKING IT SLOWLY

While developing these multimedia titles, Dove is moving slowly and carefully. “Interactive media is certainly the future, and we want to be part of it,” says Raffin. “But at the same time, we don’t want to rush in and overextend ourselves. At this stage, a lot of people are racing just to get multimedia product out there. I don’t want to do that. When people see Dove Multimedia, I want them to think ‘quality.’ So I’m taking it slowly, preparing for the future, experimenting to see what kind of material works best in multimedia form, and what is the best way to package and present the material. I want to maintain the quality that’s driven our company from day one.”

Congratulations

Deborah and Michael

on

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NEW FILM DIVISION

Continued from page 50

cal release, scheduled for mid-November, a young-adult themed film called "Inside the Goldmine." The film was directed and lead by Josh Evans and co-stars Drew Barrymore.

"The 'alternative' or 'specialized' market is open to all sorts of films," says Skouras. "We won't limit the company to the obvious, intellectual films. We have to market across the board, like any studio. Now, we're looking at a range of films—animated and children's films, Generation X and thrillers and intellectual, art types of films."

SELL-THROUGH DOCUMENTARY

The book connection has already created movies-of-the-week for Dove Audio. Some of those titles will be good for home video as well, according to Skouras.

"We have already announced a Juror's documentary, which, although it is not for television, is a terrific sell-through product," he says.

The new division was a natural step for Dove, according to Skouras, as it was an extension to what Dove Audio was already doing with books and movies-of-the-week.

"We are continuing to create an important American independent distribution company," explained Skouras. "We will be an all rights distributor, handling TV, home video, theatrical rights, etc.

What's most important about the new development, notes Skouras, is the combination can lead. "The idea in the independent entertainment field is to get bigger and to have strategic alliances," he says. "It allows you to do more creative financing and makes you more important in the markets you serve. The new combination becomes an attractive media to bring in other companies."

NEW MUSIC DIVISION

Continued from page 50

Fitzgerald, Count Basie, Lena Horne, Miles Davis, Louis Armstrong, Coleman Hawkins and others, which are not out on any other label.

The new label will soon expand into the blues as well, Fox says. "We're about to pick up a line of classic blues titles, including releases by Howlin' Wolf, Lightnin' Hopkins and Ray Charles."

And Dove will eventually move into contemporary music, too, with recordings by new artists coming out some time in 1996. Fox says, "We'll be releasing new artists next year.

"We felt that we have enough product to get started between the jazz catalog and audiobooks," says Fox, adding that his division plans for about 30 releases before the end of the year, made up of 30 of the top-selling audiobooks on CD and about 20 musical releases. Fox personally selects the music titles that will be issued by his division. "I'll take the credit for them," he says.

MUSIC FOLLOWS WORDS

The move into music coincides nicely for Dove with the addition of audiobooks in the CD format and an aggressive push into new outlets. Best of all for the company, the venture into music may, in the long run, help get their audio product into music stores. "Through our distributor, INDI, we are attempting to get our audiobooks on CD into the music accounts. Our spoken-word product is already there, and now we are supplying our distributors with the audiobooks," Fox says.

In some ways, putting out music will be far simpler than marketing the audiobooks the company is known for. Fox says, "We're limited with audiobooks, in how we can promote the product, to print advertising. The beauty of the music business is that you've got radio that exposes your product."

The infrastructure is already in place at Dove, a multifaceted company that has moved from its initial venture in audiobooks to video and television production. And in a clever bit of corporate synergy, Dove will be pushing its upcoming music titles not only into traditional music outlets, but also into non-music stores that already carry its audiobooks. As the largest independent audio-book company, Dove is already a well-established vendor with Barnes & Noble, Crown and Borders through its audiobook accounts. Now that those chains have added music sections, Dove will be moving those titles into those outlets as well.
Sibling Songwriters Stay In Tune

New York—Crash-collision collisions and slash-and-burn schemes may be key elements in black pop these days, but the reflective human touch of sibling songwriters and is now being gazed upon with interest in the world of music.

For the last few years, the Barneses were having a hit with their hit song "Gotta Be With Us." Now, after being covered by many different artists, including Blackstreet, the song has reached a new level.

According to the company's latest figures, the song has sold over 1 million copies worldwide. The Barneses are now preparing for a tour in support of their latest album, which is expected to be released later this year.

Hal Leonard's VP, John Coltrane, says Katreese. "They're a remarkable family. They've been making music together for most of their lives, and they've made a real impact in the music industry."

The Barneses are also planning to release a children's album, which will feature stories inspired by their family history. The album is expected to be released next year.

The Barneses are also working on a new project with a young singer-songwriter, who they hope will help to continue their legacy of making music that touches people's hearts.

The Barneses have been sharing their music with the world through their concerts, which have included performances at major festivals and events. They are also working on a documentary film about their lives and music.

In conclusion, the Barneses are an incredible family, and we look forward to hearing more from them in the future. Their music and message of love and understanding continue to inspire people around the world.

The Barneses are a remarkable family, and we look forward to hearing more from them in the future. Their music and message of love and understanding continue to inspire people around the world.
For Mercenary Audio, It’s Still An Analog World

Boston-Area Firm Offers Broad Range Of Audio Services

BY PAUL VERNAS

When the analog ship goes down in the stormy ocean of digital audio, the last of the last people standing on the deck will be a Boston-area eccentric who calls himself Fletcher. "Digital is a four-letter word," says Fletcher, who operates a diverse audio company called Mercenary Audio. "Digital is a binary form. That's not audio, that's accounting. I'm not an accountant. Could you imagine an album like 'The Rolling Stones' 'Let It Bleed' out digital? You'd lose the point."

To keep his readers don't miss the point, Fletcher adds that his Stone's albums like "Let It Bleed" and "Exile On Main Street" "wouldn't work if they were cut on 48-track digital with an SSL. Those albums smell like bourbon and heroin, and you just can't get that vibe out digital."

True to his word, Fletcher and his firm specializes in providing a wide range of analog audio services, from producing and engineering records to helping build a new generation of multi-track recorders to customize racks full of vintage gear for such top producers as Michael Beinhorn and Michael Brauer.

In the latter category, Mercenary Audio recently entered into a joint venture with Grendell, NJ-based JRF to create and Beinhorn to create what they claim is the world's first 2-inch, 8-track analog recorder. The new Studer A-800 8-track—was used by Beinhorn to record drums and other instruments on the upcoming Epic Records album by Ozzy Osbourne. Beinhorn also used a Studer A-800 8-track modified to record eight tracks. Both machines can run at either 15 or 7.5 inches per second, and both have a time-code track embedded between audio tracks 4 and 5.

According to Beinhorn, Fletcher, and others who have heard the Osbourne masters, the modified 8-track machine gives drums otherwise unattainable dimensional sound. Speaking of the track width of the altered machine, Fletcher says, "It's the quarter-inch track of the apocalypse."

Encouraged by the success of the Beinhorn modifications, Fletcher is considering a similar conversion on an Otari 8-track machine. He adds that a handful of top-name producers have expressed an interest in the track width and slow tape-speed of the 2-inch 8-track. Mercenary Audio, also a sales organization, has undertaken the marketing of the modified 8-tracks, according to Fletcher. "Something tells me that after the Ozy record comes out, whether or not people like Ozy, they're going to be blown away," he says.

Mercenary's work with Beinhorn does not end with the modified 8-track. The company is also responsible for customizing the equipment in an entire SSL-equipped studio, which includes Neve and Helios modules, Siemena/Telefunken mike preamps, Elys limiters, and various Trident outboard equalizers, and more. Mercenary has built a power distribution and ventilation system for the entire rack system, ensuring that it operates at optimum temperatures.

"Wherever Michael goes, his equipment can interface with the equipment in the studio," says Fletcher, summarizing the functionality of the custom rack. "The object is that his equipment can roll into a studio and be set up to what ever ground scheme, with no ground loop, in 45 minutes, with access to everything for servicing and repair systems in place, assuming there will be failures."

Without an organized, streamlined system, Beinhorn's rack could take up to six hours to set up, according to Fletcher. Besides what he describes as the "ongoing project" of working on Beinhorn's rack, Fletcher and Mercenary Audio buy, refurbish, and sell vintage audio equipment; run a studio out of its Foxboro, Mass. warehouse; operate a studio design and construction business in which Fletcher's wife, Sue, an acoustician with a degree in architecture from MIT—is an integral part; and run a production company that has yielded two major-label signnings and is fast on its way to a third, according to Fletcher.

"My wife and I work as a team," says Fletcher. "Because I've been living in the studios for 20 years and she has design experience, we are able to create control rooms that are very even-sounding throughout the room and are set up to flow logically for engineers."

Among the firm's recent design projects are War Zone in Chicago, the studio owned by industrial/hardcore act Die Warzau.

"We try to limit ourselves to doing one control room every year," says Fletcher. "It's very time-consuming. We pay an inordinate amount of attention to detail."

For all the meticulous work that goes into control-room design, tracking rooms happen "by accident," according to Fletcher. "One of the things I try to avoid doing is messing with the studio room. If there's a good brick wall in there, I leave it. Great rooms occur in nature; they're rarely designed. By contrast, control rooms are always designed."

A case in point is the tracking room at Mercenary headquarters (dubbed Dancing Bovine Kruk Hails & Grilf for reasons too long to explain here), which is a 5,500-square-foot warehouse with 18-foot ceilings and acoustical treatment other than boxes full of gear that prevent unduly long reflections.

Fletcher's preferred recording method is to have everyone in the band play all the time in the big room, baffling off the instruments but allowing for "leakage balances."

"There's a certain level of bleed I need to get from the guitar in the drum kit," he says. "That's why those (Continued on next page)

Mercenary Audio president Fletcher, shown guarding his arsenal of high-end analog gear.

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NEW YORK

A T THE MAGIC SHOP, EMI artists the Fun Lovin' Criminals tracked a new project with producer John, who recently signed with the firm. At the Magic Shop, producers John and Will Sontag tracked the new project with producer John and Will Sontag

THE CHICAGO RECORDING CO. has been busy with several high-profile projects lately. The ever-prolific Pearl Jam tracked new material with producer Andy S. O'Brien and engineer Nick DiDia for an upcoming release on Epic Records. The band's tour is now underway. Sub Pop Records; Slaer mixed live tracks for a promo E; local heroes Cheap Trick recorded their contribution to a planned John Lennon tribute album; and a terrific indie producer Steve Albini recorded the band Silkworm.

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LOS ANGELES

A M RECORDING artist Seiko mixed an upcoming project with producer Jorge "C Man" Corrales and mixer Rob Chiarello at American Studios in North Hollywood, Calif. ... Lionel Richie set up shop at the Record Plant to work on an upcoming PolyaGram project. Among the producers on the project were James Carmichael and David Foster; engineers included Milton Chan, Humberto Gatica, and Fred Law. Assistants were Robbins Stilgher and James Saez.

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NASHVILLE

A T WOODLAND DIGITAL, Andy Williams overdubbed with producer Don Boyer and engineer John Mayfield for a Word Records/Unison release; Bryan White did tracks and overdubs with producer Steve Talbott and engineer Ron Walker and engineer Alan Schuman for an Asylum project; Full Moon Records' new project with producer Steve Gibson and engineer Schuman; Steve Azar worked on a River North project with producer Joe Thomas and engineer Rick Fritz; Andy Griffith recorded overdubs for an upcoming Sparrow project with producers David Hunting and Steve Tyrell and engineers Dan Rubin and Lynn Fuston; and Karla Bonoff & the Dirt Band worked on their RCA project with producer Michael Omartian and Terry Christian. ... At the Music Machine, engineers overdubbed for an Epic release with producer Terry Cupid and engineers Ron Treat and Terry Bates; Martina McBride was overdubbed and released on her upcoming RCA project with the production team of Paul Worley and Ed Shuler and engineers Clarke Schleicher, Dennis Burns, and Bates; and Cooter Brown did overdubs with producer/engineer Red Bocelli and engineer Randy Clark for a Warner Bros. release.

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OTHER LOCATIONS

A N D O T H E R S

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(Continued on next page)

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Tommy And Co. Tommy James and company take a break from recording his upcoming release, "A Night In Big City," for his Montclair, N.J.-based label, Aura. Shown at Tower Made Studios in North Caldwell, N.J., standing from left, are Aura department heads Tom Senif (art direction), Mike Carden (sales and promotion), Bernie Horowitz (marketing), Billy Cato (promotion), Perry Cooper (publicity), and Fralee Leslie (retail sales). In the front row, from left, are engineer Glen Taylor, James, and co-producer and Aura A&R VP Jimmy "Wiz" Wisner.

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MERCENARY AUDIO
(Continued from preceding page)

Led Zeppelin guitar sounds were so immense, because they bleed into the drums. The old Olympic room they did it in was massive but dead at the same time, so you got a lot of air movement without excessive refection.”
That vaunted B Room at London’s storied Olympic studio is where Zeppelin, the Stones, and other legendary British rock bands cut their seminal works. It also happens to be the studio from which Beinborn and Brauer obtained their Helios modules, according to Fletcher.

For Brauer, Fletcher managed to crum four Helios modules into a one-rack-space chassis with an internal power supply, which they says “like taking 20 pounds of stuff and putting it in a 10-pound sack.”

Mercenary also specializes in refurbishing vintage mikes and selling them. The company works on Neumann, AKG and lesser-known brands, replacing worn components with high-quality parts of the same type as the original, so as to avoid changing the sound of the unit.

“If there was a certain type of capacitor when it came in, there’s one when it leaves,” says Fletcher. “We don’t try to clean up the audio at all; that’s not the intent.”

Mercenary was established in the late ’80s, when Fletcher—a longtime musician, live sound engineer, and collector of gear—ran out of money and decided to try to sell some of his equipment. In the process of trying to sell a pair of LA 3A units (which were eventually purchased by the Power Station in New York), Fletcher discovered a network of studio professionals who needed vintage gear that he either possessed or knew where to find.

Taking the name he used as a billing handle as an independent engineer, Fletcher incorporated as Mercenary Audio and quickly diversified into production, design, equipment restoration, and custom work. Fletcher says the company is headed toward manufacturing high-quality gear.

“We’re starting on that learning curve,” he says. “We hope to have 75% of our work in manufacturing by 2000. We want to start making pieces that are vintage circuits, but mixing and matching the finer qualities of two or three boxes that’ll run together into one box.”

Mercenary Audio consists of founder, owner, and self-described “sales weasel” Fletcher; Sue Fletcher; Joe Cuneo, the other “sales weasel”; senior-level technician Burt Price; midlevel techs Scruffy and Fred Bor-toletti; who operate Mercenary’s installation service, called the Termi-nator; Jack Ives, who runs Mercenary’s frontworks, the company’s metalworks division; and Don Bailey, who does shipping, receiving, and inventory tracking.

With so much audio expertise—and privileged access to the secrets of top studio professionals—it’s no accident that Fletcher is an accomplished producer himself. Through Mercenary’s production company, he has produced and engineered albums for local acts Swinging Steaks and the Joneses, who subsequently signed to Capitol/Warner Bros. and Atlantic Records, respectively.

His most recent production is rock band Black Number Nine, a Stones-inspired outfit that is being pursued by three major labels, according to Fletcher. Given his production track record and his uncompromising dedication to excellence in all endeavors, it seems only a matter of time before Fletcher scores with his latest project.
LIFELINES

Susan Handelman, 85, of heart failure, Sept. 11 in Los Angeles. Handelman was a co-founder, chairman, and CEO of the Troy, Mich.-based Handelman Co., the country’s largest manufacturer of records, tapes, and CDs, with annual sales exceeding $12.2 billion. The company was founded in Detroit during the Depression as a consumer products company. In 1953, at a time when there was a national campaign for public broadcasting in the music business, Handelman began supplying music products to supermarkets and drugstores, developing more than 8,000 accounts in three years. In the mid-’80s, discount stores began to emerge, and by the end of the decade, Handelman shifted its emphasis almost entirely to mass merchandisers. In 1965, Handelman added a record distribution business to its record-packing operation by purchasing ARC/Jay Kay. In 1965, Handelman stock went public. Under Paul Handelman’s guidance, the company experienced its largest percentage increases in earnings growth and shareholder value. He retired from daily management in 1974 but continued as a director until a few years ago. He was involved in many charitable causes, including the Allied Jewish Campaign—Israel Emergency Fund, and was honored with the Israel Prime Minister’s Medal. He is survived by two sons, David and Philip; a daughter, Sarah Kostovic; a son-in-law, Alex Kostovic; a daughter-in-law, Mary; two grandchildren, Soja and Natasha Kostovic; three brothers, Joseph, David, and Moe; and a sister, Cecilia Wade. He was preceded in death by his wife, Sonia. Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

WANT CANDI. Veteran soul singer Candi Staton, center, socializes with WDAS Philadelphia PD Joe “Butterball” Tamburo, left, and WDAS GM Kerrie Anderson backstage at the R&B station’s 16th annual Unity Day Concert, which drew more than 250,000 attendees.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 18. Songwriter’s Pro Workshop and Panel, sponsored by the Chicago chapter of NARAS, the Dome, Chicago. 312-788-1121.


Sept. 23. 17th Annual Georgia Music Hall of Fame Awards, World Congress Center, Atlanta. Rock Licks, 604-606-7356.


OCTOBER


Oct. 2. ASCAP Country Awards, Opryland Hotel, Nashville. 615-743-5000.


Oct. 7. Third Annual Michael Bolton Foundation Celebrity Tennis Classic, Softball Game, And Black Tie Gala, benefiting the Michael Bolton Foundation to assist women and children at risk from the effects of poverty and abuse, various locations, Stamford, Conn. 203-483-4643.


GOOD WORKS

HELLO & GOODWORKS: The Songwriters’ Hall of Fame is hosting a gala evening Oct. 14, at which attention will be paid to a performance of “Hello, Dolly!”, featuring Carol Channing, who originated the lead role in the hit musical, at the Neil Simon Theater in New York, to be followed by an award presentation, supper, and dancing event at the Supper Club, where Channing will be awarded the first Ethel Merman Award for a classic performance in a classic musical. Presenting the award will be Kitty Carlisle, who won the first Merman Award from the New York State Council for the Arts. The event will benefit the Songwriters’ Hall Foundation. For more information, call the National Academy of Popular Music. For ticket info, call 212-206-0621.

WMG’s READING PROGRAM: Warner Music Group, as it has been known since 1991, is once again involved in parent Time Warner’s volunteer literacy program, Time to Read. Along with standard TTR reading materials, WMG’s TTR sites use open-captioned music videos, artist bios, song lyrics, press articles, and CD liner notes of WMG recordings artists, such as Howie & the Blowfish, Seal, R.E.M., Faith Hill, and Da Youngsta. WMG established its first TTR site at the Wakefield Alternative School Community School in New York. The program involves 17 students between 12 and 18 and 22 tutors—employees from WMG (Wendy Handleman, Boro., Elektra Entertainment, and Atlantic) and its music publishing unit (Warner/Chappell). Students from the school will participate in four-hour sessions at 75 Rockefeller Plaza in New York.

TINA McHOLLAND at 212-704-4450.

HENDRIX SCHOLARSHIP: The Jimi Hendrix Foundation and Berklee College of Music are proud to announce the Jimi Hendrix Foundation Scholarship to Berklee in the amount of $50,000. The scholarship represents the initial step in a relationship between the Los Angeles-based educational foundation and Boston-based Berklee. The grant is being used by Berklee to create the first Jimi Hendrix scholarship in guitar performance. The first recipient of the scholarship will be Danny Waldmann of Cambridge, England, a second-year Berklee student. Other scholarship funds at Berklee are in the names of Duke Ellington, Jim Hall, Tony Bennett, Robert Johnson, and Quincy Jones.

SHARE-ING THE FIGHT: Music industry folk are being asked to take part in the fifth annual Share-A-Walk Sunday in New York’s Central Park Oct. 1, to benefit SHARE, the nonprofit self-help organization for women with breast or ovarian cancer and their families and friends. SHARE offers support groups, education and wellness programs, a hotline in three languages, and advocacy opportunities. All services are free of charge. As in previous years, the walk is dedicated to the late artist Shirley Divers, who died of breast cancer. Contact: Bernadette Gorman at 212-751-7900 or fax 212-486-6687.

Of Fame Awards, World Congress Center, Atlanta. Rock Licks, 604-606-7356. www.americanradiohistory.com
Sony Music Makes Strides Abroad

Expansion Rife In Asia-Pacific Market

BY MIKE LEVIN

HONG KONG—Seven months after reassembling its Asian operations in Hong Kong, Sony Music has dumped its reputation as a regional nonstarter. Sources say the company has doubled its Asia-Pacific market share so far in 1995 to about 6%, behind PolyGram, EMI, and Warner Music, and Sony executives say they have a few more surprises in store.

A year ago, the company was not considered in the same league as its major competitors. Occasional international hits had only limited support, and domestic repertoire was virtually nonexistent. Notably absent were an operations strategy focused on local artists and marketing plans coordinated with releases. As one rival executive put it, "Sony wasn’t much more than a glorified licensing office."

Sony’s first move toward rectifying this was to find a new regional director to replace outgoing Patrick Hurley. Martin Davis was snared from EMI’s Asian headquarters in Tokyo. Davis had been EMI’s vice president, Asia, and president of EMI Music, Germany, Switzerland, Austria.

Sony Music with the news that it had signed its first local act. Jennifer Jones, an experienced club artist who burst into the mainstream this year with stirring performances at the opening and closing ceremonies at the Rugby World Cup Finals here, has signed a multiple-album deal with Sony Music Entertainment South Africa. In addition to managing director Mike Levin, she will enter the studio at the end of September, and the new company’s first local recording will be released early in 1996.

"A number of artists are talking to us,” Henderson says in his first interview as head of the new company, “but a couple of other record companies are also in the hunt for them, so we can’t reveal names. By the first quarter of next year, we’ll have five or six local artists on our roster. We’re not stealing artists from major labels and offering them big fees; that’s not our style. But if they come across of their own accord, that’s fine.”

Henderson, who heads Sony operations at the Gallo Group under the banner of Gallo Record Co., held the Sony license until Aug. 31, has brought over most of the SRC’s sales team. Duncan Gibson remains A&R and marketing director, Joel Georghiou is Epic label manager, Samantha Powell remains Columbia label manager, and Mandla Malanbe is R&B and jazz label manager. But for the first time at a major record company in South Africa, several key positions will be held by black managers.

Top Spanish Act Returns

Chrysalis’ El Ultimo De La Fila Issues 7th Set

BY HOWELL LLEWELLYN

MADRID—"El Ultimo De La Fila," Spain’s most successful pop/rock outfit, has had the music industry buzzing with interest since the early September release of its comeback album. After a 61-month layoff, the band’s seventh album, "La Rebelion De Los Hombres Rana" (The Rebellion Of The Frogs) was released Sept. 4 and has sold 222,000 copies, according to Chrysalis, the band’s new label. Rush recorders are now being placed for the CD at EMI’s manufacturing plant in the Netherlands.

Previous albums have sold approximately 2 million units in Spain. According to Carlos Sammartin, director of Chrysalis, “This will be the No. 1 of the autumn and Chrysalis’ first No. 1.”

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Billboard's expanded section explores the new format of enhanced CDs and how it will effect major and independent record labels, developers of enhanced CD products and manufacturers of CD-ROM software and hardware. In addition, this section will examine the artists' interest in this exciting topic, and the diversity of new products to arrive this fall. Coinciding with this special section will be RIAA retail and consumer information dedicated entirely to this new technology.

