Disney Targets Xmas Set At Latin Market

BY JOHN LANNERT

With the Nov. 8 release of its Latino-rooted Christmas album "Navidad En Las Americas" (Christmas Deliverance), Walt Disney Records is not only saying feliz navidad for the first time, but also bienvenida to Latino consumers. (Continued on page 114)

B’buster Set To Expand In Asia

BY STEVE McCLURE

TOKYO—After establishing firm footholds in Australia and Japan, Blockbuster Video International is preparing to expand aggressively into other Asia-Pacific territories.

“We’re looking at the possibility of 1,000-plus stores in the Asia-Pacific region within the next 10 years,” says John Mlynski, Blockbuster’s VP for the Asia-Pacific region. “And I’m taking a conservative approach.”

(Continued on page 114)

Indies Welcome At Radio

Modern Rock Finds New Hit Sources

BY ERIC BOEHLERT

NEW YORK—Major-label artists have dominated modern rock radio playlists for so long that most observers had assumed the days of small, independent labels’ offerings were long gone. But in the last 10 months, a string of indie hits has scored impressive hits at commercial radio with acts such as Beck, Offspring, Veruca Salt, and others.

“Radio stations are more in touch with the streets,” says Bill Gamble, PD at WKQX (Q101) Chicago, explaining the apparent openness at radio.

“People are looking at music from different sources—small labels, unsigned [acts], imports. It doesn’t need a major-label push behind it.” Adds Kurt St. Thomas, PD at WFNK Boston. “PDs realize that if they’re really alternative, they’ve got to take some chances.”

More times than not, those chances involve spinning Indies.

Atlantic Reels In Another Rock Hit With Blowfish

BY CARRIE BORZILLO

LOS ANGELES—Atlantic Records is preparing to break another regional success story nationwide, as Blowfish’s “Hold My Hand” continues to climb the Album Rock Tracks chart.

The debut single by the Columbia, S.C., act, which features David Crosby on backing vocals, climbs to No. 12 this week on Album Rock Tracks. (Continued on page 124)

Canada’s Aboriginal Musicians Seek Mainstream Recognition

BY LARRY LeBLANC

TORONTO—National political events such as Canadian native leader Elijah Harper’s stand against the Meech Lake Accord, the fierce confrontation between Mohawks and Quebec Provincial Police at Oka, Quebec, and ongoing aboriginal demands for self-government have brought renewed attention to Canada’s 1.5 million aboriginals.

The mainstream popularity of the Innu duo Kashitin, the media-driven commercial breakthroughs of Inuk performer Susan Aglukark (Billboard, May 21) and Juno Award-winning Cree country singer Lawrence Martin, and a new Juno category for aboriginal music initiated this year have put the national spotlight on Canadian aboriginal music.

Although this newfound attention is welcome, those involved in the aboriginal music business note that its progress is hampered by language barriers.

(Continued on page 55)

U.S. C’right Office Looks To Future

BY BILL HOLLAND

WASHINGTON, D.C.—Marybeth Peters, the newly appointed Register of Copyrights, is preparing the Copyright Office for the future.

Librarian of Congress James H. Billington has given Peters the task of figuring out how the office will function in the future. (Continued on page 121)

REGIONAL MUSIC PULSES

Five Auckland Jazz Artists Head To U.S.

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GLOBAL MUSIC PULSE

PAGE 83

ADVERTISMENTS
NINE CONSECUTIVE DOUBLE PLATINUM & PLATINUM ALBUMS WERE JUST THE BEGINNING...

Luther Vandross

Love The One You're With
Killing Me Softly
Endless Love (Duet with Mariah Carey)
Evergreen
Reflections
Hello
Ain't No Stoppin' Us Now
Always And Forever
Going In Circles
Since You've Been Gone
All The Woman I Need
What The World Needs Now
The Impossible Dream

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PRODUCED BY WALTER AFANASIEFF / CO-PRODUCED BY LUTHER VANDROSS.

"ENDLESS LOVE" PRODUCED AND ARRANGED BY WALTER AFANASIEFF.

Management: The Left Bank Organization
Mariah Carey appears courtesy of Columbia Records.

FEATURING THE SMASH DUET "ENDLESS LOVE" WITH MARIAH CAREY.
IN STORES SEPTEMBER 20

“When we found out that “I Believe” had gone #1 on BILLBOARD’S HOT R&B SINGLES chart, we felt like we were going to explode. It was like heaven was smiling on us, because going #1 was additional confirmation that after 23 years, people everywhere were hearing the messages and the music of the Sounds of Blackness.”

Ann Bennett Nesby  Gary D. Hines
SOUNDS OF BLACKNESS, 1994

It’s not a hit until it’s a hit in Billboard.
Concert Reasserts GMWA's Strength
Gospel Group Quiets Industry Speculation

By Lisa Collins

ATLANTA—The Gospel Music Workshop of America has reasserted its leadership position with a well-attended convention, marked by a provocative and ambitious thrust into the traditional gospel marketplace.

The convention, attended by label executives, retailers, broadcasters, church and choir representatives, artists, and fans, serves as a focal point for the GMWA, which lately has gone through tough times. Contests of disorganization and board in-fighting have shadowed the GMWA since the death of its founder, the Rev. James Cleveland, in 1991. The death in April of Ed Smith served as the final blow for the GMWA, with some predicting that this year's meeting would be its last.

But the group's 27th annual convention, held April 15-20 here, seems to have put to rest industry speculation about the viability of the organization. Board members rallied to show that the group not only could pack peace with gospel's improving sales and changing image, but in some instances could set the tone for progress. Nowhere was this more evident than with the choice of Bishop Paul S. Morton as the opening speaker. Morton, an eclectic, and recording artist who has become one of the industry's rising superstars.

Furtheing the convention theme, "Forbearers For Excellence," Morton keyed in on one of gospel's biggest concerns: the lack of professionalism in the producing and recorded songs industry. Also, a new forum offered a much-needed exchange between the gospel and church communities.

More than 1,000 workshops and seminars covered topics as varied as concert promotion, choir decor, and computer use in music transcription. Showcases and nightly musical productions were among the biggest attractions, spotlighting such top gospel talent as Tramaine Hawkins, the Clark Sisters, Daryl Coley, Kirk Franklin, and John P. Kee and the Mississippi Mass Choir (see In The Spirit, page 126).

Critics of the USSRF's attendance and Shirley Caesar came to show their commitment. And, as always, there were impressive numbers. Attendance at this year's conference climbed to more than 15,000.

"This is one of the most important groups of people who understand and the music," noted Benson president Jerry Parks, whose label is among a handful of companies accelerating their ambitions into the traditional gospel marketplace.

For first-time attendee Alan Freedman, president of Atlantic International Records, it was more of a networking affair, "bringing together people with the same goals with regards to the GMWA, development, and love of gospel music."

GMWA chair Al Hobbs says the group is "solid as a rock. What people hear are workshops based on what the media has given them in terms of the leadership of this organization. The truth be told, there's been strength in the support of staff of this organization and its board of directors for years. There's no way any individual could do it.

"We've had explosive growth," Hobbs adds. "And in our desire to create the 'la la serie' convention where one might come and shop for the things that are in their greatest interest for forward motion, we've been able to surpass even the goals set by Ed in our original expectations. Our job is network building. We see this convention as the umbrella organization by which gospel music materializes, develops itself, and gets distributed—quite frankly, I might add."

Another upbeat sign for the GMWA has been a series of record deals secured by its conference-based choirs. Among them is the GMWA Women Of... (Continued on page 117)

Times They Are A-Changin' As South Korea Lifts Song Ban

By Byung Hoo Suh

SEOUL—The civilian government of South Korean president Young Sam Kim is lifting the ban on 947 songs that radio and TV stations had been unable to play under three successive military regimes.

The Korea Broadcasting Commission (KBC), headed by chairman Kim Chang Yeol, announced last week that it has lifted the ban on the blacklisted songs after a nine-member committee had re-screened 1,451 banned songs during the last two months.

The KBC said, "The times have changed since these songs were banned, mostly during the era of the Cold War and ideological confrontation between the East and West."

Among the 783 works that have been reinstated by the KBC are such protest songs as Bob Dylan's "Blowin' In The Wind," Joan Baez's "We Shall Overcome," and the Beatles' "Revolution" and "The Long and Winding Road." Previous governments during the Cold War era had pressured the censors to ferret out and ban any "unhealthy" songs that contained "subversive" left-wing messages or mentioned communist slogans, names of communist leaders, or locales of communist countries or cities.

The 64 reinstated Korean songs include "Nakwa Yoooso" (River Run), penned by Cho Yoong Ahm, who deserted from North Korea to the South, and "Moojong Gobaku" (Heartless Confessions) by Park Young Byo, who deserted South Korea to join the North.

A ban also was lifted on "The First Time Ever I Saw Your Face," written by the late Irish singer/songwriter Ewan McColl, categorized as a left-winger. Most of the Vietnam War-era anti-war songs that have been blacklisted by the KBC and Korea Public Performance Ethics Committee have also been reinstated.

In contrast to the music industry, which welcomed the KBC's decision, some moral watchdog groups and religious groups expressed displeasure with the reinstatement of songs that have been removed from such metal bands as Black Sabbath and Judas Priest.
Will Live Entertainment Survive?

By C.K. Lendt

recent headlines tell us that the future of entertainment lies in the unfailing combination of Paramount, Viacom, QVC, TCI, 3DO, US West, Bell Atlantic, and NetX, all of which produce the type of content we associate with an infinite number of television channels.

Entertainment will only require that we choose in front of a TV or telephone or cup a computer. Punching up the buttons to interact with Silicon Valley's latest invention will be our principal leisure-time elixir. The new millennium will soon be dead. Tech-savants have gone to fanatical lengths to persuade us that live entertainment is doomed, but just how credible are these information-age Cassandra?

Almost before it was announced, tickets for Barbra Streisand's concert tour were selling up by the faithful, a group unique in that it straddles the generations. On the nightly news programs, gushing fans unbunded the lines of their children, and claiming that her performance was worth the decades-long, wait endless queues for tickets, and the budget-busting price.

This summer's rock tours, including Billy Joel & Elton John, the Eagles, the Rolling Stones and Pink Floyd, netted over ticket prices to record levels.

On Broadway, an arsenal of computerized effects, lights, and pyrotechnics was more than enough firepower to keep producers at the box office for the advance sale of Disney's $12 million production, "Beauty And The Beast." Disney and Broadway producers have successfully targeted parents and children filled each performance.

People are dying to get out of the house to be entertained. Cash-in on this demand are entertainment concerns, consumer marketers, and companies on the cutting edge of new technologies. The thrust toward new, diverse entertainment experiences will be a major challenge for the industry well into the next century. How we define and adapt to the competitive environment is critical.

Three parallel trends have emerged in recent years that have reinforced the value of live entertainment and expanded the size of the market.

The first is the movement toward record company-owned arenas. Not long ago, concert promotion was the backwater of the music business. It was dominated by a ragtag collection of local entrepreneurs, some of whom had a reputation for business dealings reminiscent of the Wild West. The recent companies shunned them.

Today, the business has been turned upside-down, with major music entertainment companies getting a foothold in the concert business. Sony, Pace Concerts, and Blockbuster have used financial arms to control a chain of amphitheaters scattered across the U.S. MCA has been so successful with its Universal Amphitheater that it has promoted shows in many other markets and, through the Winterland purchase, has become the largest music tour merchantizer.

And this summer we are seeing the opening of corporate rock, Woodstock II, presented by PolyGram.

Meanwhile, Disney has found an ingenious way to benefit from its ongoing presentation of "Beauty And the Beast," which is marketed in full of tens of dollars to remove between it with the New Amsterdam Theatre on 42nd Street in New York.

The idea is simple: to use the Disney flair for spectacle to showcase the company's productions live on stage in New York.

What these productions have in common are staggering costs and elaborate technology. But there are the shows that consistently pull huge numbers of people into lottery-styled stadium arenas and arenas worldwide, where tickets are priced at Broadway levels, often reaching $50-$75 and more. Concerts on this grand scale, supported by special-effects wizardry that appeals to all the senses, are the next generation of mass entertainment, more mega-event than mere musical performances.

Shattering the conventional wisdom that live entertainment can be commercialized into clubs, clubs, and theaters will be crucial to competing in the new marketplace. A generational shift is taking root, as the teen population will swell by an additional 6 million by the year 2010. By then, the baby boomer market will have diminished as an economic force, along with many of the warhorse arena acts from the era end of the concert business, which began in the 1970s. And a younger generation waned on games, computers, multimedia, and the music industry may have a different idea about what the live entertainment experience means.

What we think of as entertainment will need to be updated to our world, to accommodate the changing realities of the market. The only certainty is that the out-of-home entertainment market will flourish, fueled by the increasing pace of technology-based divisions and the escapism mindset to which they tap. The next big and ever more spectacular entertainment will be bigger than the music industry and the customer base from eroding. How the various entertainment providers carve up that market, who will survive and prosper, those music fits into the mix will be the source of considerable speculation. The most opportune strategy will be to move away from a single approach, but will create an array of challenges, even the most dedicated couch potato.

A BEEF WITH McDoNALD'S PROMO

I am the only pre-recorded music dealer in a vibrant community whose population varies from 8,000 residents to 60,000 weekend visitors during the summer season. A few years ago, McDonald's opened a "mini unit," to serve summer guests. This McDonald's unit surely will take advantage of a national promotion using all the big splashy posters, of slicks, etc. that will be supplied by EMI (Billboard, July 25).

While my one-stop, RTI, is great about getting me the materials I need to more product, and I have had really good experiences with WEA's Cleveland office, any small retailer can tell you how tough it is to get any product from the record companies. I have spent hours calling the majors for posters, flat, in-store copy, etc. It sickens me that while we have to fight for every dime that will be involved in getting the stage to computer-controlled lasers to chorus lines of costumed dancers, U2 took it a step further with its multimedia tour, featuring towering walls of video monitors. Peter Gabriel broke new ground with his interactive concert experiences, in which the audience is part of the show. And Pink

Taylor, never shy about over-production, is touring with what has been described glowingly as the ultimate spectacle in sight and sound.

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NEW YORK—On the heels of its platinum success with "Reality Bites," RCA has initiated a slate of soundtrack projects that includes the Aug. 2 release "Corrina, Corrina" and upcoming releases "The River Wild" and "Dumb, Dumber.

According to president Joe Galante, the releases symbolize the label’s new commitment to soundtracks. "It’s something we’ve been working on for the last two years," he says. "Only now has it really begun to yield the kind of opportunities we want.

The film "The River Wild" stars Meryl Streep and Kevin Bacon, and opens Sept. 30. RCA’s soundtrack for the film features a score by Maurice Jarre, with the title track performed by RCA act Cowboy Junkies, and is due Sept. 27.

"Dumb, Dumber" stars Jim Carrey and is due in spring 1995. The soundtrack will feature contemporary artists, but the roster has not been finalized yet.

"Reality Bites" has sold 1.2 million units, according to SoundScan, and reached No. 13 on The Billboard 200. On Aug. 19, the album had one-day retail orders of $1 million, driven by the release of the home video, according to the label. "Corrina, Corrina" opened in 22 theaters Aug. 19. The soundtrack has sold 3.7 million units so far, according to SoundScan, which Galante says "is very encouraging.

Although RCA released such hit albums as "The Sound Of Music" in the ’60s, the company had not put out many soundtracks in recent years. That changed with the hiring of Ron Fair as staff producer and senior VP of A&R, West Coast in 1992.

"When we hired Ron, we were taking a chance on a new kind of entity, Woman," which he did for EMI, and realized that that was something that we could utilize," says Galante. "He’s got experience coming from several record companies, so he’s got the contacts, and he’s got the sensibility of being an executive within the company to know the process of getting things done. At the same time, having worked for film for so many years, he understands what the film companies want.

In the past two years, RCA has (Continued on page 18)

David Gates Returns With New Style
Discovery Records Targets Country, AC Radio

BY PETER CRONIN

NASHVILLE—Under a big cowboy hat and sporting a mustache, the face may not be familiar, but for anybody who so much as walked by a radio in the ’70s, the soothing voice of David Gates is instantly recognizable. Throughout that decade, as lead singer, songwriter, and producer of Bread and as a solo artist, Gates produced a steady stream of mellowish-mellow hits. Gates’ shot at a career revival began with a phone call from the man who originally signed Bread in 1968, Elektra Records founder Jac Holzman. Now chairman of the newly revived, WEA-distributed Discovery Records, Holzman requested some demos, liked what he heard, and coaxed Gates out of retirement. With the Sept. 6 release of “Love Is Always Seventeen,” Gates’ first new album in 13 years, the company is hoping to recapture Gates’ audience.

“We’re dealing with a pop icon here, but at the same time we’re dealing with someone who hasn’t been in front of people on an ongoing or contemporary basis for years," says Syd Birenbaum, Discovery’s VP of sales and marketing. “It’s my job to let everyone who knows his voice know that David Gates has a new record out.

Complicating that task for Birenbaum is the fact that Gates’ top 40 radio audience from the ’70s is scattered in the strictly formatted world of ’90s radio. The label has shipped the first single, “Love Is Always Seventeen” was (Continued on page 117)

PolyGram Takes A Chance On A Four-CD Abba Boxed Set

BY ADAM WHITE

LONDON—Björn yet again? Two years after PolyGram released its “Abba Gold” compilation world-wide—a set that surprised label executives by selling 7 million copies—the defunct Swedish supergroup is being commemorated another one time. A four-CD boxed set on Polydor, entitled “Thank You For The Music,” will ship Oct. 17 in markets outside North America, and in the U.S. and Canada early next year.

Widely regarded as icons of the ’70s for the stacked-heel, spector-esque pop of “Dancing Queen,” “Waterloo,” and “Take A Chance On Me,” Abba has maintained an international following that many ’90s hitmakers would envy. In addition to the millions who bought “Abba Gold,” the group has garnered ratings from Britain’s Era sure through America’s Lemonade. The picture, which stars Terence Stamp and includes a number of other Abba references, opened Aug. 10 in four U.S. cities; it goes into wide release Aug. 26. A soundtrack album that includes “Mamma Mia” has just been released by MCA Island Records.

“Other groups have good singers, good songs, good production,” former Abba member Björn Ulvaeus notes in the “Thank You For The Music” liner notes, “but given the background that Benny [Andersson] and I had as songwriters, maybe we had a bigger range.

Rhino, Justice Join Forces On Holocaust Memorial Set

BY PAUL VERN

NEW YORK—A concert held at the Vatican to mark the Catholic Church’s first official recognition of the State Of Israel and the Holocaust has been released as a fittingly ambitious commemorative project between two unrelated entertainment companies, Rhino Home Video and the Houston-based independent label Justice Records.

Justice will release a live album of the concert Sept. 6, while Rhino’s corresponding home video will appear Oct. 26, according to sources at both companies.

The landmark event took place April 7 (Billboard, April 9). Titled “The Papal Concert To Commemorate The Holocaust,” it featured the Royal Philharmonic Orchestra of London under the direction of American conductor Gilbert Levine, with the Choir of St. Peter’s Basilica singing in Hebrew for the first time.

The program included Max Bruch’s “Kol Nidre,” featuring solo cellist Lynn Harrell; the third movement of Beethoven’s Ninth Symphony; Franz Schubert’s “Psalm 92,” featuring New York Cantor Howard Nevison; and two works by Leonard Bernstein, the late composer who was represented by his Chichester Psalms, showcasing boy soprano Gregory Daniel Rodrigues, and by an excerpt from his Symphony No. 3, which featured a reading of Kaddish, the Jewish prayer for the dead, by actor Richard Dreyfuss.

The concert was conceived by Pope John Paul II and Levine, who once served as musical director of the Krakow Philharmonic Orchestra in the Pope’s home city in Poland. Guests of honor at the recital included Chief Rabbi of Krakow Elio Toaff, Italian President Oscar Luigi Scalfaro, more than 200 Holocaust survivors from 12 countries, and an invited audience of 7,500.

Justice Records president Randall (Continued on page 133)

Artists & Music

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Artists & Music

New Restaurant Brings Bit Of Nashville To L.A.

BY DEBORAH RUSSELL

LOS ANGELES—Nashville comes to Hollywood in a new chain of country music-themed restaurants designed to attract, entertain, and educate the burgeoning country audience.

The first Country Star restaurant, which opened Aug. 23 adjacent to the entrance of Universal Studios and CityWalk here, already has attracted MCA artists Vince Gill, Reba McEntire, and Wynonna, as well as TNN personalities Lorianne Crook and Charlie Chase. They have agreed to represent the chain in exchange for stock options in the publicly traded corporation.

Judging from the elaborate, $600,000 audio/video system, it is clear that this restaurant—which holds 540 patrons—will be as much about music as it is about meal time.

Visitors to Country Star will be surrounded by more than 100 video monitors built into walls throughout the restaurant, including a 25-monitor video wall at the lobby entrance. Even the restrooms are equipped with video screens. Scores of 70 12-inch speakers are strategically placed throughout the venue so that no patron is more than 20 feet from a unit.

“As soon as you walk in, you’ll immediately understand that you’ll be surrounded by that sounds of great music,” says Country Star chairman Robert Schuster, a lawyer who started in the music business in the late ’60s as Albert Grossman’s partner.

Country Star video programming runs the gamut from current clips, provided by Burbank-based closed-circuit programmer ET/VideoLink, to historic archival photos produced by the Country Music Foundation. Closed-circuit programming can be customized for specific events, Schuster says.

One 22-by-13-foot dining area is a convertible showcase stage, wired for video and audio output, with capabilities to broadcast live music on monitors in-house and off-site. Country Star will make the facilities available to labels in all corners of the country seeking to promote artists and product through live performance. A number of showcases are planned for September.

Country KZLA-FM Los Angeles plans a series of live broadcasts from the restaurant, and Crook & Chase likely will use Country Star as a remote location for future TNN telecasts, Schuster says.

In addition, the restaurant is outfitted with 13 listening stations, capable of playing one CD each. Also, (Continued on page 17)

Big-Name Releases Step Up In September

Clapton, Boyz II Men, R.E.M., Streisand Sets Due

BY BRETT ATWOOD

LOS ANGELES—Eric Clapton, Boyz II Men, R.E.M., Barbra Streisand, Brooks & Dunn, and Lionel Richie top the list of top artists with key releases heading toward retail shelves in September.

Other highly anticipated titles are due from Peter Gabriel, Lyle Lovett, Big Head Todd & the Monsters, Dolly Parton, Green Jelly, and Love & Rockets.

Eric Clapton follows up his comeback release, the seven-times-platinum, multi-Grammy-winning “Unplugged,” with “From the Cradle,” due Sept. 13 on Duck/Reprise. On the new album, Clapton covers 16 blues classics, including works by Robert Johnson, Elmore James, and Willie Dixon. Clapton is expected to tour in support of the release.

Boyz II Men shift to top sales of its CD “Motown,” releasing “Cooleyhighharmony” with Atlantic. An all-star lineup of producers was involved in the Motown project, due Sept. 30, including Jimmy Jam & Terry Lewis and L.A. Reid & Babyface. It took only three weeks for the first single, “I’ll Make Love To You,” to jet to No. 1 on the Hot 100, where it remains this week.

R.E.M. returns Sept. 27 with “Monster” on Warner Bros. Produced by Scott Litt, this latest effort is louder and more guitar-driven than its predecessor, the double-platinum “Automatic For The People.” Sonic Youth’s Thurston Moore and Michael Stipe’s sister, Lynda, contribute backing vocals. The act is expected to tour in support of the record, after a five-year absence from the road.

Lyle Lovett delivers his unique hybrid of pop and country Sept. 27 with the Curb/MCA release “I Love Everybody.” A video for the song “Penguins” was completed in mid-August.

Two double-CD live sets are due this month. Barbra Streisand, who debuted at No. 1 with her last studio album, “Back To Broadway,” aims to repeat that feat with “Barbra: The Concert - Recorded Live At Madison Square Garden.” The Columbia release, due in stores Sept. 13, features highlights from her just-completed concert tour, which was broadcast Aug. 21 on HBO.

The other live double set is Peter Gabriel’s “Secret World Live,” which bows Sept. 13 on Geffen. The release was recorded at the Palasport Nuovo in Modena, Italy, during Gabriel’s 1998 world tour, and features more than 100 minutes of music.

Longform companion videos are due for the Streisand and Gabriel albums this month.

Multiple Grammy winner Anita Baker breaks her four-year silence with “Rhythm Of Love,” due Sept. 13 on Elektra. Guest musicians include George Duke and Joe Sample. Each of Baker’s last three releases has achieved or bypassed (Continued on page 124)

Music Video. VH-1 in New York names Isaac senior VP of music and talent relations and Norman Schoenfeld VP of original music programs. They were, respectively, executive VP of publicity and East Coast operations for A&M and VP of programming and artist development for VH-1. (See story, page 56).

Record Companies. Marybeth Kammer is promoted to director of national music video promotion for Atlantic Records in New York. She was manager of national music video promotion.

Bill Kennedy is promoted to national sales director for Liberty and Paradigm Unld in Nashville. He was West Coast regional sales manager.

George Maloian is named director of creative projects at Virgin Records in Los Angeles. He was director of film soundtracks at EMI Music Publishing.

Michael Beinhorn is appointed staff producer for Epic Records in New York. He was an independent producer. (See story, page 105).

Jason Linne is promoted to director of college marketing for Atlantic Records in New York. He was college marketing coordinator.

A Times Mirror in Los Angeles promotes Larry Jacobson to director of recording administration and Chris Edwards to director and administrator of soundtracks. They were, respectively, associate director of recording administration and manager of soundtracks.

Rhino Records in Los Angeles names Jennifer Spersande national manager of radio and video promotion and William Smith promotion coordinator. The two, respectively, promotion coordinator for Rhino and media relations assistant for Relativity Records.

Epic Nashville names Mike Brady regional promotion manager, West, in Los Angeles. He was PD of KNAX Fresno, Calif.

Columbia Nashville names Shawn Williams manager of media and publicity. She was national sales manager at Music City News.

Distribution. Bob Morelli is promoted to VP of field operations for BMG Distribution in New York. He was director of independent and ventured labels.

Janet Guerra is appointed associate director of Epic single sales for Sony Music Distribution in New York. She was marketing coordinator at the mid-Atlantic branch.

Related Fields. Marsha Gleeman is named president of MGM/UA Music in Los Angeles. She will oversee music for MGM’s Unlded Labels, in-cluding film and television production, home entertainment products, and in-cluding the company’s record and publishing catalogs. She was an attorney at Hill Wynne Troop & Meisinger.

Superstar is appointed director of film and television for Chrysa- lis Music and affiliate Air-Edel Asso-ciates in Los Angeles. She was manager of film and television licensing for Warner Special Products.

EXECUTIVE TURN TABLE

(Continued on page 124)

Rykodisc Readies 1st Gramavision Catalog Releases

BY CHRIS MORRIS

LOS ANGELES—Rykodisc will begin promoting its newly acquired Gramavision catalog in September, and will launch a pair of new best-of compilations in October and brand-new releases in January and February.

In late August, Salem, Mass.-based Rykodisc purchased the holdings of K-Arts, a New York-based Gramavision, which most recently had been distributed by Rhino Records through WEA (Billboard, Aug. 20). From 1989-1991, Gramavision had been moved through multitiered distribution by Mera/Blue Moon through Rhino, via the latter label’s previous arrangement with Cema.

Under Rykodisc, Gramavision product will be distributed via REP Co.

Gramavision founder Jonathan Rose says he had been looking for someone to own his 15-year-old label for a while.

“I had decided probably a year ago that it was time for me to leave the record business, and spent some time figuring out who the best company was to take over,” Rose says.

He says his decision was predicated in part on more than a decade of acquaintance with both Rykodisc president John Beinhorn (there is no relation) and Joe Boyd, who runs Hannibal Records, the folk-oriented label that Rykodisc purchased in 1991.

“A lot of it was family, a real sense of comfort,” Jonathan Rose says.

He adds that the success of Hannibal since it joined the Rykodisc fold in late 1997 has again proved that it’s prospered, it’s strong, and it has grown, and that’s a good sign.”

The two companies were also an excellent fit, he adds, “Rykodisc (Continued on page 124)
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IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD
Manilow Explores Big-Band Sounds
Original Ensembles Recruited For Arista Set

BY CRAIG ROSEN

LOS ANGELES—Barry Manilow explored jazz with 1984’s “2 A.M. Paradise Cafe” and 1987’s “Swing Street.” He saluted Broadway with 1992’s “Showstoppers.” Now the singer/songwriter is going back to the future again with his new release, “Sing It Back—The Big Bands,” due Oct. 11 on Arista.

Manilow credits Arista president Clive Davis with the album’s concept. “But I dragged my heels on [the] idea for about a year, until I was able to come up with an angle that would make it interesting and satisfying for me. Because just singing these old songs, even though there are classic old songs, wasn’t enough for me.

To make the project more challenging, Manilow decided to track down some of the original big bands to accompany him on songs they made famous. “I went after the big bands themselves to see if they still existed, if they still played their brilliant original arrangements, and if I could possibly be the boy singer in these big bands.”

The album includes “Sentimental Journey” with the Les Brown Band, “Green Eyes” with the Jimmy Dorsey Orchestra, “Sunny Side Of The Street” with the Tommy Dorsey Orchestra, “All Or Nothing At All” with the Harry James Orchestra, “Don’t Get Around Much Anymore,” with the Duke Ellington band conducted by Mercer Ellington, and “Chattanooga Choo Choo” and “Don’t Sit Under The Apple Tree” with the Glenn Miller Orchestra.

“They put the songs in my key and I sang them with the original arrangements. Some required background vocal groups like the Pied Pipers, so we got people that sounded like them.

In addition, Manilow also opted to bookend the classics with two originals—the title track and “Where Does Time Go?”—written with his longtime collaborator, Bruce Sussman.

“I needed to say something personally, musically, about what I felt about this, instead of just doing cover versions of all these songs,” Manilow says.

“I’ve listened to a lot of the artists who have done album tributes to classic songs, like Linda Ronstadt, and I’ve seen how they’ve done a very big, broad, full-out thing. What I wanted was to make something so big that it was almost a bigger version of what I was doing, and it might be a better thing.

“They’ve, for lack of a better way of saying it, made it smaller. I wish I had a way of saying it smaller, but this is not that. This is a rather big band.”

Relativity’s Mercy Rule Keeps Music, Marriage Separate

BY DAVID SPRAGUE

NEW YORK—The family that plays together stays together. That adage may be mighty musing, but Heidi Ore and Jon Taylor, the spousal team at the core of Mercy Rule, prove it still has some relevance.

“I think that helps our lives are so entwined,” says singer/bassist Ore. “But the relationships are separate. When we’re in the practice room we scream at each other like band mates, but when we walk out of there we go back to being Heidi and Jon.”

The Europian/In-Residence based Mercy Rule’s second album, “Provencem,” which is set for an Oct. 11 release on Relativity, bears a passing resemblance to X (post-punk’s paradigmatic couple-led combos), but the manner in which ringing guitars soar over tumultuous rhythms on songs like “Tell Tomorrow” and “Stumble” is more in keeping with fellow Midwesterners like Husker Du.

“They’re very grounded in the Midwestern sound,” says Alun Grunblatt, Relativity’s senior VP of marketing. “And like the Replace- ments or Soul Asylum, they’re not afraid to go out and work.”

Touring has already garnered an impressive Upper Midwest following for the trio, which is rounded out by drummer Ron Albertson. He, like Ore and Taylor, spent several years in 13 Nightmares (a now-defunct band).

Woodstock M.I.A.

Last week’s The Beat column on Woodstock ’94 was written by Melinda Newman. Her usual by-line and photo were last seen sinking in the mud at Saugerties, N.Y.

Artists Rise To Occasion For Rainforests; PPFvers Stayed Dry, Saw Woodstock Anyway

BY MELINDA NEUMAN

LET IT RAIN: Sting, Paul McCartney, Paul Simon, Elton John, Genesis, Joe Walsh and U2 are among the participants in a benefit album for the Rainforest Alliance. The record, scheduled for mid-Oct.-late October release, will be on Pyramid Records and is titled “Earthrise.”

According to Pyramid COO Allen Jacobi, some of the 17 tracks will be new, while other songs, “if appropriate,” may have already been released. Many of the tunes will have an environmental flair. “We want to put together such a special and really wonderful album, he says. The artists are all donating their royalties, and Jacobi says Pyramid will contribute any money it makes above the cost of making the album to the Rainforest Alliance. Pyramid is distributed through Rhino/Atlantic, and the home base acts are Walsh and Dave Edmunds.

Also included on the album are two songs written especially for the project, both of which feature separate all-star choruses. Among the artists appearing on the tunes are Bonnie Raitt, Joe Cocker, Michael McDonald, Lenny Kravitz, Was (Not Was), and Chaka Khan.

Pyramid also has the video rights to the project. A longform release will come out later this fall, and will include clips of the two all-star chorus tracks, document- ary footage on the project.

The record and video will come out in the U.K. through another label. The proceeds from that project will go to a British environmental agency, the Earth Ltd. Fund.

LET IT RAIN, PART II: While those of us who attended Woodstock ’94 could find no relief from the rain, folks who watched it on TV probably felt nary a drop. But they felt it in their wallets. According to preliminary numbers, the 44-hour pay-per-view of the show Aug. 14-16 rang in at a very respectable buy rate of between 1.2% and 1.5%. With a universe of 24 million addressable homes, that means more than 250,000 people purchased the programming. A breakdown of who bought the entire weekend package, priced at $49.95, versus the one-day $34.95 coverage is not yet available, but you’re looking at a minimum of 1.1 million more in PolyGram Diversified Entertainment’s pockets from the event. To put the viewship in perspective, the Guns N’ Roses pay-per-view concert from Paris last year had an 8.4% buy rate, whereas 1992’s Buster Douglas/Evander Holyfield bout had 7.3% buy rate.

THIS AND THAT: Scotti Bros.’ new alternative imprint will be called Backyard Records. The first release will be a Tom Petty tribute album (Billboard, Aug. 6) . . . Bruce Springsteen is producing the new Joe Grushecky & The House-rockers album. Springsteen joined Grushecky on stage Aug. 20 at Marz American Style, a club in Long Branch, N.J. In addition to performing several of his songs, Springsteen played guitar on two songs penned by Grushecky that have rec- orded for the new album. The project is still looking for a label home . . . Five unsigned bands ginned a U.K. and European tour Aug. 25. The outing has now been pushed back until Christmas.

OFF THE ROAD: Soundgarden has postponed its European tour because of singer Chris Cornell’s strained vocal chords. The group was supposed to begin the tour Aug. 22. The outing has now been pushed back until Christmas.

Buddah Heads Build Upon Blues Base

RCA Debut Due In October; Follow-up’s In The Can

By JIM BESSMAN

NEW YORK—As Buddah Heads’ RCA debut album “Blues Had A Baby...” incites, the Los Angeles band led by guitarist/vocalist Alan Mirikitani is a blues child.

“Borrowing from the bluesman’s creed ‘the blues had a baby and they called it rock’n’roll,’” the album title suggests, Buddah Heads—which also includes bassist Mike Stover, rhythm guitarist Bobby Schenck, drummer Ray Hernandez, and blues harmonica Kellee “Kotton” Rucker—is heavily blues based, but not wholly traditional.

“We don’t stick with the traditional blues chord progressions or standards. We stray from the musical form a bit, with all original songs with lyrics completely outside of straight blues, as well as big guitars and more current drumbeats,” Mirikitani says.

In fact, he compares the Buddah Heads’ music to that of the Rolling Stones, who originally toyed with traditional blues and later expanded to different R&B/blues influences, including the Stax/Volt artists. “Our second album is like that: an R&B, soulful thing,” Mirikitani says. “We took the next natural step away from basic 12-bar blues and ended up doing a lot of the things that bands like the Stones did.”

Second album, did he say? Buddah Heads’ first album comes out Oct. 11, but sure enough, the follow-up, as yet untitled, is already in the can. “Going through the back way,” as Mirikitani explains it, Buddah Heads first signed with WEA-affiliated Japanese label Eddyo, which released “Blues Had A Baby...” internationally a year ago.

Then last February, as RCA’s VP of A&R Peter Lubin said, both label president Joe Galante and senior VP of A&R Dave Novik expressed a desire to sign a blues band.

Lubin, who already knew about the group, played some tracks for Galante and Lubin says, “They asked, ‘Who do we talk to, and how much do we pay?’ And I said, ‘The beauty is, it’s free—you already own it,’ and we went with it! It was all a big happy coincidence.”

Mirikitani, who is third-generation Japanese-American in Seccuss, N.J. Several executives from the plant are moving to Miami, where CPP/Belwin operates a better-equipped facility. Senior VP C.F. Feldman, along with several other staffers, will relocate there around Labor Day, with Warners’ executive VP/GM and president of the division Jack Surratt, and CPP/Belwin president C.O. O’Rourke in his post, along with senior VP/GM Michael Lefferts.

The acquisition, said to cost Warners about $40 million, makes the combination the No. 1 or No. 2 print operation. (CPP/Belwin was previously No. 2, and Warner/Chappell was No. 3). Hal Leonard Corp.’s chief Keith Mardak says he’s still No. 1, but Morganstern says that his company is No. 1. The deal gives CPP/Belwin a 14.5% stake in the market, within which Warner/Chappell has extensive print ties, is taken into account.

THERE’S A MAN IN ASIA: Cherry Lane Music Group’s Asia director Michael Primont was in Los Angeles for a few weeks after spending the last eight months in Beijing representing the office there that Cherry Lane opened last year. He returns in September to continue to license Cherry Lane holdings, represent foreign artists and do concert promotion.

A Hymn For Her: Last winter, Michelle Kwan, 14, went to the Olympics in Norway on the U.S. ice-skating team, intending to perform her long program to “An American Hymn” by Molly-Ann Leikin and Lee Holdridge. But Kwan was bumped by Tonya Harding, and never skated. But you can’t keep a good skater down for long, so she won a silver medal at this summer’s Goodwill Games. How does she feel about it? “It’s an American Hymn,” of course.

Several other music awards and promotions are planned for this year for CPP/Belwin and its sister publishers.

THE WORKSHOPS & AWARDS: The 1994 ASCAP West Coast Songwriters Workshop begins the last week of October, with the workshops to be held Monday through Friday for a total of four weeks at the Los Angeles ASCAP office. Those interested in participating should submit a couple of works showcasing two original songs along with the lyric sheets, a brief resume or bio, and a letter explaining why they would like to participate. Materials should be sent to ASCAP Songwriters Workshop, 7920 Sunset Blvd., Suite 300, Los Angeles, Calif. 90046. Deadline is Sept. 20.

W/C Print Unit Plans Miami Shift After CPP/Belwin Buy

IT’S A WRAP: With official word from Warner/Chappell Music, its acquisition of rival music print firm CPP/Belwin is, well, official (CPP/Belwin, Miami, & the rest; CPP/Belwin as a nomenclature ceases to exist, as will Warner Bros. Publishing). Theclusion’s plans that As-}

W/C Print Unit Plans Miami Shift After CPP/Belwin Buy

tial awards are given to re-}

ward writers whose works have a “unique prestige value for which adequate compensation would not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP,” the association explains.

ASCAP’s pop and country music awards panels determine who receives the pay-}

ments.

S O N G S E R I E S: The Songwriters Guild Foundation of the Songwriters Guild of America is starting the third year of its Pro-Shop networking series in which unsigned songwriters and singer-songwriters have a chance to meet with publishers, producers, and ASCAP staffers, among other industry professionals. For more information on the 1994-95 series, contact George Wurzbach at the Guild headquarters in New York.