Contact
Deborah Robinson
212-536-5016

Billboard chronicles the 10-year evolution of Def Jam in its November 4th issue. Features will include an interview with Def Jam founder Russell Simmons, coverage of acts that Def Jam helped break, and other ancillary properties that the company is involved with, including Phat Fashion. Be a part of this celebratory salute to this highly successful label.

Contact
Ken Piotrowski
212-536-5223

Midem’s music market has become “THE” annual meeting venue for the music industry, bringing members of the music industry together from all over the globe. With over 2,696 companies and 9,740 international registrants, it has certainly earned its reputation as an exciting, informative event where deals are “done”.

Billboard’s Spotlight will provide a review of the evolution of Midem, as well as a preview of its future.

Contact
Gene Smith
212-536-5001
Billboard's November 18th issue explores the regional markets of Germany, Switzerland and Austria. This spotlight will include featured articles on the top five artists, composers and producers in the German-market (based on first half-'95 analysis) and the role German publishing companies played in orchestrating the top hits of the year. In addition, look for an annual review on business and creative developments taking place in Switzerland and Austria.

Contact
Christine Chinetti
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**International**

**BMG Using New Marketing Strategies**

**Midprice Campaign Starts**

BY JEFF CLARK-MEADS

LONDON—BMG Entertainment International is using price as a weapon in trying to break its artists.

The company's entry into the midprice music sector (Billboard, Sept. 16) will have the bonus of bringing artists to new markets at a price more likely to produce impulse buys.

BMG's midprice campaign—running since Sept. 4 under the banner of "Stop! Great Music—Get It!"—will have 30 established albums at its core. Backed by TV, radio, and press advertising, it is being mounted in every record-buying territory worldwide, with the exception of North America.

BMG's VP of strategic marketing, "Not every artist in the campaign is a big name in every territory. In this way, we're trying to build a platform for artists, trying to establish artists in each region.

Schmalenbach emphasizes the global nature of the campaign by saying, "What you see in Brazil will be what you see in Indonesia will be what you see in Europe." He adds that the company is still discussing its strategy for North America and that he hopes musical taste can eventually be included in the "Great Music—Great Price" initiative.

He says that 30 albums will be added to the international core of the campaign at each of its three stages between now and next spring, with local and regional companies supplementing that with their own titles.

Schmalenbach says that BMG has decided to follow the other majors into the midprice market for a number of reasons: "to maximize the company's profitability and that of the artists; to establish ourselves as a major midprice competitor, and to give value for money."

He believes that BMG's new midprice titles will appeal to "those replacing vinyl, those collecting for the first time, and impulse buyers."

Schmalenbach says that it is hard to define midprice in an international context and that pricing will vary according to local market conditions and the exchange value of currencies.

He adds that he hopes retailers will pass on the benefit of lower wholesale prices to consumers.

The first phase of the campaign includes albums by Snap, M People, Crash Test Dummies, Lisa Stansfield, Haddaway, Eurythmics, and Eros Ramazzotti.

(Continued on next page)

**Virgin Italy Enjoys Turnaround**

BY MARK DEZZANI

MILAN—Virgin Italy is aiming to become a reference point for new Italian music, according to managing director Ricardo Clary one year after he took over the reins of the troubled record label.

"The company was in crisis a year ago, but in the past 12 months we have had a 50% turnover of staff, established an A&R and promotion office in Rome, in addition to our Milan base, and have signed several new acts. We are also operating at a profit," says Clary, adding that the turnaround is the result of "a management and attitude change."

Clary, who rose through the ranks at Warner, where he had worked in radio promotion, managed the star-studded transatlantic media attention and self-titled debut sold 6,000 copies. The group, who hail from Reggio Emilia, is now working on recording the follow-up, which is due for release this fall.

Clary has already signed two unknowns: "Martina Beli is our first attempt at doing something more rhythmic. Her music is funky all'Italiano with provocative, often aggressive lyrics, while Max Gaze is a rock-oriented singer/songwriter who creates strange and paradoxical music and lyrics."

Bel's new single, "Noli," due in September, follows her debut, "Sola," which was released in May to sporadic airplay. Gaze's first album, "Contrà Un'Onda Del Mare," is due out in October.

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**He's The Man.** Australian recording star Rick Price, right, gets reacquainted with Sony Music Singapore managing director Terence Phung. Price was visiting to promote his second album, "Tamboine Mountain," which includes a bonus track for the Singapore market.
PolyGram Eyes Thailand Deal

BY GARY VAN ZUYLEN

BANGKOK, Thailand—PolyGram Far East appears ready to take an equity position in Thailand through longtime licensee Far East Bangkok Enterprises (FEBE).

FEBE GM Gerry Sim says he expects the international label to purchase part of his company before the end of the year but gives no details on the percentage or value of the deal.

Sim feels an investment of at least $6 million would be needed to be competitive with local and major record companies already in the market. PolyGram Far East president Norman Cheng says it is too early to comment about a potential partnership.

FEBE is moving into domestic repertoire to solidify its relationship with PolyGram, as well as reorganizing its retail operations. The Thai company currently distributes only international repertoire but has just signed its first local artist, male model Jay Monton, whose first album is now out.

Although Monton has no previous singing experience, Sim feels his modeling exposure is enough to guarantee him a following in the pop mainstream.

FEBE's top priorities are teenage idols and good producers. “This is a very complex process in Thailand, and you need the producers before you'll get the artists,” says Sim.

FEBE has closed all six of its Music City retail outlets, citing management problems, poor locations and a desire to “take a breather from retail,” according to Sim. All six may be re-opened as PolyGram showrooms.

FEBE also co-owns four stores with retail group the Mall but does not feel that cassette market pricing can support the group's 100,000 unit-per-month threshold for the licensees, including stores such as the Scorpions, Bon Jovi, and Boyz II Men. FEBE is also the licensee for Dutch indie Tico International.

DIRECT MAIL PAYS OFF IN U.K.

(Continued from preceding page)

ed concert tickets.

At the company's annual sales conference in Bournemouth, England, Sept. 7, Curran and direct marketing manager Beverley Dean presented the first year's results, with Dean interviewing two consumers who were part of InterArt.

“We are trying to keep a two-way relationship going between BMG and the consumer,” said Dean. “We want to keep people interested in music for as long as possible.”

Curran explained at the conference, “Customers have learned that it is a two-way relationship, and the more information they send, the more relevant information we send them.”

“What we’re doing is giving people the confidence in their decisions. People will go into a record shop when they know what they want. The people we’re aiming at don’t browse; there are time constraints, and perhaps they have kids with them.”

Curran declines to say how much BMG spends on this aspect of marketing, but says the company sees results from it.

“These people are taste makers and influencers,” says Curran. “What we have is happiness that once people feel comfortable with their choices, they start to act as opinion formers, and they tell their friends. As we know, word-of-mouth is the best form of advertising.”

Use of reply-paid cards has been a key weapon in the armory of many labels for several years. However, other companies have used direct mail on an artist-by-artist basis or for the whole of a label, rather than across the whole company. BMG’s operation is used to market artists on RCA, Ariola, DeConstruction, and other labels that have deals with a BMG company.

Retailers are watching the situation with caution. At present, direct mail is being used to drive customers into stores, but many are fearful that this could be gathering information to sell directly. Apart from the fact that sales that bypass retail do not qualify for the charts, Curran says there are other reasons that BMG is not going to cut out the stores: “The kind of consumers we are targeting want instant gratification. The best way of resolving that is to go out and buy the record as soon as they hear about it. You can’t do that by post. It has to be through a record store.”

PolyGram

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4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/videotape/disc industry. $50

5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. $50

6. NEW! The Power Books: The ultimate guide to radio and record promotion. Lists Radio Stations, Record Companies, Radio Syndicators and Top 100 Arbitron Markets. $75


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**HITS OF THE WEEK**

**JAPAN**

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<tr>
<td>1.</td>
<td>Chris Isaak</td>
<td>WALKIN' WILD</td>
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<td>2.</td>
<td>The Sweet</td>
<td>DANCIN' IN THE STREET</td>
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<tr>
<td>3.</td>
<td>Roy Orbison</td>
<td>CRY</td>
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<td>4.</td>
<td>The Beatles</td>
<td>THE LONG AND WINDING ROAD</td>
<td>7</td>
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<tr>
<td>5.</td>
<td>Elton John</td>
<td>YOUR LEATHER SUE</td>
<td>10</td>
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<tr>
<td>6.</td>
<td>Status Quo</td>
<td>SWEET SOFT SLOWLY</td>
<td>13</td>
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<tr>
<td>7.</td>
<td>Queen</td>
<td>BOHEMIAN RHAPSODY</td>
<td>17</td>
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<td>8.</td>
<td>The Rolling Stones</td>
<td>SYCAMORE STREET</td>
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**CANADA**

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<td>1.</td>
<td>Bryan Adams</td>
<td>HEARTBREAK HOTLINE</td>
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<td>2.</td>
<td>George Michael</td>
<td>FAITH</td>
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<td>3.</td>
<td>Celine Dion</td>
<td>THE PRECIOUS ONES</td>
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<td>4.</td>
<td>The Eagles</td>
<td>SLOW DOWN</td>
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<td>5.</td>
<td>Van Morrison</td>
<td>MADONNA</td>
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<td>6.</td>
<td>The Police</td>
<td>SO Kensington</td>
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<td>7.</td>
<td>Little Richard</td>
<td>PAPA DON'T PREACH</td>
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<td>8.</td>
<td>The Carpenters</td>
<td>MAKE LOVE TO ME</td>
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**GERMANY**

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<td>1.</td>
<td>The Bee Gees</td>
<td>MALE</td>
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<td>Queen</td>
<td>WE WILL ROCK YOU</td>
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<td>ABBA</td>
<td>FEELIN' GOOD</td>
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<td>The Police</td>
<td>52 CHEQUERS</td>
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<td>ABBA</td>
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<td>Queen</td>
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**NETHERLANDS**

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<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Beatles</td>
<td>THE LONG AND WINDING ROAD</td>
<td>1</td>
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<tr>
<td>2.</td>
<td>Queen</td>
<td>BOHEMIAN RHAPSODY</td>
<td>2</td>
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<td>3.</td>
<td>Queen</td>
<td>WE WILL ROCK YOU</td>
<td>3</td>
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<td>4.</td>
<td>Queen</td>
<td>WE WILL ROCK YOU</td>
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<td>WE WILL ROCK YOU</td>
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<td>WE WILL ROCK YOU</td>
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<td>Queen</td>
<td>WE WILL ROCK YOU</td>
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**SPAIN**

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<th>No.</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1.</td>
<td>Elton John</td>
<td>YOUR LEATHER SUE</td>
<td>1</td>
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<td>2.</td>
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<td>8.</td>
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**TUNA**

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<tbody>
<tr>
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<td>The Rolling Stones</td>
<td>SYCAMORE STREET</td>
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**ITALY**

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<tbody>
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<td>TI SONO UNO</td>
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**SINGLES**

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<tbody>
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<td>1.</td>
<td>The Bee Gees</td>
<td>MALE</td>
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<tr>
<td>2.</td>
<td>Queen</td>
<td>WE WILL ROCK YOU</td>
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<td>3.</td>
<td>Queen</td>
<td>WE WILL ROCK YOU</td>
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**NEW** indicates first entry or re-entry into chart shown.
BILLBOARD SEPTEMBER 23, 1995
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The biggest surprise so far has been in Thailand, where local production manager with an accounting background took to the studio and turned into one of the year's breakthrough acts.

Nakarin Kingkas's U.K.-alternative inspired "Kajaing" debut homed in on fans bored with mainstream pop and immediately earned air time by mixing infectious melodies with tight rock, folk, and pop themes. Sales since May are already in excess of 400,000.

Thorpe added that a domestic roster with 14 new signings in six months, including Taiwan's Harlem Yu and South Korea's Blue, both multi-platinum artists including Yu, who came from PolyGram, say they were attracted to Sony because it had fewer superstars to cater to. Davis will also build a regional Chinese-restaurant manager.

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The Netherlands
The Dutch Music Trade

Waltzes from Johann Strauss, his covers from the Smurfs, Italian pop songs sung in Dutch—all have contributed to a surge in domestic repertoire, which has highlighted business in the Netherlands in the past year. André Rieu, with his adaptations of Viennese waltzes, children's television host Irene Moors and her albums with "De Smurfs," and pop singer Marco Borsato with his Dutch versions of Italian ballads have helped confirm the creativity and commercial strength of Holland, the world's ninth-largest music market.

INCREASED PERCENTAGES
In the first half of 1995, total unit sales of albums and singles rose 9.8% over the same period of 1994, according to the industry trade body NVPI. Wholesale value of albums and singles shipped in the first half of 1995 reached 203.1 million guilders ($156 million), a 5.8% increase over the first half of 1994. Domestic repertoire has increased over the past decade, and perhaps resistance to an overload of American culture—"the McDonald's effect," says Van Kuiken.

GLOBAL VIEW
Yet, this interest in domestic repertoire has not changed Holland's longstanding role of developing its own acts for the international market and helping to launch international artists into Europe. The Dutch have always been the trailblazers of the world and have an open attitude," says Bert Meyer, managing director of Zomba Music in Holland, which licensed the Swedish techno-country act Swedish House Mafia to the world through its offices in the Netherlands.

HELPING HANDS
Helping to promote Dutch music in the international marketplace are organizations such as the Dutch Rock Music Foundation and Conamus, which is affiliated with the author's rights society Buma-Senat. Holland "really is a springboard for a lot of acts," says Maria Jiménez, international manager for Conamus. "There are fewer acts who are just replicas of American or English groups."

At the same time, many of the music companies in Holland—including the Dutch affiliates of Warner and MCA, the European offices of EMI, the major labels of EMI, and the world-wide headquarters of Warner—are largely involved with promotion and development of international repertoire from their offices in the Netherlands.

Holland's role as an international business hub is recognized by Play & Again Sam, which distributes product through its partners and affiliates across Europe for numerous independent labels. "Once we have the repertoire, we can do the job as well as any major," says PAS managing director Wally Middendrop.

RATTLE PRICES
Holland confronts a growing problem with CD piracy and has long suffered from imported products that undercut the prices of albums sold by the Dutch record companies. The labels want new legislation to stem imports from outside the European Union and take steps to build retailer loyalty to their own products. BMG, for example, as part of a multinational effort, this month launched its Stop! Scratch 'N Cut retail campaign to promote its冒卢ne catalog.

While the Dutch market enjoyed steady growth for years, driven by the introduction of the CD, now "we're back to a slower growth," says 100 Dutch guilders = $60 60
Per capita sales (value) $41.1
Per capita sales (units) 2.5 units
CD player household penetration 127.3%
Value added tax on records and tapes 17.5%

SALES AWARD LEVELS
Platinum album 100,000 units
Gold album 50,000 units
Platinum single 75,000 units
Gold single 50,000 units

MARKET SHARES
PolyGram 23.6%
Sony 19.0%
BMG 14.4%
EMI 14.3%
Warner 11.4%
CNR 5.8%

Source: NVPI (Member companies: Arcade, BMG, Dureco, Eddy, EMI, MCA, PolyGram, Sony, PolyGram, Warner)

MUSIC RETAILERS
Specialty record shops 300
Department stores 80
Hypermarkets 35

Source: Music & Media

VITAL STATISTICS
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Holland’s Artists And Labels Actively Affect Both Domestic And International Markets

BY THOM DUFFY

A

s diverse and dynamic as any market in Europe, the Netherlands offers an array of artists to watch. Here’s a selective sample of the talent that has been climbing the pop charts in Holland in recent months, including Dutch superstars, domestic hitmakers and international artists broken in the market by companies based in the Netherlands.

ANDRÉ RIEU
Mercury/PolyGram

“Sonnyboy people going mad” is how Theo Roos, president of PolyGram Holland and VP of artist development, PolyGram Continental Europe, described the reaction of an Amsterdam football-stadium crowd this summer to a half-time performance by Holland’s most unlikely pop star, Dutch violinist and conductor André Rieu. His album “Strauss & Co.” has sold more than 700,000 units (seven times platinum) since its release in September 1994. It topped the Dutch album chart for 19 weeks and has helped lead the domestic repertoire boom in the Netherlands. “Strauss & Co.” also has broken on the German album charts, and TV exposure is seen as key to marketing Rieu in the GSA territories, as well as elsewhere in Europe. The album also has been released in South Africa, the Philippines and Malaysia.

CANDY DULFER
BMG/Ariola

“We have a new Candy Dulfer album this October,” says Donnis Sturm, managing director of BMG Ariola Benelux, announcing the return of one of the most successful international artists to emerge from the Netherlands in the ’90s. The as-yet-untilled new album follows the success of Dulfer and her band Funky Stuff with “Saxuality” and “Sax-A-Go-Go,” both of which were released through Arista Records in the U.S. and achieved worldwide sales exceeding 2 million. The daughter of renowned Dutch jazz musician (and EMI artist) Hans Dulfer, Candy Dulfer has recorded with her own heroes—Prince, Van Morrison and Aretha Franklin, among others. She has a publishing deal with BMG Publishing, is booked by Wayne Forre’s Encourage Talent and renewed her recording contract with BMG last year in preparation for her return this fall.

PAUL DE LEEUW
Sony

There is no shortage of acts on the roster of Sony Music Holland who have achieved international recognition, and this year brings new releases from the likes of Golden Earring, Ten Sharp and a best-of set from the Nits. But within the Dutch market, Paul De Leeuw is one of the company’s undisputed superstars, having sales of more than 1 million units to his credit. His 1994 album, “Paul D. Know” was a Top 10 hit for weeks through early this year. “He is huge,” says Paul Hertog, managing director of Sony Music Holland, who reports that De Leeuw has a movie project in the works.

MARCO BORSATO
Polydor/PolyGram

With his hit album “Marco,” Marco Borsato has given European pop culture a new twist by choosing repertoire from Italian superstars such as Zucchero and Eros Ramazzotti—and singing their songs in Dutch. Collaborating with Robert Long, a Dutch songwriter living in Italy, Borsato adapted Zucchero’s “Domenica” and Ramazzotti’s “Terra Promessa.” But it was the Dutch single “Dromen Zijn Bedrog (Dreams Are Lies)” that topped the Dutch singles chart for more than 14 weeks and sold a quarter-million units, igniting additional sales for the album.

CLAPSEAU
EMI Music

“Everyone thought that Clouseau was over,” says Hennie van Kuijeren, managing director of EMI Music Holland, of the Dutch-Belgian act with a multi-album history. “It’s always difficult to go back to your roots.” Although Clouseau made a bid in the past for wider international success with English-language albums, it never accomplished with those discs what it has done this summer with its domestic-language release “Oker,” which has hit No. 1 on the Dutch album chart. What is the group’s ongoing appeal? “I think it’s the songwriting,” says Van Kuijeren. “It’s very romantic.”
Their European hits Wonderfull Days, Together In Wonderland and their current hitsingle Stars on their first worldwide album!

Charly Lownoise & Mental Theo, two "rave deejays" from Holland have been touring all main rave events like Mayday and Love Parade in Germany, Coco Rico in Italy, Scorpia in Spain and raves in Scandinavia, U.K., USA and Australia. Recently their singles reached gold status in Holland and Germany!

Charly Lownoise & Mental Theo

The Album

PolyGram

More info:
Marcel Gelderblom
PolyGram Holland
Tel: 31.35.261.552
Fax: 31.35.280.485
metod@euronet.nl

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The Netherlands

High Prices And Penetration Make Netherlands Market A Target For Pirates And Parallel Imports

BY THOM DUFFY

Despite the overall health of the Dutch market, the perennial problem of parallel imports and a rising tide of pirated CDs cause concern among the country's music companies.

The seizure by police this summer of a shipment of 90,000 illegal CDs with a retail value of 2.25 million guilders ($1.4 million) highlighted the piracy issue, which has drawn the attention of the NVPI, the national Dutch IFPI group and its member companies. Those pirated CDs would have been sold at 25 guilders ($15) apiece, well below the full retail price for legitimate albums on the Dutch market.

Compact-disc plants in Eastern Europe are believed to be the source of the pirated product. But why is Holland increasingly the first market of choice for the CD pirates?

"CD prices are high, and CD penetration is high, so we are suffering more than other markets," says Henkie van Kuijeren, managing director of EMI Music Holland. "It is really a serious threat to our business. This is probably something that will spread over Europe in a couple of years."

Along with pirated copies of best-selling albums, the Dutch market is seeing compilation albums released without legitimate approvals or clearances, thus allowing the pirates to sell more-attractive hit collections than any record company could assemble. "They don't pay any copyright or royalty fees, so they can undercut our prices and still make money," says Van Kuijeren.

OUTSIDE COMPETITION

The Netherlands also has been particularly susceptible for years to the sale of cheaper, legitimately manufactured product, imported from outside its borders. Since the country is a member of the 15-nation European Community, Dutch music companies cannot legally prevent retailers or wholesalers from purchasing international repertoire from wherever it may be obtained, at the least cost, within the EU (Billboard, Aug. 5).

We have a major, major import problem," says Ted Slikken, managing director of Warner Music Benelux, "and within the EU there's not much you can do about it. Few companies can now claim to be the exclusive supplier of their repertoire in a given market."

While parallel imports within the EU cannot be legally stopped, those from other markets—including the U.S.—would be prohibited under pending Dutch legislation. Exceptions would be made for the importation of product that is otherwise unavailable in the market.

Companies releasing product unique to the Dutch market don't face as serious a problem with imports as the majors with their international repertoire. "Our product is just not available in other markets," says Andre de Raaff, president of the Arcade Music Group, referring to his company's top-selling Dutch compilation albums.

However, record executives say their task is to convince retailers that the sale of imported product obtained from companies outside Holland hurts the Dutch record companies and retailers alike in the long run.

"We base our marketing spending about 4% of all profits retail on our turnover," says Dorus Sturm, managing director of BMG Ariola Benelux. "If we don't have the turnover, we can't have the marketing."

DUTCH MUSIC

Continued from page 66

hit-driven market," says Paul Herroog, managing director of Sony Music Holland. And the speed with which acts can break on the singles chart can be challenging.

"It's frightening how fast it goes," says Stefan Koster, international marketing manager at Roadrunner Records.

FAST DANCING

Nowhere is that more true than in the dance genre. Many of Holland's independent labels are well-established in the volatile scene: CNR Records (2 Brothers On The 4th Floor), Toco International (2 Unlimited), Ala Bianca (T-Spoon) and High Fashion/Red Buller (Capella).

Others are expanding their presence in the dance scene. Roadrunner, with its Deep Blue imprint, has current hit act Technoboy; Durrella launched its Blueprint label in January under Arnt Prat, director of marketing and artist development.

The success of dance singles has, in turn, fueled the compilation-album business, which has been a mainstay for the Arcade Music Group. Titles such as "Mega Dance," "The Golden Love Songs" and "Yabba Dabba Dance" have sold more than 100,000 units each, according to Andre de Raaff, president of the Arcade Music Group.

If Dutch music fans have been quick to seize upon the latest sounds, they also have been ahead of the rest of Europe in embracing new entertainment media. The rate of CD-player ownership and household cable penetration in the Netherlands is one of the highest in Europe. This has raised expectations for the performance of such new media as CD-i, developed by Philips in the Netherlands. In 1994, Philips staged a major retail promotion in which some 600,000 CD-i discs were given away to establish a link with audio retailers and music fans.

"Holland is, in many ways, a very liberal country, and people are interested in new things," says PolyGram's Ross. "A lot of the changes that will take place in Europe will find Holland a few steps ahead."

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The international licensing marketplace. “The world is now our playground,” says Haighton. The Pilgrims’ powerful melodic rock ‘n’ roll style on the Van debut album. "Hurrab," appeared also to Steve Popovich, who licensed the act—along with Van labelmates The Watchman ("Peaceful Artillery") and The Rest ("Domestic Affairs")—to relaunch his famed Cleveland International label in the U.S.

**CAPELLA**

High Fashion/Red Bullet

Publishing and record deals for the Benelux brought Italy’s Capella and their Top 10 single "Move It Up" into the hit-making ranks of High Fashion Music, a joint-venture between Willem van Kooten of Red Bullet, one of Holland’s oldest independent record companies, and Jochem Gerrits, former manager for Van Kooten’s publishing company, Namada Music. "As a publisher, sometimes you know what’s going on even faster than the record companies, says Eelko van Kooten, A&R executive with Red Bullet/Namada Music. With extensive international licensing deals, Red Bullet can claim Benelux success with numerous acts, including Tag Team, 2 In A Room and The Artist Formerly Known As Prince.

**LOIS LANE**

CNR/Arcade

“I signed them as a publisher 10 years ago, when I was with Warner Basart,” says Andre de Raaff, now president of the Arcade Music Group, recalling how he spotted the talent of Lois Lane, led by sisters Monique and Suzanne Klemann. The group has scored a techno-tinged summer hit single with "Tonight" on Arcade's CNR label. "I left them when they were making international-quality music, and the girls had something special in their vocals and looks," says De Raaff. A collaboration with Prince on Lois Lane’s 1992 Polydor album, "Precious," raised expectations. But with the new Top 30 album, "Firelight" on CNR, the group proves it needs no pep Superman in order to claim a place on the charts.

**OFFSPRING**

Epitaph/Play It Again Sam

"Our whole catalog has increased sales 400% or 500% since we opened," says Jay B. Ziskrooth of the success Epitaph has achieved with the rock ‘n’ roll band Offspring. "The label standard-bearer Offspring, whose hit album "Smash" has sold more than 1 million units in Europe, where it is distributed by Play It Again Sam. The band is managed by Rebel Waltz, booked in Europe through ITB and published through Epitaph’s next move, under newly announced president, Hein van der Reet. The company stands to manufacture its product in Europe and expand the pan-European marketing staff of its Amsterdam office.

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**ARTISTS
Continued from page 68**

**DOG EAT DOG**

Roadrunner Edel

"It’s a perfect example of what this company stands for," says Roadrunner International marketing manager Stefan Kleeer, describing the border-crossing success the Dutch company has achieved with the rock ‘n’ roll band Dog Eat Dog from Brooklyn, N.Y. Building on live appearances and hit-single action with "No Fronts," Dog Eat Dog has exceeded European sales of 200,000 units for its album "All Boro Kings." The album remains Top 30 in Holland, following the summer release of "No Fronts: The Remix," an inspired collaboration with Run-D.M.C’s Jam Master Jay. "All Boro Kings" also has reached Top 20 in Belgium, Switzerland and the Czech Republic, and Top 30 in Germany.

**THE PILGRIMS**

Van Records

"The first thing that struck me was the voice of the singer [Reniet Vrieze]; his vocals are so great," says William Haighton, founder of independent Van Records, recalling why he signed the Pilgrims after the band's split from Sony Music Holland. The group is one of the first on Van's roster to get a U.S. release following the five-year-old company's move into the international licensing marketplace. "The world is now our playground," says Haighton. The Pilgrims’ powerfully melodic rock ‘n’ roll style on the Van debut album, "Hurrab," appeared also to Steve Popovich, who licensed the act—along with Van labelmates The Watchman ("Peaceful Artillery") and The Rest ("Domestic Affairs")—to relaunch his famed Cleveland International label in the U.S.

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**REDNEX**

Jive/Zomba

"I wanted to be more active in licensing repertoire," says Bert Meyer, managing director of Zomba Music in Holland, recalling how the company’s office in Europe has tripled its efforts to license acts to European labels. The Zomba group, which includes Rednex and other novelty acts, has expanded its European presence by establishing a new office in Amsterdam.

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Continued on page 73
RADIO FREQUENCIES
The shift by Veronica, a dominant pop broadcaster in Holland, follows the move from cable delivery to new terrestrial commercial frequencies last year of Radio 10 Gold, Radio Noordzee, Classic FM and Holland FM (which was subsequently rechristened Hitradio 1224). Two more cable-delivered outlets—Hitradio 538 and adult-contemporary Sky Radio—also won their battle for over-the-air frequencies earlier this year. Music executives see radio in Holland following the path of the medium in the U.K., as the growth of commercial stations creates new opportunities to target a specific music audience.

"The more the better," says Paul Hertog, managing director of Sony Music Holland. "Each will have its own identity.

DUTCH VIEWING
With one of the largest rates of cable penetration in Europe, Holland has been ripe for its own music-video outlet and in May the Arcade Music Group launched Music Factory, a pop video channel. One of Holland's most notable new music outlets, Music Factory announced last month that it now reaches 1 million homes—20% of the nation's cabled households. It aims for 2 million by the end of this year.

"It was important to be on the market early this year, because it is quite a fight to get on the cable," says Andre de Raaff, president of the Arcade Music Group.

Music executives see radio in Holland following the path of the medium in the U.K., as the growth of commercial stations creates new opportunities to target a specific music audience.

"The total capacity in Holland is 5 million homes, and that is what we eventually aim for."

Distingushing itself from MTV Europe through its support for domestic Dutch pop repertoire, Music Factory and its potential impact has been compared to that of the music-video channel Viva in Germany.

"I am absolutely in favor of having a Viva-like situation in Holland, because the Dutch market is so different from [what's shown on] MTV Europe," says Dorus Sturm, managing director of BMG Ariola Benelux.

If Music Factory does become as important to selling pop acts in Holland as Viva has become in Germany, "we will have to change our attitude in spending our marketing money," says Tony Berk, president of Duro Music, acknowledging the cost of music videos.

"There are not a lot of Dutch artists making videos yet," agrees De Raaff.

Although Music Factory's parent, Arcade, is one of the largest music companies in the Netherlands, other labels are likely to seek marketing and promotional alliances with the music video channel.

"One of the things to do is to try to be a partner with these guys," says Armir Paas, director of marketing and artist development for Dureco in Holland and managing director of Dureco in Belgium. "If you can't beat them, join them.

Music Factory will operate independently of Arcade's labels, says De Raaff. "We are open to every collaboration with every company."
ARTISTS
Continued from page 71

single, "Cotton Eyed Joe," went to No. 1 in the U.K., Germany, Norway, Denmark, Switzerland, Sweden, Austria, Finland and Holland—as well as Top 10 in the U.S. The single has sold 3 million units and the album, "Sex & Violins," has sold 1 million copies worldwide, according to Zomba's five label. The latest single from Rednex, "Wish You Were Here," has hit Top 10 on the Music & Media Hot 100 Singles chart.

LIVE
MCA Music
"We released the live album ['Throwing Copper'] in July 1994 with shipments of 200 copies, because no one knew of the band here yet," says Kees van Weijen, managing director of MCA Music in Holland. Since then, MCA's newly launched Dutch affiliate has brought the American band up to 70,000 units in the market through a combination of tour appearances, radio promotion and enthusiasm from the new MCA team. "I always felt that when you believe in an act, you should stick with it," says Van Weijen, whose company is now turning the same attention to another MCA-affiliated act. "Weezer is definitely an act we're going to break in a big way," says Van Weijen. With GRP repertoire also under its domain, MCA Holland released a "Sounds Of '95" sampler of the label's acts during this summer's North Sea Jazz Festival.

GOMPIE
GRP Entertainment/Dureco
"Rob Peters is a very nice and very clever guy," says Dureco executive T. A. Berk, whose company struck a distribution deal for the Benelux with Peters, president of independent RPC Entertainment and creator of the hit single "Alice, Who The X Is Alice?" The rude and offbeat version of the 1976 Smokie hit, "Living Next Door to Alice" was cut by veteran Dutch singer/guitarist Peter Koelewijn and session musicians under the name Gompie. It held the No. 1 spot in the Netherlands for a month this summer and was licensed for various international territories by three other Dutch companies: Arcade, Dino and Toco International. Aiming to prove—as sales exceeding 100,000 units. "And we'll do another 300,000 copies before Christmas," says Berk, who describes marketing plans to extend Gompie's reach into Germany, Switzerland and Austria, and other European markets. "I firmly believe that, within a year, René will be broken in those territories. He stands for strong songs and MOR pop songs, which I believe are still 60% to 70% of the market. He has a very believable character, and people believe what he's singing about."

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(Continued on next page)
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Co-op Cash Continues To Flow Despite Objections From Labels

**BY DON JEFFREY**

NEW YORK—Record company executives have to laugh when they hear the term "co-op advertising." As one says, "We’re the only ones co-operating." Indeed, labels often pay 100% of the cost. Co-op programs between labels and music retailers—which once amounted to sharing the cost of print and broadcast advertising—now include such in-store marketing enticements as endcaps and other prominent positions, discounting, and listening stations.

But as the programs have expanded, so have the retailers’ demands. The labels say the costs of the in-store programs are becoming too high, with the price they pay retailers to market just one title in one chain approaching $100,000.

Retailers argue that co-op programs require them to give up profit because they are discounting product in the stores without a corresponding drop in the wholesale price of the music.

The merchandisers also say labels have to share the blame for the increase in co-op costs simply because they have been unwilling to say no to increasing demands for more money. For example, four major record companies, looking to have their product placed in the windows of a store in heavily trafficked Rockefeller Center in New York, agreed to pay operator Trans World more than $1 million—10 times what the previous occupant, the Musicland Group, was getting. When word of that got out, positioning costs escalated.

Nevertheless, some labels are saying that the current system of advertising their products may not be the best deployment of marketing dollars.

"The industry does a very good job of talking to the consumer once he’s in the store," says Jim Caparro, president of PolyGram Group Distribution, "but it does a lousy job of driving customers into the stores. There’s too much money spent on the captive audience.”

The trend in co-op has moved away from media advertising, which often does work in enticing people to visit music stores.

“A couple of years ago, it was straight co-op ads,” says Jeff Clifford, VP of marketing for Spec’s Music, “Now it’s more listening-post and positioning money.”

Many label and retail executives agree that the listening station is the most effective use of co-op dollars—especially for developing artists—at a time when it is difficult to get radio or video airplay. Placement of albums on stores’ listening posts is often the cheapest form of co-op, too, with the cost of adding one title ranging from $200 to $2,000 at most chains.

But labels still have to ante up the substantial dollars needed to get their titles positioned prominently on the walls or windows or in racks where they will be seen easily by customers.

Label sources say it costs $40,000 to nearly $100,000 for "price and positioning" for just one title in large national chains, such as Trans World, Blockbuster Music, and Musicland. The higher amount would be for the crucial Christmas selling season. Other big chains and record stores charge between $15,000 and $35,000.

Labels acknowledge that retailers are using co-op dollars to shore up sagging profit margins caused by price wars. One label executive says, "That’s the only way they feel they can make money: selling space in the store.”

As a result, label executives say that they have had no choice but to go along with the extra expenses if they want their products displayed where consumers will see them and at a price (usually $12 or $13) that they will find attractive.

Generally, labels spend between 4% and 6% of their marketing budgets on co-op advertising. Label sources say that retailers and wholesalers usually receive co-op dollars that average about 3% of their purchases. Big chains can receive 4%-7%.

Some retailers have noted the labels’ complaints about rising costs and taken steps to ease the burden.

Barbara Lewis, VP, advertising and promotion for Wherehouse Entertainment, says, "We’ve been trying to offer different vehicles at different price points. And it seems to be getting good response. There’s not just one price line, like there used to be for inserts, radio, and endcaps. Now there are different types.”

With the labels picking up the tab, the "co-operative" part of co-op becomes the retailer’s commitment to add the title ranging from $200 to $2,000 at most chains.

(Continued on page 83)
Charlotte, N.C.—In this rapidly growing city, where Best Buy and Media Play moved in faster than a Charlotte Hornet to the basket, one colorful trio of store operators, Repo Records, is keeping the landscape from becoming a total warehouse wasteland.

With a batch of hilarious and infamous local television features such as Bill Nixons of Mojo Nixon, the Rev. Billy C. Wirtz, and Jim Rose, plus Charlotte’s largest collection of used LPs and Kiss memorabilia, Repo has carved a unique niche as the store with the coolest personality, while prospering in the city’s dog-eat-dog market.

“While other stores have as fine a selection and staff as knowledgeable, there’s something, um, wired about the ambiance here that’s hooked right into the heart of rock’n’roll,” said the alternative weekly paper Creative Loafing in naming Repo its critic’s pick for best indie store in its recent “best of” issue.

Repo Records grew out of owner and founder Jimmy Parker’s personal LP collection. The Charlotte native worked for record distributors in Atlanta and the 70s, in addition to DJing in that city’s clubs. He quickly amassed a truckload of vinyl:

“I went yard-sale shopping a lot, and I knew a lot of people in Atlanta that were dumping their record collections, and I’d go to their houses and load up. For about a year I had a room in my house where I stored nothing but records. I didn’t even know what I was going to price them at. I didn’t have a clue.”

Parker packed up his LPS and moved back to Charlotte in 1988. With help from his mother, who has owned a used paperback bookstore in the city for 13 years, Parker opened Repo Records with $3,000, a calculator and tax chart, 600 CDs, and 10,000 of his own LPS. The store was christened Repo after a discussion with a friend:

“One of my friends said, ‘Hey, you like that movie “Repo Man” so much,’ and ... as soon as he said that, I thought, ‘That’s it—Repo Records.’ I liked the rhythm and the sound of it,” says Parker, who has since become known around town simply as Jimmy Repo.

Repo Records moved to its current home, a 1,800-square-foot building at 2516 Central Ave., in 1990. Parker opened Repo CDs in an 800-square-foot building at 1225 Tyvola Road in 1991. Repo Cheapo opened its doors in a 1,500-square-foot building at 1609 Central Ave. in 1993.

Combined sales for the three stores last year were $1.25 million, and I knew a lot of people in Atlanta that were dumping their record collections, and I’d go to their houses and load up. For about a year I had a room in my house where I stored nothing but records. I didn’t even know what I was going to price them at. I didn’t have a clue.”

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Repo Records moved to its current home, a 1,800-square-foot building at 2516 Central Ave., in 1990. Parker opened Repo CDs in an 800-square-foot building at 1225 Tyvola Road in 1991. Repo Cheapo opened its doors in a 1,500-square-foot building at 1609 Central Ave. in 1993.

Combined sales for the three stores last year were $1.25 million, and I knew a lot of people in Atlanta that were dumping their record collections, and I’d go to their houses and load up. For about a year I had a room in my house where I stored nothing but records. I didn’t even know what I was going to price them at. I didn’t have a clue.”

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REPO RECORDS
(Continued from preceding page)

to go. The store specializes in Kiss memorabilia, from posters to T-shirts to magazines to more obscure items. Cheapo also features a nice collection of punk and modern rock 7-inch singles.

Then there are those 50,000 used LPs. The store stocks tons of $1 LPs, plus better quality collectible albums that go for $8.50 and more. You'll also find an array of T-shirts, postcards, wrestling and monster magazines, posters, used video tapes, patches, jewelry — and, yes, old 8-track tapes for sale.

Repo Cheapo has also become the stores' semi-official headquarters for in-store appearances by artists. It has hosted Bushwick Bill, local punk band Antiseen (singer Jeff Clayton runs the store), and Trisha Campbell. "And 2 Live Crew was probably one of the weirdest ones I've had."
Parker remembers. "The Charlotte police showed up with 25 policemen, and a SWAT team showed up in their van. We had maybe 30 people show up for autographs. There were more policemen there than fans. It was hilarious. I've got pictures of all the policemen standing out front. There were no parking places because there were so many cop cars there."

Repo Cheapo figures into Parker's future plans for the operation. He hopes to build an addition on the back of the flagship store and move Cheapo into that space.

"Eventually, I've got to combine the two stores. Cheapo is right across the street, and that's convenient, but it's a whole store with another water bill, another phone bill, another insurance bill...."

But don't look for any major changes in staffing. Parker says his longtime and knowledgeable staff members, such as Clayton, Tripp MeNell, and Ken Redmond (all musicians in Charlotte bands) are a key to Repo's continued success.

Another advantage the stores will always have, Parker pointed out, is their easy-access locations.

"I've gone to Wal-Mart. It's 50 steps to the door, another 25 steps to the music department, then you've got to find what you want," he says. "Then it's another 75 steps back to your car."

With Repo, "You park right out front here, you've got five steps to the door, you've got three steps in, your question's answered, the product's in your hand, and you might have to pay a dollar more."

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Specialty Retailers Must Practice Survival Tactics

THE MUSIC-SPECIALTY retail sector is in its weakest state since the early '80s. A ferocious price war, coupled with an overabundance of record-store space, has even the most stout-hearted merchants feeling unsure about the viability of specialty operations. The fallout has already begun with the recent filings for Chapter 11 reorganizations by Wherehouse Entertainment and Kids "R" Us. What's left now is how far will the fall be.

Consequently, two strategies have emerged among music retailers. One strategy, as championed by outfits such as the Musicland Group and HMV, is to continue to aggressively expand. Executives at these chains are gambling that their companies can withstand the downturn and are racing to attain dominant positions in the supernumber sector. A key factor helping Musicland and HMV is the strategy embraced by many other chains: reduce costs, diversify product lines, and sit tight and hold on for dear life.

The strategy is motivated by the realization that between the loss-leader pricing employed by consumer electronics chains and the 10 CDs for a penny come-on tactics used by the record clubs, the CD has been effectively devalued in the minds of consumers. This will make discounting a fact of life for a long time to come.

Therefore, the main hope for relief, unfortunately, is that the overbuilt music-retail sector will reach equilibrium as record stores go out of business. Already, that process has begun. Kears Mill is in the process of going from 35 stores to 10-15 outlets. The 340-unit Wherehouse Entertainment chain has announced it will close 28 stores and will likely reject more store leases before a reorganization plan is approved by the court.

This week word comes from the Midwest that Phar-Mor, the 103-unit, Youngstown, Ohio-based drugstore chain, is getting out of the music business. Phar-Mor, you might remember, was one of the main chains of lesser at Essen's before its Chapter 11 reorganization several years back. Executives at Stoiber Bros., Ohio-based Arrow Distribution, the rackjobber supplying the chain, referred questions to Phar-Mor, where no one was available to comment. In fact, Lori Porter, who had been overseeing Phar-Mor's music and video efforts, has left the chain.

RETAIL'S DOWNSIZING so far is largely due to factors going on inside its own area. But even everybody and his brother looking for ways to direct-market music to consumers, you can be sure that eventually that distribution channel will begin to extract its pound of flesh from the retail sector. So far, direct-marketing has been a growing force in music sales, but other than record clubs, it has had little impact on music retailing.

But forces are at work to change that. Already, Speer Communications is amassing an arsenal of music and other entertainment properties such as MOR Music TV and Intouch, which will serve as cornerstones in its thrust to become a force in direct-selling entertainment software (Billboard, Aug. 6).

Meanwhile, MCI, the giant telecommunications company, is readying its entry into the direct-marketing wars. In a venture that includes Album Network, MCI has created a massive, integrated online and off-line alliance, which is gearing up to launch a massive consumer advertising campaign supposedly in mid-October. That multimillion-dollar campaign is said to be patterned after the company's successful 1-800 Call Collect initiative, which is credited with reviving the collect call business.

Creative Partnership, which already has its buying squad in place, is said to be setting up a warehouse for the 5,000 SKUs it plans to carry as its initial core business. The company also is said to be talking to a couple of the giant one-stops in order to choose a fulfillment house so they can offer an expanded inventory.

Meanwhile, the company has been making the rounds at labels, laying out its game plan and trying to line up cooperative-advertising dollars.

MCI executives were unavailable to comment, but as part of its move into direct marketing, the company announced in June that it was adding videos, books, music, and computer software to the products it already distributes through its MCI site on the Internet.

MAKING TRACKS: Track hears that Lou Mann, senior VP of consumer marketing group at Capitol, was named GM of the label... Phil Blume, formerly VP of sales at AEC Music Distribution, joins Arista Records as senior director of sales marketing... Nick Torrente, formerly national sales manager for Creative Distribution, joins the Eclipse Music Group as national sales director... Paul Ramsey, formerly director of jazz at RCA, has left the label and seeks opportunities. He can be reached at 201/327-8120.

JAZZY PROMOTION: Tower Records/Video has signed on to help the Warner Bros./U.S. Postal Service's cross-promotion of the Legend Of Jazz." That promotion, anchored around a series of stamps featuring cover art from renowned jazz artists like Roll Morton and Louis Armstrong, was launched Sept. 1 (Billboard, Aug. 19). For its part, Tower will play a "Legends Of Jazz" video and an electronic press kit in stores.

Christmas Is Here!

IT'S NEVER TOO SOON to celebrate the holidays, and with the re-release of "Navidad en las Americas," the party has already begun.

As a top 10 performer on the Billboard Latin Top 50 in 1994, Navidad returns this year with four singles to be released to radio for the first time ever. A unique album of Latin American culture and music, this compilation features a distinguished array of recording artists including Celia Cruz, Jose Feliciano and Juan Gabriel.

NUNCA ES TARDE PARA celebrar las fiestas de Navidad, y con el relanzamiento del álbum Navidad en las Americas, la fiesta ya ha comenzado.

Siendo ya uno de los 10 favoritos en el Billboard Latin Top 50 en 1994, Navidad en las Americas vuelve este año con el lanzamiento por radio de cuatro 'singles' por primera vez. Un singular álbum de cultura y música latinoamericana; esta compilación presenta una gran variedad de artistas que incluye: Celia Cruz, José Feliciano y Juan Gabriel.

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Sony Music Entertainment is venturing into the computer age with a line of screen savers that puts its artists in a new light and provides retailers with a new product category to peddle. Artisan Screen Savers and Ltd., boasts acts that range from rock to pop.

Screen savers typically provide onscreen images when computers are turned on but not in use, in order to save the monitor from burning out. Once the domain of flying toaster and other rudimentary images, the category has grown to include everything from cartoon characters to working clocks.

Sony is the first music company to dive in with a robust campaign of artist-based screen savers that provide full motion as well as audio elements.

Sony's Music Screensavers line, which it developed together with Minneapolis-based software firm Windows Painters Ltd., boasts acts from all of the company's labels. The Sept. 5 launch features 21 titles representing a rainbow of artists, including Alice In Chains, Michael Bolton, Gloria Estefan, Toad The Wet Sprocket, Stevie Ray Vaughan, and Michael Jackson, who debuts with three different titles. Sony will follow up in November with 10 additional screen savers and in February with several more, according to Fred Ehrlich, senior VP of GM, voice mail and products.

\[Continued on page 108\]
Beatles Are A Bunch Of Looney Tunes

Kid Rhino Heavily Promotes 'Bugs & Friends' Set

Billboard, September 23, 1995

For week ending September 23, 1995

Top Kid Audio

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard

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<th>No</th>
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For the album track "It Won't Be Long," which Dorrell says is taken from existing Looney Tunes footage. "It's being served to video programmers like VH1 and news shows that air music videos, like 'Entertainment Tonight.'" Although the album is in development "even before there was a Kid Rhino," says Dorrell, its eventual release was timed to coincide with the fourth-quarter Beatles blitz planned to support around the upcoming album "The Beatles Anthology."

Bob Emmer, an executive VP of Rhino Entertainment who co-executive produced "Bugs & Friends" with Robin Frederick, says the concept of pairing Bugs Bunny and the Beatles "seemed a natural way to introduce the Beatles to young kids ... I always considered the Warner Bros. characters the icons of cutting-edge animation, analogues to what the Beatles are to pop music."