IN YET ANOTHER PRIMER format for writers, Cleveland-based singer/songwriters RJ Cowdery and Karen Stevenson are hosting, a monthly Songwriters-in-the-Round that resembles Nashville events at the Bluebird Cafe there. Featuring four local and regional singer/writer talents, the event will be held the fourth Saturday of each month at Moonspooner’s Cafe in Cleveland. There will be a $2 cover charge. Performers will be chosen by audition-only.

ROLLING IN RACK: “Rack’n’Roll is working great,” says Keith Mardak, president of Hal Leonard Corp., the music print giant, of his new retail program. “We are now tacking Tower Records, Hastings, Strawberries, and Guitar Centers across the nation. We hope to have the Rack’n’Roll program installed in 150 more locations this year.”

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W/C Print Unit Plans Miami Shift After CPP/Belwin Buy
This notification constitutes an apology to Ozzy Osbourne, Sharon Osbourne, and their family for a story published in *Music Confidential* about a year ago. The article incorrectly stated that Ozzy had a particular disabling medical problem. We now recognize this story to be false and unwarranted. We regret any harm this story may have caused Ozzy Osbourne. We wish Ozzy Osbourne much continued success, and, in accordance with his wishes, we have made a charitable donation to The Bridge School and The International Rett Syndrome Association.

Toni Allen
Gina McHatton
Music Confidential
Artists & Music

Smashing Orange, MCA Aren't Worried About Playing Name Game

BY GIL GRIFFIN

NEW YORK—When singer-songwriter and guitarist Rob Montejo formed his band six years ago, he gave it a name he thought couldn't be approximated by any other.

"Boy, was I wrong," he says, chuckling. "I always liked the way the British use the word 'smashing' as a positive adjective, and I always liked the word 'orange', so I put the two together." But any similarity between Montejo's band, Smashing Orange—which hails from Wilmington, Del.—and Chicago alternative rock act Smashing Pumpkins begins and ends with the "S" word.

"No Return In The End," Smashing Orange's major-label debut for MCA Records, is a gritty and somber, guitar-driven hard-rock set that is scheduled for an Oct. 11 release. Don't expect it to arrive in stores with a "not to be confused with..." sticker.

"There won't be any problem with name recognition," says Robbie Snow, MCA's VP of product management. Whether or not Smashing Orange will distinguish itself, Snow adds, "will come down to the music."

"The Way That I Love You" will be the leadoff single, according to MCA staffers. "Our promotion people felt strongly about that song," Snow says, "so we're going to work it to college and alternative radio.

Those formats eagerly supported Smashing Orange's debut album, "The Glass Bead Game," which the band released independently in 1992. With not much demand in the Wilmington-area clubs for an alternative band, Smashing Orange, with the backing of a now-defunct British label, found an audience while touring the U.K., Belgium, and France.

"Wilmington isn't like Seattle, where we could go play and make $2,000 a night," Montejo says. "Most of the bands that played in Wilmington when we started were cover bands. There was no such thing as alternative back then."

Now that there is, Smashing Orange has been building a small following in the Mid-Atlantic region, playing numerous dates in Wilmington, Philadelphia, Baltimore, and Washington, D.C. Snow says that building on that fan base will be a key part of MCA's marketing strategy. "It's important for the band to continue touring in that base," he says. "We want them to build a database. If people are fans, they'll want to know about the band. Having a database is a way to keep the fans updated."

Montejo probably couldn't envision having a legion of fans even two years ago, when Smashing Orange recorded "The Glass Bead Game." It was put up by perhaps the band's biggest backer, Bert Ottavio, who owns the Wilmington record store where Montejo had worked since he was 15. After the album was completed, Ottavio—now the band's manager—helped Smashing Orange find a lawyer. "Bert's been a great source of support," Montejo says. "The record store is like a second home. We want him to benefit as much from this record as we do."

But the band wouldn't have benefited from signing a major-label deal with any of the other labels that courted it before and after the release of "The Glass Bead Game," says Montejo. "It was a risk not taking the offers, but we had to have the right deal. Anything can be written in a contract. Other companies wanted to have creative control, tie us up for a long time, or not give us a share of royalties." But by signing with MCA, Montejo says, "the way our deal is set up, we're a major part of the decision-making process."

"It's their record," says Ron Oberman, MCA's VP of A&R. "They have exceptionally strong songs, and we believe in them as a creative act."

Montejo and band mates Stephen Wagner and Rick Hodgson had to exercise extraordinary creativity when they decided to re-record "No Return In The End," because a session-drummer's rhythms were off-tempo and couldn't be cleaned up in the editing room.

Luckily, session drummer and engineer Andy Kravitz was on hand and played drums on the re-recording, which was done in a hectic five days. Stroller White has since taken over as the band's new drummer.

"It was a challenge to make something good out of an adverse situation," says Hodgson, the band's guitarist. "It showed we could stick together and make something even better."

SMASHING ORANGE

LEADERS OF RELATIVITY'S MERCY RULE KEEP MUSIC, MARRIAGE SEPARATE

(Continued from page 19)

Relativity product manager Paul Bibo says that further roadwork—with a substantial number of in-store band that recorded for the Chicago-based Pravda label)—durations the media's relative inexperience as writers—13 Nightmares' songs were all penned by its former frontman—"Providences" is surprisingly deep in fully realized choruses—with invigorating results. Considering the members' relative inexperience as writers—13 Nightmares' songs were all penned by its former frontman—"Providences" is surprisingly deep in fully realized choruses—with invigorating results. Considering the members' relative inexperience as writers—13 Nightmares' songs were all penned by its former frontman—"Providences" is surprisingly deep in fully realized choruses—with invigorating results. Considering

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NEW RESTAURANT BRINGS A BIT OF NASHVILLE TO L.A.
(Continued from page 1.)
a bank of interactive kiosks, featuring headphones and 20-inch video screens, provides information about each of the celebrity representatives via interviews, biographies, discographies, videos, fan club information, and touring itineraries.

A separate bank of kiosks will deliver information and historical data provided by the Country Music Foundation, the Academy of Country Music, and the Country Music Assn.

Schuster foresees a time when each country music label could have its own kiosk to deliver data regarding its artist roster and label history. In addition, an 8-by-10-foot message center on the exterior of the building can be used to promote artists, product, and tours. Videos can be displayed on the screen as well.

Schuster says he hopes to engage in cross-promotions with its Country Star's Universal City neighbor, music retailer Sam Goody. A couponing feature likely will be incorporated as a kiosk function.

Other cross-promotional options include tie-ins with local entertainment operators, including the Universal Amphitheater and the Universal Studios Tour, Schuster says. The Universal complex attracts some 8 million visitors each year.

A Country Star sweepstakes promoting a forthcoming Vince Gill concert at L.A.'s Greek Theater offers a free trip to L.A., with air fare, hotel, concert tickets, and a trip to Universal Studios as part of the prize package.

Artifacts displays throughout the restaurant include gold and platinum albums, guitars, clothes, photos, motorcycles, and other items representing such artists as Marty Stuart, Patay Cline, Roy Rogers & Dale Evans, and Buck Owens. Stuart, an avid collector of memorabilia on his own, is one of the restaurant's curators. Elaine Glotzer is another curator.

A number of glass cases include video monitors which illustrate the context in which the featured artifacts and clothing were used. Schuster hopes to include head- phones so that patrons can listen to the artists themselves as they detail the backgrounds of the various items.

Commemorative stars are placed in a walk along the restaurant entrance. Artists will be presented with their own stars as time progresses.

Country Star sells its own merchandise, as well as Roy Rogers candy. But Schuster says he is unsure whether the restaurant will branch out into other music merchandising or create a line of exclusive music and video product of its own.

"We don't want to take ourselves out of the restaurant business and into competition with the record labels and retailers," he says. "We believe the concept of great food in a musically charged environment is good enough to stand on its own."

Future Country Star sites are planned for such high-density tourist hubs as Las Vegas, London, Orlando, and a city in Canada, says Schuster. The Las Vegas restaurant is projected to open in June.

"It's an enormous opportunity to attain another level of visibility for the artists," says Bruce Hinton, chairman of MCA Nashville. "MCA will definitely be using Country Star as a showcase venue, and I'm sure other labels will, too. As the chain expands internationally, it gives the artists a chance to be profiled around the world."

The restaurant chain's board of directors includes chairman Schuster, president Peter Feinstein, director David Michael Tally, and director Pamela Lewis. Lewis' firm, PLAMA Media, handles marketing and publicity for the chain.

Country Star faces competition from such existing L.A.-based, musically themed, memorabilia-laced restaurants as the House Of Blues (Continued on next page)
made a conscious effort to form relationships with film companies, and is now involved in projects with Miramax, Fox, New Line, Universal, and Castle Rock, Galante says. With "Reality Bites" he says, "People have begun to see that we can do the job."

In compiling a strong soundtrack, the first priority is matching up the right singers and songs, even if the artist is not on the label, says Dave Novik, RCA senior VP of contemporary music. For example, the first single from the "Corrina, Corrina"

soundtrack is "We Will Find A Way" by Oleta Adams and Brenda Russell, who are not RCA artists. "This particular song just happened to suit the movie perfectly, and we chose the artists based on finding the right singers for this song. They just happened not to be on our label," says Novik.

Another example was Giant act Big Mountain's "Reality Bites" single "Baby I Love Your Way," which reached No. 6 on Billboard's Hot 100. The film featured the original Peter Frampton version of the song, but Fox elected to use Big Mountain on the soundtrack because he knew that a reggae version of that song could be very successful," says Novik. In addition, the Knack's My Sharona appeared on the Hot 100 as a result of the film.

"Reality Bites" also earned a No. 1 single with Lisa Loeb & Nine Stories "Stay (I Missed You)." Loeb ultimately signed to Geffen, a disappointment for RCA, but the single "certainly increased our presence," says Galante. "Many record companies had previously seen Lisa Loeb as just a singer/songwriter on the New York circuit. We took her from alternative to top 40 to adult contemporary to rhythm-crossover. So people look at that performance and say, 'You know, those guys really can deliver.'"

Soundtracks are "a great opportunity to launch the career of an artist," says Galante. "Corrina, Corrina" features a duet on "I Only Have Eyes For You" by RCA artists Peter Cox (formerly of Go West) and Niki Harris, as well as older material from Billie Holiday, Sarah Vaughan, Duke Ellington, and others. "If I Only Have Eyes For You" will be released in September as the second single, Galante says.

Other recent RCA soundtracks include "Little Big League," "The Beverly Hillbillies," and "Body of Evidence." RCA also has placed singles by its artists on soundtracks from other labels, including the Smithereens' "Time Won't Let Me" on the "Time Cop" soundtrack, and ZZ Top's "World Of Swirl" on the soundtrack to "In The Army Now." The label also is launching the solo careers of Cornus and Rkwn, two members of Wu-Tang Clan, with solo singles on the Loud/ RCA soundtrack to "Fresh." RCA does not yet have plans for a separate soundtrack division, Galante says. "We're kind of taking it as it comes. We have enough people in the company from an A&R standpoint that can help deliver the music, and with our relationships with the music supervisors, it's not necessary now. But down the road we'll probably move toward that."

### RCA BITES INTO SOUNDTRACK MARKET WITH SLEW OF UPCOMING RELEASES

![Continued from page 10]

**NEW RESTAURANT**

(Continued from preceding page)

and the Hard Rock Cafe. The Hard Rock Cafe, in fact, plans to open a second L.A. venue at the Universal CityWalk in 1995. CityWalk also is home to B.B. King's, a blues restaurant and nightclub set to open imminently.

In addition, PolyGram Diversified Entertainment Group and Boston Ventures Inc. have entered a joint venture to design a chain of Mo-toy-themed restaurants, but representatives of both companies were not available to comment at press time. Also, the Billboard Music Group is considering its own music-oriented cafes.

### stones, Lollapalooza Stories

**Reveal Pop Press Prejudices**

**BY ERIC BOEHLERT**

**POWER OF THE PRESS, the old saying goes, to those who own the presses. On a slightly less lofty plane, the power of the pop press release belongs to those who write, edit, and, most important, assign stories. In recent weeks, coverage of a new Rolling Stones tour and of Lollapalooza's third run-through has provided fresh evidence of the mainstream media's tendency to assign age springs from the perspective of middle-aged professionals.**

It comes as no surprise that the Stones' "Voodoo Lounge" album and the kickoff of their summer tour would create a buzz of stories. The ritual has been played out again and again for more than a decade: The band releases a record, much of the press deems it to be the group's true comeback effort, folks marvel at the players' ages, and an event is manufactured despite the fact that other, newer artists are busy selling more records.

The routine seems a bit peculiar. After all, unlike currently newsworthy classic rockers the Eagles, the tour does not mark a reunion for the Rolling Stones. And unlike Pink Floyd, the new album was not the Stones' first studio effort in nearly a decade. In fact, Stones records have been arriving with amazing regularity. Since the 1981 release of "Tattoo You," the band has issued "Undercover" (1983), "Dirty Work" (1986), "Steel Wheels" (1989), "Flashpoint" (1991), and now "Voodoo Lounge." This is the habitual deluge of words about the band.

In a damning column in the Chi-

cago Reader, pop writer Bill Wy-
man (no relation to the former Stones bassist) researched old Stones reviews and profiles and formed a graph of their taste shifts. It has been stuck on this tiresome cycle for years. Summarizing the rut, Wy-
man wrote, "Any new Stones album is by definition a masterwork displaying that the band can rock in top form once again, and previous records are Nineteen-Eighties Four style, dismissed as tired."

The endless attraction to the Stones may spring from the fact that many rock writers and editors who cut their teeth in the '60s and '70s are privately left cold by the harsh sounds of Seattle rock and dishheart-
ened by rap. Seeing the Stones circle the track every three or five years reminds them of a time when rock reaped all their tastes and interests.

As "Voodoo Lounge" producer Don Was told the New Yorker (which couldn't resist weighing in on the Stones release), "When you've been making records for 30 years, there are people who have assigned memories of whole chunks of their lives to their music. If you were hav-
ing sex in the durm while listening to a song from 'Beggars Banquet,' you've already attached a sensory response to that song."

While the Stones' soon-to-be-hugely-successful tour is greeted with warm hugs from scribes coast to coast, the much more genre-skewing Lollapalooza often is not.

What's ironic about the press' portrayal of Lollapalooza is that, like Woodstock 25 years ago, it is often treated as a freak show. Back in Au-

gust 1969, many rock fans were re-
erecting when the New York Times ran a front-page story belittling Woodstock. Yet many of those same fans probably are the media deci-
sion makers who too often look down their noses at Lollapalooza.

For instance, the Providence Jour-

nal-Bulletin recently ran a front-
page article describing how tens of thousands of Lollapalooza fans had created a mammoth traffic jam, forcing the governor of Rhode Island to declare a state of emergency. The paper provided a sidebar describing Lollapalooza to the unconnected, under the telling headline "Bazaar Of The Bizarre."

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**MEDIALINE**

**Donna Summer, We think you're really “Hot Stuff!” Congratulations from your friends and family at Home Shopping Club™ in recognition of your outstanding career!**

---

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ENDLESS SUMMER

She first turned heads as one of the main architects of disco. But pop, rock and Plat have mingled in the rich repertoire of this “singer who can make any song sound great.” The story, from the top...

BY FRED BRONSON

Donna Summer began having the dreams in 1975, while she was living in Germany. "I would dream of climbing stairs with bricks on my shoulders," she once told a reporter, "and I would think, ‘Why do all my friends live at the top?’ In my dream, I remember saying, ‘I will not put this load down until I get to the top.’"

The top is exactly where Donna was headed. The top of the Hot 100. The top of the Billboard album chart. The top of the R&B singles chart. The top of the dance chart. And not just once, but multiple times. At one point, the singer met herself coming and going on the Hot 100, as "Hot Stuff" and "Bad Girls" occupied 40% of the Top 5.

She was born Donna Adrian Gaines on New Year’s Eve in 1948, in the area of Boston known as Dorchester. She grew up with five sisters and a brother. To carve out her own identity in such a large family, she developed an interest in music. A devout Mahalia Jackson fan, Donna was only 10 when she sang with gospel groups in Boston-area churches.

She was 18 when she relocated to New York to find her way in her chosen profession. She auditioned for the Broadway cast of "Hair," hoping to be the one who would replace Melba Moore, but she was offered a road company instead. A week and a half later, she found herself in Munich with two short months of rehearsal time ahead of her so she could join the German cast of "Hair." Donna was a rare commodity—there weren’t a lot of black female singers in Europe—and offers came quickly. After a year of "Hair" in Germany, she transferred to the Vienna cast. She stayed in the city, joining the Vienna Film Opera for productions of "Porgy & Bess" and "Show Boat." While living in Austria, she met an actor named Helmut Sommer—and married him. Although they later divorced, she kept an anglicized spelling of his last name.

HOT STREAK

Donna Summer returned to Germany and continued her theatrical work, appearing in "Godspell" and "The Me Nobody Knows." Singing in German was confined to the stage; she also did a lot of studio work, recording demos and backing vocals in English. It was at a demo session for a Three Dog Night song where Summer met producers Giorgio Moroder and Pete Bellotte. They signed her to their OZia label and released a single called "Hostage." She returned to Boston to visit her family and received a phone call urging her to return immediately. "Hostage" was a hit in Holland, France and Belgium. Despite its hot streak across Europe, the single wasn’t released in Britain or America, and neither were the follow-ups, "Virgin Mary" and "Lady Of The Night."

In 1975, Bellotte, Moroder and Summer collaborated on a song inspired in part by Serge Gainsbourg and Jane Birkin’s erotic hit from 1969, "Je T’Aime...Moi Non Plus." The 16-minute 50-second epic “Love To Love You Baby” made some noise in France, then landed on Neil Bogart’s desk at Casablanca Records in Los Angeles. "I was totally captivated," Bogart explained later. "It wasn’t just the voice or the overall sound...there was something very special that I felt."

ONE-SIDED AFFAIR

Rather than release an edited single, Bogart chose to put the entire track on one side of an album. Within a week, 40,000 copies were sold in New York City alone—just from being played in the clubs. "That was something new for me," Bogart said, "a record selling before radio started playing it!" When a 45 was finally released, it soared to No. 2 on the Hot 100, creating an image of a lusty disco queen that took Summer some time to live down. She did it by recording a variety of material and letting people know she was equally at home singing ballads, light opera, country and western, church hymns and musical comedy numbers. Her second album, "A Love Trilogy," included not only the three-song medley "Try Me (Just One Time), "I Know We Can Make It" and "We Can Make It (If We Try)," but also a bold remake of Barry Manilow’s "Could It Be Magic."

Summer’s first two American albums were released under the OZia logo, with her third release, "Four Seasons Of Love," she was switched over to Bogart’s Casablanca imprint. But it was her fourth LP, "I Remember Yesterday," that, according to Newsweek, "proved that Summer could handle a range of pop styles, from Tin Pan Alley to Motown. The album included clever tributes to Phil Spector ("Love’s Unkind") and the Supremes ("Back In Love Again"), as well as the grandmother of all pop synthesizer hits, "I Feel Love." Released as a single, it was an international hit, topping the British chart for four weeks. It also returned Donna Summer to the American Top 10, peaking at No. 6.

DOUBLES AND "THE DEEP"

Summer was now an established star, stellar enough to be asked to sing the theme song for the motion picture "The Deep." Her next album was the first of four double-Continued on page 32
Billboard recently caught up with Donna Summer while she was putting the finishing touches on her Christmas album in Nashville. “Christmas Spirit” is due Oct. 4 on Mercury. Some of Summer’s classic material will hit the bins on “The Casablanca Records Story,” set for a Sept. 13 release. In our conversation with Summer, she spoke about songwriting, her long-awaited Christmas album and her early days.

BILLBOARD: What brings you to Nashville?
DONNA SUMMER: I’ve been in the process of looking for property down here: looking for a house and finishing up my Christmas album, which I recorded in part with the Nashville Symphony Orchestra.

BB: Although you are primarily known for your dance and pop hits, you have experimented with country music in the past. I’ve heard rumors you’re working on a country record.
DS: When anyone comes to Nashville, people assume you come down to make country music and jump on the bandwagon, but that’s not exactly why I came down here. I came down here to work on my writing. My husband, Bruce Sudano, and I wrote “Starting Over Again,” which was No. 1 country record for Dolly Parton [in 1980]. So it’s not something that started this week or last week. We have been writing a lot of country songs. When I say country songs, a great song is a great song. I don’t think it has a gender or a denomination, so to speak. That’s the place we’re I’m trying to get to. To the place where I write songs that work across the board. I find that a great many country songs are songs that anyone can sing, like Whitney Houston or All-4-One or Ray Charles. In Nashville, they just care about the songs and they have a lot of respect for songwriters.

BB: Have you been performing any of your new material?
DS: One of the things I have been doing since last year is singing some of the country songs that I have written. They have been going over very well. I sing them in more of a country vein than in a pop vein, with a little vocal twist.

BB: Does the fact that you are an artist with a successful track record on the pop charts help you in the Nashville music scene?
DS: I don’t look at my celebrity as an entire to anything. I think it is important that people hold their own in everything that they do. I’m willing to bend down and be humble to get to the level I need to be at in another area. I have no problem playing in a small place. In Nashville, nobody forgets their roots. They are able to go play in a small club and nobody makes a big deal out of it. I like being here. It gives you a chance to be human.

BB: Do you feel like your songwriting talents have been overlooked?
DS: I think, because some of the songs were really big, people focus more on singing. They didn’t consider a great number of those songs I wrote or co-wrote. When you’re a songwriter and singer, it’s always a toss-up between what is going to wind up on top. It’s a wonderful feeling having another artist sing a song of yours.

BB: Are there any artists who you would like to see record your songs?
DS: Whitney Houston, Trisha Yearwood, Linda Ronstadt. Anyone with a great voice. I love to hear people sing great songs. I would like to get to the point where those great songs are coming out of me.

BB: You’re recording your own Christmas album. Do you have a favorite holiday season recording? Will that influence your album?
DS: One of my favorites is the Nat “King” Cole Christmas album, which I listen to yearly. I also love Barbra Streisand’s Christmas album. Every year, we will listen to almost all the Christmas albums and then we will revert to one or two of them, because they are the most atmospheric records and make us feel like Christmas. I’ve tried to analyze as much of that as I could and go with that feeling.

BB: What songs are you including on your Christmas album?
DS: Amy Grant’s Christmas album had a wonderful song on it called “Breath Of Heaven,” which I have recorded. I also recorded “The Christmas Song,” “White Christmas,” “O Come All Ye Faithful,” a medley of three other Christmas songs, and “O Holy Night.” That song starts off fairly conservatively, then it goes into a fairly funky, gospel chorale in the end. This album has something for everyone. I co-wrote three new songs, as well.

BB: Why are you recording a Christmas album at this point in your career?
DS: I have longed to make a Christmas album. Every year I start planning to do one, but then February and March roll around and it doesn’t happen—my life takes off and I never get a chance to do it.

BB: It must have been a thrill to finally cut this album you have been planning for years.
DS: Yes, it was. Michael Omartian did a wonderful job producing, and I absolutely adored playing with the Nashville Symphony Orchestra. When they first started playing “White Christmas,” tears just welled up in my eyes and I had to leave the room, because it sounded so beautiful and it had taken so long to finally start this project. It was just a wonderful feeling, and I think that comes across on the record.

BB: Was it hard to get into the Christmas spirit when you were recording the album earlier in the year?
DS: We did a lot of the final cuts right around Easter, so that was pretty peculiar.

BB: Aside from the Christmas album, I understand that you have been doing some work with Civilles and Cole.
DS: We’ve done two cuts to start. We’ve had a few writing sessions. Right now, their album’s just out; next, we are going to finalize these cuts. After that, I’m going to start looking for songs and writing with...
When “Love To Love You Baby” first hit in the States, Donna was in Munich where she had been living for eight years. Although she’d had some success there, she was still a relative unknown. Neil [Bogart] and I flew over to Munich and, with Donna’s family, went on to Amsterdam, where she was performing several New Year’s Eve shows in a hotel ballroom. It was a lovely house, a friendly crowd, and a large orchestra of talented European musicians. But it soon became apparent to us that Donna had never done this before. She had one costume, no band leader, no orchestral charts and no one to direct sound or lighting cues. But she did have this fabulous voice!

Neil conducted the orchestra, and I handled sound and lights.

No one spoke the same language, but it didn’t matter—it was New Year’s Eve. The audience adored her, and by the end of the show they were wild. They wanted an encore, and then another and another...10 in all. Only problem was, Donna didn’t have any more songs prepared. So she sang what she knew: 10 verses of “White Christmas.”

—JOYCE BOGART TRABULUS

Q&A
Continued from page 22

people for a studio album next year.

BB: We’ve talked about the present and the future. Let’s go back to the past. Your first big break was landing a role in the production of “Hair” in Munich, Germany. What were you doing before “Hair”?

DS: I was still in high school. It was the end of my last year, but I wasn’t doing too well in school. I was in a rock ’n’ roll band called the Crow, not to be confused with Counting Crows. You can guess who the Crow was. I was the only black one in the group.

BB: Some people might be surprised that you were in a rock band.

How did the Crow sound?

DS: We were kind of in the vein of Janis Joplin. We wrote songs with very hippy, kind of psychedelic lyrics. We were kind of in the Boston scene at that point. Then we went to New York. It was there I was discovered. I auditioned in New York for “Hair,” but I was accepted for the show in Germany.

Donna Summer started her professional singing career in Germany back in the late ’60s, performing in the stage musical “Hair” and going on to land roles in European productions of “Godspell,” “The Me Nobody Knows” and “Porgy & Bess.”

But it was in 1974, two decades ago, that she was discovered—in Munich—by producer/songwriters Giorgio Moroder and Pete Bellotte, and recorded her first single, “The Hostage,” at their newly opened Musicland Studio, where such artists as Marc Bolan, Deep Purple, the Rolling Stones, Led Zeppelin, ELO and, later, Freddie Mercury and Queen, were to record.

Moroder and Bellotte placed that debut single with Global Records in Munich, which was then distributed by WEA in Hamburg. Label owner Peter Kirsten recalls, “Giorgio Moroder had offered the production to virtually every other record company and couldn’t get a deal. It was later I found out that we really were their last chance. However, I immediately believed in the recording, and we made a deal for three singles with additional album options.”

“I signed Donna Summer because I was genuinely optimistic about her prospects and reckoned I could almost smell success for this particular single. You don’t always sense these things right away, but this time everything worked out. I had this feeling of excitement and those butterflies in the stomach, like when you meet a beautiful woman for the first time.”

THE DRIVING FORCE OF AN OLD VW

Donna Summer’s first single took off in Holland and was on its way up in Germany when a prominent Berlin politician was kidnapped and held by terrorists. Because of its title, and understandably so, “The Hostage” was taken off the playlists at German radio stations, and all TV appearances were canceled. So, alas, the single died an early death in Germany.

Tony Berk, now managing director of Dino Records, says he worked with Donna Summer from the beginning, first as A&R manager at Baari Records and later when he became managing director of the record company.

“Frans de Wit [now head of the Mechanical Copyright Protection Society in London], who worked for the publishing arm, picked up the master in Munich, and we did a five-year licensing deal for the Benelux countries. However, the key man in the making of Donna was Ton van den Bremer, our promotion man at Baari. He really was the driving force behind her success in Holland, and without him I doubt it all would have happened. He’s the one who drove her around Holland in an old VW from radio station to radio station. Since the single was not immediately well received by DJs, he lined up an alternative television show for her.”

“Donna performed ‘The Hostage’ on this comedy show ‘Disco Comer,’ hosted by Sjef van Oekel. While she was singing, Sjef played out a funny sketch and she had to try and keep a straight face. This sketch went down so well that it was repeated several times by special request, and the record started selling and eventually went on to the No. 2 spot on the [German] national chart.”

GLAMOUR AND GOOSE BUMPS

Berk happily hands out the credit for the Donna Summer breakthrough to Van den Bremer. “She definitely had that star quality about her, but with our small company we couldn’t have launched her in a worldwide career. Neil Bogart was to give her that star status [by signing her to his Casablanca Records label], along with all the accompanying glamour.”

Van den Bremer, who now runs his own company, says, “The first time I heard ‘The Hostage,’ I got goose bumps. I really believed in that song, so I started working on the record. My first response was from Radio Veronica. We visited every single radio DJ in Holland and did jingles like, ‘Hi, this is Donna Summer...’ That first comedy TV showcase actually proved she had acting ability too.”

“With the second single, ‘Lady Of The Night,’” she broke in Belgium, and we started doing clubs so she could make some money. Every Friday afternoon, I would leave the office to pick her up at the airport in Brussels. I was the chauffeur, roadie, bodyguard and agent all in one. We’d do club performances all weekend, then she’d fly back to Munich and I’d drive home, completely exhausted.”

“When the contract was signed with Casablanca for the worldwide rights,” Van den Bremer continues, “there was a clause excepting the territories where I was working. During these times, we became good friends, and to this day have a good relationship because we’d worked hard together—she used to call me ‘slave driver.’”

MORODER IN MUNICH

In Germany, the second single off the album of the same name was “Lady Of The Night,” which peaked at No. 40 in September 1973 and spent seven weeks in the official Musikmarkt chart. The third single was “Love To Love You Baby,” which made No. 6 the following February and stayed on the German chart for five months.

At that time, Munich had a very innovative music scene. The city’s
Donna Summer
a diva
as timeless
as music itself.

Congratulations
on a monumental career.

Enough is never enough.
Sony Music Entertainment Inc.
fill up the stage, on my own. There are band members up there, but the main focus is on you as a person. You are given an hour or two on stage and you have to keep the people busy.

BB: You and producer Giorgio Moroder worked very closely for much of your career. How did you first meet?
DS: I came into the studio to record some sound bites for a TV commercial. I was with a couple of other girls. Giorgio heard me sing and he liked my voice, so he asked if I would put some vocals on some of his demos. Eventually, we became very friendly. We never dated or anything, but he was like a mentor to me. He was like a big brother. He was very protective, and he really looked after me.

BB: Tell me the story behind your first big hit, "Love To Love Baby."
DS: I told Giorgio that I had an idea for a song, and I sang him the melody to it and he put down a track. I came into the studio the next day and he wanted me to put down my vocal, but I wasn’t really prepared, so I ad-libbed, and that was left on the song. I was goddng around. I was lying on the floor moaning and we were all hysterical. It was just too funny.

BB: But no one really took it as a joke. It became a hit and you were saddled with this sex-goddess image. How did you feel about that?
DS: I was very down-to-earth and I still am. I’m not saying I am not a woman with a certain amount of physicalness, but I certainly was not that particular type of woman. That woman had to be created. Casablanca worked very hard at creating that image around me, but I was never very comfortable with that image, because that is not me. I wanted to be taken seriously.

BB: How did you break away from that image?
DS: I think “Bad Girls” turned it around. I was becoming more sassy. We waited so long for Donna to come on the show—I had known Neil Bogart for years—that we laughed about the moment when she finally did the show—and became a TV sensation! Donna just did our live annual New Year’s Eve Special from our Resorts Casino Hotel in Atlantic City. When she came out singing “On The Radio,” the crowd leaped from their seats. The moment was true testament to the excitement that this girl can generate! Donna would be a giant whether disco happened or not—in fact, the “disco” arena may even have limited her in some ways. Donna could be a singing sensation on Broadway if she wanted.

—MERY GRIFFIN

Thinking that we were athletes, [Donna’s husband] Bruce Sudano and I and a bunch of L.A. musicians formed a football league in the late ’80s. Donna allowed us to use a section of their ranch for a playing field, so we could have regular games on Saturdays. We would meet, suit up, play for several hours and then hobble off the field to nurse our injuries. Donna would shake her head, roll her eyes and mutter things like “Grown men...immaturity...didn’t we [men] know how old [we] were?” Then she would bring out dozens of pizzas that she’d made with her own hands (she’s not just a great singer, you know) in her pizza oven. After a couple of months, we all had so many injuries that we could hardly walk and decided to stick to music. I only heard Donna say, “I told you so” a few times, which I always admired her for. Now when my back is sore, I always think of Donna’s pizza.

—MICHAEL OMARTIAN

The original image was a victim of femininity. When the “Bad Girls” album came out, I was able to make other statements and be other women.

BB: Over the years, you have had more success on the pop charts than R&B. How do you feel about that?
DS: I probably left the U.S. as an R&B singer and wound up being a Europop singer. Somewhere along the way, everything got a little mixed together. So I was an oddity for most people. I wasn’t considered a black artist. I wasn’t white in my skin, but my music was more in that pop genre, so I established a place for myself, which was good on one level and bad on the other.

BB: How?
DS: When people in the business don’t know where to put you, they sometimes put you out.

BB: Did you feel that it was necessary to record the 1978 “Live And More” album to prove that you weren’t just a studio creation?
DS: It was always rumored that disco singers can’t sing. It was all hype from studios, the engineers and the producers. It’s all producers’ magic. I just felt that having come from a real history of theater and music, it was time for me to get up there and sing. I had been touring for a while, and my record company really felt it was important for me to do a live album to show all the colors that they felt were there.

—MICHAEL OMARTIAN

DONNA

Congratulations on twenty years of Super-Star Success!

We deeply love and appreciate you, your enormous talent, and your valuable friendship.

Michael and Stormie Omartian
The Renaissance Woman...wife/mother, singer/songwriter, daughter/sister, actress/artist, entertainer/designer... and a good friend to so many...

Dear Donni,

All that you’ve accomplished is surpassed only by your ability and potential to still do so much more.

Love you,

Your Husband, Bruce

P.S. What’s for dinner?

Dear Mom,

Congratulations for being one of the most talented people in the world. And I’m not just saying that...I Know! God has given you so many wonderful gifts, and you in turn have been given the opportunity to share them with all who have eyes to see and ears to hear. For that, the world thanks you...For that, I am proud of you. I love you very much and pray that the years ahead will be even better than the years past.

Love,

Mimi

Dear Mom,

Congratulations on your 20th Anniversary!! May the mega-hits keep coming for the next 20 years ‘cause I could sure use a new wardrobe!! (JUST KIDDING!)

Love,

Amanda Grace

P.S. You go girl!
Twelve years ago, I was in Brentano’s autographing copies of my songwriting book, “If They Ask You, You Can Write A Song.” I was looking down when a friendly voice asked me to autograph her copy. “Just sign it to Donna and Bruce,” she said, adding that my songwriting advice had helped her to compose many hits. When I looked up to hand her the book, I was shocked to see Donna Summer standing there. In fact, I was literally tongue-tied! Donna was one of my favorite singers and writers, and the idea that I had had any influence was a devastating and delightful surprise. My wife Celil and I became inseparably close friends with Donna, who sent us copies of her newest demos and albums and involved us in her creative process. It was a process that went past music: as the country’s most distinguished art galleries will confirm, Donna is now a nationally renowned painter.

— AL KASHA

Q&A
Continued from page 26

BB: What was it like working with Barbra Streisand on “No More Tears (Enough Is Enough)”?
DS: It was fun. She’s a funny girl. She did a lot of funny things. There was a lot of comedy going on and forth between us. I had just finished eight nights at the Universal Amphitheatre. The next day, we had this recording session. Barbra and I were in the studio singing and we were holding the high note on “Enough is Enough” and I didn’t breathe right. I just held the note too long and I felt off my stool. Barbra kept holding her note and then at the end of note, she said, “Are you all right?” It was hysterical, because by the time she asked me, I was coming to. I hit the floor and it jolted me. She didn’t stop holding her note. It was the height of professionalism. She thought I was playing around.

BB: “Anthology” contained some previously unreleased material from the aborted “I’m A Rainbow” album. Why was that album shelved?
DS: David Geffen didn’t think there was enough dance music on the record. It wasn’t what he was looking for. It was like having a misfire. I don’t go into the studio to have an album canned.

BB: “Don’t Cry For Me Argentina,” which was originally to be released on “I’m A Rainbow” and finally issued on “Anthology,” was sort of going back full circle for you to root’s in musical theater.
DS: It’s like the song belongs to me now. It’s almost like it’s my song. I know it may sound presumptuous, but I don’t mean it so. I just feel such a connection to that song. It’s like I have so many things that I have transpired in my life and my career, and I wind up back with the audience, where it all begins.

The Top 20 Donna Summer Hits

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<th>No.</th>
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<tr>
<td>1.</td>
<td>Hot Stuff</td>
<td>June, 1979</td>
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<td>2.</td>
<td>Bad Girls</td>
<td>July, 1979</td>
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<td>She Works Hard For The Money</td>
<td>August, 1983</td>
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<td>5.</td>
<td>Love To Love You Baby</td>
<td>February, 1976</td>
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<td>7.</td>
<td>Heaven Knows</td>
<td>March, 1979</td>
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<td>8.</td>
<td>I Feel Love</td>
<td>November, 1977</td>
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<td>9.</td>
<td>No More Tears (Enough Is Enough)</td>
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<td>Dim All The Lights</td>
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<td>The Wanderer</td>
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<td>Love Is In Control (Finger On</td>
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<td>14.</td>
<td>This Time I Know It’s For Real</td>
<td>June, 1989</td>
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<td>15.</td>
<td>There Goes My Baby</td>
<td>October, 1984</td>
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<td>16.</td>
<td>The Woman In Me</td>
<td>February, 1983</td>
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<td>18.</td>
<td>Walk Away</td>
<td>October, 1980</td>
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<td>20.</td>
<td>State Of Independence</td>
<td>November, 1982</td>
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Donna Summer’s top 20 singles from the Hot 100 were compiled by Chart Beat columnist Fred Bronson, using a point system he developed for his book Billboard’s Hot 100 Hits. Dates listed are month and year in which single peaked. All singles are by Donna Summer except for “Heaven Knows,” credited to Donna Summer with Brooklyn Dreams, and “No More Tears (Enough Is Enough),” a duet by Barbra Streisand and Donna Summer.
Dear Donna,

Heaven Knows,

it seems like aeons have passed since we recorded

Love to Love You Baby

back there in Munich, Germany...............and suddenly off it went to #1 all over the world.

Disco had arrived!

Could It Be Magic
I Love You
I Feel Love
Last Dance
McArthur Park
Hot Stuff
Bad Girls
Dim All The Lights
On The Radio
Enough Is Enough
The Wanderer

...... and that's not even all the hits!

We just want to thank you once again for the privilege of working with you through those wonderful years.

Looking back, it seems as if it were one long party, such was the great and relaxed working relationship.

Whatever you do, wherever you go, you'll always be with us.

Donna, we wish you all you could possibly wish yourself.

Our fondest love...

Giorgio Moroder                        Pete Bellotte

MUSIC TEAM

1730 Carla Ridge · Beverly Hills, CA 90210 · Phone 310.276.2944 · FAX 310.276.7730
When Donna Summer first started working with us, I think there was a culture shock on both sides. We had never worked with a singer of Donna's ability, and certainly Donna had never worked with three songwriters who were more formal in specific about the task at hand.

At first, there was some friction as we tried to bridge the gap, but Donna soon understood that our squabbles were a way of achieving a final result. We had been incorrect that Donna had the ability to take what had been written, go behind the microphone and take it three times further than anything we had achieved. We ended up with a mutual admiration society. Looking back, the album ["Another Place And Time"] stands as one of the most enjoyable and rewarding, partly because Donna's amazing ability to make any song her own.

— PETER WATERMAN OF STOCK/AITKEN/WATERMAN

Every time I run into Donna, she tells me that I've revealed something about her on the radio that she didn't know about herself—great chart statistics. Little known facts that she was the first woman in history to do three No. 1 songs in one year period: "MacArthur Park," "Hot Stuff," and "Bad Girls." In fact, she had No. 1 with all three songs in just eight months. She's also the only artist to have three No. 1 double-albums: "Love And Dance," "Bad Girls," and "Closest Hits" — a record that may never be broken. She was the most successful act of the Disco Era by far.