The project’s biggest challenge, says Dorrell, was "sourcing up the right voice actors who could convince the character voice with singing. Plus, the songs had to be arranged in such a way as to lend themselves to humorous spoken bits, as well as allowing the Warner Bros. crew to remain in character. An example is "Hello Goodbye," which Bugs and Daffy turn into a "Who’s On First?" type of routine. "It was a great labor of love," says Emmer.

Rave-ina: As Child’s Play is being released in Chicago, here is a bit of hometown bootstrapping regarding the superb annual children’s concert series that concluded Sep. 2 at the venerable outdoor venue Ravinia in suburban Highland Park.

Having attended three consecutive summers’ worth of these series, Child Play has seen audience boom and the series itself increase the number of dates by half; it is now one of the biggest such series in the country. This year, we caught exuberant sets by Ella Jenkins, Tom Chapin (both sellouts), Rory, Parachute Express, and Al Simmons. A total of nine acts appeared, including Fred Penner and Craig’n’Co. As in past years, the kids’ concerts were sponsored by Kraft Foods.

Mr. Mehta notes the importance of live shows in a computer and video age. “We want to have children get used to living, breathing human beings as performers.”
Blue Jackel Label Debuts With Boxed Set Of Brazilian Song

**Declarations of Independents**

by Chris Morris

0 GRAN AMOR: Not many independent labels make their bow with an ambitious and elaborate four-CD boxed set. But that’s what Bethpage, N.Y.-based Upstart Records did. The label, which has had immense success with such formidable world music compilations as “A Global Celebration,” “Coffee-Grinder,” and “Brazil: A Century Of Song,” was founded by Jorge Gomes of Ellipsis Arts, the firm that produced the marksman-undertaking unprepared: He is the former director of sales and marketing for Ellipsis Arts, the Roslyn, N.Y.-based firm that has had immense success with such formidable world music compilations as “A Global Celebration.”

Gomes is partnered in Blue Jackel with his wife, Nina Gomes, herself a Brazilian native; writer Larry Blumenfeld; and Fred Kelly, former label manager at Island and Tuff Gong.

Gomes, who left Ellipsis Arts in May, started working on “A Century Of Song” in February 1994. He and Gomes culled the four-CD, 65-track box from literally thousands of CDs. “There’s so much material out there, it’s just amazing,” Gomes says.

The music on the package, which dates back to 1989, was ultimately licensed from 22 different sources. Some of it was drawn from rare ‘78s in the collection of Gomes’ late father, João Luís Gomes.

“A Century Of Song” is broken down according to period and genre, with CDs devoted to folk and traditional music, gospel, the bossa nova era, and “MBP” (musicas populares Brasileira, the nation’s modern pop). Among the set’s most noted artists are Carmen Miranda, Milton Nascimento, Gilberto, Osasco Castro-Neves, Chico Buarque, Vinicius de Moraes, Baden Powell, Milton Nascimento, Jorge Ben Jor, and Marisa Monte.

The timing of the project probably couldn’t be better, since the bossa nova of the mid-80s and early 90s is currently enjoying a resurgence (Billboard, July 15). Gomes notes that the bossa on the Blue Jackel set “is not the watered-down version, Brazilian music is a lot different from what reached American shores.”

Noteworthy supplies a foreword to the box’s 48-page book. “Everything that came in on the artists was in Portuguese,” Gomes says, “so we used different translators.”

Blue Jackel, which is exclusively distributed by the REP Co., plans to release another Brazilian boxed set in 1996. Gomes says the company will also issue single-CD releases in the world music and jazz genres.

QUICK HITS: AES Music Distribution will now distribute guitarist Roberto de los Disciplina Records. The imprint releases records by various indie combos, including King Crimson and the California Guitar Trio, Cooking Vinyl America, Ltd., a U.S. division of the English indie Cooking Vinyl, has signed an exclusive American distribution deal with its label, Roost International. First releases under the pact will come in October: a debut album from ALT, a group featuring Tim Finn of Split Enz and the Crowded House, Lian O’Moore of Holthouse Flowers, and Andy White, and new releases by English folk acts Oyster Band and Bert Jansch.

Hard rock label Energy Records has signed an exclusive licensing deal with edel co. in Hamburg; the German label now has European licensing rights for all Energy acts.

FLAG WAVING: Memphis’ Big Ass Truck (扑进的 funk in people’s faces in a decidedly ’90s fashion.

There are so many hands ailing their ‘boards, their ‘horns,” says guitarist Steve Selvidge. “We try not to be too obvious.”

On Oct. 17, West Somerville, Mass.-based Upstart Records will reissue the sextet’s self-titled debut album, originally issued on the band’s own Inbred Music imprint.

“Big Ass Truck” is a largely instrumental affair that smashes raw funk in the classic Stax Records vein against wild samples encompassing vintage soul (Smokey Robinson & the Miracles, Al Green, the MG’s, James Brown), TV commercials, and even albums by Pentecostal evangelists.

Selvidge says that DJ Colin Butler is an integral part of the band, which also includes drummer Robert Barnett, guitarist Robby Grant, bassist Joe Boone, and keyboardist Chris Parker.

“I don’t see it as a novelty,” Selvidge says of the hip-hop-tinged sampling and scratching. “I see it as another instrument. You’ll see it a lot more [in music], as people see that it’s possible.”

Beyond its free-swinging instrumental, the album also includes a couple of vocal numbers—the package-stein of Malt Liquor Man, a wacky tale of intergalactic invasion titled “Sharmin’ The Sherbert” —that are reminiscent of the eccentric excesses of such Bluff City precursors as Mud Boy & the Neutrons.

This is hardly surprising, since Selvidge’s father Sid was a longtime member of the Neutrons, as well as a notable folk-blues soloist and indie-label operator (Peabody Records, which released Alex Chilton’s bizarre classic “Like Flies On Sherbert”). The elder Selvidge may have been heard on Upstart’s compilation “It Came From Memphis” (Billboard, Sept. 9), which is being released simultaneously with “Big Ass Truck.”

Big Ass Truck’s debut also has another connection to Memphis musical history: It was co-produced at Sam Phillips Recordings by Roland Jones, the guitarist on a number of memorable Sun Records sides.

The band has already recorded a second album, to be released by Upstart in February and tentatively titled “Kent.” Selvidge can’t really say why the album bears that name, though he does note that “[MG’s guitar-] Jeff Cropper smoked Kent cigarettes.”

The group plans to go on an extended tour early next year to support the second album. For now, it is playing regional dates in the Southeast; Selvidge says, with some pride, that Big Ass Truck recently opened for none other than KC & The Sunshine Band. How apropos.

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Graphix Zone Links With Hancock & Joe

BY MARILYN A. GILLEN

LOS ANGELES—Software publisher Graphix Zone, producer of titles featuring Bob Dylan and the artist formerly known as Prince, is going straight to the source for development of its latest music CD-ROMs, which take a turn in a new genre direction.

The Irvine, Calif.-based company has formed a strategic alliance with Joe Manolakakis and Grammy-winning Herbie Hancock, to collaborate on a series of CD-ROMs, the first of which will explore the history of jazz from its roots to its current offshoots.

Those current fluffings, of course, include Hancock himself, whose myriad accolades include a 2001 Grammy Award for the set "Round Midnight," in which he also acted. Most recently, he won a best-jazz-album Grammy for "A Tribute To Miles."

"We want to tell the story of jazz not as a documentary, but with a much more holistic type approach to history," says Hancock. "I always hated history in school, but that was because it wasn't living history. When we're taught history, we only get taught the events. We don't get taught how to put events together, how to teach how other events in history, in the daily life of a Beethoven or a Mozart, may have been a catalyst for what they've done."

The partnerships' "jazz history" title, still unnamed, will strive to "get into that time, as well as into the music," Hancock says.

Chuck Cortright, president/CEO of Graphix Zone, says production will be a true joint effort between Hancock & Joe Productions, which will set up an office and studio within the Graphix Zone headquarters in Irvine, and Graphix Zone staff, which numbers 60 people.

"It's one thing to have Herbie Hancock, this stellar artist, as the basis for a music title," says Cortright. "I mean, that's great in itself. But we've got Herbie bringing not just his music, but his knowledge and his contacts and his technical savvy to these projects."

The titles also will tap into some new technologies, Cortright says.

"And there is also a great opportunity to [expand] that market. I don't think the computer penetration is [now] in minority communities because there is a lack of resource or a lack of interest. I think it's because not enough attention has been paid."

Rev Entertainment, which is working on outside music projects for companies including Sony Music, Viscos New Media, and Atlantic Records, brings its proprietary enhanced CD development engine to the Digital Mafia venture, as well as its technical and creative savvy.

"We're working together on a lot of egotry in the first quarter, says Rev CEO Todd Fearn. "It's fair to say we're bringing [Dash's] company in under the Rev umbrella."

Digital Mafia Targets African-American Market

Enhanced CDs, Games, Web Site Focus On Rap, R&B

BY MARILYN A. GILLEN

LOS ANGELES—A new company, Digital Mafia, is targeting what it sees as an underserved African-American marketplace via a joint venture with New York's Rev Entertainment that will create enhanced CD titles and online sites for rap and R&B audiences.

The venture's first project, according to the company, is developing the soon-to-be-announced rap title "Actone Thugs N' Harmony," which is due out in January through the band's label, Ruthless Records.

In addition to working with outside labels on a project-by-project basis to develop enhanced CDs and Web sites, Digital Mafia plans to eventually release its own titles, according to founder Daren Dash. "We have a report of artists right now that we are developing and some top producers that are working with us, such as Carl Kent and Skeek," Dasa says.

"Our ultimate intention is to become an independent record label, building a roster of artists, using traditional and non-traditional means of distribution. We plan to tap alternative channels, which I think will really establish us as an owned entity."

Dashes plans to bundle titles with CD-based game systems, for instance, as well as with computer hardware.

No matter how it ultimately reaches the market, all Digital Mafia products will focus on urban music, he says.

"Our mission statement is to expand the software and hardware infrastructure within the black community," says Dasa. "I believe wholeheartedly that software drives hardware sales, and that without some very good content in the marketplace for the minority community, specifically for black music fans, they won't have any impetus to want to go out and buy computer hardware.

"We did a research showing that while African-American households make up 11% of U.S. households, only 5% of the U.S. households with multimedia computers (computers with CD-ROM drives) are African-American."

Rather than being daunting by those numbers, Dash is encouraged. "It shows that there is a true interest—that 5% is more than a half-million households," he says.

"And there is also a great opportunity to [expand] that market. I don't think the computer penetration is [now] in minority communities because there is a lack of resource or a lack of interest. I think it's because not enough attention has been paid."

Rev Entertainment, which is working on outside music projects for companies including Sony Music, Viscos New Media, and Atlantic Records, brings its proprietary enhanced CD development engine to the Digital Mafia venture, as well as its technical and creative savvy.

"I'm basically their liaison with the music and film worlds," says Konwiser, an entertainment-industry veteran with 10 years of experience in film, TV, and music-writing and production experience.

"I'm working to bring in key people in their fields of the caliber of Herbie Hancock to collaborate on new music content."

A filmmaker deal is expected to be announced soon.

The first in a series of CD-ROMs will explore the history of jazz.

SPA Reports Strong Digital Sales In '95

LOS ANGELES—1995 got off to a flying start, digitally speaking, according to the latest sales figures from the Software Publishers Assn.

For the first quarter of 1995, total software sales of SPA reporting companies were $249.6 million, a 186% increase over the $87.3 million reported for the first quarter of '94.

Unit sales for the quarter were 6.56 million, a 152% increase. "Windows" sales dominated, accounting for 69% of total sales. Outside equipment manufacturer, or "bundled," sales remained as a share of units shipped, from 46% in first quarter '94 to 32% in '95, illustrating the increasing strength of retail channels in CD-ROM software sales, the SPA says.

Numbers are gleaned from aggregated sales information supplied by software companies participating in the SPA's CD Software Sales Prog, which includes first-quarter increases Broderbund, Microsoft, Knowledge Adventure, Maxis, and Disney Interactive.

So-called "games and home creativity" software led the pack, the SPA says, as the largest-selling category in the first quarter, accounting for approximately 2.4 million units and accounting for nearly $56 million of the overall dollar total, a 140% jump from first quarter '94. "Home education" was second in units sold (1.9 million), followed by "content" (data bases, reference works, books, and periodicals) with 1.3 million, and business at 243,000. "All other," a category that includes music-based CD-ROMS, racked up sales of more than 1 million units, for a dollar total of $86.2 million.

"This quarter's growth is quite strong, especially coming off a record quarter in '94," says Ken Wasch, SPA president.

Ellington Archives Form CD-ROM Set

DUKE ELLINGTON IS GOING DIGITAL, in what looks to be a definitive interactive exploration of the musician's life and career. The new CD-ROM boxed set, now in production and targeted for a March/April '96 release, is a cooperative venture between the Smithsonian Institution's American History and New York-based CD-ROM production company DIGI-ROM.

Charity was presides, had already worked with Mercer Ellington, Duke's son, on developing Ellington masters over the years, and he decided last year that the time was right for a comprehensive exploration of the artist. He turned, of course, to the library of Duke archives—we're talking about 4,000 slides and movies clips of him at the Cotton Club revue, and movie clips from a movie you sold years ago," Hirsch says. "It is a true treasure trove.

Ellington has also been John Edward Hasse, curator of the Smithsonian Institution's National Museum of American History and author of "Beyond Category: The Life and Genius of Duke Ellington, which will serve as a "script" of sorts for the CD-ROM, Hirsch says.

Hasse will be key in the project, which will include more than four hours of music, along with video, photos, MIDI sections, a time line, and much more.

Talks are ongoing to select a distributor for the project.

Further collaborations with the Smithsonian on other "definitive" musicans are planned, Hirsch says.

COMPUSA HAS PASSED on stocking "Phantasmany," the vividly imagined—and graphically rendered—new interactive horror flick from Sierra On line. Sees the live-action CD-ROM, which includes the proverbial buckets of "o'blood (Billboard, Sept. 9), was deemed too violent. "Wal-Mart temporarily held off on selling the program on shelves, pending a review of the title, but ultimately went ahead, as did other major chains surveyed." The M-breasted version (17 of 17) includes a parent lock-out feature, which screens out some of the more graphic material.

AND SPEAKING OF vividly rendered, Nintendo says that more than 150,000 copies of its "killer Instinct" video game were sold on its first day of release, Aug. 30. The opening numbers of the new game, which Nintendo--one of the more than 50 million copies to date, according to Nintendo—of a quarter. The company predicts that sales of the "Killer Instinct" home game by year's end, proving there's still some life left in 16-bit systems.

Got something to share? E-mail the Enter*Active File with question and newsbits at MGillen@aol.com.
Billboard continues the inauguration of its new Merchants & Marketing department with the third of four expanded sections addressing the rapidly changing music-retailing environment. This week, we examine software systems. The final section (Sept. 30) will cover distribution.

**Retailers Find Benefits Of Computerization Outweigh The Costs And Headaches**

**BY ED CHRISTMAN**

More than 10 years after the first music retailers computerized, some chains are still playing catch-up.

Among the large chains currently installing and fine-tuning a full-point-of-sale/inventory-replenishment system are WaxWorks, Strawberries and Hastings Books, Music & Video. Also, chains that have installed systems over the last two years—like Camelot Music, Tower Records/Video, Blockbuster Music and Trans World Entertainment—continue to debug their systems in an effort to bring them up to speed.

In terms of computerization, music retail has long lagged behind other retail sectors. It wasn’t until the early ‘80s that music retailers like Wherehouse Entertainment, the Musicland Group and Spe’s began to install POS. Since then, other merchants have slowly but surely followed in their footsteps, and those that don’t have systems know they need them. In Belleville, Md., Kemp Mill Music chain president Howard Appelbaum says that he intends to include a proposal for a POS system as part of the chain’s Chapter 11 reorganization plan.

**STARTING FROM SCRATCH**

In Amarillo, Texas, Hastings Books, Music & Video president John Marmaduke reports that his company “basically started with the blank slate of paper and developed a whole client/server network with proprietary applications that ultimately will allow us flexibility in the way we buy, distribute and replenish.”

In designing the system, he says, “We used Forgen, fourth-generation architecture systems, but the areas that drive our business we have written ourselves.” For hardware, the company is using IBM RISC 6000, with AT&T 3550 mini-computers functioning as servers.

The company has installed the system in all of its stores, but has only brought it up in about four of them, which will act as a test allowing them to “proof out the system,” Marmaduke says. “We don’t want to be debugging when its fully functional.”

The system will provide Hastings with “everything from accounting software and an executive-information system to a replenishment and distribution package,” he says. Phase one of the project is about 90% complete. Already, the chain’s 108 stores are all processing their perpetual inventory replenishment.

**WORKING OUT THE KINKS**

In Owensboro, Waxworks is struggling with its new system. It has been installed at half of the company’s 48 Collection stores, but it is only in a handful of the Disc Jockey stores. Chain president Terry Woodward says that about 40 of the systems has proven difficult. “We backed off on it and are doing some redesign,” he says.

The Waxworks system is based on a POS package from a company called Synerconics, and the chain has been making modifications in-house. For hardware, WaxWorks has purchased Intel 486 computers.

**COMPUTER CONVERTS**

Although chain executives now realize that the chains that best manage their inventory will be the ones to thrive in the current environment, it wasn’t always that way. For example, Tower Records/Video’s Russ Solomon resisted the computerization trend.

Although Solomon wasn’t totally comfortable with the idea to computerize, he finally relented to the obvious executives who were pushing for it, prompting one Tower executive at the time to observe, “Now that Russ is on board, POS will finally happen.”

But even though the system, which was generated internally, was installed in 1991, the chain continues to de-bug the system.

Camelot Music has been working on its own proprietary POS/inventory replenishment/distribution package since the end of the 1980s. About two years ago, that system was installed in its stores. But like other chains, Camelot found that installing the system is the easy part—“bringing it up and getting all parts working correctly is what continues to confound executives at the chain.”

Similarly, Trans World Music went through two tough years trying to master its system, and it’s finally beginning to look like they have the situation under control, sources say.

At Blockbuster Music, chain executives continue to wrestle with technology as they try to get their systems to where they want them to be.

**BELLS AND WHISTLES**

HMV had its share of problems when it first entered the U.S., and part of those problems were due to the chain’s systems, which initially didn’t work properly. But eventually, “it was made workable here,” says HMV president Peter Luckhurst. “Fine-tuning of the system was done in Europe. We have our own people on-staff writing programs. We are adding bells and whistles now.”

On the other hand, some chain executives say that the installation of their systems went smoothly. Bill Tietel, a chairman of National Record Mart, says his systems were put in and brought up with only an occasional headache.

In Troy, Mich., Chuck Papke, VP of retail operations at Harmony House, says the company computerized in 1992. “It took us about a year to get it all up and running, but…we’re not that bad,” says Papke. “This was the right move,” he continues. “But things have been smooth since then.”

The company began with a canned program and then had to do quite a few customizations to meet the chain’s requirements. For hardware, the chain is using an IBM 4000.

The system includes auto-replenishment, although the chain only uses that component on catalog titles, and not for hit product. Papke reports that the chain upgraded the system.

In Boston, Mike Drees, president of 13-unit Newbury Comics, says that his chain installed inventory systems four years ago. “We wrote a system on a PC platform, and then we converted to IBM’s A/S 400 mini-computer,” he reports. Along the way, the company has added an accounting package and inventory-replenishment functions. The chain’s returns process is done on a PC-based system that “we wrote ourselves,” Drees says. “It is proprietary, but it doesn’t have much to do with the other system.”

**Consumer-Friendly Software**

**In-Store Databases Let Customers’ Fingers Do The Walking To Access Music Information**

**BY TRUDI MILLER ROSENBLUM**

Music software isn’t just for retailer use. Several companies offer kiosks with music databases for customer use. Retailers report that these kiosks increase sales and customer satisfaction by helping customers locate the music they want. Here is a rundown of firms that create these kiosks:

**MUZE of Brooklyn, N.Y., offers a freestanding kiosk as a database of 120,000 albums, cross-referenced by performer, song title, key word in song title, album title or specialized category. There are 28 specialized categories—including musical genre, format and record label—with each category broken into as many as 40 subsets to narrow and speed the search.**

**Consumers can access music by composer, conductor, ensemble, genre, soloist, label, instrument or key word in the title.**

**The MUZE kiosk needs only an electrical outlet and can be integrated into a store’s POS system to display current inventory. Stores pay $6,500 to $8,000 for the machine, plus $1,000 a year for the monthly software updates. MUZE is found in 2,000 music retail stores, including Blockbuster Music,9 Peachtree, Tower Records, Trans World, Best Buy and Harmony House. The company recently developed Muze For Books, a book database, and VUZE, for video titles. Future plans include an interactive database for multimedia and CD-ROM titles.**

**Intouch Group of San Francisco offers the i-station, a freestanding kiosk that doubles as a listening post and database. The i-station has more than 45,000 albums and provides up to five 30-second digital samples for each of those albums, plus full-color music videos and reviews. Customers can select by artist, title, new-release list or Billboard charts. After the customer has listened to the song, the i-station asks him or her to rate it and even recommends similar artists to the listener. It’s a great new idea that needs an i-card to use the system, and there**

(Continued on page 86)
The Wizardry Of Oz Software

AEROS Goes Above And Beyond Demands Of Retailers Down Under

BY CHRISTIE ELIEZER

SYDNEY-The Australian Electronic Retailer Ordering System (AEROS) has revolutionized and streamlined Australian music retail since February 1995. Developed in Australia by its five major-label shareholders—Sony, Mercury, Warn-er, EM1 and BMG—AEROS was conceived to address the problems presented by selling music on a large continent with pockets of population divided by long distances.

From 47 stores online at its launch, the BMG-based program today is used by 600 outlets, including the Brush and Chandler chains. (Of Australia’s 2,000 outlets that handle records, only 150 stock BMG product exclusively; others are drugstores, supermarkets and news agencies.)

Gone are the days of three- or four-thick catalogs that rapidly became out of date, when regional stores would get new-release lists five days late, or even not at all. Customer queries are immediately answered by cross-referencing album or track titles, artist names, release date, catalog or barcode number, format and wholesale price. Last November, AEROS claimed a world-first by including international catalogs from the five major labels.

The $600 (US$480) joining fee for retailers includes installation of easy-to-run software, while the $400 (US$290) annual subscription dues access latest state and national ARIA charts, releases, track listings and a free hotline.

“The possibilities are limitless,” says AEROS marketing manager Greg Mullane. “What we have here is a quick communication line between wholesalers and 2,000 retailers. We’re looking at adding news of promo tours, TV advertising, gigs—whatever else it takes for a retailer to look good.”

With competition growing from worldwide computer-based shopping, AEROS is seen as an important component in fact delivery. A number of retailers contacted by Billboard report that the software has made cross-selling and return sales easier.

AEROS was conceived to address the problems presented by selling music on a large continent with pockets of population divided by long distances.

(Continued from page 85)

CONSUMER-FRIENDLY SOFTWARE

are currently 1.3 million i-card hold-

erers. The card provides the mahine with demographic data each time it is used. Record companies analyze this data and use it to formulate market-
ing campaigns. Stores pay $150 to $250 a month for each i-station they lease, plus one monthly $50 fee (no matter how many i-stations they have) for updates and technical service. The system is updated monthly. Intouch also has access to an online presence on the Internet. The i-station is used in 300 stores, including Wherehouse, Strawberries, Camelot and HMV.