But what makes Donna Summer such a special talent is her personal worth as a song writer and producer. She had a hit in 1980 called "On The Radio." It was about respect & dedication. She was being doing on her radio show. To hear Donna sing about how much those letters mean to her really touched me. For me, it'll always be No. 1 with a Bullet!

— CASEY KASEM

SUMMER IN MUNICH

Continued from page 24

special disco sound scored international popularity through such groups as Silver Convention ("Fly Robin Fly"), Penny McLean ("Lady Ramp") and the studio group Munich Machine. Such studio musicians as drummer Keith Denny (who was later to produce Billy Idol) and keyboard player Harold Faltermeyer (two-time Grammy award winner for tracks from "Beverly Hills Cop" and "Top Gun")—plus Giorgio Moroder—were making their mark. Moroder also went on to collect a Grammy for the soundtrack to the movie "Midnight Express." 

Originally from Austria's Tyrol, Moroder had his first success as an artist via his composition "Son Of My Father," which became a massive hit in Germany, both through his own recording of it and a German-language version by Michael Holm (now one of the most successful stars of the new age groups Casio). It also charted in the U.K. through a version by British band Chichichy Tipp.

Dick Leary, who runs GTO Records in London, now of Morrison Leary Music in London, recalls, "I heard a record produced by Giorgio called 'Son Of My Father,' and thought it was an excellent bit of work. So I wrote to him and asked if he would like to meet with us. We talked about the Italian music scene in the U.K. and Sweden, and then we had a meeting in Berlin. I told him I'd be interested in hearing any of his future productions.

'At MIFEM in France the following year, I met up with him, and he played me his latest, which was 'Love To Love You Baby.' The person who named it 'Love To Love You Baby,' and made a deal on the spot. I like the uniqueness of the record, but the surprise package for me was just how a good a singer was Donna."

"We cut the record in the U.K., and nothing happened. But Neil Bogart, owner of Casablanca Records, licensed the record for the U.S. The story goes that he had Giorgio make a 16-minute version of the song. Then that single edit took off in the U.K., too. We were the first to release "I Feel Love," which was the U.S. B-side. We had a great relationship and lots of success."

"MAGIC" AND "MACARTHUR"

In 1976, Donna Summer released a disco cover version of the Barry Manilow hit "Could It Be Magic," which went to No. 20, and followed up with "Try Me, I Know We Can Make It," which made the Top 40. These hits were toppled, though, by the massive success of "I Feel Love," which peaked at No. 3 in July 1977.

In the next 12 months, Global Records released three more singles by Donna Summer: "I Remember Yesterday," "Love Is Unlimited," and "Rumour Has It." The charts were the charts for the Global territories. Then, in 1978, Summer covered the Jimmy Webb tune "MacArthur Park," which coincidentally was sub-published by Global Music. And in 1979, her success continued with the Top 5 hit "Hot Stuff" and the chart singles "Bad Girls" (which made No. 9), "Dim All The Lights" (25) and "No More Tears (Enough Is Enough)," which got to No. 31 on the German national charts.

The year 1980 brought forth the airplay hit "On The Radio," which also got to No. 34 on the sales charts, and that was the singer's last single on the Casablanca label. Her Warner Bros. debut was the No. 40 hit "The Wanderer."
CONGRATULATIONS
and
BEST WISHES
to
DONNA SUMMER

From all of your friends at
MURPHY & KRESS
“Love to Love You Baby” was at the top of the charts when Neil Bogart arranged a New York appearance for Donna—her first live U.S. date—and a big party. This was back in the halcyon days when money was no object. (Even if the bash was funded by PolyGram, it was decided to have a cake especially made for the occasion, and Neil being Neil, it had to be rather special.) No matter that the party was in New York and he was in Los Angeles. Neil ordered it from a specialist in San Francisco. It was a large, beautiful cake with icing that precisely depicted the back of Donna posing in something short of a negligee.

The actual making of the cake, however, was the marginal cost. It was flown from San Francisco to LAX on two first-class seats, accompanied by a representative of the bakery.

Then, on the day of the party, it was flown to New York in the style to which it had become accustomed: two first-class seats and, of course, a minster.

In New York, the plane was met on the tarmac by an ambulance—we kid you not. Red lights flashing and sirens blaring, the cake made the final leg at breakneck speed.

Mightily impressed, we looked at each other and said, “This is America!”

—PETE BELLOTTE & GIORGIO MORODER

including Michael Jackson, Lionel Richic, Stevie Wonder, Kenny Loggins, Dione Warwick and James Ingram.

WORKING HARD FOR THE MONEY

In 1983, Summer still owed her former record company one more album. Casablanca had been sold to PolyGram, so she recorded “She Works Hard For The Money” for PolyGram’s Mercury label. The album marked Donna’s first collaboration with producer Michael Omartian, who had helped Christopher Cross’ acclaimed debut. “As a result of working with Chris, I got a call from her,” Omartian remembers. “She loved ‘Sailing.’ She said, ‘I’ve got you to produce this record. It was a very fun album to make. It was real spontaneous, and ‘She Works Hard For The Money’ was the last song written. That title tune, inspired by a visit to the ladies’ room at Chasen’s restaurant in West Hollywood, zoomed to No. 3 on the Hot 100. In an interview for The Billboard Book Of Number One Rhythm And Blues Hits, Summer confided. “Michael was a godsend. He was like Giorgio—mild-tempered, incredibly creative. I mean, the guy could play his bazooka off…He does whatever he does to perfection.”

In 1989, Summer returned to the Top 10 with her Atlantic debut, “This Time I Know It’s For Real.” That single marked her collaboration with a new set of producers—Mike Stock, Matt Aitken and Peter Waterman. The hit-making trio from the U.K. had over 100 chart singles to its credit in Britain when Donna’s husband, Bruce Sudano, approached them about working with Summer.

“Donna had heard some of our stuff and liked what we were doing, so we got together and managed to finish the album ‘Another Place And Time’ within four weeks,” says Mike Stock. “She was amazing to work with in the studio. Whenever we gave her a new song to sing, the actress in her came out and she would become the role that she was singing. She has a quick ear for music and can learn a song in no time at all. Donna’s the kind of singer who could make any song sound great.”

A year after working with Stock, Aitken and Waterman, Summer showed the public a new facet of her talent. A series of one-person art exhibitions in galleries in California and Florida revealed an artist who concentrates on a bold use of color to convey powerful emotions. Summer has been painting for over 15 years, and her work is a unique blend of “naive” and expressionistic art that she observed while living in Germany.

CARRYING ON WITH GIORGIO

Summer fans were surprised to discover a new musical collaboration with Giorgio Moroder in 1992. Although it wasn’t released domestically, it didn’t take the fans very long to find the album “Forever Dancing,” which included the song “Carr On.” Summer’s soaring vocals on the track were finally heard in the U.S. when the cut was included on her double-disc set “The Donna Summer Anthology,” a fitting career tribute released by PolyGram on the Casablanca label.

While that set has been in release for less than a year, there is already something new from Summer. Her charming take on Edith Piaf’s “La Vie En Rose” is included on a tribute album released on A&M.

It seems like only yesterday that radio was playing a catalog of new tracks called “Love To Love You Baby.” But in truth, Donna Summer is celebrating her 20th anniversary, and the world celebrates with her—graceful for two decades of hit music that transcends all genres, and yet anticipating her Christmas album recorded with the Nashville Symphony Orchestra, a forthcoming greatest-hits single-disc anthology (“Endless Summer”) with three new tracks, and all that will come next for Donna Summer as she takes the first steps of her second 20 years.
Donna

You Are
Simply Extraordinary

Stan  Herb  Bob

Los Angeles  Nashville

Moress Nanas Shea
entertainment
THANK YOU FOR GIVING US THE ULTIMATE "ENDLESS SUMMER"

Walk of Fame Ceremony - L to R: Johnny Grant, "The Diva", Ceil Kasha, Bernice Altschul & Brian Edwards

CONGRATULATIONS DONNA!

AL ALLEGRO • HUGO AREVALO • LEE BAYNARD • JOHN BAGNULO • MICHAEL BEGUN • SANDY BENDER • YVETTE MARIE BROUS-SAL • FRANK BRUNO • ANDREA ANGELI BUFALINI • SHAWN BURKE • MICHAEL CARLBERG • WINSTON CHENG • CATHERINE "RIVKA" CLENDENEN • JEFF CLINGAMAN • ERIC CORNELISSEN • STEPHEN DI GIOSA • ELDO RAY ESTES • AMEE J. FISHER • JACK GORDON • KRISTINE GREGORY • EDUARDO HANKE • JOHNNY HARRINGTON • DEAN & DEBBIE HARRIS • MICHAEL HATHAWAY-CATHERINE HAWKINS • GREGORY HIGGINS • CHESTER HO • RYUJI IJIMA • DAN JUSTICE • FRANK & LENORA KRAVITZ • ROBIN L. KUTZ • JIMMIE LEE • HANS LINNARTZ • SEBASTIANO LIONTI • CURTIS MALONE • KEITH L. MANDICH • FORSCHELET MAX • FIZAL McDoom • ANTONIO NEGRON • TONY W. NICHOLS • RON PAGANO • ROBERT PALMIERI • DAVID PALOMARES • TOM PANDOLFINI JR. NELLIE PRESTWOOD • PHILIP PURCELL • SAL PUSATERI • ANDRE ALVES RODRIGUES • JOSE & ROBIN ROGUEZ • HASSAN Samba • GIOVANNI SAVASTANO • VERONICA SCAGLIONE • JOEY SOLIS • EDDIE SORELL • RONALD SPIELMAN • JOSE M. TERRAZAS JIM & SUSAN TURMAN BRET TURNER • JONATHAN TSE • TOM VAN DER ROEST • ALBERT WILCOX • ALBERT & MONIKA WINNS.

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BRIAN EDWARDS (P.S. MAY I TAKE NEXT FRIDAY OFF?)

BERNICE & GEORGE ALTSCHUL (YOUR JEWISH PARENTS)

The Donna Summer Fan Club - P.O. Box 10538 • Detroit, Michigan 48210
To the many friends and fans who have been there along the way, I thank you — Love, Donna
**CARNIVAL OFFSPRING:** Slash has chosen a rather unconventional route in marketing singer/songwriter Michael Petak’s solo debut, “Pretty Little Lonely.” In lieu of issuing a single to radio, the label has opted to put together an electronic press kit that looks like a movie. In the hour-long video, the former Carnival artist vocalist acts out the album’s songs with visual imagery akin to that of a normal kind of singer/ songwriter,” says Bob Biggs, president of Slash. “He has more to do with his personality and sense of poetry, so we decided to do a video to go along with the album.” The video will be packaged with the first 10,000 copies of the CD, and the package will be sold at a regular CD price. The video was also serviced to press and retail representatives.

“Without exploring different ways to use the video,” says Biggs, “I could look at Michael opening his shows with it.” The video plan is to let all formats discover the album on their own. “The sum of the parts is more than just one single or one video or one performance,” adds Biggs. “We wanted to have people understand him as a whole before we picked one cut to bring them to the market.” The album, released Aug. 16, was co-produced by T Bone Burnett and Petak.

**Diving For Perla:** Discovery Records is embarking on a multifront assault for singer/songwriter Perla Batalla’s passionate self-titled debut. Album alternative, alternative college, and public radio are being targeted. She will do a promo tour in October.

**O Katei:** After releasing a self-received import CD, “Hesita,” last fall, Dublin bred singer Katei Keing is back with her Elektra debut, “O Seasons O Castles.” The label will target coffeehouses, bookstores, and boutiques for in-store play. “Partisan” will go to album alternative and modern rock radio.

**GHETTO METAL:** To spread the word about Spade Ghetto Destruction’s self-titled Zoo Entertainment debut, the label will embark on a street campaign, fly U.K. press to the U.S. to see the band perform, and target both metal radio and college hip-hop shows with “One Time Too Many.” The album, released Aug. 2 on vinyl and Aug. 16 on CD and cassette, melds metal, funk, hip-hop, reggae, and dancehall music with political and street-conscious lyrics.

Zoo planned to pass out 5,000 cassette samplers featuring songs from the album on street corners, at swap meets, and in clubs the weekend of Aug. 21, in the San Francisco Bay Area and on the band’s home turf of South Central Los Angeles, according to Brad Hunt, senior VP of marketing at Zoo. Zoo president Lou Maglia says the label plans to take a cautious approach with the band’s political themes. “We don’t want to be exploitive,” he says. “Whatever we do will be done with sensitivity.”

**O Katei**

A 

**O Katei**

A
Just a symbolic gesture of thanks to all of you who helped our new title become the fastest pre-sold CD-ROM in history.

From the artist formerly known as Prince.

Published by: Graphix Zone

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Roots Seek Roots Of Hip-Hop/Jazz
Group’s Live ‘Samples’ Spark Geffen Debut

LOS ANGELES—A casual listener might assume that the new DGC/Geffen album by the Roots is heavy on samples. But a closer listen reveals that the "samples" are actually played live by the band members.

"All the sample credits in the liner notes are a joke. They are 100% false," says drummer Ahmir "Questlove" Thompson, "sort of an inside joke, because we do all the samples live. I will play the drums as if I were playing a sample. I drum the barest, most minimal kind of beat I can find."

"We’re hoping that people will catch on that this is a live album," says Gfen & A&R staffer Wendy Goldstein.

"Some people may not even realize the difference. I imagine people will discover the music is live from the press and video."

The "samples" are just one of the reasons the hip-hop/jazz quartet’s major-label debut—titled "Do You Want More?!!!!!"—presents a special challenge to the tracks: "We’re laying the groundwork for this project outside of our normal channels. We recognize that it’s important not to overplay this.

In May, Geffen serviced a few hundred copies of “From The Ground Up,” an official EP by the Roots on their Talkin’ Loud label, to clubs and college and rap radio stations. Tastemakers also were sent promotional stickers and a white-label, promo-only, 12-inch vinyl single of the title cut from “Do You Want More?!!!!!"

The album’s first commercial single, the frantic “Distortion To Static,” was serviced to rap and college radio Aug. 4. A cassette single and 12-inch has been available at retail since July 26.

"Who knows if this song will cross over or not?" asks Craig Cohurn, Geffen’s head of national singles promotion. "Our goal is to break this at the street level first; then we’ll see where it goes."

The "Distortion To Static" clip was added July 20 to "Yo! MTV Raps" and BET’s "Rap City." The clip was sent to 150 regional video shows the same week.

The final mix of "Distortion To Static" received a complete facelift (Continued on next page)

Columbia Wild About Farris
1st Solo Set For ‘Tennessee’ Singer

Dionne Farris, the female voice on Arrested Development’s Grammy-winning single “Tennessee,” has graduated to a solo career. The Atlanta-based artist’s debut Columbia Records set, “Wild Seed — Wild Flower,” hits retail tracks Oct. 11.

In addition to her work with Arrested Development, Farris has written songs for such acts as TLC and Immature, and worked as a background vocalist for Xscape and El Debarge.

She wrote, or co-wrote, 10 of the album’s 12 songs, and co-produced all of the album with various producers, including David Frank, David Harris, Milton Davis, and Randy Jackson. Each worked on different tracks.

Although she does not consider herself a poet, the Atlanta resident says that album tracks “Human” and “Find Your Way” began as poems.

“The album has all the elements of black music,” says the New Jersey-born artist. However, the music incorporates rock and jazz influences not typically heard on today’s R&B stations.

According to Stacy Spikes, product manager at Columbia, the mid-tempo first single, “I Know,” has crossover potential, and will go to both R&B and modern rock radio two to three weeks before the album’s release.

Around that same time, R&B radio will receive a cassette sampler containing the tracks “Water,” “Reality,” “Foot 4 Thought,” and “Now Or Later.” Hip-hop disc jockeys will be serviced with remixes of selected cuts from the four-track R&B sampler. And modern rock programmers will get the advance CD album in its entirety.

While Columbia hopes R&B radio will provide exposure for Farris, Kim Burse, manager of A&R at Columbia, admits the album isn’t a “cookie-cutter R&B” project. For that reason, the label is counting on Farris’s own close court to play a greater role in breaking Farris.

Burse says that smaller, more intimate R&B venues will be targeted, since Farris wants black people to understand her music.

Spikes says talks are underway to include Farris in two upcoming artist specials on Fox and a college tour to be sponsored by Vibe magazine; the other is a Sony Music artist showcase that will feature the Fugees, Nas, and Youssou N’Dour.

(Continued on page 42)

Violence Again Mars Family Affair Confab, Though Accounts Of Unruly Behavior Differ

THE LOWDOWN: With all the conferences that are thrown each year, a person can attend just so many. The last place one wanted to pass on this year’s Family Affair, hosted by Jack the Rapper, Aug. 18-21 at the Buena Vista Palace Hotel in Orlando, Fla. Still, Billboard was well-represented by Ferri Ross, Robert Massey (of Airplay Monitor), and Heston Hosten (of Broadcast Data Systems).

Jack “The Rapper” Gibson’s Family Affair has been plagued over the last few years by incidents of violence, lewdness, and hotel vandalism. Conference officials hoped the move from Atlanta to a new site would curb such incidents.

Unfortunately, several sources at the Affair report that violence and vandalism continue to be part of the experience.

Chuck Johnson, the 55-year-old president/CEO of the Soul Beat Television Network, says he suffered injuries to his back, left foot, and hand on the convention’s second night when a fight broke out in an elevator packed with people.

="Things were just out of hand," says Johnson. He was treated at a local hospital for three fractured fingers.

O.J. Wedlaw, director of Epic Street, says he saw a television being tossed from an upper floor into the hotel lobby. "They let in too many people who were not affiliated with the business," says Wedlaw. He says the problems he saw were caused by "hustler-types" and groups, not industry members.

Wedlaw and at least one other source claim they saw a large contingent of police with canine units enter the hotel to quell a disturbance early Sunday morning.

However, Carlos Espinos of the Orange County Sheriff’s Office says the members of an “emergency response team” positioned at or near the hotel never entered the building.

Police admit that items such as pillows and beer bottles were thrown from hotel windows, but that the disturbances were “minor” and abated when deputies arrived. Police reported six arrests throughout the weekend, on charges including battery on a police officer, resisting arrest without violence, trespassing, and being drunk and disorderly.

Despite the police report, some industry veterans registered at the conference expressed concerns for their safety, especially at night.

“I felt scared by the element of the people who were there,” says Epic VP of publicity LaVerne Perry, who saw women being “grabbed” by men.

Dyanne Williams, co-founder of the International Assoc. of African American Music, brought her family to the conference based on the descriptions of family-oriented events in literature issued by Family Affair organizers.

“People were drinking, and it was not totally an environment conducive to families,” says Williams. “I took [my family] away.”

But Family Affair conference organizer Jill Gibson Bell says “top security” was provided, and cites police and hotel reports as barometers of what actually went on during the weekend. Further, she links the so-called damage to the hotel to stickers distributed by the labels.

“There was no permanent damage, just a cleanup,” confirms hotel official Karen Moran. She says the conference’s three-year contract with the hotel is still in place.

WHERE CREDIT IS Due: When we reported last week on Soul Class- sies, the new Ichiban-distributed label, we failed to mention that Billboard contributing writer David Nathan compiled the tracks and penned the liner notes for each album in the label’s initial release schedule.

More info on the releases: Material on “Over The Rainbow: The Atlantic Years” by Patti LaBelle & the Blue Belles originally was recorded between 1965 and ‘69. Plus, the album “Just One Look: The Best Of Doris Troy” contains eight tracks that either never appeared on an album or were never released in the U.S. The songs originally were recorded between 1963 and ‘65.

BUT WHAT ARE THEY DRIVING? Kaper/RCA vocal group Blackgirl will be singing special lyrics to their second single, “90s Girl,” on a new TV spot for Chrysler. The ladies, who also appeared in her ad, recently wrapped up a six-date touring stint opening for R. Kelly. Blackgirl’s current single, “Did We Go Wrong,” was produced by Daryl Simmons. Lionel (Continued on page 46)
ROOTS SEEK THE ROOTS OF HIP-HOP/JAZZ
(Continued from preceding page)

from its original creation, says drummer
Khalid, who is also known as B.R.O. THE R.

himself, the arrangement on that
song was created by a studio mistake.
He says, "The keyboardist played part
of the song with the reverb button acci-
didentally on. Overdubbing was so in-
credible that we kept it, adding a whole
new bass line and new lyrics to it."

Vocalist Malik Abdul Basit, also
known as Malik B., emphasizes that
the each of the four members
of the Roots is well-versed in the past
and present state of music.

"We’re all classically trained musi-
cians," says Basit. "Each member has
a solid history with music. It’s all sec-
deed, you see us. For example, I’ve
been rapping since I was 11 years old.
Each of us plays the styles that we
grew up with, and, collectively, all it
fits."

"There are a lot of sounds on this
record which may be a human voice,"
adds Khalid. For example, he says
band member Tariq Luqmaan
Trotter "sounds better singing a horn
line than actually playing it. Unless
the listener does research, they won’t real-
ize what they’re hearing."

The final track, "The Unlocking,"
features a female rap by Ursula
Rashid that will shock hip-hop-tradi-
tionalists.

"We were hoping to spark some con-
versation about misogyny with that
song," says Khalid. "Right now, it
seems to be an atmosphere that it
is cool to say whatever you want on rec-
ord. Everybody is getting numb. We
thought about reversing things. What
would happen if a female came on
with these strong words? We just wanted
to hold the mirror up without being judg-
mental."

The group is slated to be featured
in the September issue of Vibe magazine,
and the label is seeking other press
coverage.

The Geffen A&R team was drawn
to the band by its first full-length record,
"Organics," on the Remedy label.
Fewer than 1,000 copies were pressed.
Geffen’s lack of a track record in hip-
hop does not bother the band’s members.
We thought about reversing things. What
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### HOT R&B SINGLES

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**No. 1**

**Billboard HOT SHOT DEBUTS**

**Greatest Gainer/SALES**

**Greatest Gainer/AIRPLAY**

**Records with the greatest appeal and sales gain this week.**

**On the charts as of September 3, 1994.**

**Compilation**

Complied from a national sample of R&B radio airplay monitored by Broadcast Data Systems, R&B radio playlists, and retail single sales, collected, compiled, and provided by Billboard Communications.
TOP 10 ACTION: Two records break into the top 10 on the Hot R&B Singles chart this week: "Body & Soul" by Anita Baker (Elektra) soars 1-6. In its second week, "Body & Soul" already ranks No. 1 in airplay at six stations, including KJLH, WYME, WDSO, WDAE, WJHL and WHUR in Washington, D.C. Radio's confidence in this record led to explosive sales; it debuts at No. 11 on the Hot R&B Singles Sales chart. "Your Best (You Are Love)" by Aaliyah (Blackground) makes a strong debut at No. 10, earning Hot Shot Debut honors. This soft and sultry rendition of the Isley Bros. ballad had extraordinary airplay as an album cut and continues to grow as a single, ranking No. 1 at WJBT Jacksonoville, Fla., WKKV Milwaukee, and KSJL San Antonio, Texas. It's also top 5 at 15 others, including WJLB Detroit, WVVA Chicago, and WKYS Washington, D.C.

AINT NO STOPPIN': Back in the '70s Philadelphia Intl gave us a new sound in music; Harold Melvin & the Blue Notes, Teddy Pendergrass, McFadden & Whitehead are just a few of the artists that made a lasting impression on today's producers and artists. "Aint No Stoppin' Us Now" by McFadden & Whitehead became an anthem, and can probably be found in gold status at any R&B station across the country. The next generation of the Philadelphia talent pool are John Whitehead's offspring, John and Henry Whitehead, who record as the Whitehead Bros. Their song "Your Love Is A ..." (Motown) wins the Greatest Guiness/Airplay award this week with an increase of 26%. It's top 10 at KDFA-FM Dallas, KMJQ Houston, and WAMO Pittsburgh. "Your Love" also had a hefty 40% sales increase, moving it up nine positions to No. 46 on the R&B sales chart.

PASSION: If there were going to be just one text to get into the music business, it should be to see if the applicant can dance. I don't care if it's the Cabage Patch, the Bristol Stomp, the Tangor, or the Doo Doo Brown, if I made the rules, you'd at least have to know how to do the boogoo-oo. Somehow, it seems that if you don't feel this music thing, then you shouldn't be allowed to work with it.

Passion is defined as a deep, overwhelming feeling or emotion. Young girls screamed for the Beatles and the Jacksons. Fans lined up for blocks around the Apollo, then screamed for James Brown. The pioneers of radio, such as Jack Gibson, talk about doing whatever it took to be on the air. The "Three Cs" — choice, station and promotion — became the mantra to seek out any and all radio towers, and if it turned out to be a police station, you were expected to leave a record anyway. Today, think of all the rappers that would do, and may have already done, almost anything to make a record.

While I acknowledge that this is the music business, I still like the idea of getting excited, literally thrilled, by new music or a favorite artist. If we are passionate about our music, then we will care what happens to the entire project. If we are passionate about our industry, perhaps we will become more accepting of change and new ideas, while protecting our heritage and the artists that created that heritage. One cannot be passionate and not somehow become an advocate, a person who will speak up for the music and the role that it plays in our lives. So, to paraphrase Patti LaBelle, "From the day that I was born, I could feel it, oh, feel it. And when the music plays, I gotta keep danzin' — cause my music is my life."

COLUMBIA WILD ABOUT DIONNE FARRIS

(Continued from page 38)


For trade and consumer advertising, Farriss initially is being presented with a folksy image. Ads show Farriss clad in bluejeans and sitting in a rocking chair on her front porch. Subsequent phases of the campaign will have a more glamorous portrayal of a sexy, young woman.

Although the album deals with serious subject matter such as abusive relationships ("Don't Ever Touch Me [Again]") and major life changes ("11th Hour"), it has a com- metic edge as well. David Alan Grier from Fox-TV's "In Living Color" makes a humorous guest appearance.

"We approached him backstage at a show in Atlanta," says Farriss, adding that Green's antics provide a touch of fun. "He's got a few more weighty issues. "It also expresses my fun side," she says.

BLUING UP.

Hip-hop label Ruthless Records has bolstered its producer stable by eight to accommodate its growing roster of acts, which includes for the first time R&B acts. The first three R&B acts are Monique, Po' Broke & Lonely, and Silly Stick & Wecker. Albums from those acts are slated for release during the first quarter of '95. Pictured are, from left, Tony G., Rhythm D., Motiv 8, Cool 187tum, Charles Bryant, and M-Smoov. Also joining the producer list, but not pictured is U-Neek. Easy E is president/owner of Ruthless, which is distributed by Relativity.

RAY ANDERSON is unafraid of humor. Just listen to the title track of his newly released album on Enja, "Don't Mov Your Lawn," in which the funkward-thinking trombonist and his group mates in the Alligatory Band advise, cajole, and preach against trimming too much shrubbery from a yard that (most definitely) needs some. "When the season's over/You'll be rolling to clones/Start your lawn free." Does this song, with its deep-pocket groove and its tongue-in-cheek trade against clean-and-green lifestyles, really represent his current point of view? "Let it all hang out," he yelps with gaggles from his home on Long Island, N.Y. "Sow it, don't mow it." Anderson loves cutting the fool, yet he does so in the name of serious artistry. He might be the hippest, rang- gest trombonist in jazz, integrating into his music a varie- tal assortment of influences, including his beloved funk, which he explored with reckless abandon years back with his slippery grease unit, the Slackpickens. He is unusual precisely because he owes no allegiance to any particular school of musical thought, preferring instead to tap all of jazz's present sensibilities, from those representing New Orleans' polyphonists up and beyond the avant-garde. His hop chops are considerable. Currently, his other group involvements include the George Gruntz Concert Jazz Band, with which he is featured on "Big Band Record," recently issued on Gramavision. On that disc, the compositions are his, the charts Gruntz's. "I always liked how he interpreted my concepts," Anderson says of the Swiss-born arranger. "On that rec- ord, however, I'm a cog in the wheel. We know one an- other, have worked with one another, but it's his band. My Alligatory group is the best representation of where I am at the moment. It's music oriented from a dance perspective, music that invites movement as much as lis- tening: electric bass, percussion, and a two-horn front line. I like to keep things moving.

Providing there's no Lawbny in the picture.

NOT TEX: Another name to that list of young traditionalists recently discovered and signed by major labels, Saxophonist Teddoss Avery graduated from the same high school in Berkeley, Calif., that reared Benny Green, Joshua Redman, and Craig Handy for the big time. He is 21, has studied with Joe Henderson, and has already won numerous awards and scholarships. (During his first year at the Berklee College of Music, won the Clifford Brown-Stan Getz Fellowship Award, given by the International Assn. of Jazz Educators. I haven't heard him yet, but I intend to—especially if GRP has anything to do with it. The label's first move was to introduce the tenorist to producer Michael Cus- cuna, then usher him into Rudy Van Gelder's famed studio for a label debut. "In Other Words," featuring a host of original, will be out Oct.

COASTAL PREVIEW: Joshua Redman, who has a third Warner Bros. disc coming out next month, is one of the featured performers at this year's Jacksonville Jazz Festival Oct. 8-15. Others include Lee Ritenour, George Howard, Saduo Watanabe, Slide Hampton & His Jazzmen, and Unity Band, and perhaps, the fest hosts the Great American Piano Competition, one of jazz's two accredited events that un- covers emerging young talent. (The other, of course, is the Thelonious Monk duke-out in Washington, D.C.) Jacksonville's showdown is slated for Oct. 19.
## Hot Rap Singles

### For Week Ending September 3, 1994

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**NEW**

- NEW 1: HIP HOP RIDE (REASON, JAY-Z, K-Pop) (EPIC/RECORDED IN NEW JEOPARDY)
- NEW 2: TOP TOE ROLL (BOYZ I.D., JUNIE'S RE-ENTRY, 100%)
- NEW 3: JUNKY DUB '92 (BOYZ I.D., CRAIG MACK, 100%)
- NEW 4: NAPPY HEADS (CRISTAL, REASON, 100%)
- NEW 5: SOUTHERN PLAYLISTAS (REASON, REASON, 100%)
- NEW 6: BLACK HAND SIDE (REASON, REASON, 100%)
- NEW 7: T.H.G. (REASON, REASON, 100%)
- NEW 8: REGULATE A (REASON, REASON, 100%)
- NEW 9: THE MIGHTY DONS (REASON, REASON, 100%)
- NEW 10: PUMP (REASON, REASON, 100%)
- NEW 11: THE CROOKLYN DOGGERS (REASON, REASON, 100%)
- NEW 12: IT'S YOUR BIRTHDAY (REASON, REASON, 100%)
- NEW 13: HIP HOP RIDE (REASON, REASON, 100%)
- NEW 14: THE WORLD IS YOURS (REASON, REASON, 100%)
- NEW 15: RED ALERT (REASON, REASON, 100%)
- NEW 16: DISTORTION TO STATIC (REASON, REASON, 100%)
- NEW 17: BUCKETOWN (REASON, REASON, 100%)
- NEW 18: DUNKIE BUT (PLEASE PLEASE PLEASE) (REASON, REASON, 100%)
- NEW 19: NON STOP YOUR BUSINESS/MEN The (REASON, REASON, 100%)
- NEW 20: LIVE EVIDENCE (REASON, REASON, 100%)
- NEW 21: OLD TO THE NEW (REASON, REASON, 100%)
- NEW 22: BORN TO ROLL (REASON, MASTA ACE INCORPORATED, 100%)

**25 Acts Turn 5th Summer Jam Into Bonanza; Nikki Kixx Aims High With Scotty Bros. Debut**

**by Havelock Nelson**

Girls, and the late, great MC Trouble. Back then, she was known by her birth name, Nikki Franklin. It was her former manager, current independent publicist, Charles Rogers, who procured her Kixx. “He said I was always buying shoes and kickin’ it. ‘Plus, when I dance, I kick a lot.’”

A few years ago, after rhyming on songs recorded for the likes of X-Act and Kixx, appeared on producer Van Silk’s pay-per-view telecast “Sisters In The Name Of Rap.” She rocked the tribute song, “This Is For Trouble,” and initiated a bidding war.

Now she’s signed to Street Life/Scotti Bros. Records, and is being billed as the single “What U Do 2 Me.” She says she wrote the track to have a foil. “I wanted to do an old school/R&B thing—something that wasn’t done since [L.L. Cool J].”

Kixx will be signed to Street Life’s new label, Street Life/Scotti Bros. Records, and is being billed as the single “What U Do 2 Me.” She says she wrote the track to have a foil. “I wanted to do an old school/R&B thing—something that wasn’t done since [L.L. Cool J].”

Kixx is planning to drop an album in later September. “I won’t be in the ‘hood. I won’t be screaming about ‘Yo, I’m all that!’” she says. “I’ll be talking about relationships and having fun. The songs will remind listeners more of R&B. Some topics will be more R&B oriented. Others will be uptempo and phat.”

Among the songs slated for the set is a remake of “Disco Lady,” the theme from the hit show “The Love Boat.”

**MANILOW EXPLORES BIG-BAND SOUNDS**

(Continued from page 13)

...was like the Woody Allen movie ‘Manhattan.’ I really found myself immersed in another age.”

The concept album could score major points with fans who imagine it should do well, particularly coming out near the holidays. “I want it to be a release buyer for the 350-store Wharehouse Entertainment chain. A lot of older-dime artists, like Sinatra and Streisand, and people are coming very right now. Mani should have the potential to do the same.”

A Jap. Arista representative was unavailable to discuss the label’s radio plans for the album at press time.

Radio historically hasn’t been too receptive to such projects, but one place the label is likely to approach is the MOR market, given渠道 stands standard format, which is usually relegated to the AM dial.

Chuck Southcut, PD/ morning man of KQJ/KIOJ Los Angeles, says he looks forward to hearing the Manilow album. “It’s a great idea, and I think it will receive more airplay than the jazz stuff he’s been doing,” he says. “He has a great voice for [the big band] material.”

Manilow is poised to help track down the big bands, Manilow enlisted acclaimed producer Phil Ramone. “I had always heard that he was a big-band freak,” says Manilow.

Ramone says he sought authenticiy in the album’s recorded sound. “I went out to microphone collectors and talked to Lou Perlman about microphone techniques,” he said. “I tried the same techniques they used.”

With the original big bands backing him on most of the tracks Ramone’s classic recording technique, Manilow was able to avoid his worst fear: “I just didn’t want to do an arrangement of ‘ Chattanooga Choo Choo’ that sounded like someone out of the Ramada Inn or something.”

For now, there are no firm plans for Manilow to take a big band on the road. “It’s just for love,” he says. “But let’s see how the album does, and if it does well, then we’ll be able to do it.”

As for the future, Manilow plans to score his second animated feature after “Thum- bline” in January. “It’s another To Blaze To” (Track), Top Authority delivers vivid 3mm scenarios over lush, laid-back funk. “Like A Gangster” is one of the most brutal tracks on the album; it reveals the group’s idea of survival—knock off the next man before he knocks you off.”

“Love,” “Somedhin” To Blaze To,” and “How Much” are the set’s most hyped numbers... Snoop Dogg Dogg is due in court on a murder charge next month. His short film, “Mur- der, Was The Case,” is due in theaters in October. The flick, which will be accompanied by new music, is being directed by Dr. Dre... On “Skankin’ But True” (A Street) the rap foursome Villain spews lyrics regarding the usual gangsta topics guns, niggas, police. They’re boring, and, with the slight exception of “This Iz It Chilli,” the musical tracks aren’t murderous stomp either.

**Looking for a Back Issue of BILLBOARD?**

To purchase, call 800-669-1002 OR 614-382-3323
Dajae Stays In The House; Waterlillies Float A Gem

WHILE MOST CLUB DIVAS tirelessly limber up for a transition into R&B waters, Dajae is firmly planted in the opposite direction. After 10 years of fronting soul bands in the Chicago area, the singer that was ready for a change— that's where venerable house producer Cajmere stepped into the picture.

"This sister was at the end of her last little nerve," she says, laughing. "My last album was a monster—many people told me I should be doing house music. And I was doing it because I love doing house music."

"I'd rather be doing house music than straying far from house music. I'd rather be doing house music if the house artists who take the sound into the mainstream, where it belongs."

Wading through "Higher Power," Dajae comes up to delight a full-length debut on Cajmere's Chicago-based Cajrel Records, the possibility of radio crossover. Dajae has spent time in the Chicago-based international dancefloors "Brighter Days" and "I Got Me Up," as well as the current climber, "Is It All Over My Face," are implemented by an array of equally potent, hook-riddled future singles like "Sarah Lee." "Love Don't Live Here, and "Fakes & Phonyes." Besides Cajmere, Hula & Fingers and Eric E-Smoove Miller took turns at the production helm, with Cajmere co-spinning most of the material. At times, the focal point is a voice shaded with an expansive heft, range and an empathetic, world-wise edge. Dajae brings an intimacy and warmth to her songs that ultimately set 'em apart from the pack.

"The best way to approach this album was having the freedom to fully let my personality show, to flex my creative muscles," she notes. "When I was in R&B bands, I was often told what to sing and how to sing it. I could be treated like a mindless puppet."

Despite the stirring gospel quality that wafts through "Higher Power" (especially on the title track, with Cajmere's sturdy framework of sweet church organs), Dajae's history does not include spiritual belief. "Being a Lutheran, there wasn't a whole lot of noise or carrying on. I got most of my inspiration and influence from ladys like Aretha Franklin and Patti LaBelle. I'd listen closely and try to copy what I heard. From doing that, I started to play with my phrasing and eventually developed my own style."

Ironically, she did not originally plan a career in music but was interested in the theater. "But one day in acting class, the teacher wanted to try a few of us out as singing actors. I got up there, sang a few lines, and one guy in the room looked at me as if I had touched his soul. He was so moved he asked me to do some soul singing."

Thus, Dajae was discovered by Cajmere and signed to his label. "I had no idea what to expect, but I knew that his label was gaining incredible energy. Of course, I'd love to have across-the-board hits, who wouldn't? But I don't see myself staying far from house music. I'd rather be doing house music if the house artists who take the sound into the mainstream, where it belongs."

SCENT OF WATERLILIES: It is rare when a dance music album reaches beyond the realm of rhythm and hooks to touch you with a purity, organic complexity, and sensitivity that has developed in a classical symphony. On "Tempted," their second set for Kinetic/Strike/Reprise, the Waterlillies weave great depth into their material, each tune with a simple and insinuating groove that is fully accessible. Think of it as a pinch of sugar in your cool cider oil; confection to make what is good for you easy to consume.

Producer/musician Ray Carroll is far more subversive and crafty than the typical keyboardist-studio-whiz who wanders aimlessly through tracks as if to hit a rainforest of obuse, pedantic loops. Instead, he and partner/vocalist Sandra Jill Allaks quietly and carefully blend intricate, quasi-classical concepts into bite-size song servings with an ample dose of semi-confessional 

The title cut has been wrestled (and simplified) into deep-house submisson by Bobby D'Ambrosio, who has developed a style of creating trend-defining grooves and fun melodies. And while we would love to see this single pack clubs, and retail, as Cajmere's Club Play Chart, there is more to this to act and project than that. To our ears, a club-exclusive promo could give this fairly narrowcast album that is rich with potential for a much wider, inclusive audience. Allaks' airy alto tones would sit comfortably along side Enya's ethereal delivery and Caanond singer Maire Bren- nor's husked incantations. The offsetting element is the subtle motion in Carroll's arrangements. In further developing the act's budding self-sufficiency, future albums and tracks should be met.

We simply urge the label powers-that-be to understand the breadth of a project that does not have to solidify one base at the expense of cultivating another. There is no reason why the soft and pillowy "Take Me Far Away" cannot be worked to AC or pop formats, while "Tempted" is the focal point of this album.