Trade Service Corporation of San Diego, Calif., has created a kiosk version of its Phonolog and Videolog re-

ference catalogs. The touch-screen kiosk provides information on more than 150,000 albums and more than a million song titles, with artist, com-

poser, UPC catalog number, reviews and other cross-referenced release information. CD books also are supplied for about 35,000 albums. The Trade Service kiosk can be ordered for music, video or both. A music sam-

pling feature is also available. Stores can create customized screens, and the unit offers printout order forms for special orders. There is no extra charge monthly by CD-ROM, and the com-

pany is moving toward modern updating. Stores pay $3,695 to $4,995 for the kiosk, with a monthly fee of $40 to $90 for the updates.

Trade Service Corp. also has teamed with Billboard to produce The Billboard Phonolog Music Reference Library on CD-ROM. This is a single CD-ROM disk that requires only a PC and CD-ROM player. It contains information on more than 90,000 albums and 1 million song titles, cross-referenced by artist name, album title, song title, record con-

ductor, guest artist, genre, record label, instrument, orchestra or key word. The annual subscription price of $620 includes quarterly updates, an instruction guide and a customer-service helpline.

An Issue Of Security

Retailers Welcome The Day EAS Tags Will Be Applied At The Source

BY FRANK DICOSTANZO

Finally, after years of controversy, endless debate, policy statements, verbal commitments and now the last stages of field testing, it appears the latest version of CD book台湾 over is coming to a close—with Sensormatic’s acousto-magnetic Ultra Max System becoming the industry standard for anti-theft protection.

Although shoplifting is hardly a new issue for music retailers, the longbox-to-streetbox changeover created a security vacuum that electronic article surveillance (EAS) technology has rushed to fill.

EAS initially allows systems operate in a similar fashion. When a tagged item is passed through the detecting equipment, an alarm will sound if the system’s detect circuit is broken.

With industry concerns that magnetic deactivation devices could poten-

tially undermine pre-recorded cassette sound quality, the source-tag issue con-

tinued to fester until the February NARM convention, when the decision was made to proceed with CD-only testing. NARM has maintained that Sensormatic’s acousto-magnetic technology is permitted because of its passive tag standard.

“Hopefully, by the first part of 1996, once the in-store testing is completed, we’ll actually have source-tagged CD product,” confirms Jim Dono, NARM’s VP of Communications. He adds that CD-only testing has the full support of the six major music distribution compa-

nies—BMG, CEMA, PolyGram, Sony, Universal and WE.

CONSIDERING THE SOURCE

The companies are awaiting a pre-

tagged product and a uniform anti-theft system that is acceptable to the indus-

try may soon be implemented comes as good news to retailers.

Bob Douglas, VP of operations for HMV, which has used Sensormatic tags at most of its locations, says, “We can’t wait for [source tagging] to happen. It will save us processing time, and the fact that the tag will be part of the product could attract more buyers.” He also dismisses any concerns that cassettes may be harmed in the EAS process. According to Douglas, the store’s tag testing—once it has been received a returned tape due to sound degradation.

Chris Brown, director of source-tag-


ging sales at Sensormatic, based in Deerfield Beach, FlA., points to the numbers when it comes to the issue of deactivation pads causing sound degradation. “We have over 40,000 of these deactivateiators installed around the world and have never received a complaint that it harms cassettes in any way,” he says.

ON THE OTHER HAND

Dave Shoemaker, VP of Checkpoint Systems, Inc., based in Thorofare, N.J., takes issue with both CD-only testing and the belief that deactivation pads do
not degrade cassette sound-quality. The company offers a rival system that operates on radio-frequency technology. A transmitter sends a signal to a receiver, and the tagged item creates a circuit that is tuned to the same frequency. Unless the tag is deactivated at the checkout, an alarm sounds when the item is passed through the RF field. Shoenaker says the RF technology is superior because it’s theoretically impossible for it to harm any magnetic products.

"It's hard to reconcile the ethics of an industry association that is moving forward with a technology that the labels have twice rejected on the basis of audio degradation," he says. He brands the CD-only proposal as essentially a "look the other way" strategy that still leaves retailers placing tags on their audiotapes rather than the labels themselves. "Because the retailer has to tag cassettes, the issue they rejected it for initially is still there," he insists.

Meanwhile, the first phase of the CD-only field testing, now successfully completed, involved Sensormatic shipping 10,000 tagged CD trays for UNI distribution of the MCA title "Tales From The Hood." The CDs were sold through the Camelot chain, where the tags were bulk activated at their distribution center.

**TESTING THE TAGGING WATERS**

According to Sensormatic's Brown, at least seven titles have been committed by a number of distributors to be source-tag tested in the next 30 to 60 days. That second test phase begun in mid-August and will involve multiple retailers and suppliers, explains NARM's Donio. Known collectively as the "ABC Test Group," it includes Anderson Merchandisers, Blockbuster Music and

This "Tales From The Hood" CD was tagged at the source.

Camelot. The CDs being tagged are Dolly Parton's "Something Special" (Sony) and Sawyer Brown's "Wantin' And Havin' It All" (WEA), followed by the September/October testing of a BMG title by Aaron Tippin and WEA titles by Little Texas and Ricky Skaggs.

"Early reports show the warehouse bulk-activation process went smoothly and the tags were functioning fine in the stores," notes Donio.

That's more good news for Sensormatic, whose music market share has grown by 400% since NARM first approved their system nearly two years ago, reports George Cornette, director of marketing. Until then, he says, most chains and independent stores were "sitting on the fence" as to which technology to choose in order to be compatible with source-tagging.

While RIAA officially has no role at this juncture in the testing phase, states David Lentin, executive VP and general counsel, he does emphasize that the association "feels very strongly that the recommended technology by NARM should be applied only to non-magnetic media. We would be very troubled if a retailer placed tags on audiocassettes, but right now this is NARM's game and we're letting them play it."
Wrestling Pinned As Video Contender

New Players Enter Ring Vs. Coliseum

BY EILEEN FITZPATRICK

LOS ANGELES—For more than a decade, Coliseum Video has been the No. 1 international wrestling video company, with its World Wrestling Federation video line, but some real contenders have entered the ring to fight for their space on video shelves. With Coliseum's catalog of 150 titles and sales of more than 10 million cassettes worldwide, according to the company, the contenders are facing an uphill battle. But that isn't stopping PM Entertainment, Turner Home Entertainment, or Vidmark Entertainment.

Although Turner has released World Championship Wrestling titles since 1987, within the last two years, its market share in the category has grown from 0% to nearly 50%, according to Turner director of self-sell Dan Capone. "WWF and WCW are neck and neck," says Capone. Among labels distributed by Turner, WCW is the company's second most profitable line, ahead of videos from CNN and PBS.

This month, the Turner networks began airing weekly WCW matches to compete with USA Network's WWF programming. "Turner has always been around," says Coliseum president Howard Fishelson. "They just have gotten more aggressive, but I think it actually helps us.

Forbes says nearly 80% of Coliseum's business comes from the international market, which the company began servicing two years ago.

Vidmark Entertainment is also seeing big profits from the Ultimate Fighting Championship. Acquired in 1994, the series is touted as a "no holds barred" street fight. The participants aren't professional wrestlers and can range from kickboxers to karate experts to boxers. UFC's main selling point is that the fights are extremely violent and bloody.

Despite its questionable content, says Vidmark VP of self-sell Don Gold, unit sales of the series have soared since the first title was released in March 1994. "We've gone from selling about 17,000 units [at retail pricing] on the first one," Gold says, "to so far that on the last one." Vidmark has five UFC titles to date.

Gold says that when the first UFC title was dropped to a self-fulfill price, it sold approximately 60,000 additional units. This was achieved without road-jobber Handlerman Co., which, according to Gold, won't carry the line because of its $19.95 price, not because of the content.

Coliseum, Turner, and Vidmark have all established their wrestling lines in the rental market by pricing the product for self-fulfill.

Coliseum, in fact, didn't begin releasing its tapes as self-fulfill titles until six months ago, when it hired Warner-Vision Entertainment to represent the titles in the mass market.

According to WEA product manager Leo Steinemel, the $12.95 product ships more than 100,000 units per title. "We've definitely met our goals plus some," he says.


"Trying to enter the self-fulfill with kids' product is like hitting your head against a brick wall," comments Len Levy. "We chose this because there's nothing like it on the market."

Although wrestling has a fairly high awareness level, getting those buyers to bring in the titles takes some extra marketing.

(Continued on next page)

Renttrak Has Backer For Wal-Mart Push; Moovies Pasture To Extend Into Iowa

BY CATHY APPLEFELD

Travel Video Supplier IVN Moves To CD-ROMs, Kid Vid

Knowing the world, the so-called "bipolar" video market is a world that has become a video industry as well. Bob McConnell, president of IVN, has seen the shift in consumer behavior to a more video-savvy consumer. The shift has come as home video distribution continues to grow, and video companies like IVN have begun to focus on the home video market.

IVN, based in San Ramon, Calif., has moved into kid vid and CD-ROMs. Increasingly, the industry is turning to CD-ROMs as a way to market video content. The move is seen as a strategic shift for IVN, which is looking to capitalize on the growing popularity of video games and interactive media.

According to McConnell, the move to CD-ROMs is part of a larger trend in the industry. "The trend is toward more interactive content," he says. "CD-ROMs provide a way to deliver that to consumers.

McConnell says the move to CD-ROMs is also a response to the growing demand for video content that is tailored to specific audiences. "The market is segmented, and there's a lot of demand for content that's tailored to specific interests," he says. "CD-ROMs provide a way to deliver that content to consumers.

McConnell says that the move to CD-ROMs is also part of a long-term strategy to increase the company's revenue. "We see CD-ROMs as a way to increase our revenue and diversify our business," he says.

Longtime Support. Stars of the movie "Longtime Companion" reunited at the VMAs last weekend to honor the Video Industry AIDS Action Committee's fund-raising success. VIAAC has collected and distributed more than $1 million since its inception in 1990. The Longtime Companion Award, established by Vidmark Entertainment, which markets the video, was presented by, from left, actors Brian Cousins, Stephen Caffery, and Bruce Davison.

Money Talks: Renttrak has a banker, and not a moment too soon. New York-based Oppenheimer & Co. will be needed to finance Renttrak's major expansion into Wal-Mart, according to trade observers. With the purchase of Supercenter Entertainment, Renttrak president Ron Berger "suddenly found himself holding a tiger by the tail," says one source.

Wal-Mart is eager to expand its video rental and sale locations, now in 95 stores, and will use those revenue-sharing concessions will need plenty of cash to stay abreast of growth plans while bringing current inventory outlets into the black.

Entertainment One, 67% owned by Renttrak, is the sole concessionaire joining 31 Wal-Mart units with Supercenter's 45. It anticipates opening another 30-odd sites in 1996. The two revenue-sharing systems are different, but Renttrak has no immediate plans to standardize operations. New stores will be equipped with its pay-per-transcription package.

"Renttrak's price strategy is to enter cheaper," a new Wal-Mart source says. "They don't want to compete with the big guys, but they're trying to fill the slots that weren't available to Supercenter. Earlier this year, the Dallas company attempted to sell full or partial interest in lesser Wal-Mart and KMart units so it could afford to build better mass-merchant sites.

Sources indicate that Oppenheimer would serve another function as well — it's Wal-Mart clout and reputation could help boost the price of Renttrak stock, which has been in the doldrums for months. "Renttrak needed a godfather, and it got one," a trade executive says.

Moo-Ving Out: John Taylor likes his milk hot. Moovies, the newly public chain with a cow in its logo and Taylor as president, has signed a letter of intent to acquire MovieAmerica's 13 Movies To Go stores in the Dallas/Ft. Worth area.

"We're very pleased with this development," says Burgess Schuler, president of Moovies. "The deal will allow us to expand our presence in the Dallas/Ft. Worth area and grow our business.

McCarthy, a big self-promotion advocate, has signed as Pillarbury promotion director for a marketing post in the Minneapolis area. McCarthy has assembled a number of campaigns, the last for Turner Home Entertainment's "Swan Princess.

Jumping The Gun: The Sept. 11 Time magazine ran a two-page spread for the Toshiba/Times Warner digital videodisc—a year before its earliest commercial introduction. The ad was pitched toward computer applications, but art and text made the movie connection. A PC screen flashed "Hollywood," while the last sentence read, "Silicon Valley and Hollywood, here we come."


**FREDDIE THE FROG**

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**WRESTLING PINNED AS VIDEO CONTENDER**

(Continued from preceding page)

“You need to get retailers to go to the events to get a true understanding of what the product is about,” says Tower Video's Pam McEntire. “They have to see it in person. It’s not a TV ad.”

Capone says that WCW is close to a theatrical event, rather than a low-grade substitute. The cast of characters are the wrestlers themselves, including Sting, Vader, and a tag team called the Nasty Boys. Each show also has an elaborately produced display. “It’s the type of show that attracts families,” Capone says.

Family-friendly Blockbuster video carries between 25 and 40 wrestling videos as part of its basic store inventory. Most are WWF or WCW titles, but does carry WCUP tapes in its rental section, according to a Blockbuster spokes-

person. UCUP, which is shown as a pay-per-view event, also has that ‘you have to see it to believe it’ quality, Gold says.

For each of UCUP’s four annual events, Valdimark invests +$100,000 to +$150,000 in promotion. "For UCUP, which is a pay-per-view event, also has that ‘you have to see it to believe it’ quality, Gold says.

For each of UCUP’s four annual events, Valdimark invests $100,000 to $150,000 in promotion."
Lasercans

by Chris McGowan

ever, retail dollar volume increased 1.2% to $76.1 million, vs. $75.1 million for the same period in 1994.

Recent First Half: Despite the lackluster quarter, double-digit laser sales software in January, February, and March (Billboard, May 20) ensured that figures for the first half of 1995 were still impressive.

Some 3.85 units sold, an increase of 4.5% compared to the same period in 1994, and the $41.97 million retail volume was a gain of 9.6% over the first half last year. The average disc price rose 4.9% to $6.97.

The Alien(s): Fox Video's new laser editions of "Alien" (Image, wide, AC-3, $49.98) and "Aliens" (Image, wide, AC-3, THX, $59.98) are due in November and should generate monstrous sales.

Voyager's Criterion Collection continues to add stellar releases to its burgeoning catalog of classic American and international classics on laserdisc. Many critics consider David Lean's "Great Expectations" ($49.95) to be the greatest film adaptation of a Charles Dickens novel. John Mills and Alastair Sim are outstanding, and Guy Green supplies the appropriate film-norish cinematography.

Previously unavailable on home video in the U.S., Orson Welles' rarely seen "F For Fake" ($49.90) adds to the master's oeuvre and takes us on a curious journey into the world of forgery.

Benson's "Taverner's "Coup De Torchon" (wide, $49.05) is a (Continued on next page)
LASER SCANS
(Continued from preceding page)

Jim Thompson’s pulp novel “Pop. 1280” set in the American South, but transplants the action to colonial West Africa, with inspired and droll results.

Max Ophuls’ “La Ronde” ($49.95) whirrs us through romantic intrigues transpiring in various Austrian bedrooms, with the director’s usual dazzling sets and camera work. The excellent cast includes Simone Simon, Simone Signoret, and Jean-Louis Barrault.

BERGMAN ON DISC: Voyager keeps adding to its already impressive collection of movies by Swedish director Ingmar Bergman. The latest releases are “Autumn Sonata” with Ingrid Bergman and Liv Ullman ($49.95), which features audio commentary by critic Peter Cowie; “Cries And Whispers” ($49.95), which again features Ullman and includes English and Swedish soundtracks; and “The Silence” ($49.95), the third installment in Bergman’s trilogy on faith, meaning, and human frailty.

IMAGE’s value-added laserdisc of Miremax’s “Clerks” (wide, extras, $39.99) includes expanded scenes, an alternate ending, and audio commentary by director Kevin Smith. Image also recently bowed Orion’s “Master Of The World” (wide, digitally remastered, $30.99), which stars Vincent Price and Charles Bronson in a roasting Jules Verne sci-fi adventure.

COLUMBIA TRISTAR has just bowed Sam Raimi’s “The Quick And The Dead” (wide, $34.95); an original Western starring Sharon Stone, Gene Hackman, Gary Sinise, and Leonardo DiCaprio. This letterboxed version captures all the gunswinging action.

Billboard®

Top Laserdisc Sales

FOR WEEK ENDING SEPTEMBER 23, 1995

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11 | CLERKS | Miramax Home Entertainment | Image Entertainment 3618 | Brian O’Halloran, Jeff Anderson | 1994 | R | 29.95 | |

12 | MICHAEL JACKSON-VIDEO GREATEST HITS HISTORY | Epic Music Video | Sony Music Video 50123 | Michael Jackson | 1995 | NR | 29.95 | |

13 | TRUE LIES | FoxVideo | Image Entertainment 8640-85 | Arnold Schwarzenegger, Jamie Lee Curtis | 1994 | R | 49.98 | |

14 | THE PROFESSIONAL | Columbia TriStar Home Video | 74746 | Jean Reno, Gary Oldman | 1994 | R | 34.95 | |


16 | STARGATE | Live Home Video | Pioneer Entertainment (USA) L.P. 20190 | Kurt Russell, James Spader | 1994 | R | 44.98 | |

17 | IMMORTAL BELIEVED | Columbia TriStar Home Video | 74766 | Gary Oldman, Isabella Rossellini | 1995 | R | 39.95 | |

18 | THE SHAWSHANK REDEMPTION | Columbia TriStar Home Video | 58706 | Tim Robbins, Morgan Freeman | 1995 | R | 39.95 | |


20 | FORREST GUMP | Paramount Home Video | Pioneer Home Video (USA) L.P. 32583 | Tom Hanks | 1994 | PG-13 | 49.98 | |


23 | ABSOLUTELY FABULOUS | BBC Video | Image Entertainment 8289-80 | Jennifer Saunders, Joanna Lumley | 1995 | NR | 99.98 | |

24 | LITTLE WOMEN | Columbia TriStar Home Video | 01026 | Winona Ryder, Susan Sarandon | 1994 | PG | 34.98 | |

25 | HIGHER LEARNING | Columbia TriStar Home Video | 73396 | Omar Epps, Kristy Swanson | 1995 | R | 39.95 | |

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**LICAY CALLAWAY
The Story Goes On: Licay Callaway On & Off Broadway PRODUCED BY: Barry Klarer Starr Series 5309

With a strong list of Broadway and cabaret credits, Licay Callaway follows up a Frank Loesser album of varied songs that showcase her sure show-music voice, which is also contemporary, in the best sense of the word. The 14 selections roam far and wide, presenting the familiar in a new light, such as the disco-ish “I’m Gonna Wash That Man Right Outta My Hair” and “I Got The Sun In The Morning,” which is done in a rousing raga.sounding style with a live opening number, “You There In The Back Row,” by Cy Coleman and Barbara Fried, is a dynamic salute to making Callaway also gets to the heart of a lovely song about new parenthood, “Stop, Time,” by Richard Maltby Jr. and David Shire; from their upcoming musical “Big.”

**R&B

**REGINA BELLE
Reachin Back PRODUCED BY: Various Columbia 66813

Veteran artist is latest to ride the crossover wave, with 11 R&B remixes. Artist’s vocal interpretations and producer’s musical arrangements breathe new life into many classics — such as “Could It Be I’m Falling In Love,” “You Make Me Feel Brand New,” and “I’ll Be Around” — while not so much misfiring as simply not igniting on others. Still, set should appeal to nostalgic consumers looking for a new twist on R&B favorites.

**DANCE

**ELECTRIC SKYCHURCH
Knowlesness PRODUCED BY: James Lamb, David Delasaki Moondance 80032

West Coast newcomers James Lamb and David Delasaki are the masterminds behind this chilled ambient excursion. The requisite abundance of long and winding instrumental fare is offset by several fine, properly structured songs — most notably “Hippnosis,” which features an angelic guest vocal by Karla Jackson. Lamb and Delasaki present their combining soothing and spacey melodies with subtle但insinuating percussion. The result is a album with as much potential for acceptance in new-age music circles as for club approval.

**NEW AGE

**NANCY RUMBEL Notes From The Tree Of Life PRODUCED By: David Stewart, Nancy Rumbel A&R Lotus 61050

Nancy Rumbel’s oboe and English horn are distinctive voices in modern instrumental music and are usually heard with her partner, guitarist Eric Tigges. On her solo debut, she not only highlights her new reeds but her collection of recorders. In Rumbel’s hands, the ocarina can emulate an American Indian flute, and the recorder takes the place of pipes on another. Rumbel’s fluid arrangements veer from the ethereal, East-meets-West cadences of the title track to the rollicking steel drums of “Passing Fancy.” The best tracks, however, stem from her classical background.

**WORLD MUSIC

**KEOLA BEAMER Ma’unalea Kila—Tales From The Dream Guitar PRODUCED By: George Winston Dancing Cat GC2222 38000

Far from the stereotyped ukulele and pedal steel sounds that pass for Hawaiian folklore, the Aloha State’s “slack-key” masters specialize in a brand of open, enchanting, mostly instrumental guitar music that carries with it a deep sense of soul and tradition. On his latestopus, Keola Beamer—one of the genre’s foremost practitioners—finds the meeting point between his Hawaiian heritage and modern influences. Produced by new age pioneer George Winston, the album should hit home among devotees of world music, new age, and Hawaiian folks. Distributed by Windham Hill.

**COUNTRY

**DOLLY PARTON Something Special PRODUCED By: Steve Bashkin & Dolly Parton Columbia 67144

It’s a bit distressing when the highlights of a new Dolly Parton album are new recordings of old material. In her case, fortunately, the songs are such gems that they will always hold up — especially her transcendent duet with Vince Gill on “I Will Always Love You.” But her recent material pales here when contrasted with that duet and with such other older Parton compositions as “He Sees and I Sees” and “Jolene.” The new stuff is good. The old stuff is great.

**GOSPEL

**THE SENSATIONAL NIGHTINGALES Live In The Spirit PRODUCED BY: Joseph “Jo” Wallace Master 4574

Stalwarts of gospel quartet singing, the Nightingales continue to delight in their latest offering. Joseph Wallace’s production hits all the right notes, with touching ballads and swinging, up-tempo numbers that show more depth than the group’s righteous, four-man rhythm section and celestial harmonizing. The foursouled “Hard Headed Woman” and the ear-billing “I Can’t Even Stand” go perfectly together and are but two of a number of solid radio shots. With equal standards of sound and comfortably moving Wallace’s originals, “Live In The Spirit” affirms the joy and timelessness of old-school gospel.

**CLASSICAL

**THE ARTISTRY OF FERNANDO DE LA MORA, ORCHESTRA OF THE Welsh National Opera, Sir Charles Mackerras PRODUCED By: Peter Wadsworth Hyperion H1041

A debut opera affair (hit tunes from “La Boheme,” “Faust,” “Werther,” etc.) from a young Mexican tenor who made his professional debut in 1878 with the San Francisco Opera. Fernando de la Mora has a big, handsome sound and the requisite high notes, making him a valuable commodity in opera houses and a potentially exciting artist. But lack of attention to phrasing corrodes his interpretations, and his French needs work.
DAMON ORLANDO (16) PRODUCT: not listed
WRITERS: Damon Orlando
LABEL: no label
PUBLISHER: not listed
CONTACT: Damon Orlando

This song is about Damon Orlando's journey through life, including moments of struggle and triumph. It's a powerful and emotional piece that speaks to the resilience of the human spirit.


BROOKS & DUNN (17) PRODUCT: not listed
WRITERS: Kix Brooks, Ronnie Dunn
LABEL: MCA Nashville
PUBLISHER: MCA Songs LLC
CONTACT: Kix Brooks, Ronnie Dunn

Brooks & Dunn have a knack for writing classic country songs that resonate with listeners. This track is no exception and is sure to be a hit on radio stations nationwide.

BOBBY BARE JR. (18) PRODUCT: not listed
WRITERS: Bobby Bare Jr.
LABEL: Elektra
PUBLISHER: Windstar
CONTACT: Bobby Bare Jr.

Bobby Bare Jr.'s unique voice and storytelling ability make him a standout artist in the country music scene. This track is a prime example of his talent and should not be missed.

BRENDA LEE (19) PRODUCT: not listed
WRITERS: Taylor Swift, Max Martin
LABEL: Big Machine
PUBLISHER: EMI Music Publishing
CONTACT: Brenda Lee

Brenda Lee's cover of Taylor Swift's hit song is a testament to her timeless talent. This track is sure to be a hit with audiences of all ages.

BROOKS & DUNN (20) PRODUCT: not listed
WRITERS: Kix Brooks, Ronnie Dunn
LABEL: MCA Nashville
PUBLISHER: MCA Songs LLC
CONTACT: Kix Brooks, Ronnie Dunn

Brooks & Dunn's latest collaboration is a perfect blend of their signature styles. This track is sure to be a hit on radio stations and music charts alike.

BRUCE SPRINGSTEEN (21) PRODUCT: not listed
WRITERS: Bruce Springsteen
LABEL: Columbia
PUBLISHER: Help! I'm Famous
CONTACT: Bruce Springsteen

Bruce Springsteen's powerful vocals andmessage-driven lyrics make him a staple of the rock and roll genre. This track is sure to inspire and move listeners.
**NEW ENGLAND FIDDLE**

Melba Moore Productions

**MOUNTAIN BIKING MONTANA**

Mindy's Pond

**DRILL FOR SKILL**

Rymi Productions

**LE LOURVE—THE PALACE & ITS PAINTINGS**

EMG interactive Entertainment/Montparnasse Multimedia

**THE INNER WORLD OF JIMI HENDRIX**

By Monika Dannemann

St. Martin’s Press, $24.95

**OUTSTANDING ACTS AND EVERYDAY REVOLUTIONS By John R. Dennis**

Read by the author

3 hours (abridged), $17.95

Tied into the new printing of this 1968 bestseller, which has a new forward and notes, this collection of essays remains as intriguing and insightful as its first publication. Steinem does a good job with the reading—with a one-on-one intimacy, she earnestly and articulate expresses her views, but is sometimes a bit plummy in her description of her stint as a Playboy bunny, an intelligent argument on the dynamics between erotica and pornography, and a touching memoir of her mother. As she notes wryly in her introduction, the fact that these essays are still timely is in itself a sad commentary on how rooted sexism is in America.

**THE FAN**

By Jake Black

Read by Peter Francis James, Lynne Thigpen, and Michele-Denee Woods

Recorded Books

4 hours (abridged), $24.00

A vivid and compelling history of slavery in America, almost always young adults, this well-researched title includes testimony from former slaves and is a striking example of how an oral discourse can be turned into a dimension to a book. Listening to the skillful readers recreate the actual words of the enslaved people is far more potent from the past telling their stories as they only can. A powerful, unforgettable audio version.

**TO BE A SLAVE**

By Jubal Shearer

Read by Peter Francis James, Lynne Thigpen, and Michele-Denee Woods

Recorded Books

9 hours (abridged), $32.95

A vivid and compelling history of slavery in America, almost always young adults, this well-researched title includes testimony from former slaves and is a striking example of how an oral discourse can be turned into a dimension to a book. Listening to the skillful readers recreate the actual words of the enslaved people is far more potent from the past telling their stories as they only can. A powerful, unforgettable audio version.

**LE LOURVE—THE PALACE & ITS PAINTINGS**

EMG interactive Entertainment/Montparnasse Multimedia

**THE INNER WORLD OF JIMI HENDRIX**

By Monika Dannemann

St. Martin’s Press, $24.95

When Jimi Hendrix died in 1970, an image of him passed into the collective conscious as the icon of the sixties. This is the story of his life and work, told from a unique point of view—his former bandmate, Monika Dannemann, whose candid, honest, and perceptive portrait gives us a window into the man and his work. This revealing biography captures the essence of Hendrix’s incredible musical talent and the intense emotional and political climate of the sixties. Dannemann’s insights into Hendrix’s complex personality are riveting and compelling. This is a must-read for music lovers and all those who are interested in the history of rock and roll.

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**NAB Confronts Internet, Dereg Gen.-X Listeners, Crossover Also Issues**

**BY ERIC BOEHLERT**

NEW ORLEANS—At this year’s National Assn. of Broadcasters annual fall conclave, held Sept. 6-9 here, managers and owners looked anxiously to a future of deregulation and technological prowess, while programmers worried how much tighter the competition could become.

Regarding future developments, the world of the Internet was clearly front and center for many attendees, although not all were in agreement on the information highway’s role for radio. The excitement that surrounded telemarketing, cable radio, and Radio Broadcast Data Systems a few years ago seemed to have gathered under the online banner in New Orleans.

At a panel discussion of radio’s growing role on the infobahn, Dean Sakai, director of interactive marketing at KMPS/KZOK, Seattle, noted that even though more than 600 stations in the U.S. have home pages on Internet’s World Wide Web, “it’s still natural to feel ‘discomfort with change.’”

Rich Wool, director of the WOR Radio Network, said WOR went online to help develop an image for the station, keep in touch with listeners, and—one day—become a money-maker. The WOR Web site, up since this summer, gets 1,100 hits, or visits, each day.

Sakai detailed how KMPS has hunkered down customized “on-vip” discs that provide access, for a monthly fee, to the Internet for listeners who are interested in the Internet but remain intimated.

Peggy Miles, president of Intevox Communications, urged broadcasters to program their Web sites the way they do on their stations, since consumers use computers differently throughout the day, just as they do their radios.

Also looking ahead, although not necessarily toward the Web, was Eric Rhodes, publisher of Radio Ink magazine. In a presentation that crystallized the break-taking changes radio has undergone since the turn of the decade (duopolies, increasingly sophisticated satellite and automated technology, pending deregulation), Rhodes looked toward the second half of the ’90s and forecast even more eye-popping movement: foreign ownership of stations; lower operational costs; more listeners working/listening from home during the day; and electronic rating devices that record actual listening, perhaps producing lower ratings than today’s much-maligned listener-surveyed ratings.

On the downside, he said the continued consolidation of stations and growing automation could mean 30% fewer radio jobs in coming years.

From his crystal ball during the “Surviving The Future” panel, John Parikh, CEO of Joint Communications, warned that many of those in a rush to get involved with digital and Internet action were getting too far ahead of themselves, or “too far in front of the wave.” He warned about a possible social backlash against the information deluge now being experienced. (During the country format pow-wow, while KMPS Seattle operations manager Becky Brummer was demon-strating the station’s elaborate Web site at one table, George Roberts of WAX/WAYW Eau Claire, Wis., observed that such extras “can distract from the real goal.”)

Parikh also predicted a fall-out among modern rock stations banking on a generation that is less in number than the baby boomers, or the “boonieet,” which he describes as the next generation of radio listeners being projected to equal the numbers of the boomers. (At a different panel, Karen Richtle, author of “Selling To Generation X,” described modern rock’s potential audience as much larger—the 80 million people between the ages of 14 and 34.)

Rhoads mentioned changes in the workplace and is concerned about tomorrow’s pool of radio professionals. “We have a new kind of worker in the market today. They are knowledgeable, and the skills they have are highly portable,” said Parikh.

On the programming side, Jacobs Media modern rock consultant Tom Calderone stressed that stations move beyond simply new music and cement the format’s growing appeal by delivering strong morning news, not to mention constantly imaging the station through production. From album rock, Kisw Seattle PD Steve Young talked up the advantages of a strong news team—not exactly a department synonymous with rock powerhouses. But Young stressed that if done properly (emphasizing lifestyle, music, and concert news), stations can turn information into a winner.

At the top 40 round table discussions, KUBE Seattle OM Bob Case told his audience that while broadcasters continued to bemoan the top 40 format’s lack of 25-34 numbers, “If you can get that with 15- plus … you’re going to be a hero in your own company.”

For their part, top 40adult stations tried to decide how much of top 40主流’s playlist to deal with, as evi-(Continued on next page)

**Congressional Action Hot Topic At NAB Also, Infinity Settlement Spurs Enforcement Debate**

**BY BILL HOLLAND**

NEW ORLEANS—As always, with an array of FCC officials making the annual pilgrimage to the National Assn. of Broadcasters convention, the city by the Potomac was on the minds of many radio players.

By far the biggest news affecting Washington was the announcement by NAB president/CEO Eddie Fritts that several public broadcasting entities had convinced lawmakers to introduce a bill to fund public broadcasting through a trust fund created byKeeping a 2% tax on the transfer for all commercial radio and television licenses and the proceeds of an auction of advanced television broadcast spectrum.

The proposed congressional plan, which was the brainchild of the Public Broadcasting System and National Public Radio, drew one of the strongest reactions from Fritts in recent memory. “[It] calls into question the entire public policy rationale for a public broadcasting system.”

He warned that if public broadcasters “want to build their future almost entirely at the expense of commercial broadcasters, then perhaps we should just let them compete with us in a totally open market without benefit of subsidies.”

Fritts said NAB would vigorously oppose this proposal with every means at our disposal.”

Compared to past appearances, FCC chairman Reed Hundt struck an unusually strong figure at this year’s NAB, stating out relatively well-defined, although net always well-liked, positions.

He wrapped criticism of some radio talk shows into his views on the “mer-germania” that would follow complete deregulation of radio. Without some ownership caps, he said, he feared a lack of diversity of views on the airwaves. “In a real sense,” he said, “the public depends on our government’s commit-ment to ensuring a diversity of voices over the public airwaves . . . If the [pending] Communications Act is re-written to eliminate all radio ownership limits, I don’t believe that’s good for this industry or for this country.”

Hundt, following the administration line opposing complete broadcast ownership deregulation, said he would “feel comfortable” with partial rules changes, such as raising the current national caps of 20 AM and 20 FM stations. “I also think there is room to raise the local caps of 2 AM and 2 FM stations, certainly in medium and large markets.”

Most major broadcast groups are lobbying for far more sweeping deregulation.

Hundt also expressed his view that the recent commission action authorizing the construction of digital satellite stations did not mean that the FCC had decided the digital radio race in favor of satellite over terrestrial stations.

At a separate session, FCC commis-sioner (Continued on next page)

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NAB CONFRONTS INTERNET, DEREQ
(Continued from page 95)
drafted a format round-table discussion hosted by WPNT (FM100) Chicago PD Lorin Falage. At that session, attendants focused on the ability to present different records that together, defined the format's current quasiquotary.
One of the presenters, Bolton’s “Can I Touch You . . . There?” was WKTU Milwaukee PD Benny Clayton’s counterpart who could not commit to a long-term record. But Bolton still had supporters at top 40/adult, including WSQL Naples, Fla., PD Chuck Gaffney.
Consistently, an equal number of PDs felt it didn’t exist on Collective Soul’s “December,” a rock-to-top-40-to-
40/adult crossover that now seems to define the cutting edge of the format. “On one hand, [WPLJ New York] ‘Scott Shannon is playing it,” said WMMX Dayton, Ohio’s PD Jeff Ballentine. “On the other hand, it’s about leaving a sound.”
Mainstream R&B broadcasters were discussing the growing number of “Tanker” formats on both sides of V103. Atlanta PD Walter Brown, himself at the center of two clash attacks, bemoaned how hard it was being mainstream at a time when so much music was inevitably being dismissed. But Bolton still had supporters at top 40/adult, including WSQL Naples, Fla., PD Chuck Gaffney.
Consistently, an equal number of PDs felt it didn’t exist on Collective Soul’s “December,” a rock-to-top-40-to-
40/adult crossover that now seems to define the cutting edge of the format. “On one hand, [WPLJ New York] ”}

Radio Programming
24-Hour Web Music Formats Roll Out

WASHINGTON—Continental Radio Networks, with the help of software developers in the SmartSystems, rolling out two 24-hour syndicated music formats on the Internet’s World Wide Web, available by the end of the year for home users and radio stations.

Radio stations using real-time audio on the Internet isn’t a new development; however, CRN claims it never had to have been. "SmartRadio will provide the technical framework to deliver continuous 24-hour music formats—‘Original Rock And Roll Oldies’ and ‘New Standards’—in real-time with CD-quality audio, and the continuous audio feed via the World Wide Web."

Seattle-based Progressive Networks has been offering AM-like sound quality to individual broadcasters with its new software technology called RealAudio (Broadcasting, Oct. 10, 1995).

In addition, Arroyo Grande, Calif.-based Xing Technology Corp. uses real-time audio software known as StreamWorks, which offers live, continuous audio feeds and claims FM-quality sound (Broadcasting, Sept. 2).

However, CRN president/CEO Frank Bresee claims to have an advantage with CRN’s SmartAudio software, which uses a “more effective” soundcard, and the use of a CD-ROM driver chip speeds up the receiving of the audio and keeps the feed continuous.

When asked how the soundcard and CD-ROM driver chip could deliver CD-quality sound without compression, Bresee said that the information was “proprietary” and that it requires a proprietary CD-ROM disk with an application program.

“The reason we’re using the ‘net as an alternative delivery system,” says Bresee, “is that at this point, if you receive a music format from anyone else, you have to buy a decoder box that goes at the end of the satellite feed in order to change it into a format that’s going to be used by a listener, which requires expensive software or other features that will be available on CRN.

Perhaps more cost effective, and since most stations that use CD-ROM drives are over the air, there will be no new software needed to receive the signals.

FCC RULES

The lineup of jocks for the formats wasn’t finalized at press time.

CONGRESSIONAL ACTION
(Continued from page 95)

Sawyer, who told attendees at NAB’s Conference that the FCC action was a business opportunity. But many FCC stations have been cited for indecency complaints was a necessary step.

However, CRN’s vice president of engineering, Bob Demers, told attendees, “I gave the government what they wanted . . . money.” But the FCC’s recent directive to staff to immediately process all other outstanding indecency complaints was a popular subject at several of the sessions.

FCC mass-media chief Roy Stewart revealed that there were 161 outstanding complaints, 28 of them against radio stations. Stewart said that his staff would be working “full-time to carry out the chairman’s commitment.”

On another enforcement issue, Beverly Baker, chief of the FCC’s Compliance and Information Bureau, related many stations owners when she announced that the FCC had taken NAB’s complaint to heart that many FCC fines were unfair and should be lowered.

“Using the minimum [fine] necessary to foster compliance,” she said. “That’s my policy now.” She warned, however, that the bureau would still take action against the most dangerous violators. “The FCC (does not have a sense of humor about violations, such as until towers.”

Relief from equal opportunity rules, permitted by many in the industry as too rigid, is also on the horizon, especially for small-market broadcasters.

FCC general counsel John M. Leeper said the commission is trying to work with small-market broadcasters who search for qualified employees in ways different from larger-market stations. “I urge you to contact us and give us suggestions,” Kennard said.
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BOBBY MCFERRIN
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1995 Billboard Monitor Radio Seminar & Awards

October 12 - 14
The New York Marriott Marquis

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Billboard®
FOR WEEK ENDING September 23, 1995

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Perri counts herself among those folks. "I always feel I'm too aware of myself. I guess that may be a universal feeling that many people don't have that problem. I don't feel I have a fear of people—and I like to be around other people—but I think that if you can be completely comfortable with everyone you meet, it just shows that you're not thinking about yourself. "And as I've gotten older, I've realized that shyness can be something of a self-quality. Just in looking at myself—and it seems to be something I need to write about—I just think that shyness can come from a sense of self-awareness, and maybe if you could lose that, you could concentrate on other people and be a listener. I guess there's nothing I could write about that other people haven't already experienced. So you never feel like these [songs] are diary entries or anything like that. Playing live is a bit of an adjustment from writing songs at home, which is pretty solitary. It can be a shock sometimes. But I think I'd really be missing out on something if we didn't tour... It's just nice to feel that people are sharing in the songs with us firsthand."
Cincinnati Fox Makes Room For New Wave; California Vandal Causes Towering Problem

FOR MONTHS NOW, Cincinnati radio observers have been waiting for one of the city's two classic rock stations to blink. They'd both been waiting for 94.9 WOFX (the Fox), but now it's 94.9 WFXC/WFXK (the Fox). The news was originally announced its intention to replace Ted Cavanah, the 2000 A.M. co-host. It was finally confirmed by the station's PD, T.J. and JoBo, who had been waiting for the move for some time. The station stated that the new format will be an "adult rock alternative" outpost, and that the move is "a definite step towards making the station more of a force on the market."

In another notable change, Jacor, the parent company of the two Cincinnati stations, has announced that it will be changing the format of the stations to "an all-rock alternative" format. The move is seen as a strategic move to attract younger listeners and compete with other rock stations in the market.

At WFXC/WFXK, the station's PD, T.J. and JoBo, have been waiting for the move for some time. They have been preparing for the new format, and are excited about the opportunity to build a new audience. The station's new format will be "a definite step towards making the station more of a force on the market."

In other news, Cincinnati's WBIG-FM, which has been waiting for a change in format, has announced that it will be changing to a new format as well. The station, which has been waiting for a change in format for some time, has been preparing for the move and is excited about the opportunity to build a new audience. The station's new format will be "a definite step towards making the station more of a force on the market."

People: DC101's MORNING MAN: WWDC-FM (DC101) Washington, D.C., switches from top 40/rhythm-crossover to adult. Jody Warrington replaces Christian Mayfield as manager of the station's sister station, WWVA. The move is seen as a strategic move to attract younger listeners and compete with other rhythm-crossover stations in the market.

PD: Cavanah Sees Success By Broadening B96's List

B96 Chicago has been one busy “B” in recent months. First, B96 PD Todd Cavanah began playing some pop records that his station was not playing before. Then, he assembled his second new morning show in a year. With these changes made, Cavanah can say he’s enthusiastic about his radio station again, and that B96, which was off slightly (4.0-3.9) in the spring ratings, is moving in the right direction again.

Rhythmic top 40 B96 had faced a number of challenges over the last months, from the advent of a new hip-hop outlet, WEJM (106 Jamz), to the controversy-laden departure of longtime morning hosts Eddie and Jollie. Their replacements, T.J. and Wild Bill, never really caught on with listeners. Rather than go out of business, they’ve switched to a residual format and have been covering music from two children’s shows.

Cavanah now realizes that T.J. and Wild Bill were basically a blind date. They didn’t know each other, so there was no chemistry. However, they’ve now found something like that again. It’s definitely a lot easier working with a couple of guys who’ve been here for a while. They’re loose, they’re funny, and they’ve already begun to click, for a team that never worked together before.

"I feel we’re in an up cycle right now. We [fell] into a down cycle when we lost our morning show. At the time, I felt that everything on the station sounded bad. That’s really not true, but when you lose a powerful morning show, whether the rest of the station is on track or not, it just doesn’t feel right."

Musically, B96, which was one of the last bastions of hardcore non-B&B music, has broadened its list to include more hip-hop and select pop-sounding product, such as the Kumbia and Sophie B. Hawkins, which appeals to a wider audience than just the pop and adult charters.

"The rhythmic females who are into B96 are also into these records," Cavanah says. "We think there was a hole in the market that wasn’t being served. I believe we’ve found that hole, and I predict the success for us."

"We’ve definitely been through that ‘too niche’ cycle, where we thought we couldn’t play too many records, because they didn’t sound like us…I’ve seen [modern rock] radio now niche themselves into a corner, leaving a lot of listeners open for a format like ours.…” When [modern rock] WJKX (Q) first signed on, they played more rhythmic music, like Psychedelic Furs and New Order. "We’re more pop-sounding stuff they’re no longer playing."

As the case with other mainstream top 40 outlets, Cavanah has grabbed a lot of songs that the modern rockers feel are too pop for them to play. "Our No. 1 priority is 18-34 women; that’s where the money is. I want to make my [program director] Paul Aguero’s life easier. We also want to be No. 1 in teens. We don’t want to become too adult or too safe, but we want to disrupt accordingly and research the right audience,” he says.


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At KFXN in Minneapolis, the station's PD, Bill Pendle, arrives from WWNT, Atlanta, assistant PD Paul Harris and Dave Murray, who both handle midnights. Steve Smith is at Atlanta's WNNF, radio manager. A new PD, David Anderson, is out and replaced by former KKRC Portland, Ore., assistant PD/MD Eric Murphy.

At WWAY in New Haven, the station's PD, Paul Harris and Dave Murray, who both handle midnights. Steve Smith is at Atlanta's WNNF, radio manager. A new PD, David Anderson, is out and replaced by former KKRC Portland, Ore., assistant PD/MD Eric Murphy.

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At MTV Awards, The Real Show Was Backstage

Backstage Rant: MTV's Video Music Awards, held Sept. 7 at Radio City Music Hall, were littered with faux paranoia and sexual political commentary, and a looongooformance by Michael Jackson. However, the show was much more of a boom-than-a-bust. Almost all the acts on the show delivered stellar performances, including Alana Morrisette, Hole, and Madonna. More important, the cablecast provided an excellent opportunity to showcase the work of some of the top music video directors. F. Gary Gray (TLC's "Waterfalls" and Spike Jonze's "Weezer's "Buddy Holly") even made premiere appearances on stage during the broadcast.

F'd Up: The evening's biggest f-bomb was delivered by Dennis Rodman during his second gig in his opening monologue. That set the pace for an evening of final-mouthed fun.

Other acts keeping the same-breaking pace included Madonna, Mike Tyson, and Courtney Love. Michael Jackson's 15-minute opening number included a medley of his greatest hits and the chart-topping "Who Are You?" The audience was and backstage wondering if it was or not. Backstage, the reporter commented on the performance, "It was really singing!"

Spike Jonze delivered one of the night's most moving performances. The "Runaway" video, directed by Jonze for "Black Eyed Peas'" "Don't Stop The Music," was an epic video that featured a fireball, a car crash, and a final scene that looked like a Fellini film. The video was shot in a single take, and the cast included several Hollywood heavyweights, including Al Pacino, Sean Penn, and Madonna.

Awards Ceremony: The evening's cablecast began with the premiere of "I'm Going to Be a Father," a video directed by Spike Jonze for "Weezer's" "Buddy Holly." It was a high-energy performance that featured a large cast of characters, including Madonna, Mike Tyson, and Courtney Love. The video was shot in a single take, and the cast included several Hollywood heavyweights, including Al Pacino, Sean Penn, and Madonna.

"I thought it was much more realistic to have the characters in the song roll a joint rather than having a beer or whisky," the reporter said. "People smoke pot all the time. It's not big deal."

Petty Talk: Tom Petty said that he was too busy working on his new album to be too concerned about the MTV honors. "You Don't Know How It Feels." The music video channel unified a lyrical reference in the song to rolling a "joint."

"I think it was much more realistic to have the characters in the song roll a joint rather than having a beer or whisky," the reporter said. "People smoke pot all the time. It's not big deal."

Petty also revealed backstage that he was planning to release a new album of unreleased material and B-sides in the coming year.

The Dogg Impounded: Dr. Dre was close-lipped about the distribution status of the forthcoming album by gangsta rappers Tha Dogg Pound. Dre said the album will street October 14, but refused to comment on or with who will distribute it.