In the end, the Waterlillies have succeeded in bringing a refreshing creativity and vision to dance music that is truer to the ideal of multifaceted records than many others we have heard in a long while. Now let's see if someone knows how to push the right buttons.

NUGGETS: Bill Brewster has been appointed GM of the U.S. arm of U.K.-based Disco Mix Club. He will relocate to New York from a similar gig as the editor of DMC's U.S. club magazine, B-Boy. Brewster tentatively starts in late October and will edit U.S.A., as well as choose state-side producers for DMC's monthly remix album. Brewster replaces Guy Ormadel, who has been promoted to DMC's international manger in the U.K. Christopher Tropiano will continue to handle DMC's retail merchandising. Blondie fans should get ready for another compilation culled from the non-defunct new-wave band's seemingly bottomless vault of goodies. "Blondie: The Platinum Blonde Collection" is a two-CD set slated for Nov. 1 release, and it will have familiar hits, previously unavailable B-sides, and remixes of three tunes. "Rapture" will be the first single, fully enhanced with twirl house vibes by K-Klass and hearty hip-hop vigor by Guru from Gangstarr. "Atomic" has been reconstructed into a rave-shup jumper by Diddy, and it will be the first single overseas. Rounding out the remixes is Mike Chapman, who has reinterpreted "Some Girls" for fans of facsimile 80's. The three singles are:...

...Those of you starved for a follow-up to Kristine W's No. 1 smash, "Feel What You Want," will be fed a new 12-inch at the top of November. "One More Try," a fun and flippant house anthem produced by Rolio and Rob D., will precede the Las Vegas diva's still-unplanned release for January 1995...

"...We are pleased to report that "Bringing Me Joy" by Chicago siren Meechae has taken the U.K. club scene by storm. Masterfully produced and mixed by the legendary Maurice Jackson, the track is at the center of rabid major label and publishing bidding. Good news, indeed. Let's just hope that the folks at Vibe Music, her U.S. label, hold out for an album deal... Italo-house outfit Irma Records has merged with equally exalted compatriot Flying Records for the U.S. The two labels will combine efforts in New York, creating the first single for the forthcoming European "I'm A Bitch" by Olga for state-side consumption. Irma honcho Gianni Ruberti will share label duties with Flying's Manalo Narici..." Hanging on the Italo tip a moment longer, Milan's hot Dig It Internation- al is planting roots in New York. The indie distributor specializes in exporting and importing records. It is currently handling the export of material from Strictly Rhythm and EightBall from the U.S., as well as the import of jams from Music Works, Wick & Buck, and Oxygen from abroad. Dig It also will function as an indie label and will announce its first signing shortly. Ex-Emotive promotional Marcus Bishop has joined Dig It as director of sales and promotion... One of the tastier unsigned hits and on our desk in the last several weeks is "Cruicy," a long and sprawling trance/hoover by Co manche Park. The mostly instru mental, 10-plus minute epic is rife with tricky keyboards, hypnotic vocal sound bites, and enough break pounding rhythms and changes to keep the more discerning punter biteing with glee. The track, which is ac- tively circulating throughout the U.K. and New York on cassette, is primed with three mighty strong mixes and is more than ready to be snapped up by a smart label. A nice respite from the by-the-numbers junk crowding the indie label and compilation scene right now.

DJ EXPO-SURE: Participants of the Fourth Annual International DJ Expo will converge on glittery Atlantic City, Aug. 29-Sept. 1 at the Trump Regency Hotel. Sponsored by Testa Communications, the con- fab will take on the problems and issues facing mobile DJs, as well as advancements in DJ equipment and technology.

Other more standard panel topics during the trade show will include the nuts and bolts of dance record promotion, marketing dance acts, and jocks making the transition from spinning to remiking.

For registration info, call Testa's office in Fort Washington, N.Y.

PARTING GLANCES: The club community is reeling from the loss of three key players in recent weeks. Alan Robinson died Aug. 14 from complications of AIDS. He was a prominent figure in the San Francisco circuit as a DJ and owner of WARD Record Pool, and as a booking agent for alternative bands. Michael Pandolfi, another revered longtime Bay-area turntable artist, passed Aug. 11. He had died from an AIDS-related illness.

Finally, Steve Von Blau, the grandfather of remix services, died of complications of pneumonia on July 29. He was the co-founder and owner of the famed Discotec Serv- ice. On Aug. 29, he died from a uterine infection.
## Hot Dance Music

### Club Play

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<td>One Night in Heaven</td>
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<td>I Don't Wanna Be Broken</td>
<td>John Digweed ft. Vangelis</td>
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<td>You Had Me At Hello</td>
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<td>One In A Million</td>
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### Maxi-Singles Sales

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<td>Can't We Try</td>
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<td>You're Makin Me</td>
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Canadian Country Week Gets Infusion Of Nashville Blood

NASHVILLE—This year's Canadian Country Music Week will have a strong Music City presence, with dozens of industry executives and songwriters heading north to preside over or participate in the panel discussions and ceremonies. The annual event will be held Sept. 16-19 in Calgary, Alberta, and will be highlighted by the Canadian Country Music Association's award show and finale in downtown Calgary.

There will also be appearances by numerous Canadian country acts that have recorded touring contracts with American labels, including Michelle Wright, Charlie Major, Prairie Oyster, the Rankin Family, George Flesher, and Al Bunetta, a multi-platinum artist from Nashville-based participants and the panels on which they will speak include Brian Ferriman, president of Savannah Music Group, and Paul Corrigan, VP of music industry relations at Gaylord Entertainment, on “How To Profit From The Change,” at Face Of Canadian Country; producer and songwriter Steve Fishel, on “How To Make ‘Em Do That Work”; and Kathy Stephens, publicity manager at AstoreMedia, on “Making Publicity & Promotion Work For You.”


—by Edward Morris

Foxworthy Might Be A Rapper If... Warner Gives Comedian A 'Red Neck Hip-Beat' Head

■ BY JIM BESSMAN

NASHVILLE—Based on the sales of country comedian Jeff Foxworthy’s Warner Bros. debut album, “You Might Be A Redneck If...” there are a lot more rednecks who complete the clause than even Foxworthy expected.

“I thought I’d sell 30,000, that my mother would buy a dozen—and my brother would want a free one,” says Foxworthy, who, according to his manager J.P. Williams, didn’t want to make an album to begin with.

“He felt that once it was out, people wouldn’t want to hear it the act live,” says Williams. “But it turned out just the opposite, because people want to hear the bits they like best.”

So far, they have wanted to hear it to the tune of nearly 250,000 units shipped, according to Warner Bros./Nashville—and all without the presence of a single tune. Until now. Having exploiting the album heavily at country radio and other formats via a pre-COR sampler, the label has just created a single, “The Redneck Stomp,” using album material edited onto a “redneck hip-hop” music bed concocted by dance club mixer Scott House, whose previous credits include New Kids On The Block.

The single, which went out to radio Aug. 22, was preceded by a hip video clip directed by “Weird Al” Yankovic that was played in medium rotation on CMT. And Herb Agner, Warner Bros.

manager of video development, says the clip is being provided to national and local country video outlets, as well as VH-1 and even MTV.

“The new version is the best we could do—I’ll try to do a hip as possible, staying away from the ‘Hee Haw’ look,” says Agner, who sought out Yankovic after hearing his and videos at last year’s Billboard Music Conference. Yankovic says Agner “referenced” Dee Lene’s “Goo Goo Is In The House” and did a “Higher Ground” video in conceiving the “Redneck Stomp” clip.

“CMT and TNN were concerned that it was only a novelty thing. So they made a point of showing them we were going to work it like any other single around,” Agner says.

Any concerns by programmers would be justified, since “The Redneck Stomp” besides being unlike regular country music singles, it’s on a parody songs by Yankovic and Ray Stevens.

We picked the CD pretty clean in editing little-10 second, one joke segments for radio to drop in here and there,” says A&R director Doug Grau, referring to the two pre-COR samplers that went out to several formats last fall, and which Grau says had measurable SoundScan impact in those markets where they were used. “I thought of mid-’90s parody songs and comedy records like Steve Martin’s ‘King Tut,’ and tried to find what we could do to involve Jeff in a music form.”

“The Redneck Stomp” sets up music bits of Foxworthy’s live monologs from the album, which itself was edited from the comic’s two Showtime specials.

“It seemed like the logical next step in spreading the word on Jeff,” says product manager Scott Heuerman. “The initial plan called for a real syn-

ergy. But our president was able to offer his publishing house to get his books sent to radio people and to put album minis in some of the CD packages, which is in the development, and put ‘As Seen On Showtime’ stickers on the CDs to draw in people who might have seen the specials. In markets where everything was

(Continued on page 19)

New Set Recalls Steve Goodman By His Name

Red Pajamas Anthology Traces Songwriter’s Legacy

GOODMAN’S GALAXY: In last week’s Scene, we mentioned that the next Doug Supernaw single will be by popular demand—“You Never Even Called Me By My Name,” which, as all true-blue country fanatics know, is a Steve Goodman composition. Now comes the news that Nashville’s Red Pajamas Records is set to release “No Big Surprise: The Steve Goodman Anthology,” a two-CD set of the late singer/songwriter’s live and studio recordings, which, Goodman, who also wrote “City Of New Orleans,” died of leukemia 10 years ago.

The collection features 15 live cuts—among them “A Dying Cub Fan’s Last Request” and “You Never Even Called Me By My Name”—plus 23 studio tracks, including “City Of New Orleans,” “Banana Republics,” and “Between The Lines.” Although Goodman was more a cult favorite than a hit artist, his influence was substantial. This truth is attested to in the 36-page booklet accompanying the set, wherein the likes of Johnny Cash, Emmylou Harris, Steve Martin, Loudon Wainwright III, Martin Mull, Ruben Blades, Alan tepper, Jackson Browne, and John Prine sing his praises. Goodness, man, we were missing out.

For those who’ve never heard of the on the indie Red Pajamas, a label he founded in 1985 to release his own music, and the band’s current single, “Kick A Little.”

We’ve just listened to “Mama’s Hungry Eyes: A Musical Tribute To Merle Haggard.” In their 10 song budget with tribute albums, this one stands out. Produced by Astore Media in cooperation with Sony Tree to raise money for Second Harvest Food Banks, this collection is dedicated to Haggard’s memory. Labeling the passion the guest artists bring to the album, among the standout performances are Clint Black’s interpretation of “I Take A Lot Of Pride In What I Am,” Vince Gill’s reading of “The Farmer’s Daughter,” and Alabama’s heart-rendering version of “Sing Me Back Home.” The album will be in stores on Oct. 11.

Nashville’s Hallway Entertainment has signed a distribution agreement with ABC Video of Stamford, Conn., to distribute its home video titles, including “George Jones—Same Ole Me,” “George Jones—Live In Tennes-


There have been some staff changes at AstoreMedia. Kathy Stephens is promoted to manager of publicity, and new additions are Brad Hogue, coordinator of publicity; Dana Schneider, publicity assistant; and Katie Dean, administrative assistant. Trisha Yearwood raised more than $100,000 for the American Red Cross flood relief fund during a recent concert in her home state of Georgia. Her fellow Georgian, Travis Tritt, will split his income from his Aug. 26 concert in Nashville between the Red Cross fund and Farm Aid... Branson, Mo., now has its own showboat, the “Branson Belle.” The craft was launched into Table Rock Lake in early Aug.

MARK YOUR calendar: Rodney Crowell, Vince Gill, Emmylou Harris, and guest musicians Eddie Bayers, Tony Brown, Hank DeVito, Glen D. Hardin, Albert Lee, and Michael Rhodes will star in the Master Series benefit concert for the W.O. Smith/Nashville Community Music School. The show will be held at the Ryman Auditorium Sept. 12... The Freedy Fender Homestead ‘94 will be held Sept. 30-Oct. 1 in San Benito, Texas. Proceeds from the event will go to the local Literacy Center and Friends Of The Library... Scheduled to make in-store appearances at Nashville’s Great Escape stores are Steve Stinnett and the LeGarde Twins (Sept. 3), Patsy Stoneman and Jack Clement (Sept. 10), Dave & Sugar and David Frizell (Sept. 17), Charlie Walker (Sept. 24), and Mace Wise-

man, John Hartford, and Henny Martin (Oct. 1)... The Christian Country Music Convention will be held Nov. 6-9 at the Ramada Inn, Opryland. The event will be capped by an awards show.

SIGNINGS: Tasha Harris, the young bluegrass and country singing sensation from the Ken福特-Washington-Stern Dance, to Polystar Records. She is managed by Robert Gabbard of Lexington, Ky. Shenhadoah to Liberty Records... Marie Covening to Castle Records... Larry Lee Jones to Saturn Records, Pittsburgh.
JAWYER BROWN
NOMINEE FOR CMA GROUP OF THE YEAR

NO LONGER ON THE "OUTSKIRTS".

CURB RECORDS

ARTIST MANAGEMENT
NASHVILLE—The Crown Royal Country Music Series has launched the fall phase of its 26-show tour, featuring盆地 Robert, Lucy Lawrence and Marty Stuart as its principal acts.

Designed by the sponsor to keep ticket prices affordable, the tour began Aug. 18 at the Southwest Washington Fair in Seattle and will end Nov. 18 at McNichols Arena in Denver, Colorado.

The tour is dubbed “Honky Tonk Heroes” and will feature—in addition to Lawrence and Stuart—performances by Rick Trevino, Confederate Railroad, Lorrie Morgan, Neal McCoy, Billy Joe Shaver, the Gibson/Miller Band, Suzy Boggs, Trisha Yearwood, Tim McGraw, Brooks & Dunn, Aarón Tippin, John Berry, Marge Calhoun, Chris Ledbetter and the Moody Blues.

Proceeds from Crown Royal merchandise sold on the tour, as well as a portion of the proceeds donated to Teach For America, the national teacher corps for underfinanced urban and rural schools.

The remaining tour stops and dates are the Poplar Creek Music Theater, Chicago, Sept. 1; 1-96 Speedway YES Fest, Grand Rapids, Mich., Sept. 3; Fox Theater, St. Louis, Sept. 9; Pier Six Concert Pavilion, Baltimore, Sept. 11; Oklahoma State Fair, Oklahoma City, Sept. 15; and the Oak Mountain Amphitheater, Birmingham, Ala., Oct. 16.

Also, Marion County Fairgrounds, Indianapolis, Sept. 25; Giant, Ft. Worth, Texas; San Bernardino, Calif., Sept. 27; The Big Fresno State Fair, Fresno, Calif., Oct. 1; Freeman Coliseum, San Antonio, Texas, Oct. 7; Arkansas State Fair, Little Rock, Oct. 8; Mississippi State Fair, Jackson, Oct. 15; Ocean Center, Daytona Beach, Fla., Oct. 15; and the Oak Mountain Amphitheater, Birmingham, Ala., Oct. 16.

And, the Louisiana State Fair, Shreveport, Oct. 27; Cowtown Coliseum (Lawrence and Stuart) and radio station WNVK, for its show “The Doobie Brother” re-launched by Foxworthy’s friend Stuart—performed in New Orleans, Oct. 5; Ft. Worth, Texas, Oct. 28; Frank Erwin Center, Austin, Texas, Oct. 29; and the Arena Theater, Houston, Oct. 30; and Civic Center, Savannah, Nov. 2; South Florida Expo Center, West Palm Beach, Nov. 11; Spartanburg Memorial Auditorium, Spartanburg, S.C., Nov. 12; and the Fox Theater, Atlanta, Nov. 18.

JEFF FOXWORTHY MIGHT BE A RAPPER IF... (Continued from page 4)

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Alaram STRIKES: The Assn. of Latin-American Record Manufacturers (ALARM), an anti-piracy outfit based in Granada Hills, Calif., conducted a three-month investigation in Los Angeles that helped lead to seven arrests for fabrication of counterfeit Latino audio and video music product.

The arrests were made in August during two separate raids by the Los Angeles Sheriff's Department. Confiscated in the busts were 6,817 counterfeit videos and 2,981 counterfeit cassettes, plus blank videos, several hundred panes of videotape, and several thousand counterfeit sleeves. Among the artists whose videos were being pirated were Los Bukis, Bruno, Jesus Sebastian, and Chato Sánchez.

It's MERCADO TIME: It's September and October in New York, then promoter/RMM Records' owner Ralph Mercado must be getting busy producing sales extravaganzas. Sure enough, Mercado and crew are kicking into gear with a pair of standout events. First up is the 19th annual New York Salsa Festival, slated for Sept. 3 at Madison Square Garden. Highly regarded soneros Gilberto Santa Rosa, Tito Rojas, and Tony Vega are set to headline, along with Rey Ruiz, Ray Sepulveda, Jesús Enríquez, and the legendary Roberto Roena & His Apollo Show.

Mercado's second mega-concert, the RMM Star-Show, is scheduled to be staged Oct. 22 at MSG. Virtually the entire RMM roster will be on hand, including Celia Cruz, Tito Puente, Oscar D'Leon, Tito Nieves, Cheo Feliciano, Johnny Rivera, and Marc Anthony.

GETTING CAUGHT UP: Cuban songstress Albita Rodríguez, who recently signed to Crescent Moon Records, performed at Madonna's birthday party last month in Miami... To support its latest, greatest album, "RIE" (WEA Latina), Mexico's imitable Café Tacuba launched a 14-city U.S. tour Sept. 1 at Club Arte in San Francisco... Camilo Sesto, Pandora, and Wilfrido Vargas headlined a diverse bill at the inaugural Festival Santa Anita, a three-day Latino music event, arts, and culture happening scheduled to take place Sept. 3-5 at the Santa Anita Racetrack in Arcadia, Calif.

On the ALBUMS CHART: After spending more than one month stalking the No. 1 slot, Ricardo Montaner's "Quiéreme" finally ascends to the Hot Latin Tracks throne. "Quiéreme" is Montaner's first chart topper for EMI Latin, which has been on a roll lately, nabbing three of the last four No. 1s on Hot Latin Tracks.

What's more, EMI Latin seems poised to go for four for five in the No. 1 category, as Selena's "Hidi Bidi Bom Born" moves 5-4 with a bullet. Giving vigorous chase is Luis Miguel's "El Día Que Me Quieras" (WEA Latina), up two to No. 5. Securing its first-ever top-10 hit on the HLT is Elenda Z, whose "Peña Nuestra" (Fonovisa) reaches No. 9 in only its fourth week on the chart.

(Continued on next page)
Hot Latin Tracks

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL / DISTRIBUTING LABEL</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>RICARDO MONTANER</td>
<td>QUERIDA</td>
<td>No. 1</td>
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<tr>
<td>JUAN GABRIEL</td>
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<td>LUIS MIGUEL</td>
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<td>SELENA</td>
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<td>LOS FUGITIVOS</td>
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<td>JUAN LUIS GUERRA</td>
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<tr>
<td>VICENTE FERNANDEZ</td>
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<tr>
<td>BANDA Z</td>
<td>NINA FRESA</td>
<td></td>
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<td>LOS FANTASMAS DEL CARIBE</td>
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<td>EDNITA NAZARIO</td>
<td>TE SIGO ESPERANDO</td>
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<td>RICARDO ARJONA</td>
<td>TE CONGO</td>
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<td>ALEJANDRO FERNANDEZ</td>
<td>SI DIO  QUITA LA VIDA</td>
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<td>LAVIA FEMININA</td>
<td>CADA VUELTAS DE ESQUIVA</td>
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<td>MAZZ</td>
<td>NACIDO COMO TU</td>
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<td>HECTOR TRICOCHE</td>
<td>ESE SOY YO</td>
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<td>UNO-K Y YURI</td>
<td>JUNTOS</td>
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<td>GILBERTO SANTA ROSA</td>
<td>MOLIVIERN A HABILAR DEella</td>
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<td>MARIA ELISA</td>
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<td>JERRY RIVERA</td>
<td>DIA Y NOCHE PIENSO EN ella</td>
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<td>INDUSTRIA DEL AMOR</td>
<td>DOS ENAMORADOS</td>
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<tr>
<td>LALO Y LOS DESCALZOS</td>
<td>QUE FACILE ME OLVIDASTE</td>
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<td>CAMARO Y LUCIANO</td>
<td>QUIEN SOY YO SIN ella</td>
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<tr>
<td>LUIS ANGEL</td>
<td>24 HORAS</td>
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<td>LUIS ENRIQUE</td>
<td>QUIEN ERES TU</td>
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<td>ROBERTO PULIDO/EMILIO NAVARRO</td>
<td>YA ANHORA ES TARDE</td>
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<td>OLGA TANON</td>
<td>NO ME PUEDES PEDIR</td>
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<td>ANTONIO AGUILAR, HUGO</td>
<td>POR TI NO VOY A LLORAR</td>
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<tr>
<td>MARTA SANCHEZ</td>
<td>DE MUER A MUER</td>
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Merengue Star Mixes, Music, Politics

BY KARL ROSS

SANTO DOMINGO, Dominican Republic—A mob of anti-government protesters—angered over reports that the country’s blind, octogenarian president, Joaquín Balaguer, rigged the May 3 presidential election—engulfed two men outside the headquarters of the opposition Dominican Revolutionary Party on the night of May 17, bludgeoning them with flying fists, feet, and sticks.

Following an electoral campaign that left 16 dead and many more bloodied, the heating incident was the first recorded act of post-electoral violence. In the midst of the nocturnal ruckus was a DRP campaign organizer who was wearing a gray suit and wire-rimmed glasses, and had a familiar, commanding presence. The tall, distinguished figure normally is recognized as merengue superstar Johnny Ventura, but on this evening he was a political activist explaining to the press that the two battered men were police infiltrators posing as journalists.

“We kept them from being killed on the spot,” Ventura said in a subsequent interview. “Politics here are very convoluted, and in politics we Dominicans are very blooded.”

Perhaps none more so than Ventura, one of the few Dominican recording artists who has successfully combined music with politics. Long the country’s musical ambassador to the world, Ventura has been a member of the DRP for 34 years, serving in the House of Representatives and as a deputy mayor here in the country’s capital.

Last month Ventura, 54, graduated with a law degree from Santo Domingo’s Universidad de la Terreza Edad, a school for students over 40. He now plans to study constitutional law, a sublime subject in a country where Balaguer—who has been at enunciating for 20 years—has referred to the Constitution as “only a piece of paper.”

Ventura, who has been made to believe that his political activism has no limits to the recording studio or—more remarkably—alleviated his fans’ fears. “I’ve found people will respect you if you stand up for what you believe in, and do so with dignity,” says Ventura, whose next album, “Johnny Ventura Y Sus Hijos” (SDU/Sony), is due latter this month. “My party’s followers love me, and so do those from Balaguer’s party.”

But Ventura plainly is not enamored with Balugier, the Reformist Party icon who is beginning his sixth term as president. Ventura takes exception to Balaguer’s lavish spending on vainglorious projects such as the $100 million Christopher Columbus Lighthouse, ascertaining that the Dominican Republic should follow the example of a disciplined, well-educated country such as Japan.

With the next presidential election scheduled for May 1996, Ventura is predictably throwing his support and popularity behind DRP’s José Francisco Peña Gómez, who calls himself “The candidate who will invest in people.”

Few other Dominican recording artists share Ventura’s appetite for politics. Representing the apolitical stance of many of his contemporaries, Rafael Rosario, frontman for venerable merengue act Los Hermanos Rosario, says, “We are not affiliated with any political party—our politics are merengue.”

A notable exception among the island’s top acts is Fernanda Villalona, one of the Dominican Republic’s biggest talents and also among its most celebrated truant. He has publicly endorsed Balaguer, but many suspect his involvement is more of a matter of opportunism than idealism. Villalona’s rap sheet includes enough drug busts to get most Dominicans locked up for years, yet, curiously, he escapes punishment.

“I’m very fond of Fernanda,” says Ventura. “He has expressed his admiration for Balaguer, and I respect that, because you must be tolerant in a democratic society. But as for me, I’m going to fight Balaguer until the end.”
### Billboard Top Gospel Albums

**FOR WEEK ENDING SEPTEMBER 3, 1994**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>MISSISSIPPI MASS CHOIR</td>
<td>IT REMAINS TO BE SEEN</td>
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<tr>
<td>2</td>
<td>KIRK FRANKLIN &amp; THE FAMILY</td>
<td>IT REMAINS TO BE SEEN</td>
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<tr>
<td>3</td>
<td>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</td>
<td>LIVE IN ATLANTA AT MOREHOUSE COLLEGE</td>
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<tr>
<td>4</td>
<td>BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR</td>
<td>LIVE IN PRAISE II</td>
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<tr>
<td>5</td>
<td>JOHN P. KEE</td>
<td>COLORBLIND</td>
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<td>6</td>
<td>REV. JAMES MOORE</td>
<td>MALACO 6015</td>
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<td>7</td>
<td>RUDOLPH STANFIELD &amp; NEW REVELATION</td>
<td>MALACO 6016</td>
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<td>8</td>
<td>L.A. MASS CHOIR</td>
<td>CGI 1092</td>
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<td>9</td>
<td>YOLANDA ADAMS</td>
<td>FRATRIE 3937</td>
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<td>SOUNDS OF BLACKNESS</td>
<td>AFRICA TO AMERICA: THE JOURNEY OF THE DRUM</td>
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<td>CALVIN BERNARD RHONE</td>
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<td>TIMOTHY WRIGHT &amp; THE N.Y. FELLOWSHIP MASS CHOIR</td>
<td>MALACO 6017</td>
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<td>13</td>
<td>RON KENODY</td>
<td>GOD IS ABLE</td>
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<td>14</td>
<td>THE CLARK SISTERS</td>
<td>SPARROW 51368</td>
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<td>15</td>
<td>THE CANTON COMMUNITY CHOIR</td>
<td>YAMASADO 4700W/REDEMPTION</td>
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<td>GWAWOMEN OF WORSHIP</td>
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<td>ANDREA CROUCH</td>
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<td>LAWRENCE MATTHEWS &amp; FRIENDS</td>
<td>SPAWSON 1073W/WORLD</td>
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<td>19</td>
<td>SHIRLEY CAESAR</td>
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<td>TAKE 6</td>
<td>WARNER ALLIANCE 419/SPARROW</td>
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<td>LUTHER BARNES &amp; THE RED BUDD GOSPEL CHOIR</td>
<td>ATLANTA, 1952</td>
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<td>22</td>
<td>THE WILLIAMS BROTHERS</td>
<td>BLACKBERRY 152</td>
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<td>WANDA NOEL BUTLER</td>
<td>SONGS MAMA USED TO SING</td>
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<td>NORTH CAROLINA MASS CHOIR</td>
<td>SOUND OF GOSPEL 205</td>
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<td>27</td>
<td>GREATER EMMANUEL MASS CHOIR</td>
<td>CHIKE ANYABWILLE</td>
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<td>28</td>
<td>HEAVEN SENT</td>
<td>INTERSONG 9119</td>
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<td>THE LOS ANGELES GOSPEL MESSANGERS</td>
<td>SBAY 1485/MALACO</td>
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<td>BISHOP BILLY ROBINSON &amp; THE GARDEN OF PRAYER CHAPEL</td>
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<td>31</td>
<td>ALLEN &amp; ALLEN</td>
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<tr>
<td>32</td>
<td>CHICAGO MASS CHOIR</td>
<td>PLEASE DON'T LEAVE ME</td>
</tr>
</tbody>
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*Compiled from a national sample of retail store and one-stop sales reports.*

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**Gospel Sizzles in Hotlanta:** Record company participation was at an all-time high at the 27th annual Gospel Music Workshop of America in Atlanta Aug. 13-20 (story, page 5). Gospel's biggest names were the centerpieces of the Gospel Announcers Guild track, with the bulk of label participation at afternoon showcases and luncheons spotlighting new artists and/or reissues. Warner-Alliance got creative, with the ceremonious signing of former Bobby Jones backup singer Beverly Crawford to a solo pact at the Friday-morning session. Malaco/Savoy kicked off the announcers track with a rocking, hour-long showcase featuring its top acts, including the Jackson Southernaires, Willie Neal Johnson & the Gospel Keynotes, James Moore, and the Mississippi Mass Choir. Also featured were Blackberry Records act and label owner the Williams Brothers. The evening was topped off with a soul food celebration at the Red, Hot & Blues restaurant.

Larnelle Harris took center stage at the combined Benson/Music/Word/AIR (Atlanta International Records) luncheon commemorating his 25th anniversary in the Christian industry. Benson president Jerry Parks called the five-time Grammy winner "an example of integrity. He always does what he says he is going to do. What he sings about and what he writes about is what he's about." Harris was presented with a golden golf putter and a pre-taped video presentation offered salutations from loved ones and friends, including former President George Bush. Later in the show, the Wilmington Chester Mass Choir (whose name was officially changed to Ernie Davis' Wilmington Chester Mass Choir in honor of its late founder) got standing ovations for its latest release, "The Change Will Come." Others with standout performances were Luther Barnes, Dottie Peoples, Albertina Walker, and Bishop Norman L. Wanger with his Mt. Calvary Concert Choir.

Bebe & Cece Winans, Richard Smallwood, and Daryl Coley were on hand for a retailers' reception hosted by Sparrow/GospoCentric Records, while an electrifying showcase featured Coley, Kirk Franklin & the Family, A-1 Swift, Stephanie Mills (who sang a duet with John P. Kee and brought the crowd to its feet with her revamped version of the Clara Ward classic "Sweeping Through The City"), and the Kurt Carr Singers. Remember that last name: The group has what it takes to become one of gospel's next biggest superstar acts. Other artists getting raves during gospel's biggest week included the Clark Sisters, whom audiences couldn't seem to get enough of, and Bishop Paul S. Morton, who headlined the convention's opening ceremonies.

Intersound Records hosted a private dinner party for 60 of the nation's leading gospel artists, including such members of its own celebrated roster as the Mighty Clouds of Joy, Zion, DeLeon Richards, and Vickie Winans, whose latest, self-titled release was the talk of the convention. A special Lifetime Achievement Award was presented to Shirley Caesar for more than 30 years of excellence in gospel music.

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**WITNESS COMES BACK EVEN STRONGER WITH THEIR NEW RELEASE...**

He Can Do The Impossible

WITNESS LEADS THE WAY TO A NEW AGE IN CONTEMPORARY GOSPEL MUSIC, BRIDGING THE GAPS BETWEEN TRADITIONAL GOSPEL, CONTEMPORARY STYLE AND SOULFUL SOUNDS.

---

**SIMPLY THE BEST**

**IN STORES SEPTEMBER 13TH**

He Can Do The Impossible

**WITNESS CAN DO THE IMPOSSIBLE**

He Can Do The Impossible

**HE CAN DO THE IMPOSSIBLE**

WITNESS CAN DO THE IMPOSSIBLE

**He Can Do The Impossible**

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**He Can Do The Impossible**

WITNESS CAN DO THE IMPOSSIBLE
Top Contemporary Christian

**No. 1**

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<tr>
<td>STEVEN CURTIS CHAPMAN</td>
<td>SPARRROW 1408</td>
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FOR WEEK ENDING SEPTEMBER 3, 1994

 Compilation of a national sample of retail store and one-stop sales reports

Billboard

Artists & Music

**by Bob Darden**

**Who Is The second** hardest-working man in show business right now? You'll have to say Steve Taylor. Taylor is represented by...
and racism. Few aboriginal artists sell more than 5,000-10,000 units in a mar- ket that is driven primarily by direct-mail sales.

"The native contribution to Canada is rich and unique," says Buffy Sainte- Marie, a Cree born on the Pimicikamak Reserve in Craven, Saskatchewan, and something of a mother figure for Cana- da’s native musicians. "It is a national treasure, and mainstream Canadians are missing out on something very wonderful."

The Quebec-based Kashtin, which features Florent Vollant and Claude Mercier, is one of the few success stories in Canadian aboriginal music. The duo mixes traditional and non-traditional musical styles, and sings in Montag- nais, a language spoken by only 11,500 people in northern Quebec and Labrador.

According to Kashtin’s manager, Claude Ranger, the duo has sold 225,000 units of its self-titled 1990 de- but album on the Group Concept Mu- sique label, and 125,000 units of the 1992 album “Innu.” Released in the U.S. by Triton, the album has sold a mere 500 copies in the States. A third album, “Aku Tuta,” to be issued by Triton in 1991, will feature English lyrics. The duo’s third album, "Mistikoo," was released in February 1993.

Another example of aboriginal suc- cess in the music business is a 29-year-old, Winnipeg, Manitoba-based label/distributor, the Sunshine Group of Companies. The firm had $1.4 million in sales in 1992, according to president Nels Michael. The company operates two 24-track recording studios, two mastering rooms, and a full range of distribution facilities, and distributes a catalog of more than 250 aboriginal cassette albums to record stores, co-ops, craft stores, trad- ing posts, gift shops, and variety stores throughout North America. About 35%-40% of its sales are from trad- itional and non-traditional aboriginal music.

"Until recently, the highest concentra- tion of our sales had been in the Native communities and Native-owned record stores," says Michael. "But with [the success of] Kashtin and Susan Aglukark, mainstream Canadian record com- panies now have special sections on aboriginal talent. At the same time, the U.S. market has really flourished for

LAWRENCE MARTIN

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Winds Of Change Blow At The Major Video Networks

NETWORK SHUFFLE: One needs a color-coded scoreboard these days just to keep track of the plethora of changes redefining the top ranks among the major video networks. Here’s a recap of recent moves for those who are just tuning in.

At VH-1, Wayne Isaak, former VP/creative director of network operations at A&M, has joined the net as senior VP of music and talent relations, a new position of program and artist development, is now VP of original music programs. He will oversee such projects as the forthcoming “Ford Coppeles Presents VH-1 Music Cinema” and the music documentary series “Night Cafe.”

Julie Davidson, formerly VP of programming, has been named creative director, new business, at MTV Networks. And Sal Lo Curto, formerly VP of programming and scheduling, is now VP of programming and program planning. Additionally, the network has hired former video producer at Chelsea and Darcy Fulmer to be VP of music programming and director of music programming, respectively. Lois Ruben, former director of programming, has relocated to the network’s U.K. division in London.

There will be even more changes in the coming weeks as VH-1 continues to redefine itself. Meanwhile, in Miami, the Box has announced that Frankie Blue, currently assistant, PDM at WHTZ (Z100) New York, will start in September as director of programming. It remains to be seen if she will be director of programming, with a move into a VP position in the network’s international department.

And at the St. Malo based direct-marketing music network MOR Music TV, Chris Parr has been named VP of programming. He reports to senior VP CFO Greg Fahl. The appointment follows the exit earlier this month of Chris Clark and Evelyn Russell, who was director of programming and director of programming, respectively. Michelle Deavers is now affiliate marketing manager. The show also has been moved to a new broadcast studio.

Meanwhile, Voyaj, leader of the network’s Music Network, has been named VP of music and talent, has been offered a position at a new, non-network business venture he launched jointly by PolyGram and Boston Ventures Inc. No word yet on whether Jordan has accepted the post. This development comes in the wake of the exit of former VP of music and talent Rick Krim, who has moved to EMI Publishing, the old label of VH-1 chief John Sykes. Meanwhile, Bruce Gilmer, manager of talent relations for the net, has joined the staff of former MTV personality Jon Stewart, whose talk show is set for syndication by Paramount.

In addition, Sara Levinson, former

MTV president/business director, ex-

 programs in Los Angeles and New York.

Meanwhile, the company’s Cur- 

Variant and Wayne Isaak are curtail- 

ing their traditional music video activities these days as Marvis steps up his role as a consultant to IBM’s multimedia publishing studio. Marvis has been working with IBM since May to reorganize and re- 

develop the Chicago-based entertainment division of IBM, which it moved from Atlanta to L.A.

He and Isaak will continue to bid 

on and produce videos, says Marvis, but “we’re looking to alternative businesses to keep ourselves going.”

The duo is developing two interac- 

tive projects they can market through the IBM studio, and Isaak seeks new business in the special production area. Marvis says. Recent mu- 

sic videos from The Company include clips for Madonna, Ice Cube, and Jini Hendrix.

Marvis predicts that IBM’s multimedia 

operation, currently in development on several interactive titles, will launch officially in January.

POST IT ONLINE: Regional video programmer Dieter Range of the San Francisco-based alternative video show “Post” plans to offer a variation of the TV program to users of online computer services in No- 

vember, via the new service Buzz Net. Music news and videos will be accessible to Internet users through their personal users. Range also plans to produce a CD-ROM title in early 1995. The disc would be formatted with the alternative 

sensitivities of “Post,” which reaches 22.25 million broadband and cable users 

in and around San Francisco.

R E E L  N E W S: Director Craig 

Righton has signed to L.A.’s Power 

Films...L.A.’s E2 (Squares) has signed directors Ophelia Chang, Daniel Peacock, Richard DeLosso, Nicolas Pallay, and the team of Amy Hill & Chris Riess.
Turkey's InterStar TV Halts Its Re-Broadcasts of MTV

BY ADRIAN HIGGS

ISTANBUL—Turkish broadcaster InterStar TV stopped its re-broadcasts of MTV in Istanbul last week, after ordering a "warning notice" from Turkish authorities.

In the notice, Turkey's new Broadcasting Commission pointed out that the re-broadcasting of foreign channels was illegal under Turkey's Radio & Television Foundation and Broadcast Commission, which was enacted in April (Billboard, June 11).

Terrestrial broadcasts of MTV to other parts of the country, including the capital, Ankara, and Turkey's third city, Izmir, continue.

The situation is "mixed up," says a spokesperson from InterStar. "Right now we are waiting," he says, adding that the future of the re-broadcasts remains unclear, and that the situation is somewhat delicate.

The thinking behind the ban on re-broadcasting of foreign channels has not been made clear, but it is likely intended as protection against Turkish stations re-playing radical Islamic or other political material made abroad, not to necessarily exclude television altogether.

Conversely, the ban also could have come about due to Istanbul's fundamentalist-controlled city council flexing its new-found muscle. Islamic politicians are known to favor clamping down on the city's club life (Billboard, April 9), and are likely to go easier on some of MTV's videos of offensive content.

"This doesn't mean a specific 18-year-old," says the spokesperson, pointing to a strong reaction against MTV's disappearance.

InterStar's parent company, Prime Holding, signed a five-year re-broadcasting contract with MTV in September 1993, making MTV available to 5 million Turkish homes, according to MTV estimation. Cable and satellite are still not a significant factor in this market. Many of the MTV homes were in Istanbul, which has a population of 10 million.

InterStar has filled the frequency with a Turkish pop channel called Kral. The spokesperson says this does not indicate a long-term decision about how to use the frequency.

"It was a sudden change," he says, adding that the company didn't wish to lose the frequency by default.

Kral programs only Turkish pop videos presented by DJs in a loose format, with many of the songs aired reworked from an MTV-avant-garde set, phone-in and fax messages, and the occasional shaky camera handling. Fan favorite, the station also included programming since MTV arrived.

Another casualty of the ban is Europsport, which is no longer re-broadcast by the Turkish broadcast station Flash TV.

Tower Records feted the opening of its refurbished flagship store in London's Piccadilly Circus with a live set from Gothen artist Eleanor McEvoy. Showcasing left are McEvoy's manager, Gerry Keenan; McEvoy; Ken Sockolow, managing director of Tower's European operations; and Sarah Khan, the manager of Tower's London branch.

FRENCH, THAI PLAN CD PLANT

First New Targets Local Market

BY GARY VAN ZUYLEN

BANGKOK—French independent CD manufacturer MPO has established a joint venture in Thailand that it expects will produce 3 million units annually by 1995. The new company, Siam CD Co., wants to concentrate on the promising local market.

MPO's local partner is Bangkok Cable Co., a wire and household goods manufacturer with no previous music industry experience. An investment of $6 million has been spent on constructing a new factory 60 miles east of Bangkok.

Thailand currently has three CD plants, mainly satisfying local demand, but none of them is considered capable of producing large-scale orders for major international labels.