Dre did have some advice for DeLores Tucker, the chairman of the National Political Congress of Black Women, who has publicly criticized the gangsta rap genre as being too violent. Tucker is being sued by both Interscope and Death Row for allegedly orchestrating a "smear campaign" against the labels, as well as contractual interference and extortion. (Billboard, 8/21)

"She needs to start her own record label and make her own money and quit bothering us," said Dr. Dre.

Ours: The production company for Janet Jackson's "Runaway" clip was misidentified in the Sept. 9 issue. (Billboard, 8/28)

The video was produced by Portfolio/Black Dog Films, which is the music video division of RSA.
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WWW.americanradiohistory.com

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FOR WEEK ENDING SEPTEMBER 10, 1995

Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

** NEW ADDS **

** NEW ADDS LISTED ON THE OUTLETS (NOT FROM BOS) OF CLIPS ADDED FOR THE WEEK AHEAD

14 hours during
1999 9th St NW,
Washington, DC 20001

1. Celine Dion, A Great Big Man
2. CeCe Winans, We Fall Down
3. Chaka Khan, I’m Here
4. Chris Brown, Lawyers
5. Chris Isaak, As Time Goes By
6. Continuum Programming
7. Dave Matthews Band, Crash
8. The Edge, The Climb
9. Fugee’s, Ready Or Not
10. George Jones, When Country Was Young
11. Ghost Towns, Secret Agent
12. Gregory Porter, Live For This Life
13. Isley Brothers, A Man’s Gotta Do
14. Jools Holland, Drink to the Moon
15. K 복면가왕, Eye To Eye
16. Mariah Carey, Always Be My Baby
17. Michael Buble, Me
19. Michael Buble, That’s Make You
20. Reba McEntire, I Love You Enough
21. Reba McEntire, What If I Had
22. Reba McEntire, What’s Going On
23. The Edge, The Climb
24. The Eagles, Hell’s Bells
25. The Eagles, What A Beautiful Day
26. The Eagles, When The Night Comes Down
27. The Eagles, Wild Horses
28. The Eagles, Wasted Days And Shattered Nights
29. The Eagles, Youngblood
30. The Eagles, You Biggest Fool
31. The Eagles, You Needed Me
32. The Eagles, You’re Lyin’ To Me
33. The Eagles, Your Heart Will Go On
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PSG AIDS FOR CONTINUED GROWTH

(Continued from page 81)

try issues, a role previously dominat-
ed by WECA or Sony Music Distribu-
tion. For example, PSG is looking at the loss-leader pricing issue when it issued a policy saying it would stop shipments for 90 days to retail ac-
counts seeking to sell frontline Poly-
Gram CD product below cost.

As an industry, the music distribu-
tion business is “a decade behind oth-
er industries, such as the food and
fuel business,” Caruso said. “That industry was forced to improve a decade ago. At that time, they were dealing with such small margins and perishable goods that they had to deliver faster, cheaper, and better than ever before. Up until now, our industry has not been forced to think that way.”

Now that margin pressure has hit the music retail community, suppliers and merchants must look to reduce costs, and that means chal-
lenge traditional ideas, Caruso said.

In fact, at the sales meeting, he
received a “Ball, Houston!”

he repeated his staff to chal-
lenge traditional industry practices.

In addition to partnering with the account base, he reminded staffers that the most important component of PSG’s success is its “ability to stay in step with our labels and fur-
ther develop that true sense of part-
ership.”

“In five years, we went from 7% to 14% in market share,” Caruso said in his closing remarks at the conven-
tion. “Three years from now, you will be NO. 1. That’s not just hype, just fact. [Polygram chairman] Alan Levy will provide us with the tools to get it done, but it will be on your back. But NO. It doesn’t just mean being the biggest—not we will be—it means being the best.”

“Years from now, when we think of the world of distribution, we will re-
member that right now, it doesn’t get any better than where we are at, but
get better yet.”

—CRAIG Dietz

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BILLBOARD SEPTEMBER 23, 1995
GANGSTA'S PARADISE" BY Coolio Featuring L.V. (MCA) holds at No. 1 with a bullet for the third consecutive week. It is the greatest airplay gainer on the chart and therefore holds onto its bullet despite a decrease in singles sales which are down to a still-huge 195,000 units this week. The same pattern can be found with the No. 2 single, "You Are Not Alone" by Michael Jackson (Epic). It too is down in single sales, to about 105,000 units, but holds onto a bullet because of an increase in airplay. "Alone" moves from 4-3 to the Hot 100 Airplay chart, inching it way closer to "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.), which has held the No. 1 airplay position for seven consecutive weeks. The singles by Coolio and Michael Jackson are so far ahead of the pack in combined airplay and sales points that they could easily occupy the top two spots again next week.

SURPRISE CHALLENGERS: The most likely challenge for one of the top two chart positions will be mounted by "Fantasy" by Mariah Carey (Columbia). Now that the single is commercially available, it is set to enter the chart next week. Though "Fantasy" is already No. 3 on the airplay chart, an extremely high debut is likely. Another high debut next week could come from the double-sided single "I'll Be There For You"/"This House Is Not A Home" by the Rembrandts.

GREATEST GAINERS: The biggest overall point gainer on this week's chart is "Runaway" by Janet Jackson (A&M). It moves 6-5 on the Hot 100 and 5-4 on the Hot 100 Singles chart. "Runaway" is also the biggest gainer on the entire chart. The second-biggest overall gainer is "As I Lay Me Down" by Sophie B. Hawkins (Columbia). It moves from 13-10 to its 17th week on the Hot 100 and is already No. 1 at six Montreal stations, including WMXW New York. The third-biggest overall gainer, at No. 17, is "Carnival" by Natalie Merchant (Elektra/Epic). It is No. 1 at WDCG Raleigh, N.C., and WTMX Chicago. The next biggest overall point gainer, moving 20-16, is "Roll To Me" by Del Amitri (A&M). It too has No. 1 airplay at seven stations, including KKLQ (Q106) San Diego. Rounding out the top five greatest gainers is "Brookenhearted" by Brandy (Atlantic). It moves from 22-19 on the Hot 100, fueled by increases in airplay and sales.

QUICK CUTS: The Hot Shot Debut at No. 47 is "I Do You Sleep?" by Lisa Loeb & Nine Stories (Geffen). It moves 54-47 on the airplay chart and is already No. 2 on the KFXK-Denver chart. The Greatest Gainer/Airplay award goes to "Let Me Be The One" by Blessed Union Of Souls (EMI). It moves 52-44 on the airplay chart... The Greatest Gainer/Sales award goes to "Sentimental" by Deborah Cox (Arista). It moves 59-41 on the sales chart while just moving up a single spot on the airplay chart. The above songs are all by artists formerly known as Prince (NPG/Warner Bros.) comes a week earlier than expected, due to early sales coupled with steady airplay. Look for an impressive move next week, when single sales are expected to really kick in.

ASCAP HONORS LATIN WRITERS, PUBLISHERS (Continued from page 11)

Hot 100 Airplay

WEEK ENDING SEPTEMBER 23, 1995

<table>
<thead>
<tr>
<th>#1</th>
<th>ARTIST &amp; TITLE</th>
<th>LABEL/DISTRIBUTING LABEL</th>
<th>WHERE YOU HEARD THE MOST</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>1</td>
<td>CARNIVAL</td>
<td>SOPHIE</td>
<td>I'LL RUNAWAY</td>
<td>8</td>
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<tr>
<td>2</td>
<td>REAL MCCOY (ARISTA)</td>
<td>ANOTHER NIGHT</td>
<td>7</td>
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<tr>
<td>3</td>
<td>TEMPEST</td>
<td>IVY</td>
<td>GONE 4 GOOD</td>
<td>6</td>
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<td>4</td>
<td>VANESSA</td>
<td>LET HER CRY</td>
<td>6</td>
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<td>5</td>
<td>PEARL JAM (EPIC)</td>
<td>OUGHTA KNOW</td>
<td>6</td>
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<td>6</td>
<td>B. FEAT. BAILEY</td>
<td>THE MECCA</td>
<td>6</td>
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<tr>
<td>7</td>
<td>VANILLA ICE</td>
<td>CAN'T STOP THE FEELIN'</td>
<td>6</td>
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<tr>
<td>8</td>
<td>LIVING COLOUR</td>
<td>RED HOT CHILI PEPPERS</td>
<td>6</td>
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<td>9</td>
<td>SOULFLY</td>
<td>ALT桥</td>
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<tr>
<td>10</td>
<td>B'WARE &amp; THE BLOWFISH</td>
<td>ALIVE</td>
<td>6</td>
<td></td>
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<tr>
<td>11</td>
<td>S. FEAT. S.</td>
<td>MISS THE ME</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>JUNIOR DAVID</td>
<td>LET ME BE THE ONE</td>
<td>6</td>
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<tr>
<td>13</td>
<td>LIVE (RADIOACTIVE/MCA)</td>
<td>CAN'T STOP THE FEELIN'</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>RED HOT CHILI PEPPERS</td>
<td>LET ME BE THE ONE</td>
<td>6</td>
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Recorded with the greatest airplay giants. © 1995 Billboard/BPI Communications.
to the die-hard jazz market,” Lund- vall says. Adds Shriver, “It’s a very upbeat and musical album, and as graphically witty as the other records we’ve done.”

One uncommercial strength of the album is its pairing of artists from different eras—four of the seven acts have their own solo records as well as its teaming of jazz artists with pop and R&B singers.

“Jazz To The World” contains the combinations of Herb Alpert and Jeff Lorber; Diane Reeves and Lou Rawls; Herbie Hancock and Al Jarreau; and Great Gainer and Branford Marsalis, who co- wrote the Brecker Brothers with Steve Kahn; and Stanley Clarke with George Duke and Tom Scott.

The album also includes performances by Anita Baker, Cassandra Wilson, John McLaughlin, David Sanborn, Chick Corea, Fourplay, Holly Cole, Dave Koz, Stevie Wonder, Arturo Sandoval, and Diana Krall.

For Koz, who has one of the two versions of “Winter Wonderland” on the CD, it’s a new version as he recorded live with his band. As a result, the track has an added energy and spirit. “It was so much fun and a great experience,” Koz says. “I was more than happy to have a song go toward this project. It does a lot of good for a lot of people.”

The album’s artistic diversity provides Blue Note with a wealth of opportunities at radio, according to Todd Zore, the VP of marketing. “In some ways, ‘Jazz To The World’ has almost broader appeal than the other two albums, in terms of radio format. It is well beyond just pop radio,” he says.

In addition to the range of jazz stations, the label considered putting together a rock’n’roll history in 1987. Production finally began in mid-90, after the BBC—which had engaged the producer of the Time Warner about a rock history series—came in as co-producer.

But the idea eventually was to “focus on the music; to look not only at the major artists but also at the producers, engineers, songwriters, and session musicians who were involved; and to focus on the innova- tors.”

WGBH—ultimately produced five 30-minute shows—broke the book of rock and roll producers and writers; Bob Dylan, the Beatles, and folk-rock; 60’s soul and R&B; rock-based music available for episodes on blues-rock, psychedelia, rock decadence and the theatres of the 60’s and 70’s, 60’s punk, and rock 45s in the 60’s and 70’s develop- ments. Each hourlong program utilizes a mixture of archival footage, stills, and new interviews with a host of music industry experts.

Palmer was brought in to write the companion book and to serve as a kind of guide for the series. “I think we saw the album as a companion piece. It would be another nostalgic bath,” Deane says. “But we finally wrote a letter that got his attention, persuad- ing him to come up. The more he talked, the more he saw that we were serious about it.”

So Palmer agreed, “At the time, I thought, TV—it’s gonna be ‘Master- piece Theatre’ or something.” I even- tually got prevailed upon to go up and check [WGBH out], and I did. I said I didn’t want to do a book unless I had some real input into the series and a voice in it. And they said, ‘Step right in.’

Palmer wound up conducting several interviews for the series, including with Bob Picollo and the writer/producer team of Jerry Leiber and Mike Stoller.

His companion book makes use of 20 years of interviews and material collected for an uncompleted work about the roots of rock, as well as series interviews. It also contains three side-ramping essays, including one on the development of the electric guitar, “Church Of The Sonic Guitar.”

Robert Lyons, executive producer of the book and Palmer’s essay in manuscript form. He says, “I thought, You know, this would be a great radio show if you put the television disquiet here and there were so- rous, because before the show, no one had ever heard of the group.”

In Cologne, Germany, Helga Meyer, producer of the Saturn retail opera- tion, says, “Sales of TLC have come on strong. The group has been selling well for years, but the latest increase in sales can be attributed to the MTV awards show.” The TLC album went up four places to No. 4 on the national chart in Germany for the week.

“JACKSON SALES DOWN 8%”

Not all formats were able to cash in on the exposure. Michael Jackson, who picked up three awards with sister Janet for the dye-and-paper set to AID SPECIAL OLYMPICS (Continued from page 1)

BLUE NOTE JAZZ SET TO AID SPECIAL OLYMPICS

Stove Williams, assistant PD/mus- ic director at Jazz/AC WQCD New York, agrees. “This album seems to cover all the jazz bases, which will make it easy for us—as well as sta- tions at the opposite end of the jazz spectrum—to embrace it.”

Williams also says the collabora- tions among many of the tracks enhance the album’s appeal. “The other great thing is [many] of the artists probably never would’ve recorded together otherwise,” he says. “To have all these artists on one record, you kind of wish it wasn’t a holiday record…something to play year-round.”

Jeff Kent, jazz bass player for HMV’s 72nd Street store in New York, has not heard the album yet but expects good things from it. “When it first came in, we thought, Oh, another Christmas collection,” he says. “But when we saw who was on it, the album definitely caught our atten- tion.”

“Christmas albums come on and,” Kent adds, “but with these artists, and the added bonus of proceeds going to the Special Olympics, it looks very, very good.”

Eveder agreed that with such an impressive lineup, the album “will be impossible to ignore.” He also points out that the visibility and suc- cess of the previous A&M releases have opened doors for “Jazz To The World” at retail.

“We’ve got retailers volunteering display space and endcaps because they love the design and know how valuable a charity it is,” Eveder says. “Jazz To The World” will be included in Cema’s in-store promo delivery system, under which 4,000 copies automatically go to re- tailers. This is a “bold statement” for a jazz record, Eveder says. “We won’t make too many copies but as possible as have copies to play.”

Eveder adds that there is talk of distributing “Jazz To The World” to clothing and other nonmusic retailers for in-store play.

Print ads will run in many con- sumer entertainment magazines, with the space being donated to the Special Olympics. Advertising will also run in jazz and other music publications.

Blue Note has no plans for a video but is working on booking television appearances. Eveder feels the Lou Rawls/Steve Reeves duet on “Baby, It’s Cold Outside” in par- ticular would work for “a comprehensive live TV performance.” Several of the other artists are being pitched to television as well.

“Jazz To The World” will be re- leased internationally Oct. 10 and distributed through EMI companies in various markets. Most of the artists are popular in several coun- tries, according to Eveder, and both Blue Note and the Special Olympics are counting on increased interna- tional exposure.

“To the extent we get kids—or adults for that matter—around the world to hear about the Special Olympics for the first time because they heard about the album, we have seen that their interest can broaden,” Shriver says.

All advertising and publishing fees have been waived for the project. Blue Note will make a small distribution fee, and once it recovers its produc- tion/outlay costs, the profits will go to the Special Olympics.

Like the previous Special Olympic projects, “Jazz To The World” features cover art by the late Keith Haring, who was daf- ed by his estate.

About the roots of rock and roll, the series’ producer, Tom Scocca, also anticipates success at jazz radio with Fourplay’s version of “It Came Upon A Midnight Clear.”

Jazz, for many, is a music that is intangible. The Blue Note album of new works tries, as best it can, to tie it back to the radio airwaves, the Olympics, the legend of the Special Olympics, and the glory of the artists who make it great.

MORISSETTE MTV AWARDS SALES WINNER

Says a PolyGram executive, “It’s amazing that MTV can attract a comment like that when it is already building a presence in Asia. I think that most people, especially the MTV band, have a very poor understanding of what music is here.”

In response to the controversy, a rep- resentative of MTV Asia told Billboard, “As is often the case with live performances and shows, content can sometimes be a little lost in translation. We held a large concert last year Faye Wong was made in good spirit and fun on Mr. Miller’s part, as were his simp- le references to the strange world of artists throughout the show.” The off- ending comments will be deleted from the Mandarin-language version of the awards to be telecast next week.

Assistance in preparing this story was provided by Evor Patnaud in Brazil, Warren Sportie in Canada, and Mike Lewis in Hong Kong.
## **Top Albums**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist(s)</th>
<th>Album</th>
<th>Sales</th>
<th>Chart Position</th>
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## **Top Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Sales</th>
<th>Chart Position</th>
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### **New & Newsmakers**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales</th>
<th>Chart Position</th>
</tr>
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**Note:** Sales figures are in thousands, and chart positions are based on weekly sales volume.
based hard rockers reach No. 1 on the Heatseaker charts Sept. 7 and crack the top of The Billboard 200 for the fol-
lowing week, attracting thousands of fans to the Heatseakers Impact Artistas. The album, released Aug. 23, 1994, debuted on 
The Billboard 200 at No. 20 and has sold more than 118,000 
units to date, according to SoundScan.
The key thing was really about [A&M executive] Bob Ta-
rantino, and had his patience in getting ahead of them- 
selves and really letting this develop in a credible, natural way," says Steve Berg, a vp of marketing and sales at Interscope. "It's really about 
breaking business 101 and a song that was popular.
The label's plan from day one was to hold off on Toadies' strongest song, the current single "Possum Kingdom," un- 
til the band had some touring under its belt and a few songs at radio to build momentum at album rock and modern rock radio.
"We never wanted to blast out with a hit song right away," says Santarana, who signed the band to the label. "We knew that "Possum Kingdom" was the right song, but we wanted to gradually build a buzz, and luckily the band was patient enough to let us do that. If we came out with "Possum Kingdom" a year ago, I don't know what would've happened. This way, they did two tours and had a few songs out before "Possum Kingdom".
The first song issued to radio was "Mister Love," which was serviced to metal and college radio along with the contested "Possum Kingdom."
One month later, the label serviced "Back- 
slider" to album rock radio. In Decem-
ber, "Possum Kingdom" hit the charts with "Possum Kingdom" as the B-side was serviced. However, it wasn't until January that Interscope aggressively promoted the band, building buzz back at album and modern rock radio.
Now, with modern rock airplay kick- 
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INTERSECT'S TOADIES HOP UP CHARTS (Continued from page 12)

WORKOUT VIDEOS LOSING RETAIL STEAM (Continued from page 6)

stores with "Great Changes." The video, priced at $16.95, arrives in stores Nov. 7.
WarnerVision plans to target the Ricter sisters, who star in the recently produc- 
ed executive VP Brian Marino describes as "the deconditioned market."
"All of our research says there's a lot of people involved in this," says WarnerVision's Mar- 
inated," says WarnerVision's Marine."Sim-
not talk to that market, and we think she will too, because she's moti-
ated.
Not a fitness expert herself, Wil- 
son will be joined on the tape by Idolat, who was the lead artist of the late '80s video series "Women At Large."

BMG Video is relying on the moti-

"I still think the formula works if you pick the right "act,"" says VP Jeff Baker. "If Demi Moore did a tape, it would probably do well, but she'd probably want to do her own thing." Baker says that GoodTimes isn't "out chasing celebrity deals," and is relying on its Richard Simmons franchise.

After a less than successful run with skating champion Nancy Ken- 
grig, WarnerVision has partnered with the Ricter trainer series, according to senior vp of sales and marketing Bill Sondheim.

"We also plan to make its "Get Up And Dance With Paula Ab- 
dul" into a series. The tape hit stores Sept. 5, priced at $18.95, and sold more than 20,000 copies, according to a source at the company. "We did OK," she adds, "but we're getting out of the celebrity tape market, and it will be the only one for us." for Yvette Mimmog in a yoga tape available later this month for $14.98.

but other companies, including PolyGram Entertainment, have been distributing special items to air on CNBS on Wednes-

day, and will attempt to sell the items on Thrus-
day. "The New You," due out next year. "We know the problem with celebrity books has been that they have a really short time to establish her as a credible fitness spokesperson," says BMG marketing manager Michelle Fidler.

has licensed several fitness centers throughout California and has developed an exclusive line of ex-
cercise equipment with Cybex to raise her fitness profile.

Anchor Bay Entertainment will off-

WORD'S PETRA THRIVES AMID NEWSCOMERS (Continued from page 1)

I look at this as a breakthrough for Christian music, because it allows peo-
ple who follow those charts to under-
stand the impact these records are making," says Petra founder and presi-
dent Bob Hartman. "That to me is where it's significant—telling people who say, 'I don't like modern rock' what there are some significant sales happening. That's a good thing."

"No Doubt" was released to main-
stream radio and the Christian rock distribution agreement with Epic.

While Word worked Christian re-
tailers, Epic primed the mainsteam for the release. "The most important thing we did with "possum was the in-store merchandising which we had advance meetings with several of our main retailers," Brown Lewis says. "Bob Freese, VP of national ac-
counting for Epic's A&R, was in charge of advancing items. When we presented to those accounts he knew would really work well with Pet-

Brown Lewis says Epic serviced its field staff with kits on Petra that in- 
cluded buttons and other items to in- 
clude the band's concert shoes. "Epic says plan to support "No Doubt" during Petra's fall and spring tours with pricing and positioning at main-
stream retail.

"No Doubt" is Porsche's 20th album, "This new record is more current,"

Schlitt says. "It still has that Petra feel, but it's more modern, more sexy and bend with the wind of musical styles. [But we} always stand strong with the Christian message. That's what makes a Christian band different from any others."

Brown Lewis says this record will satisfy old fans and win the band new ones. "This particular record holds a lot of excitement for their fan base as well as possibly some new fans due to the addition of a new member and a harder-edged sound," she says.

Lewis says that playing the larger, less intimate venues it has with Bush and dealing with Bush's overseas se-
currence of record-making during their days on the road "frustrating."

"We love the meet and greets, but it's frustrating because we can't get down to the people to tell 'em pretty much all and no days off.

Fun or not, the tours with Bush were a good sales of "Rubberneck," according to Hugh Jones, marketing director at the three-seat-area Collo-
dium Car Park store.

"This is a good example of a good live act that gradually built in a grassroots way through endless touring," says Jones.

Lewis says he and bandmates Luis Unbarger (bass), Darrell Herbert (gui-
tar), and Mark Reznicek (drums) look forward to playing smaller clubs again with some of the indie rock bands they grew up with. "Cranie and Baboon on Grass Records, the Dutch East India-distributed label that released Toadies first album, the EP "Feather" in 1996, are on the top of Lewis’ list of dream touring mates.

"We wouldn't be able to afford this if we were still doing the indie thing. We could just go out with the indie bands and still have food to eat. But, there are times when we go into a club in a cool little place, and we can't even play there.

Brown Lewis says the band also hopes to get the White Zombie/Ramones tour, for which it was being considered at press time.

Then, in 1992, the band released an EP, "Velvet," on its own. Most of the songs from "Plather," which sold more than 1,400 units, according to Sound- 

"The band also hopes to sell some 

interseers to record labels and the music industry.

"We still got a (Continued from page -00 www.americanradiohistory.com
Kroq Los Angeles,

“certainly classifies New Albion’s music as contemporary, and it’s not "you-nice to brawl" any more. It’s more compelling than that.”

Gomez was the latest of New Albion’s albums to be re-released by Kep for two years, but that company’s pop focus didn’t always suit the label, Reed says.

The Harmony Mundi relationship looks to be the ideal fit, according to Reed. “Harmonia Mundi is run by musicians and music lovers who know the history of the music,” he says. “If we make a good record, they’ll know it, be excited by it, and help make the most of it.”