1FPI figures estimate that in 1993—the first year that statistics were reported—some 900,000 legitimate units were sold, roughly split equally between international and local artists. With another 500,000 pirated units added to this, CDs make up just 2% of the local market.

MPO's international project manager, Gilles Bislau, is confident that the market will grow rapidly and predicts that Siam CD will be producing 20 million units within two years. Some will be exported within Southeast Asia, but the company is counting on the potential lucrative business among wealthier Thais, who, he says, are quickly learning to appreciate superior recordings.

Standing in MPO's way, however, are high import duties on raw materials, finished CDs, and CD players. Discs, which retail between $12 and $28, are not widely available in high-quality, and virtually unobtainable outside of the capital.

Given that most Thais listen to pirate cassette tapes bought for $1, consumers first have to switch from their original tape recordings and then...
Friendly Markets Come First
In Virgin's 'Sacred' Launch

SPRIT IN THE SKY: Australia led the way in making an international hit out of one of the most appealing recordings of the year: The Hits of the World, released in June by Virgin Music Australia and distributed by the label's parent company, the Virgin Group. The album features a wide range of artists, including local and international acts, and has become a bestseller, reaching the top 20 in the U.K. and Australia.

Virginia's 'Sacred' Spirit

CRAZY FOR JULI: He is Latin, and he's been on Virgin Records for the past 10 years, but no one expected his latest album to be the label's biggest hit of the year. "Juli," the latest release from the Virgin Records artist, has been a sensation since its release last month, topping the charts in the U.K. and U.S.

Home & Abroad

ROADRUNNER Hires De Vreeze, Looks To Double Its Sales

BY WILLEM HOOS

AMSTERDAM—Dutch indie Roadrunner Records is planning an ambitious expansion, with an eye on doubling the company's sales within five years.

De Vreeze started Aug. 15 as the managing director at Roadrunner's new international headquarters in Amsterdam, near Amsterdam, where he is reunited with his longtime friend Cees Wessells, president and owner of Roadrunner. In the U.S., Roadrunner has had a successful history in Europe with artists such as Xiu Xiu, a popular indie band from the Netherlands. The label's biggest success has been in Scandinavia and the U.K., with a strong following in Germany and France.

In a recent interview, De Vreeze said the label plans to increase their focus on smaller, independent artists who are not yet established in the mainstream music industry.

Since its founding in 1992, Roadrunner Records has specialized in alternative rock, with acts such as Sepultura, Obituary, Machine Head, and Front Line Assembly on its roster. The label has a reputation for signing new talent and helping them achieve success on a global scale.

Roadrunner's approach to marketing and promotion has been praised for its innovative and creative strategies, which have contributed to the label's growth and success.

Roadrunner Records is one of the leading independent labels in the music industry, and their commitment to发掘 and promote new talent continues to set them apart from other major labels.

Majors Try Pumping Up China’s Pop Acts

BY MIKE LEVIN

HONG KONG—While most of the music world fire trucks at China for its promising prospects, some industry executives have been busy behind the scenes signing mainland Chinese artists.

Their goal has been to add new flair to a regionwide Chinese-language pop scene that has been challenging this year. "We've been quite disappointed with the piracy in Hong Kong, there hasn't been much excitement in either Cantonese or Mandarin music recently," says EMI's China's veteran manager Cindy Tai.

The three heavyweights in Chinese repertoire started searching for mainland artists last year. EMI was the first to acquire talent by signing Xie Xiao-dong, a 23-year-old Beijing resident, who is set to release her debut album on Tai's label, T'ai Mu Shi-zai-ke, in September.

Mai's songwriting skills have already paid off. Her solo album, "Actu,” released in November 2013, has sold over 100,000 copies since its release. Her second album, "The Best of Mai Shu zi," was released in May 2014, and has sold over 150,000 copies. Mai's music has been featured in several major music festivals and has garnered critical acclaim.

Two cuts from the Mandarin set have already received strong airplay from radio stations in southern China. "If the album is successful, we will look at releasing it in Hong Kong and Taiwan," says PolyGram China's manager Li Chi-wing.

Wang recorded two songs that the label included in a mainland compilation album released last month in Hong Kong. Her solo record is due out in the second half of the year.

Warner's talented Jin Jin recorded her debut "Jin Jin" in Hong Kong, a mix of pop and jazz ballads. Promotion has been slow because of the artist's mercurial nature.

The 21-year-old also previously recorded material for the Guangzhou government-owned label, including China's Olympic song. Warner aims for regionwide promotion sometime next year.

Neither MGM nor Sony have signed any mainland artists. But with Sony's new Beijing offices up and running in Beijing and BMG's increasing emphasis on local repertoire, the labels seem to well understand China's A&R potential.

Mega Records

To Expand U.K.
Dance/Pop Base

BY DOMINIC PRIDE

LONDON—Mega Records, home of Ace Of Base and Leila K., has established a foothold in the U.K., with a view to signing dance-based pop acts and working with Mega repertoire signed by the company's Scandinavian outfits.

Headed the new operation is Sture Kallander, chairman and managing director of the independent Chrysalis Music Group (Billboard, Nov. 25, 1990).

Based in central London's Soho district, Slater says he seeks to hire two talent scouts to focus on the UK's dance and club-oriented market, based on the success of his label in Scandinavia, Spain, Japan, and Singapore.

Slaight is also interested in providing greater U.K. exposure for acts signed by Mega's four companies in Scandinavia. "There are acts such as Ace Of Base, Leila K., and Zapp, who are licensed to PolyGram in Europe, but there are 20-odd other acts whom we could work with.

In addition to establishing a major U.K. presence, Mega is also involved in mixing work with U.K.-based DJs and producers, including the Rapture Brothers. Slater says the label is now working on building the publishing catalog of Megasonic with U.K.-based copyrights. At Chrysalis, he coordinated Mega's U.K. activities.

(Continued on page 61)
Viva Plans Changes To Suit Audience Preferences

By Ellie Weinert

COLOGNE—Eight months after its launch, the German music TV channel Viva is trying to bring itself even closer to the preferences of its viewers, according to managing director Dieter Gorovy. Speaking here Aug. 12, 1992, Gorovy outlined the station’s progress and its plans to create its own identity and throw off the “German MTV clone” tag.

Seeking to head off locally funded potential competitor, Viva has applied for a second frequency to launch Viva 2, which will present the same share of local music, but will aimed at the 30-plus age group.

Viva claims that it reaches 11,800,000 cable homes in Germany—equivalent to 85.1% of the over 16s. 8,900,000 households with a projected 12,480,000 by December 1994. With an annual budget of $5 million German marks ($22.9 million) and 86 employees, Viva is targeting the 14-39 age group.

Viva has not achieved its goal of presenting 40% German music, Gorovy says. “Cooperation with the record companies is excellent, and this shortfall is not due to a lack of German video clips. It is all a matter of development, and during this rather short period of time we are now presenting 25%-30% local German artists.”

Viva plans regional “windows” for key German cities that will provide 15 minutes of information on cultural events and regional happenings. Programming will start with a Berlin regional window in September, with other cities to follow.

Additional changes geared toward making Viva more attractive to the German viewer are Viva-VideoText (due in November), which will present daily news and a TV guide; Viva Interact, which will enable viewers to phone in, request videos, and actively assist in making programming; and live concert broadcasts called “Viva Roots.”

This autumn, Viva will present “Superbargain Open Air,” with bands such as Midnight Oil, Suede, the Smiths, Cream, Van der Graaf Generator, INXS, U2, Fugazi, and Cure Beat, U26, Maxx, Marsah, and DJ Westham, plus international bands such as East 17 and Urban Cookie Collective. Live broadcasts also are scheduled for the beginning of 1994.

While initial programming was criticized for its lack of individuality, Viva has launched promising productions such as its “House-Frau” program, covering the huge house, trance, techno, and ambient club-based scene, hosted by DJ and former performer Andrea Junkers.

Program director Christoph Post is leaving Viva to concentrate on his own video company, Myself, and Eye (MME). As of October, Gorovy will be joined by former German TV station ORF, who was responsible for the long-running video-clipping program “X-Large.”

Gorovy says, “From the very beginning, one of our goals was to cultivate an underdeveloped video culture in Germany. Now that there is an outlet for videoclips with Viva, we can look forward to some creative growth.” Viva has linked with Dusseldorf-based fashion manufacturer C&A for a scheme in which young bands are put in touch with up-and-coming video producers from the German Film School.

Viva will broadcast 12 videos by such acts each year. In addition, “The Sound of Fashion Vol. 2,” a two-disc sampler distributed by MCA, includes one CD of popular tunes and one CD containing songs by these new bands. The sampler will be (Continued on next page)

Sony Aims At Japan’s Young Dance Market

G’s Factory Unit Puttin’ Out The Hit Compilations

By Steve McLucrue

TOKYO—Sony Records has entered Japan’s burgeoning dance music market with a project called G’s Factory, which will centrally concentrate on compilations of dance tracks licensed from overseas labels.

“G’s Factory is a hard techno boom may be over, but it has established itself in Japan as a musical genre,” says G’s Factory director Miwa Shimura. The main target market for G’s Factory is high-schoolers who are starting to get into clubbing and are interested in dance music but who aren’t interested in mainstream market growing and didn’t want to miss our last good chance to get into it.”

The Factory is a separate label at present, though Shimura says it may acquire label status later.

The first batch of G’s Factory releases includes “Dance Pool Vol. 1,” which contains tracks by Lisette Melendez, Cypress Hill, and RePuLa, among others; “Universal Techno Tribe Vol. 1,” which contains tracks licensed from Warner, Rising High, and R&S; and “U.S. House Collective,” with acts such as Carnival and Ten City.

Besides hardcore techno, G’s Factory releases will include ambient and trance—which Avey has so far avoided because of its druggy associations—house, and reggae, the latter featuring releases by Freddie MacGregor and Clint Eastwood.

C+C Music Factory’s David Cole and Robert Clivillés are signed to G’s Factory as house producers. The pair’s G’s Factory debut album, “Civvies and Cole’s Nightclubbing Vol. 1,” is scheduled for release by the end of the year, as part of a unit called Funk Squad featuring Audrey Wheeler, Joselyn Brown, and Debra Cooper, as well as Japanese dance and hip-hop acts.

G’s Factory hopes to eventually release the album in the United States. Shimura says G’s Factory is also releasing a series of “techno karaoke” albums, in which each track will be followed by an instrumental version, enabling would-be dance divas to stretch their vocal chords to techno’s insistant beat.

Many people in the music industry say Japanese majors have been slow off the mark in getting into dance music, leaving the field to Avey and others. As Mr. Koichi Ueda of such, Shimura launched G’s Factory with a large-scale campaign, including radio and TV ads, posters, billboards and tie-ins with clubs and FM radio stations in the towns of Sapporo and Fukuoka.

“Sony doesn’t usually use TV ads to present acts that aren’t ‘americans,” says Shimura. “This project shows that Sony takes dance music seriously.”

Billboard September 3, 1994
EMI Canada Wins King Cobb Steelee
Signing Follows Bidding War; New Indie Launched

**by LARRY LeBLANC**

**TORONTO**—For the past year, Guelph, Ontario-based punk-funk combo King Cobb Steelee has enjoyed a well-deserved reputation for being one of the most unique unsigned bands in Canada. The group is under a spirited, three-way bidding war throughout the spring between EMI Music Canada, and Warner Records of Canada, and Warner Music Canada, KCS has signed with EMI Canada.

Simultaneously, EMI offered the group's manager, Amy Herschenhoren, a pressing and distribution side deal to launch her own label, lunamoth. As a result, KCS' "Project Twinkle" album will be issued Sept. 13 on her label.

"I was concentrating on the publishing side of things, because it's possible to sign almost any kind of music," said the manager of the EMI signing.

KCS consists of guitarist-singer Kevan Byrne, bassist Keen Lynn, guitarist-singer Al O breed, drummer Harald Gundersen, percussionist Mike Armstrong, and Don Pyle, who oversees sampling and recording.

The band's name is derived from the largest marble used in the children's game. Tiny marbles are called peewee; then come regular-sized marbles. The next step up is a big marble called a cob and a big cob is called a king cob. The death star of marbles is the metal version of the king cob—the king cob steelee. The group signed in 1991, KCS made a considerable splash in Canada's alternative community the following year by giving away 1,000 copies of its self-financed 7-inch single, "One's A Heifer/"Duotang," at gigs. Later, KCS members discovered that the singles were being re-issues, that single was pressed as 10,000 copies. I was being sold at rock and roll, and they sold out. So we made some more copies and we sold another 2,000 copies.

In 1998, Herschenhoren was handling publicity for Raw Energy. She brought the band to the label, which released its self-titled debut album. The set was produced by Pyle, who was then a drummer with Shadowy Men On A Shadowy Planet.

Leaving Raw Energy last year, KCS signed a worldwide publishing deal with Warner/Chappell Music Canada earlier this year. "I liked the first album, but I felt all the good songs were buried," says Gundersen, director of creative director at Warner/Chappell Canada.

When the band contacted KCS, the label bought the majority of the band's next album with Chicago producer Steve Albin. Kulaowick

**Mega Records Expands Its Base**

(Continued from page 59)

Tional publishing activities. Shortly after leaving, he re-signed Wet Wet Wet—currently topping international charts with "Love Is All Around"—and struck a deal with Apex Twin.

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**VIRGIN SHUTTERS HAMBURG STORE**

(Continued from page 58)

suggested from the outset that Virgin would have trouble with their location, which is slightly off the main shopping drag.

The Hamburg store was opened with the usual blaze of local publicity by Richard Cameron, some as recently as July 1995.

Staff members criticized the fact that the buying activities—centralized in Frankfurt—made it impossible to cater to the specific wishes of the Hamburg customers. There were also delays in getting new releases to the store.

Wolfgang Orthmayr, managing director of WORL Music of Germany, reacted nonetheless to news of the store's planned closure. "The WORL concept is very closely oriented to the German customer," he says.

**THAI CD PLANT**

(Continued from page 58)

stop buying pirated Chinese-made CDs. Siam CD may be a little ambitious in its predictions. Industry insiders say that although the factory is a 50-50 joint venture, Siam CD is considered an MPO subsidiary. It will be the Paris-based firm's fifth factory and its first in the Far East, taking worldwide production for 1996 to more than 150 million units.

"Young Collection" fashions with artistic commercials featuring tunes by Gary Moore, Jeff Beck, and the Mamas & The Papas; the last tie-in brought about EMI's deal with MCA. The tie-in has also launched the career of local band Stephan Massimo & the Deli Cats (EMI), which charted with the commercial jingle "Anytime And Anywhere."

To meet the growing demand for video-codips, Vienna-based DORO Productions, Hannes Rossacher, and Rudy Do- local have set up "Department M.,” which they term a "hot shop." It's a creative pool consisting of directors, camera teams, art directors, stylists, editors, and post-production specialists, which will provide tailor-made video productions for all genres and budgets with the know-how of Rossacher/Dob- tal. Creative director for Department M. is Matthias Schweger, formerly from the ranks of ORF's "X-Large."

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When the band contacted KCS, the label bought the majority of the band's next album with Chicago producer Steve Albin. Kulaowick

had a lot of music that had been treated. It was all in analog, the recording and the mix."

Explaining why he chose to take the risk financing an album rather than less-expensive demos to shop to labels, Kulaowick says, "How many Canadian bands get signed today based on a demo? Hardly any. I'd rather make a record, give it a proper try, and if it doesn't get a deal, we'll get it out. If it sells, they'll come after it. I'd rather have a record release than unre- leased demos."

At no point did the band see the absence of a label deal as a hindrance, "We just forged ahead," says Byrne. "We knew we'd sign somebody, so we set a date of September for release, did the album art, finished the record, and shot a video ["Triple Ocean Experience"]."

Unlike many other Canadian acts, KCS didn't insist on immedi- ate release of the album in the U.S. "It cracks me up hearing bands say they want a U.S. re- lease right away," says Hersen- horen. "Have they played there? Have they got a big black hole, and a whole group you're nobody. We're not in any hurry to go down there and tour for six months. We want to do it in the right way."

"Keeping Canada for ourselves has put us in an excellent posi- tion," she adds. "We'll make money in our home territory that will help us do things in the States we won't make money at."
### Japan

**WEEK 1**
1. ロキ, MY FRIEND YUMI MATSUTÔMA YOSHIKAWA
2. 1998 SINGLE SERIES VOL. 1
3. 1998 SINGLE SERIES VOL. 2
4. 1998 SINGLE SERIES VOL. 3
5. 1998 SINGLE SERIES VOL. 4
6. 1998 SINGLE SERIES VOL. 5
7. 1998 SINGLE SERIES VOL. 6
8. 1998 SINGLE SERIES VOL. 7
9. 1998 SINGLE SERIES VOL. 8
10. 1998 SINGLE SERIES VOL. 9

**WEEK 2**
1. ロキ, MY FRIEND YUMI MATSUTÔMA YOSHIKAWA
2. 1998 SINGLE SERIES VOL. 1
3. 1998 SINGLE SERIES VOL. 2
4. 1998 SINGLE SERIES VOL. 3
5. 1998 SINGLE SERIES VOL. 4
6. 1998 SINGLE SERIES VOL. 5
7. 1998 SINGLE SERIES VOL. 6
8. 1998 SINGLE SERIES VOL. 7
9. 1998 SINGLE SERIES VOL. 8
10. 1998 SINGLE SERIES VOL. 9

**WEEK 3**
1. ロキ, MY FRIEND YUMI MATSUTÔMA YOSHIKAWA
2. 1998 SINGLE SERIES VOL. 1
3. 1998 SINGLE SERIES VOL. 2
4. 1998 SINGLE SERIES VOL. 3
5. 1998 SINGLE SERIES VOL. 4
6. 1998 SINGLE SERIES VOL. 5
7. 1998 SINGLE SERIES VOL. 6
8. 1998 SINGLE SERIES VOL. 7
9. 1998 SINGLE SERIES VOL. 8
10. 1998 SINGLE SERIES VOL. 9

**WEEK 4**
1. ロキ, MY FRIEND YUMI MATSUTÔMA YOSHIKAWA
2. 1998 SINGLE SERIES VOL. 1
3. 1998 SINGLE SERIES VOL. 2
4. 1998 SINGLE SERIES VOL. 3
5. 1998 SINGLE SERIES VOL. 4
6. 1998 SINGLE SERIES VOL. 5
7. 1998 SINGLE SERIES VOL. 6
8. 1998 SINGLE SERIES VOL. 7
9. 1998 SINGLE SERIES VOL. 8
10. 1998 SINGLE SERIES VOL. 9

### Netherlands

**This Week**
1. NEW SINGLES
2. NEW ALBUMS
3. 100% PURE CRYSTAL WATER: THE RETURN OF THE KING
4. SWAMP THING
5. SWAMP THING W/ MIDNIGHT
6. BLACK HOLE SUN
7. SHINE COLLECTIVE
8. ABSOLUTELY FABULOUS
9. EAGLES, THE VERY BEST... THE ULTIMATE COLLECTION
10. DON'T TURN AROUND
11. NEW MMM MMM MMM CRASH TEST DUMMIES BAAAA MARINO

### Australia

**This Week**
1. NEW SINGLES
2. NEW ALBUMS
3. LOVE IS ALL AROUND WET WET WET PREVIOUS ORCHESTRA
4. COMPLAINTS ON YOUR KISS RED DRAGON
5. WHAT'S UP JUKEBOX
6. COLORS OF THE EAGLES
7. SHOT DOWN TO EARTH
8. FIELD OF LILIES
9. DROPPED GUITAR
10. NUGGETS AND MINS AUDIGER QUITAET

### Canada

**This Week**
1. NEW SINGLES
2. NEW ALBUMS
3. LOVE IS ALL AROUND WET WET WET PREVIOUS ORCHESTRA
4. COMPLAINTS ON YOUR KISS RED DRAGON
5. WHAT'S UP JUKEBOX
6. COLORS OF THE EAGLES
7. SHOT DOWN TO EARTH
8. FIELD OF LILIES
9. DROPPED GUITAR
10. NUGGETS AND MINS AUDIGER QUITAET

### Germany

**This Week**
1. NEW SINGLES
2. NEW ALBUMS
3. LOVE IS ALL AROUND WET WET WET PREVIOUS ORCHESTRA
4. COMPLAINTS ON YOUR KISS RED DRAGON
5. WHAT'S UP JUKEBOX
6. COLORS OF THE EAGLES
7. SHOT DOWN TO EARTH
8. FIELD OF LILIES
9. DROPPED GUITAR
10. NUGGETS AND MINS AUDIGER QUITAET

### France

**This Week**
1. NEW SINGLES
2. NEW ALBUMS
3. LOVE IS ALL AROUND WET WET WET PREVIOUS ORCHESTRA
4. COMPLAINTS ON YOUR KISS RED DRAGON
5. WHAT'S UP JUKEBOX
6. COLORS OF THE EAGLES
7. SHOT DOWN TO EARTH
8. FIELD OF LILIES
9. DROPPED GUITAR
10. NUGGETS AND MINS AUDIGER QUITAET

### Italy

**This Week**
1. NEW SINGLES
2. NEW ALBUMS
3. LOVE IS ALL AROUND WET WET WET PREVIOUS ORCHESTRA
4. COMPLAINTS ON YOUR KISS RED DRAGON
5. WHAT'S UP JUKEBOX
6. COLORS OF THE EAGLES
7. SHOT DOWN TO EARTH
8. FIELD OF LILIES
9. DROPPED GUITAR
10. NUGGETS AND MINS AUDIGER QUITAET

### Austria

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1. NEW SINGLES
2. NEW ALBUMS
3. LOVE IS ALL AROUND WET WET WET PREVIOUS ORCHESTRA
4. COMPLAINTS ON YOUR KISS RED DRAGON
5. WHAT'S UP JUKEBOX
6. COLORS OF THE EAGLES
7. SHOT DOWN TO EARTH
8. FIELD OF LILIES
9. DROPPED GUITAR
10. NUGGETS AND MINS AUDIGER QUITAET

### Spain

**This Week**
1. NEW SINGLES
2. NEW ALBUMS
3. LOVE IS ALL AROUND WET WET WET PREVIOUS ORCHESTRA
4. COMPLAINTS ON YOUR KISS RED DRAGON
5. WHAT'S UP JUKEBOX
6. COLORS OF THE EAGLES
7. SHOT DOWN TO EARTH
8. FIELD OF LILIES
9. DROPPED GUITAR
10. NUGGETS AND MINS AUDIGER QUITAET

### New Day

*New* indicates first entry or re-entry into chart shown.
**HITS OF THE WORLD**

**EUROCHART HOT 100** 8/2/94

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<thead>
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<th>#</th>
<th>Country</th>
<th>Artist</th>
<th>Track</th>
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<td>Riverdance Bill Whelan</td>
<td>Son</td>
<td>8</td>
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<tr>
<td>2</td>
<td>Taiwan</td>
<td>Pocahontas</td>
<td>You Are My World</td>
<td>8</td>
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<td>3</td>
<td>France</td>
<td>Enya</td>
<td>Only The Lonely</td>
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</tr>
<tr>
<td>4</td>
<td>Canada</td>
<td>Celine Dion</td>
<td>One Heart</td>
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<td>Italy</td>
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<td>Lisbonne</td>
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<td>Japan</td>
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<td>ABBA</td>
<td>The Winner Takes It All</td>
<td>8</td>
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<td>Alphaville</td>
<td>Forever Young</td>
<td>8</td>
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<td>10</td>
<td>United States</td>
<td>Garth Brook</td>
<td>Forever And Ever, Amen</td>
<td>8</td>
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**IRELAND** 8/18/94

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<th>#</th>
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**BELGIUM** 8/18/94

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**AUSTRIA** 8/18/94

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**NORTH AMERICA**

**NEW ZEALAND**

**JAPAN**

**INDONESIA**

**AUSTRALIA**

**HONG KONG**

**HONG KONG**
by doing readings at schools, libraries, county fairs, livestock auctions, and rodeos. “It was all unconventional marketing,” says Erickson. “We set up a流动性-inclined library system and went directly to the consumer, dealing on a cash basis. I was selling them through mail order and at my speaking appearances out of the back of my pickup. We did a little store business, but it was mainly Western stores and saddle shops.”

Among Hank’s major supporters were teachers, who found that the Western adventure series was especially appealing to 9-to-12-year-old boys. Some used the audiobooks together with the books to teach reading.

The first audiobook, “The Original Adventures Of Hank The Cowdog,” came out almost immediately after the book version, because at each of Erickson’s lively readings, people said he should record it. “So I called a sound studio in Amarillo and asked the guy if he’d ever produced a book on tape. He said no. I said, ‘Me neither, but let’s try it.’”

Erickson did all the voices himself, “because I couldn’t afford to hire any talent,” he says with a laugh. But the author displayed his own vocal range, giving each character a voice as unique and comic as the characters in a Warner Bros. cartoon: Hank with his cowboy drawl, his dismembered side-kick, two drunken coyotes, a sarcastic cat, two goofy buzzards, a villainous Doberman, and many others.

Erickson adds, “My instruction to the engineer was to make it sound like an old-time radio program,” with sound effects, background music (arranged by local musician Trew Tevis), and original songs by Erickson. Each subsequent book has had a simultaneous audio release read by the author.

Gradually, “We built up an audience within 200 miles of my hometown [Perryton, Texas],” says Erickson. “We never thought it would appeal to people outside of this little core area in the heartland.”

In 1987, Erickson signed a distribution deal with Austin’s Texas Monthly Press, and three years later Houston’s Gulf Publishing acquired that company. On his own, Erickson had sold 70,000 Hank books and fewer than thousand audiobooks. But under Texas Monthly and Gulf Publishing, that total has swelled to more than a million books and 90,000 audiobooks.

“When John started, he had a very simple cover design,” says Gulf sales manager Lisa Erickson. (Continued on page 67)
MCA Sees Appeal In Long-Awaited Raffi Studio Set

GOING BANANAS: "I can't remember when I've had this much fun," says Raffi, top banana of children's performers, on the subject of his brand-new MCA album, "Bananaphone." Due Sept. 13, it's the Raffmeister's first studio album for kids since his 1987 A&M release, "Everything Grows." (His ecologically themed MCA debut, 1980's "Evergreen Everblue," was aimed more at grownups than children, and last year's "Raffi On Broadway" was a live recording culled from his sold-out New York concert stand.)

"Creatively, I feel the beat I've felt in a long time," says Raffi, characterizing "Bananaphone" as a "return to play. There are lots of puns—you could say it's pun-tastic."

As on previous Raffi offerings, there are plenty of nature-related tunes, but Raffi insists that this is no ecological sereed. "I did my ecological thing on 'Evergreen Everblue.' This album's a danceable collection of songs, rhythmic and bouncy. I didn't have a specific game plan; if there's a concept at all, I'd call the music inner-

Successful Music Merchandising

by Moira McCormick

active. "The term 'interactive' is the biggest selling tool since 'new and improved,'" Raffi adds. "What children really need in their formative years is to interact with people, not machines—and with their inner world of wonder and imagination."

Raffi includes some classic sing-alongs—"Michael Row Your Boat"—with the original material, which Raffi co-wrote and co-produced with his keyboardist Michael Creber. It was his first collaborative composition. Raffi says, "Michael and I connect on so many levels on the road, I thought, why not creatively?"

Randy Miller, executive VP of marketing for MCA, says a major "Bananaphone" push has been launched. "The objective of our campaign is to let the industry, as well as the consumers, know that this is a return to form for Raffi, in terms of his commitment to children- and family-oriented music. It's very much a return to style for him."

Custom merchandising tools, which incorporate bold, graphic colors and cover design for "Bananaphone," include a 20-cassette gravity feeder, a mobile, shelf talker, and foldouts for toy stores; giveaway sticker sheets; and "T-shirts and visors for retailers and buyers to take home to their kids," says Miller. Plus, MCA is circulating solicitation kits consisting of a brown shopping bag filled with bananas, CDs, and cassettes.

LIFT DISCPLAY, INC., 115 River Road, Edgewater, NJ 07020, Phone 201/945-8700, Fax 201/945-9548

LIFT® Systems with future.

(Continued on page 69)
Retail

Nobodv Beats The Wiz Finds Money, Mud At Woodstock

WHEN THE RAIN FALLS: Nobody Beats The Wiz has boldly gone where no retailer has ever traveled before. For the last 18 months, the Curretel, N.J.-based chain has been putting small booths at concert venues in the Greater New York metropolitan area, selling product by the featured acts. But at the Woodstock '94 festival Aug. 12-14, the 10-unit chain set up the largest and most elaborate concert retail site Track had ever heard about.

The store, housed in a tent, measured a total of 4,200 square feet, according to John Esposito, the chain's COO. And just to make sure there was enough to sell, nobody Beats The Wiz had six tractor trailers full of product serving as the store's warehouse.

The tent was divided by a long counter. One side was the area taped by customers, who also housed various fun, interactive product displays like a Panasonic 3DO display, a Pioneer laser karaoke display, and a CD-ROM demonstration. In addition, a Music album database was constantly in use, Esposito reports.

On the other side of the corner was the sales area, where product was kept safely. The music software selection was narrow but deep, as the outlet carried all titles it could get its hands on from artists who appeared at either Woodstock festival, with emphasis placed on the 1994 performers. The store also carried some electronics hardware, like boomboxes, personal CD and cassette players, and cameras. The Fuji disposable cameras proved to be a very popular item.

For the first day and a half, things went phenomenally for the store. A key ingredient in that success according to Esposito, was the fact that artists who performed came out to the tent for in-store, album-signing appearances afterward. Among the acts appearing at the store were Collective Soul, Live, Todd Rundgren, Blues Traveler, Oteil, and the C.S.,

But when the rain hit on Saturday afternoon, it became "one of the most amazing and frightening scenes I have ever been involved with," Esposito says. "The whole place became impassable. We had to position our people outside the tent to stop people from accidentally sliding into the store."

Despite the rain, he labeled the store an economic success. Overall, he sums up his time at Woodstock as "the most bizarre and remarkable experience. Strangely enough, I felt a bit of melancholy as I left this disaster scene. I walked away thinking, 'What an experience.'"

ON THE MOVE: Track hears that the long-rumored RCA sales shift is about to take place. According to sources, Ron Howie, VP of sales at RCA in New York, will move back to the city he prefers to call home to head up the sales effort at RCA Nashville. In addition, he will have some responsibilities for the UK. Meanwhile, back in New York, David Flitch, who was No. 2 in the RCA sales department, moves up to replace Howie. Dayton Music Distribution, John Murphy, senior VP of national accounts, has been named to replace Danny Yarbrough as senior VP of sales and branch distribution. Yarbrough, you might recall, was named president of distribution back in May.

SOUND SHOP KEEPS A FIRM GRASP ON CLIENTS

(Continued from page 65)

"We have people from all over the world come in to buy, as far away as Japan and Germany." As with many college communities, Oxford sees a lot of students even during semester breaks, looking for everything from alternative rock to rap. "UM's enrollment is about 10,000 during the year, and it's less in the summer. But it doesn't drop much for us at all, because UM has so many youth camps for tennis, cheerleading, and sports," says Henderson.

"We get the UM football schedules early. On the six home game weekends, we know it will be good. They bring their families, and everybody likes music or wants to go to the Oxford Mall." Mississippi's gaming casinos are about an hour and a half away, and Henderson says he would like to get some of those visitors there.

"Oxford can be a complex area at times. We have repeat customers from UM; we see the same faces over and over again two or three times a week all year. We do well with our music-related merchandise, like CD cases. We also have CD and tape specials every day, so it's affordable, and our budget items are up front."

In addition to selling recordings by such top rap, rap, and country favorites as Counting Crows, Nipsey Dogg, and Tim McGraw, Sound Shop has a market for gospel—particularly black traditional and urban—and features a popular section of Christian and other music videos.

Tickets are distributed at the Sound Shop for the 10,000-capacitv Tupelo Coliseum, "We should be getting online any day with the arena, so fans here will have the same advantage for seats as they have in Tupelo," said Henderson.

(Continued on next page)
"HANK THE COWDOG" ROUNDS UP AUDIOBOOK HITS WITHOUT TIE-INS
(Continued from page 64)

manager John Wilson. "Texas Monthly repackageed it with full-color covers and made it look hot and current, which helped enormously. For the first time, the series started to get placed in bookstores in Texas, Oklahoma, Nebraska, and Montana."

Although Gulf had little experience with mainstream books at the time, and none at all with audio, the head of the book division, Clayton Umbach, was a fan of the series and set about the task of breaking Hank nationally. "In the U.S., probably the last, best group of independent bookstores are children's bookstores," says Wilson. "We would find key booksellers in each market, get them free samples of the books and tapes, with posters and stickers and bookmarks. We would also hand-sell to teachers; once the kids got into it, they would go to the mall and request their own copies. It's been a very delicate, slow-growth process." Gulf offers a Teacher's Guide version, and makes kids feel a part of things with a fan club and a Hank newsletter full of puzzles and contests.

Ericksen credits Gulf with increasing sales of the audiobooks. Wilson adds, "We knew we had a good start with the book market, but the books retail for $6.95, which is pricey for that [a book that size]. We did research and found that at $5.95, the audios were competitively priced for the audiobook market. So we began getting into audiobook catalogs and audiobook-only stores, and that was an easier placement, because there was no price resistance."

The Hank audios, which are unabridged, also stood out from the pack because, unlike adult titles, many children's audios are only 30-60 minutes long. "The customer would compare and think, "Hmm, three hours, that's a good value,"" Wilson says. Gulf then slashed the price further by introducing "Audio Gift Packs," featuring two Hank audiobooks in an attractive package for $24.95.

The series is now in national book chains including Waldenbooks, Barnes & Noble, B. Dalton, Seriphner, and Crown, as well as virtually every audio-book-only store, says Wilson.

One big supporter has been Earful Of Books, an Austin, Texas-based audio chain with three stores and five more opening. "I brought the Hank audios in early on, because they were so requested," says owner Paul Rush. "Ever since we started our weekly bestseller list, there's always been a Hank title in the top 10. And among kids' titles, Hank is my No. 1 seller of all time."

In July, Earful Of Books rented out the Laff Stop Comedy Club in Austin for a free Erickson performance and book signing. "It was filled to capacity with over 400 kids, and we sold hundreds of tapes," says Rush. In March, the chain held a "Hank Lookalike Contest," co-sponsored by the Dallas SPCA, in which hopeful kids entered their dogs.

Audio Partners Publishing Corp., an Auburn, Calif.-based company, added Hank to its Audio Editions mail-order catalog in 1992. "Hank has done wonderfully for us," says CEO Grady Hesters. "For a while, he was even beating out Rush Limbaugh." Vol. 1 is on Audio Editions' all-time top 10 list, and Vol. 13 was in the top 10 for the Christmas season.

The best-selling Hank title is Vol. 1, which has sold 16,000 units on audio. (In the audiobook industry, a book-based children's title is considered popular if it sells 5,000-10,000 copies, says Listening Library's Ditlow. Movie and TV tie-ins and storyboard- and tape combo sets sell better than book-based literature titles.)

The Hank books work as audios, Erickson says, because "from the very beginning they were intended to be read aloud. I pictured a ranch family on a winter night reading the books to each other. When I wrote them, I was imitating the techniques of storytellers, not literary techniques. And as I got more involved in recording, I found myself writing the books with the tapes in mind, putting things in that would make the audio better."

Although most of Hank's fans are 9- to 12-year-olds, adults comprise 15% of the fan club. (In fact, Erickson originally wrote the books with adults in mind.) Both kids and adults enjoy the "Get Smart" humor: Hank considers himself a keen detective, but actually misinterprets most situations. For example, he tells of a terrifying "silver monster bird" that flew over the ranch, and boasts that he scared it away by barking at it (an incident based on a dog of Erickson's who barked at airplanes.)

Adults also appreciate Hank's deadpan. John Wayne meets Mickey Spillane narrative style. In one dangerous situation, his girlfriend cries, "Be careful! Don't try to be a hero!" Hank replies gravely, "It ain't a matter of tryin', Beulah. To some of us, it just comes natural."

Audio Partners' Grady Hesters sums up the appeal of a Hank audiobook in simple terms. "A tape that you can put on in a car with an 8-year-old, a 12-year-old, and a couple of adults— and have everyone enjoy it—is a rare find."

SOUND SHOP KEEPS A FIRM GRASP ON CLIENTS
(Continued from preceding page)

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InDI Convention Exceeds Hocutt's Plans

Also, Continental Drifters Live Up To Their Name

INDI SHINDIG: Before sacking out of L.A. for some much-needed r&r, DI dropped by Hotel Sofitel Ma Maison Aug. 5 for the evening cocktail party at the venue of one of the city's most independent National Distributors Inc. convention.

It was quite the brawling. More than 200 invited guests jammed into Ma Maison's restaurant, joining some 90 members of the INDI staff from the distributor's three-arms—San Fernando, Calif.-based California Record Distributors Inc., Dallas-based Big State Distribution Corp., and Secaucus, N.J.-based Malverne Distributors.

In the afternoon, even INDI chairman George Hocutt was a little astounded at how the turnout had stripped his initial intentions for the convention. "My original words were, 'Hey, guys, let's have an INDI picnic and play some softball and drink some beer,'" Hocutt says. "Look where we ended up!"

While the assembled INDI personnel managed to cram in some leisure activities (including an Aug. 6 boat excursion sponsored by American Gramophone Records), the conventionees and their assembled vendors squeezed in plenty of business.

Much of the Aug. 5-6 confab was devoted to product presentations by INDI's distributed labels, as representatives of Caldero, Rio, Oglio, Mapleshade, Real Music, Solar, Moonstone, CTI, A.I.R., Zig Zag Planet, Unit, USA, Atlanta, Salmon, Steve One, Singing Machine, Saturn, and Maxi previewed their product. The presentations concluded with Al Bell of Bellmark Records presenting INDI with platinum records for Tag Team's deathless single "Whoop! (There It Is)."

Several in attendance at the cocktail party agreed that Oglio Records president Carl Caprioglio's imitation of Elvis Presley was one of the highlights of the presentations. Plenty of INDI-distributed talent was on view live at the Aug. 6 banquet. The night was graced with performances by Caldero & B&B stars Howard Hewitt and West End Girls, Bellmark singer of love Johnny "Guitar" Watson, Moonstone metal outfit Triangle (which performed acoustically), and White Cat new age player Kelko.

In an evident attempt to up the gross-out ante, the back of the CD features another Gacy piece, of a death's head sporting a clown's cap and ruffled collar.

Rotten president Ron Peterson admits that the Gacy cover was his idea. "The band was having some trouble deciding on artwork. I knew what they were looking for—something sick."

Peterson says he contacted a friend in Florida who had some Gacy painting, which Peterson says is one of 250 in existence for use on the Acid Bath package.

The label head acknowledges that feedback has been mixed. "Either people are really interested in it, or they're really offended by it."

More gruesome art may be forthcoming from the label: Peterson says that the company has procured a new image of Gacy, the convicted "Night Stalker" slayer Richard Ramirez. It's a pen-and-ink drawing, because, Peterson notes, "he's in [maximum security] lockdown, so we can't get anything in color."

FLAG WAVING: The Continental Drifters is definitely an apt name for the New Orleans-based band that will issue its self-titled debut album Sept. 20. A Chicago-distributed Monkey Hill Records. Most of the group has literally drifted across the continent.

A band of noble pedigree, the Drifters started life in Los Angeles about three years ago. But after drummer Carlo Nucio (long a member of re- cent Flag Waver Pat McLaughlin's road and studio groups) relocated to his Crescent City hometown, several other members followed.

The current incarnation Bangles guitarist Vicki Peterson still lives in L.A. and ex-Swimming Madison guitarist Rob Maché continues to reside in Tucson, Ariz., singer and multi-instrumentalist David Holsapple, former Bangles guitarist Susun Cowill (an integral member of the family band that bears her name), and bassist Mark Walton (who held down the Dream Syndicate's bass chair) have all pulled up stakes and moved to Louisiana.

In the case of Holsapple and Cowill, who are married, the relocation had some familial reasons: The couple has an 11-month-old daughter and, Holsapple says, "New Orleans is a great place to have a kid.

Incredibly, the Drifters lineup is more stable now, with most of a continent separating some members, than it was in L.A., when a shifting ad hoc unit, usually featuring Holsapple, performed every Tuesday night in Hollywood. The ever-changing membership eventually added up to enough players "to fill a school bus," Holsapple says.

"We've stabilized—can you believe it?" he adds with wonder. "We were still able to get together periodically. The band requires a lot of frequent-flyer miles."

(Continued on next page)
### Billboard Chart for September 3, 1994

#### Top Reggae Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
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<td>QUEEN OF THE PACK</td>
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<td>9</td>
<td>YAGA YAGA</td>
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<td>11</td>
<td>BAD BOYS</td>
<td>INNER CIRCLE</td>
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<td>4</td>
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<td>PROMISES &amp; LIES</td>
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<td>5</td>
<td>3</td>
<td>KIDS FROM FOREIGN LAND</td>
<td>LITTLE ME &amp; LAWRENCE BIRD</td>
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<td>6</td>
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<td>SONGS OF FREEDOM</td>
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#### Top World Music Albums

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<td>LOVE &amp; LIBERTY</td>
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<td>19</td>
<td>THE MANSON OF THE MAMA</td>
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<td>9</td>
<td>17</td>
<td>GIFT OF THE TORTURE</td>
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<td>10</td>
<td>7</td>
<td>HOPE</td>
<td>HUGH MASEKELA</td>
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<td>10</td>
<td>ZEN KISS</td>
<td>SHEILA CHANDRA</td>
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<td>12</td>
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<td>AFRICA FESTIVAL</td>
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<td>13</td>
<td>NEW</td>
<td>NEW WORLD NIGHTS</td>
<td>WILLIE &amp; LOBO</td>
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<td>14</td>
<td>NEW</td>
<td>SPIRIT OF THE FOREST</td>
<td>BAKA BEYOND</td>
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<td>LIPHIQI QINGS</td>
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#### Top New Age Albums

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<td>14</td>
<td>TURNE THE TIDE</td>
<td>TANGERINE DREAM</td>
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<td>3</td>
<td>2</td>
<td>CELTIC TWILIGHT</td>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>4</td>
<td>21</td>
<td>ANOTHER STAR IN THE SKY</td>
<td>DAVID ARKENSTONE</td>
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<td>5</td>
<td>23</td>
<td>WINDHAM HILL SAMPLER '94</td>
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<td>6</td>
<td>14</td>
<td>SHEPHERD MOONS</td>
<td>ENYA</td>
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<tr>
<td>7</td>
<td>8</td>
<td>ONE THOUSAND &amp; ONE NIGHTS</td>
<td>SHAIHAN &amp; SEPEHR</td>
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<tr>
<td>8</td>
<td>15</td>
<td>NARADA LOTUS ACOUSTIC SAMPLER 5</td>
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<td>9</td>
<td>19</td>
<td>GUITAR PASSION</td>
<td>CHARD</td>
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<td>10</td>
<td>21</td>
<td>PRAYER FOR THE WILD THINGS</td>
<td>PAUL WINNER</td>
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<td>11</td>
<td>12</td>
<td>WINE MARKET</td>
<td>ENYA</td>
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<td>12</td>
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<td>13</td>
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<td>3RD FORCE</td>
<td>3RD FORCE</td>
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<td>14</td>
<td>14</td>
<td>RAIN DANCER</td>
<td>ARIMIK</td>
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<tr>
<td>15</td>
<td>15</td>
<td>SUNRISE &amp; MORNING COFFEE</td>
<td>ARIMIK</td>
</tr>
</tbody>
</table>

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**CHILD'S PLAY**

(Music note: page 65)

Miller says a national print ad campaign, targeting 3 million consumers via parenting magazines, includes a toll-free number that plays a sample of the album when called. "We're having fun with the title," he says. "It's called 'Raffi on the Banana Phone.'" MCAP is working with Pasadena, Calif.-based Playground Entertainment Marketing in pushing "Banana Phone" to non-traditional retail outlets.

According to the P.E.M. president, Kathleen Bywater, Raffi will make a series of appearances at Barnes & Noble stores while he tours the U.S. This fall, Bywater says Raffi will sign autographs for two hours and perform three acoustic songs in each store.

Raffi says "Banana Phone" is the beginning of a trilogy. MCA will release two more albums next year. "One's going to be stories for kids, some of which I wrote," he says.

Incidentally, Raffi, the guy who began the kid-the-long-box revolution by bravely insisting that "Evergreen Evergreen" be released in jewel box only, says: "The jewel box is O.K. for now, but we can do better." He envision's a double paperboard package, similar to the old double-LP cover, with slots for disc and booklet. "If anyone in the industry wants to talk to me, I've got some ideas."

**CLASS ACT:** September is Classical Music Month, and the Children's Group—the Toronto-based, BMG

**DECLARATIONS**

(Continued from preceding page)

But the band keeps at it, largely because the Drifters experience is such a pleasant contrast to the members' work with their more illustrous bands. "Part of it is probably a reaction to what we've all played over the years," Holts appies says. "It's finally made something fresh for all of us, which may have been withering for a bit."

Certainly the earthy, relaxed rock the Drifters make sounds nothing like the tall-tangle-pop, the girl-group- rock of the Bangles, or the Dream Sym- dichte's guitar roar. Listeners who may think they know what they're getting when they check the personnel list should be prepared to be very pleasantly surprised.

The band, which just finished a handful of dates in the New York City area, plans an East Coast tour in early October.

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**TOP NEW AGE ALBUMS**

<table>
<thead>
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<th>Week</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label</th>
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<td>16.</td>
<td>NOUVEAU FLAMENCO</td>
<td>ISM TRAD LABEL</td>
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<td>17.</td>
<td>PRAYERS FOR THE NIGHTS</td>
<td>FRANCIS DEMERS</td>
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<td>18.</td>
<td>AIR BORN</td>
<td>MINDA NERO</td>
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<td>19.</td>
<td>RED NIGHT BLUE NIGHTS</td>
<td>PUNK NIGHT</td>
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<tr>
<td>20.</td>
<td>ALTER EGO</td>
<td>JON KATZEK</td>
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<tr>
<td>21.</td>
<td>A FINE HOUR</td>
<td>PETER KATER</td>
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<td>22.</td>
<td>REAL MUSIC – 1994 SAMPLER</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>23.</td>
<td>ACOUSTIC HIGHWAY</td>
<td>CHAD YARD</td>
</tr>
</tbody>
</table>
Northern California hard-rockers return from a three-year absence with a work that catches them in a late-'80s time warp, mixing testosterone-induced riffs with backdrop lyrics and occasionally altering the formula with a power ballad. That's not to say there aren't worthwhile moments on the 90-minute opus. Lead single " Mama's Fool" is a viable album rock and hard-rock tune. The evidence is by its success on the Rock Tracks chart, and "She Want She Want" and "Manny People" are simply catchy.

Shawn Colvin

Cover Girl

Producer: Shawn Colvin, Smokey Smith, David Kahne

Carreras Domingo Pavaroitti with Mesha

The Tenors in Concert 1994

Producer: Frank Ashville

Teresa Thomas

Geffen 24713

Reigning queen of pop-folks with returns with a set of-you guessed it—nearly every song of which she has performed live over the years. Half the tracks were taken live in the studio, while the rest were taped live last year, Colvin's reinterpretations of standards (such as the Police's "Synchronicity" and Little Feat's "The Last in Line") is a Stills. "There's A Rugged Road," are revelatory, and the tracks that once again are Colvin astrong Grammy contender.

Barenaked Ladies

May You Only Drive Us Farther

Producer: Nevin Steinman

Sire/Warwick 45709

On this follow-up to 1992's "Gordon," which went mainstream in their native Canada, the Ladies men have assembled another terrific, eclectic set studded with clever lyrics and striking musicianship that totters amiably between an alternative bent, a jazzy vibe, and a rockish, melodic groove—with a splash of lounge sensibility stirred in. But through the lakes there's aren't expected in the other tongue-in-cheek, so to speak, the Barenaked Ladies make a more solid case here while they can be very funny (see jazz throwaway "Tiny Little Snacks" they are no novelty songs and "Alternative Girlfriend," both bright and hooky, are as fine as they come to alternative tunes). As stirring "The Wrong Man Was Convicted" is so far over the top that it soars.

This Picture

City of Sin

Producer: Various

Atlantic 10125

Second album by British power-pop band vauntingly rocks and rolls, but never fully comes into gear. Music comes off as a bit too polished and sterile, chock-full of churning guitars, tinkling piano chords, and somewhat disconnected vocals. There are some catchy hooks to be found in the title track and the loose, hummable "Love Like You Ever Seen It Before," but "Heart Of Another Man," also pushes several nice buttons that could work on Top 40 singles.

Lonesome Val

Nica

Producer: Sugar Ray

Be/Hive 45

Second release from sharp-eyed New York-based band Rodney "Lonesome Val" Haynes—produced by one of the Roche Sisters—is marked by Haynes' lyrical observations and abrasive vocals. This well-wrought, predominantly acoustic set features Roche and instrumental MVP David Mannfield; highlights include the progressive country-rock harmonies of "Love Comes Too Town," the folksy cool of "Spanish Eyes," the Springsteen drama of "We Can Be Heroes," and the jazzier, Spanish-flavored rhapsody of "Darlin' n' Funky One," and the country-rocker rhythm of "Love Evermore."

Royal Jelly

Biscuits

Paisley Park 3144

Call them evocative, and what say that. If this California-based band's songs spark a slash of '70s rock and '80s meet-the-'70s alternative rock coatings, it's without apology, with nonverbals and less by Wallace (Paul Westerberg, Faith No More, Hiatt), the fourth-piece bass style is likeminded something all its own, and all over the map, from sitar-stacked single "Cellophane Heart" and cover of Susanna Hoffs, with the high notes being written, aggressive guitar, and thick, rich vocals via John Douglas Edwards. Highlights include, say, "(Modern) Generators" and "buzzy" sun.

David Edmunds

Plugged In

Paisley Park 31770

Edmunds just has it. His infallibility as a guitarist who has always been uncanny, and this album is no exception. From electric guitar as "I Love Music" to electrifying covers old and new (Otis Redding's "I Got The Will," Jim Lauderdale's "Halfway Down") disc is loaded with irresistible. Edmunds' harmony vocals are chock-full of Sculpulture and Rockpile veteran's ample axe talents come to light on simperiments and lyric audacies of Jerry Lee's "The Claw" and Khauchaitara's "Sabre Dance." (the latter an updated version of Edmunds' "U.K. Hits." A slice of rock'n'roll ambrosia.

The Jerky Boys

2

Atlantic 26214

The world's most celebrated tenors reunite for their second World Cup-related extravaganza, which will attract the same multifaceted audience that is still buying the trio's 1990 concert album in enough quantities to keep it No. 2 on the Top Classical Albums chart. The repertoire again covers a broad range, from evergreen airs ("Nissun Dandayu,"奇异的大陆) to international classics ("Granada") to melodies of music from around the globe and Cox-Hadley's wood—the latter an apt choice, given the Dodger Stadium venue. Accompanied by video,acks, the audience's exuberance, and a massive marketing campaign will reinforce an already weighty Nad more exposed for at least another four years.

The Jacksons

The Authentic George Gershwin

Producer: Jack Gibbons

KWM 101

The word "authentic" in the title has a double meaning. The material in this third volume of Gershwin music by pianist Gershwin is reconstructed from Gershwin's own transcriptions, and the fact that the pianist maturing as a pianist rather than of piano rolls also suggests a greater pianistic presence than is that reaches the real emotional power (including those by Gershwin himself). The period covers Gershwin's output from 1915 to his death in 1937. There is a lot of great music and superb playing, with a survey of the "Piano Rags" score a highlight of the 76-minute disc. Distributed by London Classical.

Boy II Men

II

Producer: Various

Motown 31455

As the title suggests, album picks up where group's 1991 multiplicity debut, "Coolehgeyeharff," left off. Shifting grooves, highlighted by athletic harmonies, set to a delightful and ideing satisfaction. While group's work is purely "Boy II Men," the entire project plays its cards close to the vest, maneuvering the current state of saturation in the down-tempo genre. An exception: the pseudo-folkish, Babyface-produced, acoustic guitar and stringed "Water Runs Dry."
LUTHER VANDROSS & MARILYN CAREY

**Endless Love**

A Gold single
WRITER: L. Rich
PRODUCER: L. Rich
ASCAP (c/o Michael T. McLaughlin, ASCAP
Columbia 6480 (cassette single))

Contemporary R&B, New jack swing

And now for the real test. After a pair of wildly popular cover hits, male vocal group assuys the interest of consumers and programmers alike with a funky original tune. Lively ditty relies less on crisp hopiers and more on stylish solo parts and kick-drum-dominated beats. Song has a good chorus and appears likely to increase act's chart and sales momentum.

— AALIYAH

**At Your Best (Your Are Love)**

A Gold single
WRITER: R. Kelly, R. Harris, R. Isley, R. Isley, C. Jasper
PRODUCERS: Bona M. SMF, Atlantic
PUBLISHER: R. Kelly
ASCAP (cassette single)

Follow-up to the gold-certified "Black & Flood" drops the tempo for a slow and sultry R&B love ballad. Aaliyah continues to exhibit a warm and sensual style that belies her ten-year age. Clearly destined to soar to the top of the both the Hot 100 and the Hot R&B singles chart. Likely to reassert Aaliyah's position as one of the leadin gregende producers of the year. He does an excellent job of blending a raw R&B groove with a lush R&B melody and layers of sweet vocals. Gorgeous.

— OLIVIA ALMEN & BRENDA RUSSELL WE WILL FIGHT

**My Voice**

A Gold single
WRITER: A. Zigmam
PRODUCERS: Andrew Diamond, Mike Diamond
PUBLISHER: Diamond Cuts/Wonderland/Moonlight
ASCAP (cassette single)

The Bobby Valens evergreen goes dancehall, as the classic feel-good song adds a wicked reggae bass. It's a pretty basic reworking that is easily remembered and highly addictive. For a top-notch experiment, check out the Trillab Remix.

JEFF WOOLXHEY Redneck Stomp

A Gold single
WRITER: Scott Rusie
PRODUCERS: Russie, J. Rusie, M. Rusie
PUBLISHER: Russie/Rusie/Max Luf/Synder/Shams, BMI
ASCAP (3:22 cassette single)

This track has a lot of appeal, a lot of fun, and a lot of good time. Woody's voice is pitch-perfect as he sings the lead vocals. The band is tight and the production is top-notch. Great song overall.

— THE ROLLING STONES

**Start Me Up**

A Gold single
WRITER: Keith Richards/Mick Jagger
PRODUCERS: Keith Richards/Mick Jagger
PUBLISHER: Sony/MCA
ASCAP (cassette 3:02 single)

This track is another classic Rolling Stones song. The lyrics tell the story of a man who wants to start a new life and leave his past behind. The music is catchy and the vocals are great, making it a timeless classic.

— THE TRAVELING WATERS

**The Magnolias**

A Gold single
WRITER: Q. Smiley, J. Hardaway
PRODUCERS: Q. Smiley, J. Hardaway
PUBLISHER: Epic
ASCAP (cassette single)

This track features a beautiful melody and catchy lyrics. The vocals are smooth and the production is top-notch. Overall, it's a great pop rock song.

— KYLIE MINOGUE

**Can't Get Enough of Your Love**

A Gold single
WRITER: C. C. Baxter, L. A. Williams
PRODUCERS: C. C. Baxter, L. A. Williams
PUBLISHER: Epic
ASCAP (cassette single)

This track is a catchy pop rock song with a fun rhythmic beat. The lyrics are about falling in love and the desire to be with someone special. The vocals are sweet and the production is well done.

— THE LEGION

**I Want the World**

A Gold single
WRITER: M. Smiley, J. Smiley
PRODUCERS: M. Smiley, J. Smiley
PUBLISHER: M. Smiley
ASCAP (cassette single)

This track has a strong message about standing up for what you believe in and fighting for what you want. The vocals are powerful and the production is well-crafted. Overall, it's a great pop rock song.
Bastin Out As Exec VP/GM At Compton’s NewMedia

BY MARYLIA N. GILLEN

NEW YORK—Norman J. Bastin, former executive VP/GM of Carlsbad, Calif.-based software publisher and distributor Compton’s NewMedia, has left the company, according to Compton’s president, the Tribune Co., and has been replaced by a veteran Tribune executive.

The change was effective Aug. 22, the day the move was announced by the Chicago-based Tribune Co., which bought Compton’s in September 1993.

Bastin’s departure comes on the heels of that of another high-profile Compton’s executive, Thomas McGrew, former VP of market development and product planning, who left to establish his own multimedia consultancy last month (Billboard, Aug. 29).

“Over the period of the last 11 months, there were some differences that began to develop which could not be reconciled, and Norm left the company about three weeks ago,” says a Compton’s executive, who requested not to be named. “Bastin could not be reached for comment by press time.

The new Compton’s executive VP/GM, James N. Longson, is the Tribune Co.’s senior VP of technology and chairmen Tribune’s Technology Advisory Committee of company executives and outside directors. He is said to have played a key role in Tribune’s acquisition of Compton’s, and in Tribune’s investments, in technology-driven ventures, including America Online and hosts Disney’s own Eclertronics array of eight displays. At Hi-Tech Tunes, guests can try out the latest in Yamaha keyboards, synthesizers, and electronic drums, along with Kurzweil Mark 10 Einstein Grand and a premium audio system designed with Boston Acoustics to create their own MIDI composition. The G-Desk Turner offers an array of HD TV (high-definition TV) and THX Surround Sound on a 120-inch screen.

Bastin joins Tribune in 1970 as a computer programmer.

“Stanley McGrew will continue in his role as president/CEO of Compton’s, Hays says, adding that no other executive changes are planned and that there will be no change of strategy for the company.

A fine team is in place at Compton’s NewMedia. (Continued on page 78)

ROAD RASH

Electronic Arts

A long-touted and even longer over-the-counter Iron Music Titles Go To Navarre

NAVARRE HAS PICKED up exclusive U.S. distribution rights to two new music titles from Los Angeles-based multimedia publisher Iron, according to Wm. Sockes, Navarre’s VP of pre- print products. The titles, due Oct. 11, are the psychedelically titled "Headspace," featuring an original Brian Eno soundtrack, and "Hispar," an interactive album with new music from the Residents (Billboard, Aug. 20).

SOKES is distributing "Jump off the Wall," The David Bowie Interactive CD-ROM; the BMG joint-venture Iron debut.

FIRST CREATIVE ARTISTS hired away AT&T’s Robert Kavner to lead its new multimedia division, says Director of multimedia John Kewal, at the largest consumer multimedia company.

In his new role, Kavner will oversee the largest battery of multimedia projects and the company’s software development and distribution operations. He will report to John Coslett, the company’s president and CEO.

"Rob’s background in sales, marketing, and business development will be an important asset for us," says Coslett. "He has a strong track record of success in the multimedia industry and will bring new depth and breadth to our organization."
Picture This

By Seth Goldstein

EARLY WARNING: Don’t think for a moment that sell-through will slacken in the first quarter. The studios already have an impressive lineup of titles from this summer’s crop that likely will appear at under-$25 suggested list.

FoxVideo has given “Speed” the sell-through light for Nov. 13. The studio’s other summer hit, “True Lies,” is also under sell-through consideration, but FoxVideo is said to be looking for another hit title. FoxHome Video is expected to don “The Mask” in the wake of strong box-office results and Warner’s success with the earlier Jim Carrey hit, “Ace Ventura, Pet Detective.”

The latter did an estimated 4.5 million units.

Paramount may chip in “Forrest Gump,” although some trade sources claim the title has already been scheduled for rental in April. Meanwhile, Disney’s decision to yank “The Lion King” from theaters so it can be re-released in November suggests the movie won’t be on cassette until later in the year. However, early talk is that Disney could release “The Lion King” late in the first quarter.

The big disappointment for Hollywood has been the studios’ highly touted foray into family entertainment, not applicable to any of the above except “The Lion King.” Among the box-office casualties were “Baby Steps Out,” “Getting Even With Dad,” “Lassie,” “Black Beauty,” “North,” “The Little Rascals,” and “Little Big League.” Most or all will go directly into sell-through, but with home video now expected to make good on the theatrical shortfall.

“The front end of the formula—ineffective production, respectable returns—isn’t working,” says a source, who wonders if the studios will find sell-through worth the trouble in a crowded market.

The View from There: The British consultancy, Understanding & Solutions, has delivered thoughts about the U.S. market that seem to be a tad conservative in comparison to analyses on this side of the Atlantic.

Like its American brethren, U&S sees sell-through growth down the road, but not as rapidly. It forecasts a 16.8% gain over a 5-year period.

(Continued on page 79)

Sell-Through Tapes Push Products

Hit Titles Create Cross-Promotion Fever

[1] BY STEVE TRAIMAN

NEW YORK—It used to be that cassette rentals were the engines that pulled VCR sales. Now, sell-through tapes are the engines moving other consumer products, ranging from cake mixes to root beer, soup, and hotel rooms.

Hit titles have the kind of exposure that marketing executives lust after—thus creating opportunities that can help make sense for cassettes to be added to the sales mix. Hit title libraries have been pushed back to the release of “Peter Pan,” “The Jungle Book,” “‘101 Dalmatians,” and “Beauty & the Beast.”

At Pillsbury since last October, he has developed joint sales efforts with Disney that have been designed to cross-promote the titles. The team effort involving a $5 rebate on the return of “The Return Of Jafar” with the purchase of four Pillsbury desert mixes “did exceedingly well, beyond both our expectations,” he says.

Pillsbury is backing the $5 “Snow White” refund offer, including cents-off coupons packed inside the box with a half-page freestanding newspaper insert (FSI) reaching 55 million homes Oct. 30, a 15-second TV commercial on network and cable for about two weeks, and a special “Snow White” cookie decorating season in the November issue of the 545,000-circulation Pillsbury Classic Cookbooks. “It has already been launched with our sales force, and response from retailers is very positive,” McCarthy says.

Kraft General Foods’ Jell-O division is likely to commit up to $25 million in support of “Jurassic Park”—which is why it took almost a year to convince top management to approve the brand’s first home video cross-promotion.

To introduce a new grape Jell-O Gelatin, the company is printing a special FSI offered consumers free Jurassic Park Jiggler Cutters (molds in four dinosaur shapes) free by mail. That was followed by a series of in-store displays, each with five cases of Gelatin and 30 Jigglers. When “Jurassic Park” goes on sale Oct. 4, 35 million booklet inserts will offer a $5 cash rebate to customers who purchase. Then on Oct. 9 and 12, two more FSIs arrive, along with a new 30-second commercial featuring Jell-O spokesmen Jim Thebeau and Bill Cosby, pushing diners.

Both Marie Smyth of Jell-O and Patricia Ganzuzza of AIM Promotions, which handles the details, report solid retailer acceptance of the program, and significant activity on the Jiggler offer since its May debut. Ganzuzza, who has worked on other sell-through campaigns, says, “This is the biggest ever and likely to break all records.”

Colgate-Palmolive’s second promotion, for Disney’s “Aladdin,” already didn’t happen, says U&S media associate director Bill Kashimer: “Our first experience with ‘Pinocchio’ was not profitable, although it was a success in the number of rebates. We went so far over our budget in the percentage of rebates that it almost kept us away. This time we knew what to expect.”

This time also, Colgate got the trade involved earlier, sending a video to retailers, some of whom qualified for key-market radio taglines and in-store sampling. As a result, more toothpaste and toothbrushes have been sold against the $5 rebate.

“While our overall response was about the same in number of rebates, it was very profitable to Colgate, as we made about $1 million on the campaign,” Kashimer adds.

(Continued on page 79)

MCA Study Says Interest Is High For ‘Flintstones’

[2] BY EILEEN FITZPATRICK

LOS ANGELES—Consumer intent-to-purchase studies of MCA/Universal Home Video’s “The Flintstones” predict that the title has the potential to sell 12 million units at retail without the effects of a marketing campaign. But the supplier isn’t resting on its good grades to drive sales.

For its third major sell-through title of the year, MCA will offer a $5.50 consumer rebate, nearly three months of advertising, and various in-store merchandising materials to heft the consumer awareness, according to Andrew Kairay, senior VP of marketing and sales.

As previously reported, “The Flintstones” will arrive in stores Nov. & priced at $19.98 (Billboard, Aug. 6).

Consumers will receive a rebate when they purchase “The Flintstones” (Continued on page 79)
Prism Deal Talks Refracted; Power Rangers Strike Again

SHOPPING AROUND: Prism Entertainment still hasn’t formed that “strategic alliance” it has been seeking, but discussions are continuing, says CEO Barry Collier.

“We’ve progressed, but not sufficiently enough to make an announcement,” Collier told shareholders at the annual meeting held in Los Angeles on Aug. 17.

Word on the street is that Prism has been trying to secure a new video distribution deal. No one, though, is jumping at the chance to take on hard-to-sell secondary product these days. WEAD Distribution, Uni Distribution and Columbia TriStar have all passed on Prism, according to trade sources.

Collier denies that’s the case. He does agree video numbers are down, but says international sales have offset any losses on the domestic side. “We’re not at any risk or jeopardy,” says Collier. “We’re just testing the waters.”

Several years ago, Prism tested the same waters when it struck a distribution deal with Paramount. The two partyed company a year later.

The most immediate change at Prism will be in the production, switching from erotic thrillers to action adventure with special effects, Collier says. Prism will also reduce its output from 12 movies to 10 in 1996, three of which will have larger budgets than Prism’s average outlay.

POWER SKILLS: Mighty Morphin Power Rangers tapes are flying off the shelves at mass merchant retailers, but other dealers may be missing the kids craze, says Saban Home Entertainment sales and marketing VP Nancy Jones.

Despite cumulative sales of 8 million units, Jones says traditional rental outlets, supermarkets, and drugstores still haven’t caught the fever.

“They’re the only areas where Power Rangers seem to be weak,” Jones adds. “The rental outlets aren’t up to speed with this product.”

Four new titles in the series are due in stores Sept. 21. To educate the trade about Power Rangers appeal, Saban is conducting an incentive contest for distributors. More than 2,500 sales reps have been sent a seven-minute promo tape. A bonus kick card, which asks questions about the content, serves as the entry form to the contest.

Each entrant who answers the questions correctly will receive a Power Rangers T-shirt and be entered into a grand prize drawing. Saban will award cash prizes of $5,000, $2,500, and $1,000.

“I’ve talked to distributor brand managers who didn’t really know about Power Rangers,” says Jones. “How are they going to be able to sell product that they don’t know?”

Saban has a separate incentive program for off-the-shelf promotion. In October, the company will release a made-for-video Christmas title, “APlha’s Magical Christmas”; it features a “Power Rangers” character. Jones says stores will get a two-month head start, because the title won’t air until sometime in early December.

Also trying to cash in on the Power Rangers wave, Buena Vista Home Video will introduce the “Superhuman Samurai Syber-Squad” on Nov. 11.

The live-action series, produced by DIC Entertainment, is scheduled to debut in syndication beginning this month. The cassette series will be released the following week under the DIC Toon-Time Video label.

Buena Vista will support the release with a set of four rub-on tattoos packed inside each Syber-Squad video. Inserts promoting the line will be included in cassettes of “Snow White And The Seven Dwarfs” and “Tim Burton’s The Nightmare Before Christmas.”

An “action video center” in-store display with a life-size Samurai character is available, as well.

NOT RESTING ON RENTRAK: Although Buena Vista has signed on with pay-per-view distributor Rentrak to boost rental units on secondary titles, there is no slowing the marketing incentives to push dealer orders.

(Continued on page 16)
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© RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. © RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. © ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million in suggested retail for nontheatrical titles. © ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/RB Communications.
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- Kathy has signed to guest star in multiple episodes of Fox Television's Melrose Place this fall!

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COMPTON'S NEWMEDIA
(Continued from page 78)

mented with Jim Longson's experience and leadership, both of which are well-respected in our industry," said Tribune New Media executive VP Robert Bosau in a statement. "That combination will further strengthen Compton's place in the competitive CD-ROM industry and position it for future growth."

Bastin has been a high-profile presence in the multimedia industry over the last year, overseeing Compton's projects. They include the establishment of an affiliated label program, and a new company structure that led to the creation of Compton's Entertainment, a business line devoted to Compton's entertainment products, in addition to Compton's Information and Education divisions.

Compton's NewMedia produces a wide variety of interactive information, infotainment, entertainment, and entertainment software on CD-ROM. It has made a series of high-profile entertainment pacts recently, including its first venture with a record label—a pact with Rhino Records for a series of CD-ROMs based on material from Rhino's vaults. Compton's also distributes Peter Gabriel's "Xplora 1" and Graphix Zone's "Prince: Interactive," among a number of other entertainment projects.

It is perhaps best known, however, for its multimillion-selling, 5-year-old "Compton's Interactive Encyclopedia," a new version of which bows this month.

Bastin most recently has been a proponent of Compton's expansion into a wider realm of entertainment offerings, including the establishment of an "audio ROM" record label and the launch of a television show designed to showcase its artists and products.

EPcot CENTER
(Continued from page 79)

ertainment; "Paint Factory," custom-developed by JRM Software with five Pentium systems and touch screens; "Prodigy Journalist" by PED Software and Prodigy, which allows users to customize their own newspapers; and "Grandma & Me" from Living Books and Broderbund.

HIGHWAY SIGNPOSTS

Oracle's exhibit takes visitors on a "Day In The Life" on the information highway in the home, school, and office, using a "video wall" to showcase the company's interactive software products.

"The Oracle Media Server is a digital 'multimedia library' that stores, retrieves, and manages real-time video, audio, images, text, and tables," says spokeswoman Eve Kowlko Smith. "Oracle Media Objects is a software 'authoring tool' that enables rapid creation of multimedia interactive services and CD-ROMs, and Oracle Media Net connects the home TV to the multimedia library."

Software sources will be similar to those participating in a U.K. exhibit that counts EMI Records and Thames TV among its software providers. Oracle has agreements in the U.S. for interactive multimedia services with Capital Cities/ABC, the Washington Post, and Honeywell, among others.
SHELL-THROUGH TAPES Push Products
(Continued from page 78)

Campagne," Kashmir says. "We're still cautious about the product's take-off, as they may lose appeal to the trade unless you tie in to big hits.

But it's not only the hits that work, a Porte Fortune Travelogs recent campaign with Paramount's "Peanuts" series shows. Kicking off May 29, the promotion inside each video offered guests at 433 Travelodges a $3 rebate on the purchase of any of six titles, plus $25 worth of stayover discounts. Five-night guests get two free special "Peanuts" tapes and a plush Sleepy Bear, the Travelodge mascot.

"We put on a very strong effort, and had expectations of a high return," says Dwight Gould, the chain's marketing senior VP. "Delivery was spectacular, and we broke occupancy records two months in a row."

Travelodge spent more than $2 million on advertising in this campaign, "adding a good connection with another well-known brand name that carries positive perception among a big customer base for us. This group is typically big battery users."

Another newcomer on "Nightmare" is Cadbury Beverages, promoting A&W Root Beer or Cream Soda six-packs. "A&W has taken advantage of the Halloween theme period in recent years," says Robin Pearl, senior product manager. "We wanted something new and fresh, and 'Nightmare' was perfect to give our retailers in-store decorating opportunities."

"It was a natural blending of their reach to mass merchants like Walmart, Kmart, and Target, and our strength in grocery stores," Jorgenson says. "By doing a cross-promo, we're highlighting both products in two areas of any store—a nice boost for shelf space."

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For the weekend ending September 3, 1994

**RECREATIONAL SPORTS**

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(Continued on page 82)
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PHOTO BY ROBERT GEORGE YOUNG / MASTERFILE
The Expanding Universe Of Replication

Companies Roll Out The Format Welcome Mat, Opening The Door To CD-ROM And Others

by STEVE TRAIMAN

CD replicators are having the best year ever, with expansion the key word for virtually every established firm as well as new players in the field. The mix is shifting slowly but significantly from CD Audio to CD-ROM, with a mostly wait-and-see attitude toward CD Interactive (CD-I) and a waiting-for-standards approach to CD Video.

The CD explosion is being fueled not only in North America, but also Europe and the Far East, by a growing amount of educational, entertainment and business CD-ROM product. At the same time, CD Audio continues to eclipse the audiocassette, with neither the MiniDisc (MD) nor Digital Compact Cassette (DCC) yet to catch the consumer's ear—though Sony and Philips respectively continue to aggressively promote the new formats.

This sampling of major CD replicators provides some significant insights on the state of the industry.

Input is provided by Better Quality Cassettes (BQC), Cinram, Digital Audio Disc Corp. (DADC), Hampauge Manufacturing Group (HMG), KAO Optical Products Group, Plz America, Sonopress and Technicolor Optical Media Services.

The international flavor is significant, with Toronto-based Cinram just concluding a CD megadeal in Mexico (Billboard, July 2, 1993); DADC owned by Sony of Japan; Plz of Germany making a major stake in the U.S. market in both equipment and replication; and Sonopress being the U.S. subsidiary of the German giant BMG. Technicolor is a major global supplier of videocassettes, now entering CD in a big way, and HMG's recently announced merger with Allied Film will give it a worldwide stake in both CD and video.

At Cinram's major U.S. facility, the former PRC plant in Richmond, Ind., Hugh Landy, executive VP, sales and marketing, notes the company is now doing 80,000 daily on-press out-of-disk labeling. Landy sees a dramatic shift from CD Audio to CD-ROM, now about 70%/30%, to a 40/40 ratio by year-end. He also notes that audiocassette production is booming, with 250,000 units daily for about 65 million annual capacity. "We're ready for CD-I and CD Video whenever the product demand is there," he says. Cinram has been a major CD replicator in Canada since 1985, with a growing amount of CD-ROM business, and its $10 million joint venture with Auirga-Aurex of Mexico City has a goal of up to 60 million CD and CD-ROM units a year.

Better Quality Cassettes acquired the former Westchester, Penn., Technic tronics firm two years ago and moved its four CD monolines to a new plant in Council Bluffs, Iowa. Says Jim Donohue, VP, sales and operations, "We integrated the former ElectroSound 8-track and audiocassette operation we acquired in 1987 and now have BQC monolines in the same roof. We added two monolines right away, and will have a seventh in September, from DHME, for a 60,000 daily capacity by year-end. We had CD Audio and CD-ROM business from the start in the new facility, and while the latter is only about 15% to 20% now, we expect it will represent 25% of the business by year-end." At the same time, audiocassette business has grown dramatically in the last seven years to 100,000 units daily, with an upgrading of loading and packaging equipment, and a new AMI digital mastering installation. BQC is part of the manufacturing group that includes Custom Tape Duplicators, Nashville; International Cassette Corp., Greenville, Texas; and recently acquired Evermark in Los Angeles. "While Cliff Tant, our chairman, has no specific plans now, it's likely we'll have CD and CD-ROM production in both Nashville and LA in the future," Donohue says.

The Cost Of Keeping Up

Faced With Multiple Formats And Increasing Workloads, Some Replicators Depend On Parents And Partners For The Necessary Finances

by DON JEFFREY

I n the CD replication business, it pays to have a partner or parent with deep pockets. Executives at replicators say that pricing pressures have turned their trade into a volume business. They're forced to push out the product in large numbers to keep their slim margins up. Plus, they say, in order to remain competitive they need to have higher production capacity so they can meet the occasional spurt in demand from the music business created by a "Bodyguard" or a "Music Box.

In addition, the introduction and at replicator KAO Optical Products, "you need capital behind you."

Grow Or Die

Some executives estimate that it takes an investment cost of 75 cents to $1 a disc to construct a $10 million CD replication facility from the ground up and equip it. Depending on the cost of land and other variables, establishing a fully equipped CD replication plant can run as high as $20 million. To produce an adequate return on that investment—at a time when replicators cannot charge too much over their costs to clients—
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Keeping Track Of All Trades

Replicators Go Beyond The Basics, Branching Out Into Packaging, Distribution And More

by PAUL Verna

As the CD replication business continues to mature, facilities are looking to ancillary services to gain an edge over the competition. In the process, they are transforming the industry from a product-oriented business to a service-oriented one.

Replication facilities across the country are taking an active role in the artwork, packaging, bar-coding, fulfillment, warehousing and distribution of the product they replicate. Some houses may perform these functions in-house, while others contract the work to outside firms. In all cases, the replicator is somehow involved in every step of the manufacturing process, from mastering to distribution.

Such is the case at one of the newest major CD replication facilities, Technicolor Optical Media Services of Camarillo, Calif., a division of the giant video duplicator. Director of national sales and marketing Pierre Loubet says, "We don't print anything in-house, but we do work with our clients and help them understand what their physical material needs are and what their budgets are for the creation of materials. Then we either point them in the direction—or we ourselves will job the project—to the best-suited printer, corrugate house, poster printer, offset printer, litho printer, whoever else we need to deal with."

He adds that many of the company's clients—particularly the smaller CD-ROM firms—do not have the overhead or the warehouse space to stock deep inventory on their own products, so Technicolor offers those services to them.

"It runs the full gamut from telling them, 'If you're going to make a box, here's how big you should make it because of the type of corrugate used' to 'This is what your film charges will be, this is what your freight will be, here's how durable it will be in transit.'

"Just like we will never be a content owner, we don't expect our clients to have to have all the services that we have here," Loubet adds.

Another aspect of packaging is bar-coding for return processing, an area that replicators are getting more involved in. "A lot of times, people will have multiple revisions or upgrades with the packaging, so we have to make sure we keep monitoring inven-

tory and send out updates on a regular basis," says Loubet.

Other firms have gone as far as codifying their ancillary services. For instance, Allied Digital Technologies Corp.—the company that resulted from the merger of Hauppauge Manufacturing Group and Allied Film And Video—recently initiated a program called CD Vision, which is designed to provide its customers with a full level of service, from replication and duplication to packaging, warehousing and distribution.

Director of marketing and sales development Steven D. Granat says, "[Labels] can do business with us under the CD Vision service and have everything taken care of. They don't have to..."
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EXPANDING UNIVERSE
Continued from page 84

"DAIC is close to our yearly capacity of 15 million units in Terre Haute, Ind," notes Scott Bartlet, VP, sales and marketing, and also VP, Sony Music operations. "In any one month, we may be 70-75 CD Audio to CD-ROM, or 60-60, but the Sony Music business will always keep us more on the 'audio' side while we're aggressively going after ROM customers." The Putnam, N.J., expansion was due for completion by late August, with a 50% annual capacity increase from 8 million to 12 million units—all CD Audio. The new facility in Eugene, Ore., due for completion next May, "will start with CD Audio with an expected 'migration' to a multimedia operation," Bartlet notes, "with projected annual production of 36 million units.

The KAO Optical Products Group, based in Lancaster, Penn., was the former American Felix facility purchased in March 1993, by KAO Infosystems. VP Jim Bower recalls, "As a world leader in production and duplication of magnetic media (Boppy disks), KAO was determined to become a major force in CD. Annual production was about 15 million units; perhaps as much as 55% CD versus CD-ROM. We're now up to 35 million units, about 65/35 Audio to ROM, and should be at 55 million units by year-end after the current expansion." KAO is adding Neutal molding equipment, Convac coaters, Balzers metalizers, AID in-line inspection equipment and ODME's new AMS 100 mastering system, he notes.