According to Gomez, Harmony Mundi plans to increase New Albion’s visibility should ultimately lead to the release of the band’s first album, New Albion a lot more closely now,” says Gomez. “In the past, some people have taken a chance, because they might have felt the music was too ‘West Coast’, or retailers might just not have known where to put the records, because the music wasn’t easily categorized.”

COLUMBIA'S PRESIDENTS WORK THE ROAD

The Presidents became Heatseekers Impact Artist-Sept. 10 when its album broke into the top half of The Billboard 200 at No. 94 after spending three weeks in the Heatseekers chart. This Week in the Heatseekers chart.

The album was originally released on indie label PopLlama in March. Columbia signed the band, remixed six of the band’s songs, and rereleased it in July.

“It was a simple, but well-executed plan,” says P. Fisher. “We put a lot of money into the marketing of this album, which was probably the most successful promotional tour we’ve ever done. Because of the band’s flexibility and creativity, they can play in a variety of situations. They are probably the most cooperative band we’ve ever worked with. We’re happy to do promotion and make it work.”

The band played more than 50 shows during the three-week, 15-market promotion tour, which began on Third Street Promenade in Santa Monica, Calif., Pink’s hot dog stand in Hollywood, Calif., and Washington Square Park in New York, and finished with just one of the band’s five gigs in the Big Apple that day.

“We really need to focus the promotional tour on the public, although radio and retail people were invited out too,” says Fisher.

Of the 50 shows, coupons were handed out for fans who bought the album at a local retail store. The label also announced that the album at its low price and development price of $11.98 for the CD and $7.98 for the cassette. Fisher says Columbia uses this pricing strategy to turn the record into a hit.

With such modern rock stations as KROQ Los Angeles, WHFS Washington, D.C., and KNDE Seattle supporting “Lump” with airplay, the band became a top-requested song at stations nationwide.

This week, “Lump” climbed three spots to No. 4 on the Modern Rock Tracks chart and five spots to No. 28 on Billboard’s Pop Rock Tracks.

Chris Taylor, manager of HMV Records in downtown Boston, which sold nearly 500 copies of Salutes’ “To Lead the People,” says, “Although I think that the general public’s interest in New Albion is still very high, I don’t think it’s quite a big hit. By comparison, there was a lot more interest when the album was released on PopLlama.”

New Albion is the sub-label of New Albion, it makes me look good,” he says. “If it’s a hit, I make money on it. New Albion is just very, very limited, but they do it with early and contemporary music goes over very well here.”

An indicator of how people are catching up to New Albion’s present taste-making stems from the fact that many of the composer’s first documents on New Albion have gradually evolved to major labels and more mainstream success. This includes Adams, who notes that the label is going for such operas as “In Nino Chin,” recorded for Nonesuch. Also, Harriet’s much sought after records are selling out. And, though once scarce, Cage albums are now legion against various labels.

New Albion’s stock company of repeat performers—including Ensemble PANT, guitarist David Tanenbaum, trombonist Stuart Townshend, the Divertimento Group, saxophonist/composer Steve Lacy scheduled for November; and two albums due early in ‘96 from the Berkeley Symphony—one to be released by American Federation of Musicians and the other by Swiss composers of Frank Martin.

As a band, the uncomon, enthusiastic intimacy his staff has with such projects, Reed says, “We’re a lot like a small press. There’s a lot of love and care that goes into these records.”

CHRYSALIS ACT SHARA NELSON

Building songs with lush strings arranged by Nick Inman, who also provided arrangements on "Unfinished Business," says Nelson. The song was also recorded in a purely orchestral version, which will be added to the set. "We recorded that with a full orchestra in Dublin," says Nelson. "For me, as a singer, it was really difficult to follow someone who does serious stunts like that!"

"Friendly Fire" was produced by Mike Pedden and recorded in London’s Witley Studio, and was also recorded for a few minutes on some tracks from Josh Wobble and Tim Sismon. Nelson says the recording "didn’t feel like a second album, this time it’s been like making a first record all over again. A lot of artists have problems when they get to the second album; I didn’t find that.

Nelson’s first solo album, “What Silence Knows,” was released to critical acclaim in 1996 and was nominated for the following year’s Mercury Prize. Sales in the U.K. are approximately 100,000 units, says Cooptolom, with total worldwide sales amounting to about 150,000. "That was the performance in the U.S., where the album created less of an impact than expected. The single "Down That Road" gained significant airplay, but it didn’t sell well.

Cooptolom label director Ken Grunbaum expects bigger things for the new album. "Firstly, Shara’s much more confident about herself—she’s really proud of this record. Also, there was a lot of change going on at Chrysalis in the U.S. around the time of the first release, and to a certain degree this got lost between the two releases.

With the resumption of normality at Chrysalis in the U.S. and the endorsement of EMI president/CEO Davie Sugarman, Silverman is high for the February release of “Friendly Fire.”

Nelson remains philosophical about the U.S. reception for “What Silence Knows” and is realistic about her upcoming album: “In the case of America, it was never going to be easy. My music is such a mixture, things are hard to digest. I never have any expectations about what I do. It’s the situation around it that will determine what the album does.”

Aluds Grunbaum: “This doesn’t fit easily into the existing pigeonholes; it’s not urban, not alternative. Yet, we could be surprised how it performs. Who would have said, for example, that Portishead’s ‘Sour Times’ would have made it on the radio?"

"I started out as a big part in Cooptolom plans for promoting Nelson, who, while not exactly a reluctant performer, did have a reputation for being a private individual. "I don’t find [interviews] distasteful, Yes, I am a private person, but at the same time, I’ve got to do something that is going to let people know what I’ve been doing in a studio for the last 13 weeks.

Nelson came to prominence with Massive Attack, and much has been made of her connections with the scene from Bristol, England; a flood of records and interviews has been looking for airplay, and ‘Rough With The Smooth’ is already on Radio 1. But Shara makes more than just radio records.

Equally important, despite some of the dance influences on the album and Cooptolom’s heavy leanings toward clubland, remixes will not be central to the plot. “We’ve always been leath to do house mixes of Shara. She’s not a club diva."

Despite having sold nearly a quarter of a million records, Nelson manages her own affairs and, at the moment, is not interested in hiring a manager. "It’s a big step to take, and it’s something I don’t want to do and then have to get out of.”

HOUSE PANEL OKS PERFORMANCE RIGHTS

(Continued from page 8)

paper (Billboard, Sept. 16), part of its information superhighway blueprint plan, the National Information Infrastructure.

BM and NMPA have endorsed the white paper and ASCAP president Bill Thomas said, "The feeling over here about it is very good, although we are still studying the report in detail." If it is passed, it will have an enormous impact on radio.

Frances Preston, president/CEO of BMI, said in a statement that the report “charts a sensible and balanced path through the challenges brought on by immense technological change and the interests of creators of intellectual property.”

P. Murphy, president/CEO of NMPA, applauded the report, especially the “strict liability” approach for the application of copyright law to online services. “There are too many holes in the Internet,” he said.

REPRINTS

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PORTISHEAD'S 'DUMMY' WINS MERCURY MUSIC PRICE

(Continued from page 13)

above the brighter pop sounds of "I Should Coo" by Supergrass and "Elastic" by Elastica, while Oasis's "Definitely Maybe" went out of the running early, to the surprise of the industry after Lozefield's charged-up techno extravaganzas, "Leifstum.

The Mercury Music Prize, now in its fourth year, is sponsored by telecommunications company Mercury Communications. It is decided by a panel of 10 music writers, critics, and experts: the organizers intend to make the award an equal to the Booker Prize for literature.

This year, the awards showed a healthy diversity of music, a fact noted by the band's critics. A fan of the band's debut album, "Dummy," which included an excerpt from one of the nominated albums, James McMillan's "Seven Last Words From The Cross," was excited by the group's "cultural and musical" addition to the lineup. The ceremony took place at the Royal Festival Hall, London.

The show is broadcast live nationwide by BBC Radio 1, and an edited version of the show went on later on the evening. The band was expected to be the main attraction of the event. The Times reported the show as "nothing short of a musical extravaganza," although the questions and speakers were often ignored.

At the ceremony, Portishead's "Dummy" was named the winner of the Mercury Music Prize. The band's album, which contained songs about family and society, was described as "catchy yet thought-provoking." The band's members, including Beth Gibbons and Alex James, were ecstatic with the win, saying they were "over the moon" with their achievement.

The ceremony was attended by a host of industry figures, including Bob Geldof, who presented the award. The event was a significant milestone for Portishead, who had been nominated for the prize in 1994 but lost out to Blur's "Parklife." The win was a testament to the band's musical prowess and the enduring appeal of their unique sound.

The album has received critical acclaim and has sold well, with sales in excess of 100,000 copies in the UK. The band's unique sound has been praised for its blend of electronic and acoustic elements, and their use of samples and effects has been influential on many other artists.

The ceremony was a celebratory event, with a host of other performers taking to the stage. Among them were the Rolling Stones, who performed a cover of their classic song "Paint It Black," and the Beastie Boys, who performed "Sabotage." The ceremony ended with a fantastic fireworks display, leaving the audience in awe of the evening's events.

The Mercury Music Prize has become one of the most prestigious music awards in the UK, and the win for Portishead was a fitting tribute to their musical talent and creativity. The band's win has been hailed as a landmark moment in British music, and it is likely that their influence will continue to be felt for years to come.
RICKIE LEE JONES BARES ALL ON NEW REPRIZE SET
(Continued from page 1)

pop music.
Culled from several live performances during Jones' highly acclaimed 1984 concert tour, the 12-cut album places familiar songs, such as the 1979 top five breakthrough "Chuck E.'s In Love," in a stripped-down, acoustic guitar and keyboard setting. Jones' only instrumental accompaniment on "Naked Songs" is provided by bassist Rob Wasserman, who performs on two tracks. "Chuck E.'s In Love" and the artist's interpretation of the Johnny Mercer pop standard "Autumn Leaves.

Other tracks on "Naked Songs" include top hits "Flying Cowboys" and "Young Blood," as well as such distinctive Jones compositions as "Weasel And The White Boys Cool" and "The Last Chance Texaco.

In marketing "Naked Songs," Reprise is largely focusing on illustrating Jones' musical history. Currently in production is a documentary that will combine performance footage of songs from the album with narrative on Jones' life. Ethan Russell is directing the piece, which will be premiered next month at the Sundance Film Festival and may eventually go to theatrical release.

"Rickie has lived an extraordinary life," says Gary Kief, Koch, senior VP of marketing and artist development at Reprise. "We believe that this film has the potential—both in its creative scope and content—to reach an audience far beyond her large base of longtime fans.

Kief says videos will be pulled from the service to TV, MHI, and other outlets upon its completion. Also, Jones will be the subject of VH1's new feature on Monday (October 19. On Sept. 5, the label issued a six-song promotional CD sampler to triple-A, AC, and college radio. At this point, "Autumn Leaves," which has not previously appeared on a Jones album, said "Stewart's Coat" from the 1983 EP "Girl At Her Volcano," are drawing primary attention from programmers. and our listeners are responding real well to it," says Neil Horton, PD of triple-A WRLT Nashville. "It's nice to have fresh alternate versions of songs like "Stewart's Coat" and 'Chuck E.'s In Love' that sound current.

At the retail level, "Naked Songs" is expected to connect mostly with longtime fans. "She's certainly got solid name value and creative stature, second Asylum album. Recorded in Nashville and New Orleans, "Wrecking Ball," which will be released Sept. 26, features songs by Steve Earle, Bob Dylan, Lucinda Williams, Neil Young, Jimi Hendrix, Anna McGarrigle, and Lanois. Harris considers the collection one of the most unproductive of her 24 albums. It is important to make music that is exciting and inspiring to you as an artist, to keep fresh and have enthusiasm for the music," Harris says. "I don't want to make a record that focused more on the left-field aspect of the music. I have always felt outside the loop and have wanted to be outside the loop, because I think it is important to break down boundaries and categories. Basically, I was doing that by working with Daniel.

She says Asylum asked her who she would pick if she had her choice of producers, and she immediately thought of the producer whose credits include Bob Dylan, U2, the Neville Brothers, and Peter Gabriel. "I heard that touched me and moved me musically in the last few years has been something that he has been involved with," Lanois was between projects and was eager to collaborate with Harris, but it's not sure that this album will do as well as an album of brand-new songs," says Roy Burkhart, buyer for Harmony House, a 37-store chain based in Troy, Mich. "That said, however, we intend to actively get behind the album, and it could translate into a good holiday gift item. Reprise has also taken to the Internet to promote "Naked Songs," which World Wide Web site that can be accessed within the label's larger site on the Web. The Jones site went up at the beginning of September, and it offers sound bites from the album, photos of the artist, biographical information, and recent press clips.

On a more conventional note, Jones will embark on a concert tour that will have her to colleges around the U.S. Each show will be preceded with Q&A segments with the audience. "The intimacy of that kind of exchange with people is incredibly attractive and exciting," says Jones. In keeping with the spirit of "Naked Songs," the singer will once again wear nothing but a banjo. In fact, "I've never been good at dressing, so I just come out with a band," she says. With a full band, you become one of several pieces moving around, and you are sometimes at the mercy of your songs. At this point in my life, I want my songs to be heard completely on my own perspective with a bass or violin as a complement."

Besides giving old favorites a fresh face, the album succeeds in providing evidence of Jones' influence on a number of current artists, according to "Naked Songs" producer Russ Titelman.

"When you listen to all of these songs in one sitting and in such a simple context, the love and impact is beyond argument," he says. "Without naming names, you can hear it in the vocal inflections of some and the writing style of others."

In accessing her role in the grand scheme of pop music, Jones sighs and says she is aware that you've been around for a long time. "It's weird to realize that enough of life has passed so that you can be considered a part of another generation.

"As far as other artists go," she continues, "I don't particularly like feeling like I've been copied, especially since I'm nowhere near done making music myself. Of course, it's wonderful. It is the purest form of music that has been being interesting and inspiring to others. It adds to the desire I already have to continue and grow."

ASYLUM'S HARRIS SMASHING FORMATS

Recording in Nashville and New Orlean's, "Wrecking Ball," which will be released Sept. 26, features songs by Steve Earle, Bob Dylan, Lucinda Williams, Neil Young, Jimi Hendrix, Anna McGarrigle, and Lanois. Harris considers the collection one of the most unproductive of her 24 albums. It is important to make music that is exciting and inspiring to you as an artist, to keep fresh and have enthusiasm for the music," Harris says. "I don't want to make a record that focused more on the left-field aspect of the music. I have always felt outside the loop and have wanted to be outside the loop, because I think it is important to break down boundaries and categories. Basically, I was doing that by working with Daniel.

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"My eclectic love of different songs and artists has to do with the ideas and the ability to plug into that was just wonderful," Harris says. "I trusted that he was going to come up with something.

For "Wrecking Ball," Harris gravi- tated toward lyrically ambiguous songs. "A lot of material on this album has a specific kind of melancholy," she says. "I liked that about something that isn't necessarily about anything specific, because it is not that cut and dried. It is a mysteri- ous process that I don't understand, and I don't think I need to understand it.

Young sings harmony on the title track, which he wrote, and adds vocals and harmonica on Williams' "Sweet Old World." Williams and Earle play guitar on the latter cut. Earle also sings on his composition "Goodbye" and on Dylan's "Every Grain Of Sand." Larry Mullic of U2 played drums on nine cuts and veteran producer/guitarist Richard Bennett and Kate & Anna McGarrigle also appear. "The lion's share of the album was performance-oriented," Harris says. "We would sit really close together, with no separation, and work up the arrangements and go for a performance ... [with] a minimal amount of overdubs. Bleeding into the microphone was kind of encouraged on this record. With that, you get another participant on the track, which is the room and the energy and the perfor- 
mance.

"Wrecking Ball" makes no overtures to the commercial country market that Harris' critically ac- claimed 1993 release, "Cowgirl's Prayer," attempted—and failed—to reach. The album has sold 158,000 units according to SoundScan. Radio pretty much ignored "Cowgirl's Prayer," says Asylum director of AD & John Condon. As a result, he says, we're really thinking we're going to ship ["Wrecking Ball"] to country stations.

Larry PD at country WSM-FM Nashville, says, "We haven't looked at playing an Emmylou Harris song in a long time, but that doesn't mean we can't do someone else's."

However, he says the station has not gotten any calls from listeners about playing Harris. At crosstown WSIX, music director John Swartz says, "I don't feel Emmylou is someone that country radio should stand away from ... It's all a matter of how strong a song is. "Still, Asylum plans to provide a triple-A and college radio, with the initial radio focus on the Lanois-penned "Where Will I Be." The poster for a A WRLT Nashville is already playing "Where Will I Be," as well as "All My Tears," a haunting tune written by Julie Miller. PD Jon Peterson says, "Everyone is excited about the album. Once again, Emmylou has proven to be a cutting-edge artist. It is the purest form of music that has been Harris tracks will "translate nationwide" on triple-A.

The bottom line for Condon is Harris' "fan base, who, he says, will "buy any record that she puts out."

Harris' manager, Monty Hitchcock, agrees with Condon, adding that the artist's audience has always willingly followed her music.

"This is the record Emmylou wanted to make right now," he says. "Her whole career has been based on making the record that she wanted to make at the time. She has always had the luxury and freedom to do that, and it has worked to her benefit throughout the years."

Retailers are quick to recog- nize Harris' potential. "She does really well here," says Stephanie Wagner, country buyer for Tower Nashville. "I don't know if the traditional fans will pick up on "Wrecking Ball" right away, but die-hard Emmylou and Daniel Lanois fans will seek it out."

No video has been planned for "Where Will I Be." However, there is footage of the sessions that could be the basis for a longform video piece, Harris says.

"At this point, our plan is to organize a tour," says Hitchcock, "probably for late fall. This will pretty much be a promotional tour with few dates in the States and a few abroad. After the first of the year, we will plan on a full American tour."
**MARKET WATCH**

**A WEEKLY NATIONAL MUSIC SALES REPORT**

### Year-to-Date Overall Unit Sales

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1995</th>
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<tbody>
<tr>
<td>Total</td>
<td>437,811,000</td>
<td>438,861,000 (UP 0.2%)</td>
</tr>
<tr>
<td>Albums</td>
<td>370,240,000</td>
<td>374,724,000 (UP 1.2%)</td>
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<tr>
<td>Singles</td>
<td>67,571,000</td>
<td>64,137,000 (DN 5.1%)</td>
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### Year-to-Date Album Format

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<tr>
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<td>214,769,000</td>
<td>240,743,000 (UP 12.1%)</td>
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<tr>
<td>Cassette</td>
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<tr>
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### Album Sales By Format

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<th>This Week</th>
<th>Last Week</th>
<th>Change</th>
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<tr>
<td>Other</td>
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###シングルス Sales By Format

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<th>This Week</th>
<th>Last Week</th>
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<tbody>
<tr>
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<td>2,019,000</td>
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<td>DOWN 8.5%</td>
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<tr>
<td>Cassette</td>
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<tr>
<td>Other</td>
<td>11,000</td>
<td>9,000</td>
<td>UP 20%</td>
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### Album Sales Reports

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILTED, AND PROVIDED BY SoundScan.

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TWO OF THE MOST HEAVILY REQUESTED, "RADIO-ACTIVE" SINGLES FROM ONE EXPLOSIVE ALBUM

**SCATMAN**

Already a #1 global hit now it's America's turn to scat

macarena  
by los del rio  
accept no substitutes!  
this is the english version blowing up at radio,  
causing the nationwide latin line dance phenomenon

- **SCATMAN JOHN**
- **MACARENA**
- **BAYSIDE BOYS MIX**

by los del rio

### Del Amitri's Case Of Good Timing

**There Was No Need** for A&M to release a radio edit of Del Amitri's hook-laden "Roll To Me." Taken from the "Twisted" album, the track is only two minutes and 12 seconds long. That gives the Scottish group the distinction of having the shortest single to reach the top 20 of the Hot 100 since Whitney Houston's "The Star-Spangled Banner" clocked in at 2:09 in the spring of 1981, according to Vinny Vero of New York.

"Roll To Me" continues its advance, bulleted 20-16. Along with Houston's patriotic anthem, it is the only single that takes up less than 2 1/2 minutes of airtime to reach the top 20 in the '90s. There have been nine top 20 hits under the three-minute mark in the last five years, including the shortest No. 1 title of the '90s, "I'm Too Sexy" by Right Said Fred, which lasted all of 2:00.

You could play "Roll To Me" four times in a row and only take up eight seconds more airtime than Guns N' Roses' No. 3 hit from August 1982: "November Rain" clocked in at 4:40.

**Pregnant Pause:** If you had conceived a child when Columbia Records released Sophie B. Hawkins' "As I Lay Me Down," you would be giving birth this week. The single was released nine months ago, and label execs never gave up on the song. Their patience has been rewarded, as their baby moves up three notches on the Hot 100 to break into the top ten. It's Hawkins' second time in the top ten; if "As" keeps going up, it could match or surpass the No. 5 peak of "Damn I Wish I Was Your Lover."

**He Is Not Alone:** With Janet Jackson rising one place to No. 5 on the Hot 100 with "Runaway," she and brother Michael Jackson are in the top five simultaneously. Rob Durkee of Mediabase/Premiere Radio Network believes this is the first time in history that a brother and sister have been in the top five at the same time with separate solo hits. Of course, it was only a few weeks ago that Michael and Janet were in the top five as a duo, on "Scream."

There are several instances where brothers were in the top five in the same week, but one was a solo artist and the others were in a group. Donny Osmond and the Osmonds occupied the top five together in October 1971 with "Go Away Little Girl" and "Yo Yo," respectively, while Andy Gibb and the Bee Gees shared space in the top five in February 1978 with "(Love Is) Thicker Than Water" and "Stayin' Alive."

**Tops And Bottoms:** As a follow-up to the list of artists who have peaked at both No. 1 and No. 100 on the pop singles chart, Darrel Jones of Rohnert Park, Calif., adds nine more: Bobby Darin, Joey Dee, Ricky Nelson, Lawrence Welk, Mary Wells, Pat Boone, the Turtles, Archie Bell & the Drells, and B.J. Thomas.

**Waltz On:** Last week's mention of songs in 3/4 time that have hit No. 1 inspired misses and phone calls from Michael Ming of Boston, Dan Sokol of MPL Communications in New York, and Gordon Pagoda of the National Academy of Songwriters in Los Angeles. Between them, they mentioned several other 3/4 songs that have reached the top, including Bryan Adams' "Have You Ever Really Loved A Woman?", Simply Red's "If You Don't Know Me By Now," George Michael's "One More Try," Robert John's "Sad Eyes," the Commodores' "Three Times A Lady," and Debby Boone's "You Light Up My Life."
Randy Newman sells his soul — to himself.
Randy Newman plays the devil in his modern-day retelling of the classic allegory.
The other roles are performed by a wish list cast of artists (this is where the selling-the-soul part must have come in).

DON HENLEY
ELTON JOHN
RANDY NEWMAN
BONNIE RAITT
LINDA RONSTADT
JAMES TAYLOR
Who says you can't buy Friends?

Loaded with previously unreleased tracks from some of your best buddies.

The Rembrandts, Hootie & the Blowfish, Toad The Wet Sprocket, Lou Reed, k.d. lang, Barenaked Ladies, R.E.M., Paul Westerberg, Pretenders, Grant Lee Buffalo, and Joni Mitchell

This fall, Friends moves to 8/7 p.m. Thursday nights on NBC. It's also expected to move a few CDs.