"We're seeing all kinds of new CD-ROM business," Bower emphasizes, "and we're very pleased with audio business this summer in a traditionally slow period. We're getting a fairly even mix on the CD-ROM software side from applications people like Novel; ''educational'' programs from firms like Electronic Arts, Kidsoft and Activision; some database work for Silver Platter; and some government contracts. All of this is moving our mix steadily toward ROM.

At HMG, which debuted its CD facility last fall, Brian Wilson, VP sales and marketing, says, "We're now operating four monolines with the NeutalFirst Light system. This includes Netual molding units, a 5-color Autrooll printer and EAM packaging equipment. We should have a new ODME mastering installation, a second printer and two more monolines by mid-September, each with 4 million annual capacity for a total output of 25 million by year-end. Right now, our product mix is mostly Audio with perhaps 75% to 90% ROM. We have lots of prospects in this area, and we're being driven by ROM faster than projected, so it could be as much as 25% of our business by year-end."

Commenting on the recently announced merger with Allied Film, he notes, "One of the huge benefits is..."
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New Hardware Focuses On Efficiency And Effectiveness

By STEVE TRAUMAN

The rapidly expanding global market for both CD Audio and CD-ROM software has reflected the continual introduction of state-of-the-art equipment for mastering, replication, quality control, printing and packaging. The focus is on faster, more-efficient, more-compact and thus more-cost-effective products in every visible area of production.

An impressive turnout at the first REPLItech in Europe this spring in Munich—and a 50% increase in attendance at the June REPLItech in Santa Clara, Calif.—highlights the interest of prospective buyers in a wide range of new products and services.

Pat Casey, sales manager for Knowledge Industry Publications Inc. (KIP), co-sponsor of both events with ITA, reports good international representation at the third U.S. event. There were significant discussions in the areas of mastering and quality control standards, as well as a CD anti-piracy system being pushed by IFPI abroad and the RIAA in America.

Replication & Mastering

Pilz Maschinenbau of Germany is making its complete CD replication systems available to the industry for the first time, exhibiting its innovative robot handling system and software to integrate all components at both REPLItech events. Robi System Inc., Cherry Hill, N.J., showed its new Ronold Line CD replication system with disk-to-disk output in less than three seconds. Baker's of Hudson, N.H., has a new CD 905 metalizer with a rapid 1.8-second cycle time capable of yielding up to 2,000 discs per hour. HSO Group of London showed its new AMCS Series fully automatic Metallizer Machine, Cleaning and Conditioning System, which can process up to eight Masc sets at the same time with typical cycle times of one and a half to two hours.

MicroTech Conversion Systems, Palo Alto, Calif., offers the Image-Maker Duplication System for both CD and tape, which can duplicate up to 16 copies simultaneously with several levels of data verification. Rimage Corp. of Minneapolis introduced a CD-Engine line of seven.

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their 35 highly experienced salespeople in mostly urban markets. Many of their significant video customers on the educational and industrial side will be major ROM users in the future, as they are into spoken-word programs now. By September, Allied will be selling all HMG media, including CD, CD-ROM and audiocassettes, which is why we see growing business in all areas.

Using its own proprietary equipment, Sonopress in Weaverville, N.C., is expanding production capacity dramatically for BMG Music's CD Audio needs and CD-ROM, according to Rick Wartnik, manager of engineering. "We're doubling our 200,000-square-foot facility as part of our multiyear expansion plan, which started about 18 months ago," he says. "It's our own monoline units for both formats, and more quality-control equipment, mostly from CD Associates."

Although reluctant to reveal any figures, Scott Wilker, East Coast sales manager, reports, "We're seeing a major CD-ROM spurt over the last seven months in software for games and publications. We're aggressively going after this new area, while both our mastercasette and CD Audio business are holding strong. Our first phase of expansion will increase capacity by about 25%, and we're adding both equipment and technology for all the new optical software formats." Wilker claims that, while other manufacturers are losing audiocassette market share, Sonopress has topped its figures each of the last two years. "We're ready for CD Video now, and are keeping up with both mastering and replication technologies in anticipation of what the market could become in the not-too-distant future," he says.

While making its complete CD replication systems available to the industry for the first time, Pilz America in Concordville, Penn., is using the same equipment for a show, steady production increase, notes general manager Martin Maior. "We have Pilz Maschinenbau service technicians in our plant to demonstrate our equipment to prospects," he says. "Right now, we're operating one Pilz line that integrates two injection molding machines for annual capacity of about 8 million units. Our Audio/ROM ratio is about 80/20 now, and could be 70/30 by year-end. We're geared for more expansion in the future, and when we went on-line last summer, the idea was to build the plant up to 30 million annual capacity.

Another firm with big plans is Technicolor Optical Media Services, the new division of Technicolor Inc., that went on-line in Camarillo, Calif., in mid-April. "We pressed our 1 millionth CD on June 30," recalls Pierre Loubet, director of national sales and marketing. "We were doing 47,000 daily units soon after..."
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First Light Technology, Saco, Maine, jointly introduced a High Density Substrate Sublimation process incorporated within the Uniline 2000 Optical Disc Corp, Santa Fe Springs, Calif., debuted its Series 300 NPR Mastering System, which claims 8X-density CD mastering capability. ODME, Charlotte, N.C., has a new Media Conversion System that converts various input media into a standard output medium, and its AMS 100 in-line mastering and stamper-making system.

Quality Control
ODME also has a new Q-liner, ABC 200 DS stamper and replication tester for all CD formats, including CD-ROM and CD-I. Aerasonic USA, based in Wales, bowed the CDQ1000, its first product in a range of CD test equipment developed with a key group of U.S. and European manufacturers. Koch Digital Disc of Austria bowed a Time Base Error analysis option for its CDXS 4 CD Test System.

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EXPANDING UNIVERSE
Continued from page 94

startup, about 60% CD-ROM versus 40% Audio, and are now [in mid-July] up to 65,000 daily. We’ve got five lines running on ‘continental shifts and see more CD-ROM busi-

ness in the future. Our year-end annual capacity goal is 30 million total units.” The equipment includes OMR, laser-beam recorders, 25 ton Merki injection molding, Letheon metalizers, Origin spin-coaters, Auto Roll 6-color printer and Gina packaging units.

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COST
Continued from page 84

the need to expand.

Americ Disc Inc., a replicator based in Drummondville, Canada, has
opened a plant in Miami and has expanded its Canadian facility, boost-
ing the company’s number of pressers from nine to 22 and its total CD output from its 1987 figure of 40,000 discs a day to 275,000 a day (an 100 million a year). The Miami plant cost about $7.5 million to construct and outfit. Mastering equipment cost another $5 million. Pierre Deschenes, president, says the company does a lot of business for independent music labels and expects revenues to increase to $62 million next year from $48 million this year.

Although Deschenes says expansion is fully financed by cash flow, his company has a strong backup: It is 37%-owned by a Canadian printing company and 49%-owned by a French company that is also in the replication business.

Other top replicators say that a well-off parent is one of the secrets of success.

The biggest replicator in the U.S., Digital Audio Disc Corp., is owned by
Sony Corp. Of America, the huge Japanese conglomerate that needs a replicator to meet the high demands

of its major record company, Sony Music Entertainment. “We go to the parent and plead our case,” says Scott Barrett, DADC’s VP, sales and mar-

keting. “If we’re successful—if they see we’ve adequately supplied the answers—we get the money.”

DADC has undertaken a big build-
ging program. It completed an expansion of a plant in Pittsburgh, Pa., a smaller facility in its main plant in Furte, Ohio, and is construct-
ing a new plant, set to open in May, 1995, in Springfield, Ore. All that will increase total capacity to 25 million discs a month. The Oregon facility is being built to accommodate the big growth in the CD-ROM business.

“We needed West Coast presence because there’s a substantial enclave of ROM business in the Northwest and in the West in general,” says Barrett.

The rapid growth of CD-ROM, while opening new markets to replicators, has increased capital costs for the companies. It is estimated that the investment cost to make a plant CD-ROM ready is $150 million. The pre-

mastering requirements are differ-
ent, and, more important, the quality control is more intensive. As Americ Disc’s Deschenes says, “CD audio is allowed to have a few errors: CD-ROM can’t.”

Another replicator with a rich par-

ent is KAO Optical Products. It start-
ed out as American Helix in 1987 and was acquired by KAO Infosystems, a unit of a big $7 billion Japanese com-
glomerate, in 1993. It is undergoing expansion—opening plants in Fremont, Calif., and in Ireland, in addition to its main facilities in Lancaster, Penn.—and expects to have a capacity in North America of 70 million discs by year-end.

“Our expansion is financed by our parent,” says Boyer. “The acquisition has been very good for us. It’s enabled us to keep pace with the market.

If a rich parent is not on the scene, a replicator might alleviate its grow-

ing pains by acquiring another company. That’s what HMG Digital Technologies did in purchasing Allied Film Laboratories this year and merging the two companies into a new publicly traded firm, Allied Digital Technologies. The economies of scale promised by the merger will help cut costs and fatten profits for expansion. And, because Allied is a public company, it will be able to go to Wall Street and tap the public equity and debt markets.

At present, Allied’s CD capacity is
24 million discs a year. The company recently opened a new facility that will allow for a big increase in CD audio and CD-ROM replication.

Smaller companies without huge capital reserves find it a good idea to keep the business manageable by subcontracting out work. Klarity Kasette of Waterville, Maine, started out with a $150,000 investment four years ago and has become successful by maintaining its focus on what it does best. Its business is about 30% CDs, and CEO Michael Pepin expects that to increase to 50% in five years. Klarity prepares the masters, but then subcontracts out the stamping and replication.

"It's not worth the big investment. We're not going after the small-profit margins clients," says Pepin. "In order to justify that, we'd have to take on the big major accounts. There are so many replicators now, everybody's getting in everybody's way."

Pepin says some small replicators try to cut costs by not putting in equipment and wind up going out of business because they skimped on quality control and lost their clients. Although the industry seems to have healthy firms now, some executives see a shakeout occurring in coming years, like the one that happened several years ago. Deschesnes recalls that 1987 to 1988 were "tough years—there were too many players in the market."

The reason some see a shakeout is that there is too much capacity. It is said that there are 32 CD replication sites in the U.S. with a total capacity of 1 billion discs. Last year, it is estimated, about 500 million discs were manufactured in North America. That means capacity is twice as high as production.

"It's expensive to be profitable," says KAO's Boyer. "You have to run volume the way pricing's going. It's becoming like a commodity business. There's a lot of capacity out there."

**BEYOND THE BASICS**

Continued from page 88

labels and for outside clients—offers a start-to-finish service called the Warner Music Group Turnkey Solution. LaVerne explains: "Beyond replication, we own our own packaging company [Ivy Hill]. We make it so that one purchase order will allow us to get to Ivy Hill, purchase any printed components that's necessary and build the package. In addition, we will inventory the product [including excess components] and ship to any destination. So we do almost everything."

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Being the last creative step before the manufacture of compact disc, mastering is a rarefied process, requiring equal measures of technique and intuition, art and science. Paradoxically, mastering is an equipment-intensive field but one in which the judgment of the engineer makes or breaks a session. In fact, the business' personality factor is so strong that when prominent engineers switch houses or open new facilities, they tend to take almost all of their clientele with them. Although mastering veterans are by nature individualistic, these days they appear to be preoccupied with many of the same issues: bit-reduction, conversion between the digital and analog domains and that pesky problem of jitter.

These concerns arise from the growing sophistication of digital sound, which has made engineers so discriminating that 16 bits is no longer enough for most applications, and even the most minute imperfections are not tolerated.

The temptation to edit in the 20-bit format has been irresistible to most engineers, hence the proliferation of high-end editing units like the Sonics Solutions systems that are currently used in most facilities. The success of these machines—and of 20-bit sound in general—has created a potential market for the Sony PCM 9000 magnetic-optical disc recorder, which to date is the only transportable 20-bit system. An engineer can cut a 20-bit CD on the PCM 9000 and feed it directly into a compatible editing unit without reducing it to 16-bit word length.

While the PCM 9000 and the editing computer that accompanies it, the DAE 3000, have hit the market only recently, engineers already either are buying into it or at least seriously considering it. One of its proponents is Michael Frondelli, creative director of the Capitol Tower recording studios and Tower Mastering in Los Angeles. He says the PCM 9000 allows him to transport 20-bit audio information to his Sonics Solutions systems for further editing, eliminating the need for extra generations of converted sound.

Others are on the fence. Bernie Grundman at Grundman Mastering in Los Angeles acknowledges that the PCM 9000 is "much more reliable than the current 1630" standard but objects to the price of blank discs for the new system. While Umatic 1630 tapes cost approximately $25 each, discs for the PCM are in the $175 range. Once the mastering house's profit is figured in, the cost to the client escalates to at least $225, and the benefits are not commensurate, according to Grundman.

Whether or not mastering studios embrace Sony's new CD system, the audio data will still have to be boiled down to the 16-bit standard necessary for playback on consumer CD decks. Hence the need for bit-reduction systems—and the increasingly competitive drive to capture that market.

Until recently, Sony's Super Bit Mapping system was the preferred bit-reduction option among mastering engineers, but the advent of Apogee's UV-22 unit has changed the landscape in this aspect of the industry. Engineers polled by Billboard prefer UV-22 to SBM, though some indicate that the new version of SBM is superior to its predecessor, especially for classical music.

When it comes to analog-to-digital (A/D) and digital-to-analog (D/A) converters, there is no unanimity among
audio professionals. Not only are engineers split among their preferences of A/D and D/A converters, but they also say those units are the most crucial link in the entire mastering chain.

“The converter is becoming more of an engineer-specific item,” says mastering engineer Scott Hull of MasterDisk. “We’ve got a real hodgepodge. All of our new designs are going to incorporate multiple A/Ds and multiple D/A converters in the console, with high-quality switching between them. It’s becoming more of an issue even over EQ. What A/D do we use? One unit might be that different from another.”

While such factors as EQ and compression can exert a greater influence on the 2-track master than A/D conversion, in situations where the engineer is “mastering flat,” conversion is “absolutely where the biggest change occurs,” says Hull.

“There are a lot of people jumping into the converter business,” adds Grundman. “There are a lot of units to choose from right now.”

Grundman says he prefers Apogee converters, but he admits there are new units from such companies as George Massenburg Labs that he has yet to test.

Engineers concur that the conversion standard has increased dramatically in the past couple of years, and they expect that trend to continue.

Even with the best converters and the most-advanced bit-reduction schemes, engineers are still struggling with jitter, or flaws in the stream of digital audio information.

Hull says the hardest part about jitter is “being able to look the client in the eye and say, ‘This copy is identical to the one that you gave us,’ and then listening to it and realizing there is something different about it. We’re kind of crossing a new boundary into what’s real about digital.”

Like bugs in computer software, though, jitter is likely to be minimized as manufacturers become increasingly aware of the problem and take steps to rectify it.

Until then, mastering engineers will continue to work within the limitations of their equipment, always pushing the envelope to find new ways of maximizing the audio experience.

No matter how advanced mastering equipment becomes, it will always be the ears of the person behind the console that determine the quality of the sound.

“A room can’t work without an engineer,” says Tom Coyne, now at Sterling Sound after a long stint at the Hit Factory. “The equipment in a room is only as good as the engineer pushing the buttons. So in that respect, it’s a personality-driven business. Clients come for a certain sound, and over the years you develop a rapport with them and know what they’re looking for.”

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Pro Audio

PGD Embarks On Restoration Project
Archives To Be Backed Up On BASF Analog Tape

BY PAUL VERNIA

NEW YORK—Is it safe? That is the question PolyGram Group Distribution executives are asking themselves as they back up their voluminous recorded archives in a restoration project that may take up to five years.

Jim Nevius, director of PGD’s tape facility in Edison, N.J.—where masters of the Verve, Mercury, Phonogram, PolyGram, Capricorn, Casa, Blackwood, and Island labels are stored—calls the project “part of the overall risk-management strategy of the company. You don’t want to have all of your eggs in one basket.”

He says PolyGram chose BASF’s 911 analog mastering tape product—used recently to master the Rolling Stones’ “Voodoo Lounge” album—because the German manufacturer offers a very good product at a competitive price.

BASF Corp.’s director of sales for professional sound, Richard O’Kelly, estimates that price to be $4 million for all the tape required to back up not just the Edison facility’s masters, but also the catalogs of A&M and Motown, which are stored elsewhere.

O’Kelly adds that the 911 was the only tape they could find for the archiving project because it is “an extremely stable formulation.” It is a double-coated tape designed to resist the rub-off and flake-off problems associated with tapes stored over long periods of time.

Nevius says the first step in the project is to “go tape by tape and determine what kind of coverage we already have. That takes a good deal of research, because you can certainly find a copy of a master somewhere, but you have to determine what kind of a master that is. If you have a mono copy of a stereo master, you have to determine whether it is a soundboard kind of a recording, or a mixdown, and all these different parameters go into it.”

Once all the masters are identified and secured, the recording company is protected. Others—for instance, for a tape of “Joe Nobody giving French lessons” recording to an organ—will be backed up. The entire process—from the first research step to the last duplication run—is expected to last 4-5 years, Nevius says.

Asked why PolyGram chose to archive on analog tape rather than an optical or digital format, Nevius says, “We wanted to do something that’s not an analog to analog. It’s as simple as that. We don’t feel that the digital tapes that are used in the market, such as U-Matic tapes and R-DATs, have the shelf life that analog does.”

O’Kelly agrees, saying it is “too early to be putting material on digital media, because if any bits of data are lost, then you lose big chunks” of recorded material. On the other hand, analog deterioration in the audio signal can be repaired if it is not too severe.

Nevius says virtually every reissue project involves going back to the analog master—“that original piece of art.” Putting recorded material on a digital carrier “because it’s convenient” is not acceptable.

“I mean, who knows what kind of format we’ll be dealing with 50 years from now,” he says. “Digital may be the big, bad dinosaur that somebody invented way back in the past that everybody’s unhappy about.”

Nevius says he can’t even venture to guess how many of the duplicates that are in the process of being made might be in use in the future. “Ask me in 10 years,” he says. “Because in 50 years somebody’s going to be looking at two sources, and the copy that we make now may be the better source from the original, which might be destroyed because of age.”

In order to reduce the possibility of deterioration or accidental destruction of the tapes, all the new duplicates are being stored at PolyGram’s off-site facility, away from the original masters in Edison.

“In this day and age, when there seem to be floods and earthquakes going on everywhere, I think it’s in a company’s best interests to split its assets,” Nevius says. “These assets can be worth more than their weight in gold if they become classics, he adds.

Nevius notes that the perceived value of masters has undergone a meta- morphosis over the years, reflected in the way engineers and archivists handle them.

“In years past, a record was re-recorded and the master tape—when the recording was pressed, and the tapes were kept around just as long as they were needed,” says Nevius. “Then, when the project was finished, they were pumped back in the closet and forgotten about, and it was on to the next project.”

The days of masters are now looked upon as “something to protect,” according to Nevius.


BY RICK CLARK

MEMPHIS—While the pop music landscape is littered with records that sound overly “produced,” veteran recording professional Don Smith specializes in capturing the truth of an artist’s rock’n’roll magic as it unfolds on the studio floor.

“People go to clubs to see bands live because there is magic that can sometimes happen up on the stage. I want that magic to happen in the studio.” says Smith, whose credits include albums by Tom Petty & the Heartbreakers, the Traveling Wilburys, Roy Orbison, the Tragically Hip, Stevie Nicks, and the latest projects by Cracker and the Rolling Stones.

“Producing-wise, I’ve always gone for the bands that could play live,” Smith says. “While there might be a few songs on every record where you would do what is called layering, much of what I work on is live. Even though I’ve done a little bit of it, I never was one to get into the whole drum machine/techno thing.”

Smith’s recording methodology is simple. He typically sets up the band in a semicircle in the studio, an arrangement that allows the musicians to “see each other and talk to each other” as they would on stage or in rehearsal, he says.

“I usually start every band off, even the Stones, with live monitors instead of headphones,” Smith says. “As soon as head- phones go on, every band freezes and ‘thinking’ starts to enter into the picture. The brain starts going, ‘Oh no, here’s my album,’ and that is what I don’t want to happen. As the session goes on, we may use headphones, but by that time everybody is comfortable and they’ve gotten their studio legs.”

As a producer, Smith invites bands to personalize the studio according to their tastes. “I usually ask the band to bring in something personal from home, whether it is posters or a rug or lamp,” he says. “It helps them feel more comfortable and makes the atmosphere more home-like.”

For Cracker’s “Kerosene Hat” album, for instance, Smith brought the group to a Western movie-set town, built in the 40s by Gene Autry and Roy Rogers.

“I was trying to find some place out in the desert to record,” Smith recalls. “The band’s manager had heard about this place called Pioneerv Town that he had gone through near Joshua Tree. It was where they did old movies like ‘Shootout At The OK Corral.’”

Smith says it took him a week just to find the location. “I had heard that there was a bowling al- bum, and I thought if we could use that, but when I was told there was a soundstage right in the middle of town, I thought, ‘Whoa!’”

He hired a remote truck called Studio On Wheels that was once owned by the Record Plant, and drove it right to the soundstage.

“You could’ve parked 50 of those things on the soundstage, it was so big,” says Smith, who, with the band, spent several days doing carpentry work on the room and getting carpet remnants from the local dump to make the place suitable for their needs.

“We basically had the whole town to ourselves,” says Smith. “You could walk down the street and it was like being in Dodge City, with all these hitching posts.”

No matter how focused Smith may be on the “liveness” of a group, he still feels that it all starts with good songs and the right attitude, in that order. “The songs are the first thing I listen for. If the band doesn’t have good songs, then there isn’t any reason to bother. If they have the songs and attitude, then I go see if they can play.”

Smith is wrapping up production of the Rembrandts’ third album. This time out, the band has augmented its Everly Brothers-meets-Bauffinger harmony-rich melodies with a beefier rhythm section.

“This album still has the pop songs, but the main difference is that it’s much more of a rock edge to the sound,” says Smith, adding that the album sounds close to the way the band plays live. The project was cut at Rumbo Recorders in Canoga Park, Calif., and mixed at A&M Studios in Los Angeles, his favorite mixing facility.

For tracking, Smith says he prefers the Van Way Studios B in Hollywood, Calif., and Daniel Lanios’ home studio in New Orleans, where Smith is to produce the RCA Records debut by the New Jersey band From Good Homes.

He describes the band as a predominantly acoustic guitar unit that “sounds electric” when its members plug in. “They have everything from a touch of country and zydeco to rock,” Smith says.

“Instead of putting them into a studio, we are going to Daniel’s place, which is a house. It is very comfortable.”

Smith says he is in discussions to produce the next John Hiatt album—a logical move considering that the artist seems to shine best in organic recording settings.

To help achieve the kind of sonic warmth that Smith desires for his recordings, he usually carries around a number of vintage Neve modules, including an old Neve board.

“I bought that Neve desk from a church in Memphis, when I was recording the Tragically Hip there at A&M’s studio. It’s the Neve board I’ve done since I left Memphis. It went from a church to a Rolling Stones album. You might say that board got saved.”

Pro Audio
NEW YORK

PRODUCER K.G. of Tommy Boy rap act Naughty By Nature was at Platinum Island Recording Studios cutting tracks for the new Shabba Ranks and Patra duet, "Ice Cream Lover." Engineers Rob Power and Angela Piva worked behind the 64-input SSL 404E with G computer and the Neve 8128 with Flying Faders. Richard Horniblow and Jabari Palmer assisted.

Producer Handel Tucker has been at Quad Recording Studios working with Sony-label recording artists Carla Marshall and Dianna King. Engineering for both sessions was handled by John Poppe and Wes Naprstek, Martin Stumpf assisted.

Engineer John Alberts of John Alberts Sound Design has completed a musical audio post-production for Pennebaker Associates' "Woodstock Diaries" series, a three-hour program that will air on Showtime. Original 8-tracks from the event, which took place 25 years ago, were transferred to 48-track digital tape and remixed by Mark Linett. Documentary footage was edited by Barbara Parks on a 16-track ProTools System and transferred to the 48-track. Alberts then mixed andsweetened the program.

At K & K Studio City, producers Ka-netsuz-Katz are putting finishing touches on the new Ram Jam album for Scorpio Music in France. The project is being engineered by Chaz.

LOS ANGELES

JAPANESE ROCKERS Gilles de Raine are at Ocean Studios working on their upcoming release. Toshi Nakashita produced the sessions while Joe Primeau engineered on the custom 166-input Neve 8108 board. Eric Smith assisted on the sessions. Rumbo Recorders hosted producer Mike Clink, who was in looking for overdubs for the upcoming solo release from Guns N'Roses guitarist and Geffen recording artist Slash. Shawn Berman assisted.

Atlantic act Sugar Ray was at Image Recording working on an upcoming release with guest artists DJ Le-thal and House Of Pain. Producing the project were MG e and DJ Le-thal. Sessions were engineered by Ben Wallach, with Terri Wong assisting.

NASHVILLE

PRODUCER CLYDE BROOKS has been working at Emerald Sound Studio with artist Kacey Jones of Ethel & the Shameless Hussies. Steve Marcantonio engineered on the SSL G-Series console, while Tim Waters assisted.

Comstock recording artist Shannon Lee Beavers was at Chelsea Studios in nearby Brentwood, tracking her upcoming release with engineer Patty Parker. Chuck Hines engineered the sessions with assistance from Dave Hieronymus.

Producer Brian Aern was at the Music Mill recording records with MCA recording artist George Jones. Donovan Cowart and Todd Culross engineered the sessions.

Sony recording artist Dusty Springfield was working at Woodland Digital. The sessions were produced by Tom Shapiro and engineered by Brian Tankersley.

OTHER LOCATIONS

JOAN BAEZ was at Reflection Sound Studios in Charlotte, N.C., working with producer Don Dixon. The sessions were engineered by Mark Williams.

At Criteria Studios in Miami, Eric recording act Nuclear Valdez began work on its upcoming project. The band handled production with engineer Keith Rose behind the vintage Neve 8078.

Select recording artists the Jerky Boys were at Trutone in Hackensack, N.J., overseeing the mastering of their latest release. Dave Radin engineered the sessions.

GRP recording group Spyro Gyra was at Beartracks in Suffern, N.Y., recording an upcoming release. Jay Beckenstein produced the project and Larry Swist engineered with assistance from Robert Siciliano.

Please send material for Audio Track to Peter Crowin, Billboard, 49 Music Square West, Nashville, Tenn. 37203, fax: 615-450-0444.

Michael Beinhorn Joins Sony Staff Industry Veteran Hired As Producer

NEW YORK—Producer Michael Beinhorn, featured in a July 30 Billboard Pro-File, has been named staff producer at Epic Records, according to an Aug. 22 statement from the label. Bein- horn's first project under the agreement was Living Colour's cover of Cream's "Sunshine Of Your Love," from the Epic Soundtray album "True Lies."

A veteran of the recording industry noted for his work with the Bill Laswell and David Fincher avant-funk collective Material, Beinhorn has enhanced his reputa-

tion recently with such high-pro-

file projects as Soul Asylum's "Grave Dancers Union" and Soundgarden's "Superunknown," both of which sold through albums for those bands.

Beinhorn also produced early recordings by the Red Hot Chili Peppers and Violent Femmes. One of his career highlights was his collaboration with Laswell and Herb George of the latter's Grammy-winning instrumental composition "Rockit."

Epic Records president Richard Griffiths said in the statement, "This appointment will allow Michael to create many more great records." He called Bein- horn one of "the most talented and astute record producers of his generation."

Beinhorn says he is "excited and extremely inspired" to join the Epic A&R staff and the label's avant-garde avant-garde roster of artists. Epic to me has always been... a label, and I am extremely proud to be part of their team.

"Under the arrangement, Bein- horn will produce records exculsively for the Epic group; a source says he will not have his own im-

print.
BUSTER SAYS Y.E.S.: Blockbuster Entertainment Corp. has become a sponsor of the Y.E.S. (Youth Entertainment Summer) To Jobs program, having hired more than 40 minority staff in Fort Lauderdale, Fla., Atlanta, Los Angeles, Dallas, and Washington, D.C. Founded in 1987 by Gil Friesen, Y.E.S. To Jobs targets 16-18-year-old minority students with minimum 2.5 GPAs, 90% school attendance and an interest in publishing or media. For more info, call Pati Webster or Sheila Jamison at 908-231-6767.

VID HELPS FIGHT AIDS: New York-based New Video is donating a portion of the proceeds from its new release, "Silverlake Life: The View From Here," to the Video Industry AIDS Action Committee to help provide support and home care for AIDS patients. The home video version of the celebrated documentary, which chronicles the demise of long-time companions from AIDS, due Oct. 19 at a list price of $39.95. For more info, contact Dana Kornbluth at 212-645-5166.

KUDOS FOR Producer Team: Longtime musical theater producers Cy Feuer and Ekar H. Martin will receive the Lee Guber Lifetime Achievement Award from the theater group of the entertainment industries division of United Jewish Appeal-Federation, Oct. 3 at the Pierre in New York. - another UJA-Federation event, tickets for the Nov. 19 and Jan. 11 performances of "Sunset Boulevard" at the Minskoff Theatre in New York are available. For more info, call Anne Rose at 212-836-1110.

PLAY BALL! The Field of Dreams Festival, to take place in Iowa this summer, will feature a performance by Fleetwood Mac Sept. 4 at the Farley Speedway. The event also includes a Field Of Dreams Celebrity Game featuring former baseball stars. For more info, call Jacquie Rahe, Greg Kalkwarf, or Corrine Rahe at 319-875-8151 or fax 319-875-9908.

RAPPERS REACH OUT: D.J. Woody Wood of the Philadelphia rap group Three Times Dope (3XD) has joined forces with the Youth Outreach Adolescent Community AIDS Project (YO ACAP) to assume the post of project coordinator. The group is affiliated with the Greater Philadelphia Urban Affairs Coalition. In 1990, D.J. Woody Wood founded the Celebrity AIDS Awareness Project (CAAP), a national AIDS Alert that involved the participation of popular rap artists in its effort to reach adolescents about the disease. Plans are underway for a Risk Reduction Program, which will be headed by YO ACAP members Stephanie DeVose and Denise Pagana Landor. For info, call Yo ACAP at 215-851-1836 or Duverme Beale of the Greater Philadelphia Urban Affairs Coalition at 215-851-1846.

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10004.

AUGUST

SEPTEMBER

FOR THE RECORD
Image director of production Carlo Morabissi is based in New York. Incorrect information was lice of "Sun Aug. 20 Executive Turntable.
Robin Frederick, the new director of A&R Production for the Kid Rhino label, previously was an independent producer whose work included albums for Walt Disney Records. Her association with Disney was improperly described in a story in the Aug. 27 issue of Billboard.

LIFELINES
Girl, Hannah Lee, to Derek and Paula Step, Aug. 12 in Charlotte, N.C. He is president of Sound Choice Karaoke/Sing Along Tracks.

MARRIAGES
George Shirk to Jean Catino, Aug. 5 in Berkeley, Calif. She is director of advertising, promotions, and publicity for the nightclub division of Bill Graham Presents.

DEATHS
Paul Murphy, 40, of a cerebral hemorrhage, Aug. 17 in Sao Paulo, Brazil. Murphy was guitarist for the Duke Robillard Band. Previously he worked with the James Montgomery Band and the Groovers, among many others.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.
Radio

Country Radio Gets Serious

Singles Take Sober Look At Social Issues

BY ERIC BOEHLERT

NEW YORK—Country radio, a haven of feel-good tunes lately, is suddenly embracing weighty songs that address serious social issues. Subjects such as domestic abuse (Martina McBride’s “Independence Day”), AIDS (“She Thinks His Name Was John” by Reba McEntire), and alcoholism (Collin Raye’s “Little Rock”), have found a home on the airwaves.

Programmers insist the flurry of heavy songs is more a coincidence and a product of record release schedules than anything else. Yet they also note after perhaps an overload of relentlessly upbeat country offerings, sober songs represent a welcome return to the country format, where straight talk has never been out of place.

Deciding to make a single out of Raye’s “Little Rock,” a quiet, straightforward tale of an alcoholic’s shot at drying out in Arkansas, was “a big roll of the dice,” says Jack Laimei, Epic/Nashville’s VP of national promotion. Looking back, he says “Little Rock,” which hit No. 2 on the Billboard Hot Country Singles & Tracks chart, encountered less resistance at radio than Epic managers had anticipated. Laimei calls “Little Rock” a “big record for radio,” for Collin and for Al-Aran, the recovery group touted by Raye and his single.

When RCA opted for “Independence Day” as McBride’s third single from “The Way That I Am,” “we thought there’d be a small pocket of resistance,” from programmers, recalls Dale Turner, the label’s VP of promotion. Turner, who says he “had to really work a couple stations,” called on McBride personally to help persuade some PDs uncomfortable with her breezy-sounding song about a girl driven to abuse by love’s father. For instance, McBride agreed to make a public service announcement on behalf of the St. Louis Bates children’s home “The Will.” The singer did not enjoy the same turn-around in Austin, Texas, though, where sister stations KASE and KVET both passed on the single, even after personal pleas from the singer.

For the most part, McBride’s push at radio has been a drawn out yet fruitful one. After four months on the charts, “Independence Day” is just now on the rise from hitting the top 10. Turner says it’s been this single, more than any other, that has driven McBride’s album sales. “Independence Day” he says, has been a “high risk, high payoff” venture.

At MCA, home of McEntire, Scott Boreheta, VP of national promotion, says the label “knew we’d have to prove [‘She Thinks His Name Was John’] to the more conservative programmers.” The single’s second week holds at No. 21 on the Billboard Hot Country Singles & Tracks chart.

Not surprisingly, the song about a woman who contracts the HIV virus through one-night stand and dies of AIDS, was not originally tagged as a single until Dallas stations KXLF and KYNG and Houston’s KKBQ began spinning the song as an album cut.

McEntire performed the ballad on a taping of the “Donahue” show last spring and pops up on the hitting radio. MCA soon recognized its opportunity. Boreheta says he told label executives, “If we’re going to deal with this song, we’ve got to do it now, because that’s what radio’s talking about.

That MCA decided to deal with it at all seems to reflect how far the format has come in terms of dealing with thorny topics. After all, Larry Pareilig, GM at KNKK/KKRA Sacramento, Calif., admits he would have been “shocked” if an AIDS ballad had landed in his desk just three years ago. (No video for the song was made: Boreheta conceives that may have been “too depressing.”)

That’s not to suggest that country has necessarily shielded away from controversy any more than other contemporary formats. For instance, drinking and country music have been married at the hip for decades, and Garth Brooks tackled domestic violence in “The Thunder Rolls.” But what set Raye’s “Little Rock” apart from past radio drinking hits—which often included perhaps just a phrase or a line about the toll home takes on people—is that “Little Rock” left little doubt about its strong recovery point of view. And although AIDS is never mentioned, the story line of “She Thinks His Name Was John” is clear to attentive listeners.

Not only have the somber songs become much more blunt lyrically, programmers say, but the audience is ready and willing to accept them. “But not all songs,” Doug Supernau, Vinnie Pareigis, says, “It’s like reading a book, or listening to a song.”

MCA’s Boreheta calls much of the young-oriented hits “fluff,” and insists, “That’s not what moves the format. We need these great songs by Reba and [ones like] ‘Little Rock.’ They’re the foundation of the format.”

Comin’ On Strong. Members of EastWest act Sudden Change join WRKS New York staffers for a summer jam, where the group performed its single “Comin’ On Strong.” Pictured, from left, are WRKS jock Wendy Williams; jock DJ Erruff (front); Kevin Gibbs, East-West’s Northeast promotion manager; Jessie, Linne, and Kalia of Sudden Change; and WRKS PD Vinnie Brown.

Rap Heavyweights To Host Billboard Radio Awards In NY

NEW YORK—The WQHT (Hot 97) New York morning team of Doctor Dre, Ed Lover, and Lisa G has been tapped to host the Billboard/Airplay Monitor Radio Awards Sept. 10 at the New York Hilton and Towers. Several well-known New York broadcasters will also serve as presenters at the ceremony.

Hot 97 hired Dre and Lover in December 1993 and paired them with station veteran Lisa G to form the country’s first hip-hop morning show, which takes a self-styled “rap and donuts” approach to morning radio.

In the last Arbitron book, the Hot 97 team jumped from a 3.2 to a 4.2 12-plus share, making it the top-ranked music morning show in the city and the sixth-ranked overall.

Prior to joining Hot 97, Dre and Lover gained national recognition as the hosts of “Yo: MTV Raps,” which they have been hosting since 1989, and as the stars of the film “Who’s The Man?,” released last year.

They were recently signed to Relativity Records and are getting ready for the October release of their debut album, “You Know What I’m Saying.”

In addition to being a veteran of New York radio, Lisa G has been the music reporter for WNBC-TV’s “weekend Today In New York” program. She also reports on music and gossip for Lifetime television’s daytime talk show “Queen’s” and America’s Talking’s “R & R With Roger Rose.” In addition, she does voice-over work for ESPN and MSG Network, and writes for Seventeen magazine.

Lisa G currently is working on the pilot for a children’s sports and music show, which she also hosts.

The scheduled presenters at the ceremony are all popular New York air personalities. They are WPLJ PD/morning man Scott Shannon and morning co-host Todd Pettengill; WMXW (Mix 105) morning man Jim Kerr; and WHTZ (Z100) afternoon jock Elvis Duran, who also hosts the syndicated program “The Top 30 Hit List Live.”

The Radio Awards will culminate the three-day Billboard/Airplay Monitor Radio Seminar, also being held at the Hilton. The ceremony will feature a special performance by EMU/SBK recording artist Jon Secada.

Lisa G, shown here with Scott Shannon, was named Billboard’s “Person of the Week.” Pictured, from left, are KPLX’s Don Lameier, playing the piano, and Todd Pettengill, standing.

Singles Do More Than Float A Record

A San Fran Delight. Lady Kier of Dee’s-Lite, center, stops by KMEK San Francisco before appearing at the “World Groove ’94” festival. Pictured, from left, are KMEK staffers Joey Arbagey and Pete Avila; Kier; David Henney, associate director of dance promotion for Elektra; and Sue Crow, promotion/marketing manager for Elektra Entertainment.

Comin’ On Strong. Members of EastWest act Sudden Change join WRKS New York staffers for a summer jam, where the group performed its single “Comin’ On Strong.” Pictured, from left, are WRKS jock Wendy Williams; jock DJ Erruff (front); Kevin Gibbs, East-West’s Northeast promotion manager; Jessie, Linne, and Kalia of Sudden Change; and WRKS PD Vinnie Brown.

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Lamaze

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Growth Spurt Makes BPI’s Profile Soar
New Chicago Deal Spreads Mayo Thin In 5 Cities

J ust SIX YEARS after its inception, Broadcasting Partners, Inc. has become one of the fastest-growing companies in the industry. Most of BPI’s rapid expansion has come in the last year, since the company went public.

BPI owns controls 11 stations in five markets. Its most recent transaction was a “local marketing agreement to purchase” deal for WJPC-AM/FM Chicago, which it paired with its flagship station, R&B/Dallad WVAZ (V103). The company immediately flipped WJBC-FM from R&B to Oldies and the AM from its all-rap format to an AM/FM simulcast of a mainstream R&B format.

In addition to those three stations, the company also owns country WNYY New York; AC stations WPLJ and WNIC, and oldies WTMG-FM Detroit; religious KSKY Dallas; and three stations in Charlotte, N.C.: WBAV-FM, which formats as the Carolina’s Petel Music Networks’ R&B/dub format “The Touch,” mainstream R&B/WPEG, and ABC/SMN “Urban Gold” affiliate WBV-AM.

In addition to his duties as president of the company, Barry Mayo also serves as GM of the three Chicago properties for now, although the group’s expansion and his increased workload will eventually force him to hand over some of those duties to a successor. He also consults “the Touch” for ABC/SMN, a deal he says he struck a few years ago with ABC’s executives in order to prevent the format from going to a competitor in Charlotte.

Although Mayo holds the title of president, he says that’s “a misnomer since” the company is actually run by three equal partners. “I have the title of president, but functionally I oversee all programming and run the Chicago stations,” Mayo says.” Lee Simonson is executive vice chairman and COO. His area of responsibility is sales for the whole company, and he oversees administration. Bill Pearson, a former consultant, is CFO and handles all financial matters and long-term strategy,” according to Mayo.

Although he has overall responsibility for the programming in the group, Mayo says he concentrates on areas of strategic planning and marketing rather than hands-on music selection. “All of my PDs are autonomous. I do not make music decisions,” he says.

He considers himself a “programming resource” for the PDs in the group and likens his role to that of an in-house consultant.

The station also uses the services of outside consultants, including Tony Gray in Chicago, Gary Berkowitz in Detroit, and, until recently, Rusty Witter in New York.

The company is duopoly-driven by design. “When we went to the public market last September, we told the world our first goal was to double up in all or as many markets as we could,” says Mayo. “Since then, we’ve done that in Detroit, Charlotte, and Chicago. I think everyone understands New York would be tougher. We want to do whatever it takes to achieve that goal.”

“A couple of years ago when the duopoly laws first went into effect, we did some research,” Mayo says. “We wanted to be prepared to know how we could best capitalize on a second radio station without hurting V103. While [ rival] WGGI-FM was a dominant station in the market, V103 in urban areas, there was obviously a hole for a station that was positioned younger than them. We have always been deficient in those moments.

Now, with V103 positioned toward the older audience and WJPC targeting teens and young adults, buying time with BPI in Chicago means potentially reaching the entire spectrum of black consumers aged 12-54.

The company’s only country station, WNYY, has been closely watched by the industry for years because of its anemic ratings. Although it’s on its second PD since it purchased the New York station in June 1993, the ratings have yet to improve—but Mayo insists it’s now on the right track, according to internal research. Nevertheless, Mayo says, “I’d be lying if I said I thought a year after we bought the station, we’d be in this position ratings-wise.”

“We bought the station, did some initial research, and we made a decision to take the station in more of a younger, current-driven format, and I think that was a mistake,” he continues. The station has since made some musical adjustments, skewing it to a more mainstream, older direction.

“Our internal information indicates that’s what we should have been doing all along,” Mayo says. “I think the station is on target today. It just took longer than expected.”

BPI is “research-driven,” according to Mayo. The stations work primarily with Strategic Radio Research, which does callouts for most of them, and the Research Group. “We have a long relationship with both of those companies,” Mayo says. “So our M.O. is when we are buying a station, we do the research immediately to check out how healthy the format is, and [whether] we can make it better, or we look for programming opportunities and change the format. Then we recruit the best people you can find in those areas.”

“One of the linchpins of the BPI philosophy is we have an unyielding quest to find the right people,” Mayo adds. “To this end, the group employs the services of Gallup for testing candidates for management and department head positions. "The toughest part of this business is not ratings and revenue—it’s finding good people. If we’re committed to it, we like to have an outside, objective point of view, and we get that from Gallup," says Mayo.

Back in his college days, Mayo was one of a group of students who launched Howard University’s WHBC, and he served as the station’s first GM in the mid-’70s. After programming stints at KALO Little Rock, Ark., WRAP Norfolk, Va., and WMAK Nashville, he joined WGCI in 1978 when it was then “a little baby radio station with a 1.6 share.” Mayo says that Chicago station was “my first big success,” and led to a job in 1981 at RKO General’s WXLO New York, which Mayo, GM Lee Simonson, and consultant Don Kelly transformed into R&B WIRL (now 93.1 The Beat) in a year and a half. May also started an APD there, working his way up to PD and then VP/GM before exiting the company in 1988 with Simonson, who was then running station WOR, to form BPI. PHILLIS STARK

Billboard® For Week Ending September 3, 1994

Hot Adult Contemporary

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<th>No.</th>
<th>Label/Number</th>
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<td>1</td>
<td>3</td>
<td>JON SECADA</td>
<td>WILD NIGHTS (JOHN MELLENCAMP/SHAWN MENEGHELLO/CORNELIA FAIBEE)</td>
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<td>ELTON JOHN</td>
<td>CAN YOU FEEL THE LOVE TONIGHT (THE LION KING)</td>
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<td>RICHARD MARX</td>
<td>CHERISH ME (CAPITOL)</td>
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<td>LISA LOEB &amp; MARCS</td>
<td>CATCH ME</td>
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<td>TONI BRAXTON</td>
<td>YOU MEAN THE WORLD TO ME</td>
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<td>BARRY BROWN</td>
<td>DON’T TURN AROUND (JAYDEE LEE)</td>
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<td>ALL-4-ONE</td>
<td>I’LL BE YOUR BABY (ARISTA)</td>
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<td>WET WET WET</td>
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<td>MELISSA ETHERIDGE</td>
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<td>AMY GRANT</td>
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<td>MADONNA</td>
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<td>BONNIE RAIT</td>
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<td>STEVE PERRY</td>
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<td>WILLING TO FORGIVE</td>
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<td>MARY J. BLIGE</td>
<td>AIN’T GOT NOTHING IF YOU AIN’T Got...</td>
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<td>BIG MOUNTAIN</td>
<td>BABY, I LOVE YOUR WAY</td>
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<td>27</td>
<td>KENNY LOGGINS</td>
<td>WHERE TO POON CORNER (COLUMBIA)</td>
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<td>27</td>
<td>28</td>
<td>SEAL</td>
<td>PRAYER FOR THE DYING Strike (TICK)</td>
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<td>28</td>
<td>29</td>
<td>EDIE BRICKELL</td>
<td>GOOD TIMES (NAVY ROAD)</td>
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<td>29</td>
<td>30</td>
<td>COUNTING CROWS</td>
<td>MR. JONES</td>
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<td>31</td>
<td>GIN BLOSSOMS</td>
<td>UNTIL I FALL AWAY (BEAVER)</td>
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<td>31</td>
<td>32</td>
<td>BABYFACE</td>
<td>WHEN YOU WERE HERE</td>
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<td>32</td>
<td>33</td>
<td>KATHY TRICOLIT</td>
<td>WHERE THE HEART IS HURTS</td>
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<td>33</td>
<td>34</td>
<td>GARTH BROOKS</td>
<td>HARD LUCK WOMAN</td>
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<td>34</td>
<td>35</td>
<td>FOUR SEASONS</td>
<td>RE-ENTRY</td>
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Billboard Hot Shot Debut

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<td>H. CONNICK, JR.</td>
<td>(I COULD ONLY) WHISPER YOUR NAME</td>
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<tr>
<td>37</td>
<td>GIN BLOSSOMS</td>
<td>FOUND OUT ABOUT YOU</td>
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<td>38</td>
<td>BOY 8 MEN</td>
<td>I’LL MAKE LOVE TO YOU</td>
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<td>39</td>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>SOME KIND OF WONDERFUL</td>
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<td>DENNIS DE YOUNG</td>
<td>WHERE YOU LIVE</td>
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NOT ADULT CONTEMPORARY RECURRENTS

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<td>WHAT MIGHT HAVE BEEN</td>
<td>WARNER BROS.</td>
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<td>2</td>
<td>NEVER ONE MORE</td>
<td>RICHARD MARX</td>
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<td>3</td>
<td>(I’M LEAVING) DAYDREAMS</td>
<td>COLUMBIA</td>
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<td>4</td>
<td>BREATHE AGAIN</td>
<td>TONI BRAXTON</td>
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<td>HAVE A PARTY</td>
<td>ROYAL FAMILY</td>
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<td>8</td>
<td>PLEASE FORGIVE ME</td>
<td>BRYAN ADAMS</td>
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<td>9</td>
<td>I CAN SEE CLEARLY NOW</td>
<td>JIMMY CLIFF</td>
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<td>10</td>
<td>ALL ABOUT SOUL</td>
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INTRODUCING THE
Billboard & Monitor
AIRPLAY

RADIO SEMINAR & AWARDS
SEPTEMBER 8-10, 1994
THE NEW YORK HILTON & TOWERS HOTEL

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Phone: ____________________________ Fax: ____________________________
I am paying by: __________ Check __________ Money order __________ AMEX __________ MC/Visa
Credit card #: __________________________ Expiration Date: __________________________
Signature: ___________________________ (Not valid without Signature)

• Credit cards are not valid without signature & expiration date
• Registration fees are non-refundable
Los Angeles—the creative juices have been flowing for radio marketing and promotion executives this summer. Here's a quick rundown of some of the more creative promotions stations have been executing.

KROQ in Los Angeles hosted “Nudiestock” at a nudist park to coincide with the 25th anniversary of Woodstock. The event featured music from Woodstock '94, nude Twister games, body painting, nude leappfrogging, and other events.

The station shuttled listeners to the colony in limousines and a hearse for those “mortified” to be seen.

KFI Los Angeles & the children’s charity Variety Club raised more than $158,000 during a 24-hour “Care For Kids” radiothon.

**Promotions & Marketing**

by Carrie Borzillo

International, along with professional ringmaster Ross Hartzell. Thousands of CJEZ/Toru listen-
ners turned out to see the purple dino-
saur Barney at the Metro Toronto Zoo when the station sponsored his appearance there.

KRTU Los Angeles and the chil-
dren’s charity Variety Club raised more than $138,000 during a 24-hour “Care For Kids” radiothon.

**Radio Stations Put Sizzle In Summer Promos**

Toni Martin joins WCKX (Power 106.3) Columbus, Ohio, to head up the

new community affairs/promotion de-
partment. She most recently was the AE at crossover WYSL in Westfield, MA.

WFMS/WGRL Indianapolis pro-
motion manager Kay Feeney-Cato is up to director of promotion.

Assistant promotion manager Jodi Hollied is up to promotion director for

WFMS. Meghan McGinley is up to assistant promotion director for

WFMS/WGRL to director of sales

promotion for both stations.

Feeney-Cato is looking for a per-
son to join as either WGLR promo-
tion director or as her executive as-

sistant.

Alleg rock WLZJ Detroit seeks a pro-
motion director to replace former PD/promotion director Jon Robbins,

who exited (Billboard, Aug. 27). Send resumes to VP/GM/PD Jeff Sattler.

Top 40/rap WPGC-FM Washington,

D.C., also seeks a promotion director, to replace Dawn Scott.

Send resumes to OM Jay Stevens.

**Modern Rock Tracks**

Composed from a database of sales supplied by Broadcast Data Systems' RockTrack service. 36 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs, as ranked by number of detections.

** Tribunal **

by Jimmy Harnick

**Radio Stations Put Sizzle In Summer Promos**

**Modern Rock Tracks**

Composed from a database of sales supplied by Broadcast Data Systems' RockTrack service. 36 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs, as ranked by number of detections.
NAB Plans Fight Over Tax Deductions On Advertising

BY BILL HOLLAND

WASHINGTON, D.C.—Broadcasters are concerned that the Senate’s “mainstream coalition” health care reform package contains a provision that would tax advertising as a funding mechanism and would reduce the tax deductibility of advertising.

National Assn. of Broadcasters president/CEO Eddie Fritts has written to the coalition of senators involved in the deal, which would attempt to cover some of the costs of the new health care system (perhaps $40 billion) by eliminating 20% of the tax deductibility of advertising costs.

Companies could still take off 80% of ad costs, but would be required to amortize the 20% write-off over 10 years.

NAB also has sent its members a grass-roots lobbying call-up on the provisions, which include other guaranteed howlers as raised taxes on alcohol, elimination of the tax deduction on second homes, and a raised top corporate tax rate of 39%. AM EXPANDED BAND SOON

A “circulation vote” on the long-awaited expansion of the AM band at 1610-1710 KHz is expected soon, according to a source in the commission’s AM branch.

Another insider suggested “soon after Labor Day” as the time for a vote on the expanded band.

A US Labor vote means that the non-controversial proposals will go from commissioner’s office to commissioner’s office for approval, rather than being taken up as a formal item at a commission meeting.

“The staff allocation work has been done for a while now, and the proposal is up in the chairman’s office,” says the insider. “You know how these things go: It’s just sitting there, and then boom, it’s done.”

GROUPS URGE FCC TO SAY NO

The FCC should reject an effort by a California anti-smoking group to reimpose the fairness doctrine. That’s the message of four media groups challenging an effort by the Media Access Project.

The Project has asked the FCC for an emergency rule to reimpose the doctrine so that it can fight to ban giant Phillip Morris, which has backed California proposition 188 to allow smoking in the workplace.

The Coalition For A Healthy California and Consumer Action of California, represented by the D.C. Media Access Project, hope to challenge the giant with the reimposed doctrine, which calls on radio and TV to “broadcast all sides of controversial public issues.”

However, the NAB, the Radio-TV News Directors Assn., the Media Institute, and the Reporters Committee For The Freedom Of The Press told the FCC it was a meritless request, because the elimination of the fairness doctrine was meant to apply to such ballot issues.

NAB: MEET WITH LAWMAKERS

The NAB is asking members to meet with their members of Congress at home over the next few weeks during the August recess. Key issues include spectrum fee concerns, the advertising deductibility mentioned above, and the performance right legislation specter now moving to the Senate side.

Stations Fill Baseball Void With Promos, Programs

BY PHYLLIS STARK

NEW YORK—As the baseball strike enters week two, many music stations are responding with light-hearted promotions.

WEBN Cincinnati “sports commander” Dennis “Wildman” Walker has chained himself to the front of Riverfront Stadium to protest the strike on behalf of the city’s baseball fans. Calling himself a “political prisoner,” Walker has vowed to stay shackled until the strike ends.

A former stadium employee, Walker previously gained notoriety in the city by living on a billboard for 61 days until the Cincinnati Bengals won their first regular season game. WNCX Cleveland held an “S.O.S.” (Save Our Season) rally and live broadcast at a local restaurant, and invited listeners to protest the strike by bringing baseball cards and cutting them in half. Half of each cut-up card was sent to the Major League Baseball Players Assn., and the other half was delivered to the Cleveland Indians.

Above: New York Mets star Bobby Bonilla, right, used his free time during the baseball strike to drop by the WXRX (K-Rock) New York studios and guest-host the afternoon show with jock Dave Herman, left. At right: WEBN Cincinnati sports reporter Dennis “Wildman” Walker chained himself to the front of Riverfront Stadium to protest the strike. He has vowed to stay shackled to the fence until the strike is resolved.

“Fantasy Baseball” feature to his show.

Meanwhile, with so much free time on their hands, striking players have been turning up all over the radio.

They include Mets star Bobby Bonilla, who recently co-hosted the afternoon show on classic rock WXRX (K-Rock) New York with jock Dave Herman.

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JOHNNY ‘N’ DONNY

At WLUP Chicago’s “Loopstock” festival, jock Jonathon Brandmeier (who was leading his band, the Leisure Suit) belts out a tune with guest Donny Osmond, right.
Radio

Juice Supporters. WBCN Boston recently rallied listeners for a “Free O.J. Day,” on which the station gave away orange juice from the back of a white Bronco and raffled off copies of “Naked Gun” movies. WBCN morning man Charles Laquidara is pictured at center, wearing vest. Station sportscaster Tank is at right, with microphone in hand.

Caught In The Act. Das EFX visited KSJL-FM San Antonio to support of its new single, “Kaught In Da Ak.” Pictured, from left, are Skoob of Das EFX; KSJL PD Michael Andrews; and Dary of Das EFX.

Showtime at the Apollo. Queen Latifah, winding down her summer tour, recently packed New York’s Apollo Theatre. Pictured, from left, at a pre-show reception are Latifah; WBLS New York morning co-host Michelle Webb; and WBLSD APD Maria Gibson.

Yanni In The Morning. His new album, “Live At The Acropolis,” and his wife Linda Evans were just two of the topics discussed when Yanni paid a visit to WPLJ New York recently. Pictured, from left, are morning news anchor Naomi DiClemente; PD/morning co-host Scott Shannon; Yanni; and morning co-host Todd Pettengill.

Love Bug. WEBN Cincinnati staffers piled into their “Woudn’tuck ‘94 Tragic Bus,” pictured here, and made the trek to Saugerties, N.Y., for Woodstock ‘94. Yes, there still is mud caked in the fenders.

Moonlighting. Actress Cybil Shepard donned a new hat, that of a cabaret singer, for a recent performance at Rainbow & Stars in New York. Shepard also performed selections from her act on the WQEW show hosted by PD Stan Martin, left.

Blossoms Booming. WHTZ (Z100) New York morning man John Lander recently welcomed Robin Wilson of the Gin Blossoms. Pictured, from left, are morning show producer Elliot Segal; Lander; Wilson; and morning co-host Patty Steele.

1 Back. A WKDF Nashville-sponsored billboard promoting Jackyl’s album “Push Comes To Shove” and featuring Jesse James Dupree’s backside prompted a flood of complaint calls to the Nashville Department of Nation. The billboard was censored with a black bar over the offending end.
Baka Boyz Protest Stalls In Elevator; Jock's Political Opponent Goes To FCC

Radio

A PROTEST AGAINST KPWR (Power 106) Los Angeles' outdoor advertising, which began on Monday with a nighttime demonstration, continued until late Tuesday evening. Approximately 15 picketers were stationed at the station's door from sunset until 3 a.m. KPWR has halted its outdoor advertising night and day since it began on Monday until late Tuesday evening. Approximately 15 picketers were stationed at the station's door from sunset until 3 a.m.

The Los Angeles Times reports that the trapped protesters were part of a group of 16 picketers, 10 of whom were being held in the station's parking lot by the police. The paper reports a group spokesman said its members will try again later to meet with station managers.

In other news a politician running against Hamilton County, Ohio, auditor and WGRR Cincinnati weekend disc jockey Bobbo has complained to the FCC because the station continues to mention Rhodes' name on the air even though he has left the station. According to the Cincinnati Enquirer, Rhodes' opponent, Republican Martin Welsch, has complained that the mention of Rhodes' name constitute a violation of federal "equal time" laws. Although Rhodes' son Brian has been hosting the news program and still billed as "The Dusty Rhodes Show" and the station is still using archivial sound bits of the elder Rhodes from the 1960s, the paper reports.

PD Marty Thompson told the Enquirer that station officials had con- vented that they would continue to mention Rhodes during the campaign is perfectly legal.

Records have been added to the request for a survey—Myrtle Beach, S.C., Muskogee, Okla., and Fort Walton Beach, Fla.—bringing the total requests for the survey to five.


Sound Money Investors publishes Personal Finance and International Money & Politics. With the merger, American Sports Radio Network Inc. is now a public company.

American Sports Radio Network Inc.

Current President/CEO Richard Grisar now holds that title for Sound Money Investors Inc. Personal Finance columnist Ed Taxin was named the network's new division head, and Dick Howard will serve as head of the publishing unit.

In addition, Taxin will host "Sound Money Investors Hour" Monday through Friday, from 6-7 p.m. on BRN.

Grisar says the merger was designed to create a combo sell whereby advertising for the publications and the radio networks will be sold as a package. The company will cross-pro- mote both radio and television, which expects the company to nearly double the size of its affiliate relations and sales department.

Modern rock KUKQ Phoenix will begin broadcasting its weekly music meetings every Monday from 10 a.m.-noon, replacing "The Weekend Report" with "Midday Music Meeting." John Dimick joins KFLZ (29) as an on-air host. The station drops its nighttime syndicated talk format for weekday syndicated talk shows.

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BBOA/VOX by Phyllis Stark

willing air Wednesday (31).

- The Sun-Times also reports that an advertising company from Chicago advertises during the show.

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Steve Mosier has been upped from sales manager to GM at KJMJ St. Louis, replacing Linda O'Connor, who exits.

Jeffery Gore has been upped from GSM to VP at WDLW/WRK Memphis. He replaces Rick Caffey, who exits.

Sale Closings: KZOK-FM Seattle from Clear Media of Seattle Inc. to EZ Communications, owner of crosstown KQMV, for $20.75 million. WXBA/WYOS Wilkes-Barre, Pa., from Frank Maley Inc. to Shamrock Communications, owner of crosstown WJDL/WEZK.

Shawn McCudden is upped from VP/financial manager to VP/assitant GM at Peoria, Ill.-based Kelly Communications.

Chuck Maisano is upped from VP to VP/director of sales at McGuire Garrard Radio's Atlanta office.

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BY THE NUMBERS: Reporting stations 457.

By rolling to 6-6:30 a.m. "Morning Express" is now the top syndicated morning show in the country, according to the Nielsen Co. The show, hosted by David Brinkley and Bill Moyers, is the top syndicated program in the country, according to Nielsen.

WJUX-FM, the Philadelphia sister to WABC, has been dropped from the Arbitron ratings and now shows up in the "Lost Stations" category.
DISNEY AIDS CHRISTMAS COMPILATION AT LATIN MARKET

(Continued from page 1)

“We want to provide Disney-quality entertainment to a market we haven’t serviced in the past,” says Walt Disney Records VP Jaffe. “We truly are committed to the Latin arena, because we view this market as very important.”

“Navidad” is not Disney’s first Spanish-language release. According to Jaffe, Disney has put out some 20 Spanish-language versions of hit movie soundtracks in the past year, including “Snow White” and “The Lion King.” But Disney is supporting “Navidad” as the first multinational album recorded by star Latin American vocalists such as Placido Domingo and Juan Gabriel—like no other previous Latino-oriented release.

“Navidad” is part of a three-format Christmas thrust that also includes a one-hour television special, “Navidad En Las Americas,” slated to air on all Disney-owned cable channels and a 30-minute documentary that chronicles the making of the album. Both programs, which will be distributed by Disney Channel International, are expected to be broadcast in December on U.S.-Spanish-English-language TV networks as well as on network and cable outlets throughout Latin America. All three projects were produced in Los Angeles-based Walt Disney The Neighborhood Productions.

At press time there were no plans to release any format or documen- tary on home video.

Jaffe says the cross-marketing campaign will benefit the TV special as well as the retail drive: “With the planning and release of the album, sales will drive viewership of the special as much as the special drives purchase of the album, because of the broad appeal of the record.”

The bulk of Jaffe’s marketing initiatives are to take place before and after the airing of the special. Jaffe says he is putting together a host of retail promotions, comple- mented by promotional tie-ins with as-yet-unidentified packaged goods firms and fast-food companies in conjunctions with heavy Latino populations.

Disney will donate a portion of the proceeds of the U.S. record and TV special to a nonprofit literacy organization. Concurrently, the label will donate part of the proceeds from Latin American sales to Casa De Tina (Tina’s House), the first hos- pice built in Mexico specifically dedi- cated to AIDS patients. After airing on the TV broadcast, Jaffe will air public service announcements on TV and radio highlighting the chari- table impact of the album and retail outlet where the product can be purchased. One of the participat- ing artists on the album, Remy Mar- tin, has also devoted to appear in the PSA’s.

“The real strategy here is to tie into the holiday, and sell it out at all possible,” says Jaffe.

Disney’s album/TV campaign “is going to sell hordes of copies” of “Navidad,” says subsidiary head Jaffe. “Something that hits TV and hits the airwaves on the Christmas party and this album—with all of those great artists—should do very well.”

Spearheading the “Navidad” project was Ligiah Villalobos, director of programming/Latin America at Buena Vista Productions International, and David Snyder, VP of International programming, BVPI.

“It’s a project we’ve been develop- ing for a couple of years,” says Villalobos. “We came up with the idea of doing a Christmas special based on a CD release.”

Villalobos subsequently hired there Goes The Neighborhood, known as The Hood, to initiate and orchestrate the audiovisual campaign. The Hood partners Michael Dagnery, Dan Guerrero, and Luis Oña. The card campaign has a ringing roster and sound of “Navidi- dad” was a deliberate attempt to sa- lute the disparate sounds that com- plex contemporary Latin American music.

“It was not the type of project we had ever done before,” says Dagnery. “We wanted to make sure that every art- ist had the freedom to do their own thing, and try to give them a whole, one style,” says Dagnery.

“We didn’t want ‘Rudolph The Red-Nosed Reindeer’-type songs. If we had an idea of a good marriage between a certain artist and a particular song, we suggested it, and most of the times the artist also agreed.”

“Navidad” boasts a stellar cast of Latin American luminaries such as Domingo, Juan Gabriel, Celia Cruz, and Beny Moré. The release comes about 13 months after the Latin and Anglo Christmas standards, recorded in Spanish, English, French, and Italian, with proceeds from the standout recording casted José Fe- lico, Tito Puente, Martin, Luis Enri- que, Veronica Castro, Chayanne, Lucha Villa, and Pedro Fernandez.

The artists recorded their Yule- tide classics in a broad variety of styles, ranging from Puente’s spry Latin-jazz take on "Little Drummer Boy" to Feliciano’s solemn, biling- ual rendition of “Silent Night”/“Noche De Paz.”

BLOCKBUSTER SET TO EXPAND IN ASIA/PACIFIC REGION

(Continued from page 1)

The Fort Lauderdale, Fla.-based video rental chain plans to open stores in Thailand and New Zea- land in the next six months, and in South Korea, Taiwan, and Japan in the next 12 months, according to Mynski. He says the company also is looking at Hong Kong mar- ket. The company plans not to deal in particular.

Blockbuster now operates more than 3,700 stores around the world.

Mynski says Blockbuster will adhere to its no-porn policy in the Asia-Pacific region.

“Our policy of not carrying por- nographic titles has been very suc- cessful in Japan,” he says. “This differentiates Blockbuster as Ja- pan’s foremost family video store.”

Blockbuster Japan was estab- lished in 1991 as a joint venture with trading company Fujita Shoten. There are now 19 Block- buster outlets in Japan, and Mynski says Blockbuster hopes to open another 20-30 joint annually, ex- panding outside Tokyo into areas such as Osaka and Nagoya.

“We have had to adapt to be suc- cessful in Japan,” says Mynski. “For example, based on store limi- tations, we have Bangkok stores to operate in much less space than in other parts of the world, yet still create the same in- store excitement our customers have to come expect. We have also added line extensions to our busi- ness, such as CD rental, which has proven to be very successful.”

Blockbuster Australia, set up in mid-1991, is a wholly owned sub- sidiary of the American parent company. A recent 29-store acqui- sition brought the number of Blockbuster stores in Australia to 45 (Billboard, July 30). Mynski, who is based in Melbourne, says Blockbuster plans to open 18 additional outlets in that coun- try by the end of the year, and another 30-40 in 1995.

B’BUSSER KIOSKS

(Continued from page 6)

entries owned by Viacom and Par- marmount, including movies, MTV and VH-1, home video, television shows, sitcoms and movies.

Beaudoin says that Viacom New- Media’s upcoming video game based on the MTV characters Beavis and Butthead will be part of the New- Leaf test.

New Leaf also is rolling out a touchscreen digital music store, which includes a database of music and vid- eoclips. Two Blockbuster Music stores in Fort Lauderdale, Fla., have touchscreen digital music stores. Beaudoin says he can envision tie-ins between MTV and the stores through the use of the kiosks.

Blockbuster’s plans to download CDs and audiotapes to its music stores remain on hold because the record companies have not given permis- sion for use of their products.
Forest Of Gold. Epic and Sony 550 executives celebrate gold sales of the Sony 550 album "Deep Forest." Shown in the back row, from left, are David Glew, Epic Records Group; Bob Campbell, Sony Music International; Eric Mouquet, Michel Sanchez, and Dan Lackman of Deep Forest; Christian Dabavie, Passionate Entertainment; Vlue Bogy, Celine Music/France; Brenda Hazel, Epic Records, Benjamin Kozman, Passionate Entertainment; Frederic Rebet, Sony Music/France; and John McI, Doelp, Epic Records. In the front row, from left, are Jim Scully, Epic Records; Polly Anthony, Sony 550 Music; David Mussey, Epic Records; and Dan Beck, Epic Records.

Band Displays "Anger." Mercury group downset, socializes with label executives after performing in the first Hardcore Matinee at New York's CBGB in almost four years. The hardcore/hip-hop band performed songs from its self-titled debut album, including the single "Anger." Standing in the back row, from left, are Drew Murray, VP of rock promotion; Ken Krongrad, media and artist relations; band members Roy Lozano and James Momo; Bigi Ebin, product manager; Bob Skoro, senior VP of A&R; David Leach, senior VP of promotion; Alec Peters, manager of A&R; and Jeff Brody, senior VP of national sales. Kneeling in front are band members Rey Oropeza and Ares, and Mercury president Eo Eckstine.

A Popular "Draw." Cherry Lane Music Co. president/CEO Peter Primont presents Bonnie Raitt with a plaque commemorating sales of 25,000 copies of the folk of "Luck Of The Draw." The presentation was made at Raitt's recent concert at New York's Radio City Music Hall.

Domo, Kitaro. Eichi Naito, left, president of Domo Records, welcomes recording artist Kitaro to the label. Kitaro is on a world tour promoting his label debut, "Mandala," which is being distributed in the U.S. by Navarre Corp. and Real Music.

Platinum Candlebox. Maverick executives present Candlebox with platinum awards commemorating sales of the group's self-titled debut, which has reached the top 10 on The Billboard 200. The presentation took place at Maverick's Los Angeles headquarters, as Candlebox prepared to head out on tour with Metallica and Alice In Chains. Shown, from left, are Maverick director of A&R Guy Oseary; band members Peter Klett and Kevin Martin; Madonna; Maverick president Freddy DeMann; band member Bardi Martin; Maverick Music president Lionel Conway; band member Scott Mercado; and Maverick VP Abbey Konwitz.

Tommy Can You Hear Me? Executives display a special "Tommy" DCC interactive kiosk at the Panasonic Pavilion at Universal CityWalk in Los Angeles. The kiosk allows visitors to hear the digital sound quality of the RCA/Victor original cast recording of "The Who's Tommy" on digital compact cassette, and provides entry forms for a contest promoting the musical, playing at the Universal Amphitheater. Winners receive Panasonic/Technics DCC players, DCC cassettes of the cast recording, tickets to the show, and "Tommy" T-shirts. Shown, from left, are Erm Edmiston, manager, Panasonic Pavilion; Emel Petrone, chairman, DCC Group of America; Denise Hitchcock, VP of marketing, MCA Concerts; and Anita Bishop, promotions consultant, MCA Concerts.

Putting On "The Mask." Columbia group Xscape takes a break in the studio, where the band was putting the finishing touches on its single "Who's That Man?" from the Chaos/Columbia soundtrack to "The Mask." Shown in the back row, from left, are Maureen Crowe, VP of soundtracks at Columbia and executive producer of "The Mask" soundtrack; band member Tamika Scott; Jermaine Dupri, who produced the track for So So Del Productions; and band member LaTocha Scott. In the front row, from left, are band members Kandi Burruss and Tameka Cottle.
### Hot 100 Airplay

Complied from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 190 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week, by Broadcast Data Systems' electronically monitored 24 hours a day, 7 days a week, by Broadcast Data Systems. These are the songs we are hearing on the radio.

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### Hot 100 Recurrents

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### Billboard Hot 100 Sales

Complied from a national sample of POS (point of sale) equipped retail stores and rack outlets which report the purchase of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

<table>
<thead>
<tr>
<th>Title</th>
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**Tracks moving up the Chart with special dates: © 1994 Billboard/Communications, Inc.**
<table>
<thead>
<tr>
<th>Subscription</th>
<th>Domestic</th>
<th>Overseas - 1 year</th>
<th>Australia &amp; New Zealand (Airjet)</th>
<th>Central America &amp; Caribbean (Air Mail)</th>
<th>Mexico (Air Mail)</th>
<th>South America (Air Mail)</th>
<th>Europe (Air Mail)**</th>
<th>Asia, Africa &amp; all others</th>
<th>Japan (Air Mail)</th>
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<tr>
<td>1 year (51 issues)</td>
<td>$239</td>
<td>$379</td>
<td>$375</td>
<td>$375</td>
<td>$445</td>
<td>$199</td>
<td>$945</td>
<td>$109.00</td>
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<tr>
<td>6 months (26 issues)</td>
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<td>145</td>
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<tr>
<td>2 years (102 issues)</td>
<td>395</td>
<td>395</td>
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<tr>
<td>1 year (First Class)</td>
<td>359</td>
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<td>359</td>
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<tr>
<td>6 months (First Class)</td>
<td>159</td>
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<td>159</td>
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<tr>
<td>1 year First Class</td>
<td>375</td>
<td>375</td>
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<td>375</td>
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- [ ] 07. Music fans
- [ ] 09. Music publishers, unions, industry associations
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IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD

FH914-9
DISCOVERY AIDS FOR COUNTRY, AC AIRPLAY WITH NEW DAVID GATES SET
(Continued from page 10)
recorded with a lineup of Music City's A-list studio players, and three of the album's songs were written with country artist Billy Dean. Not surprisingly, most of the material has a strong country flavor, but several of the songs, most notably the album's title cut and initial single, stick close to Gates' Bread-era sound.

'KIND OF STRADDLING'
Raised in Tulsa, Okla., and having spent the last decade running his own cattle ranch in Northern California, Gates is no stranger to the 'country' lifestyle or to country music. And while he has been out of the spotlight for several years, Gates has kept one ear cocked toward radio.

"My voice comes from a pop background, and when they hear that voice, people remember 'If I Was Your Father' and that heart has gone over to country, so I'm kind of straddling," Mark Bauer, MCA's Minneapolis rep, says that Discover's plan to work Gates' record at both formats could be a minus.

"He's going to put a big country and pop, and I felt some of the best songs were being written for the country market," says Gates. "It's a setup for changing a market," says Gates. "I'm not saying the record wouldn't work, and I don't know if it's going to be far removed from where country is today. But at the same time, he does have that pop history. It's worked for Van Stephenson in Blackhawk, and I don't know if they're that dissimilar."

Jim Kennedy, MD for Nashville's top-ranked AC station, WJHA, hasn't heard the single or album yet, but he also has reservations about its potential at radio. "The problem that I would probably be dealing with is that he still has the old Bread baggage," says Kennedy. "I would see that as a minus. But stranger things have happened. Americans have that great anniesha that sets in after a little bit of time.

One positive sign on the country side is that CMT has added the video for 'Love Is Always Seventeen' in hot-shot rotation domesticaly, and as a pick hit internationally. And the reaction at retail, while cautious, is high.

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BUBBLING UNDER HOT 100
SINGLES
TITrLE
MAKE THIS LAST FOREVER (CLASSIC CHORUS EXPERRF)
Helen Hunt
SHE THINKS MY NAME IS JOHN (REMA McINTYRE/IREN)
Janet
SHE'S COOL (AN AMERICAN GIRL)
Tisha Tanner (gn)
YOU DON'T NEED ME CRY (TINE-T/BALTIMORE)
Mike
BAD LUCK (LOVE IS LOVE)
Bobby V.
SPEND THE NIGHT SINGING (BRENT/RoD/SHARYN FIRE)
Shalti
SLOW WINE (HAYES/MARANDI)
The Masters
SOMETIMES ALWAYS (BARRY R. CHOFN/KEVIN McINTYRE)
Yardbirds
WHATEVER I LOST I found (KEVIN McINTYRE/ROD/SHARYN FIRE)
Shalti
WONDER (BARRY R. CHOFN/KEVIN McINTYRE)
Yardbirds
I SAY I'M CUMIN' (LYNN GILBERT/MICHAEL McCLARREN)
Quincy McCall
SUMMERLIME BLUES (ALEX JAGGIN/ARAMIS)
Zubor

Songwriter list: Over 140

MUSICAL PERSPECTIVES
Worship, whose debut release, "It's Our time" (on Hobbs Aleho Records), is No. 23 on Billboard's Top Gospel Albums chart. The convention's flagship choir, the GMWA National Mass Choir, is signed to Benson Music, while the Men's Chorus is recorded for Peppercorn. The youth choir, which had been signed to Sweet Rain, currently seeks a new deal.

However, Gates is quick to add that profit is not the biggest priority. "We have provided opportunities for writers, musicians, and singers from across the country to showcase their talents," Hobbs says. "Many writers who might never have an opportunity to reach the world with their ministry are getting that opportunity through the Gospel Music Workshop of America, and that is paramount and primary to us.

"The business side, as we see it, is that we are now moving to another level of development. I believe that a music production division is going to emerge in this convention whereby we teach people to be producers in their own music, to know how to deal with—and work with—the record business."

In the meantime, further proof of the convention's enduring credibility is the growing media attention for its annual Excellence Awards competition, now in its 14th year. The award winners are chosen by the GMWA's nationwide membership. A complete list of winners follows:

Traditional album: "Kirk Franklin & The Family," Kirk Franklin & the Family.
Urban contemporary album: "Miracle," the Clark Sisters.
Traditional choir: the GMWA Women Of Worship ("It's Our Time").
Contemporary choir: Hezekiah Walker ("He Keeps On")
Urban contemporary choir: Sounds of Blackness ("Africa To America: The Journey Of The Drum").
Traditional female vocalist: Alberita Walker ("He Keeps On"").
Contemporary female vocalist: LaShun Pace ("Shekinah Glory").
Urban contemporary female vocalist: Tins Fabrique ("He's Able").
Contemporary vocalist: Alan Page ("In Love"").

"I'd like to go into the 3,000-seat opera houses and do a nice evening of music mixing the new and old stuff," he says. "I really just want to sing these songs to like and to try to touch people in the heart."
<table>
<thead>
<tr>
<th>NO. 1</th>
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<th>WEEKS ON CHART</th>
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<tr>
<td>50</td>
<td>1</td>
<td>&quot;I'll Make Love to You&quot;</td>
<td>Elton John</td>
<td>66, 73, 20</td>
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<tr>
<td>51</td>
<td>2</td>
<td>&quot;The Lion Sleeps Tonight (Whindawi)&quot;</td>
<td>The Turtles</td>
<td>56, 58, 18</td>
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**HOT 100 SINGLES**

**FOR WEEK ENDING SEPT. 3, 1994**

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<tr>
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<th>TITLE</th>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>BODY &amp; SOUL</strong></td>
<td>AUSTIN BAKER</td>
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<tr>
<td><strong>2</strong></td>
<td><strong>ANOTHER NIGHT</strong></td>
<td>Elton John</td>
<td><strong>C/AIRPLAY</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>CIRCLE OF LIFE</strong></td>
<td>R.KELLY</td>
<td><strong>C/AIRPLAY</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>SUMMER BUNNIES</strong></td>
<td>R.ELDER (C/O DREAM DESIGN)</td>
<td><strong>C/AIRPLAY</strong></td>
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<td><strong>5</strong></td>
<td><strong>CLOSE R</strong></td>
<td><strong>FUNKY V-2-6</strong></td>
<td><strong>C/AIRPLAY</strong></td>
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<td><strong>6</strong></td>
<td><strong>WILLING TO FORGIVE</strong></td>
<td>Janet Jackson</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>7</strong></td>
<td><strong>GIRLS &amp; BOYS</strong></td>
<td>R.KELLY (C/O DREAM DESIGN)</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>8</strong></td>
<td><strong>I'M THE ONLY ONE</strong></td>
<td>MELISSA ETHERIDGE</td>
<td><strong>C/AIRPLAY</strong></td>
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<td><strong>9</strong></td>
<td><strong>GOOD TIMES</strong></td>
<td>EDEE BRICKELL &amp; THE NEW BREATHS</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>10</strong></td>
<td><strong>THE PLACE WHERE YOU BELONG</strong></td>
<td>&quot;FROM &quot;BEVERLY HILLS COP III&quot;&quot;)</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>11</strong></td>
<td><strong>AFRO PUFFS</strong></td>
<td>&quot;THE LADY OF RAGE&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>12</strong></td>
<td><strong>AT YOUR BEST (YOU ARE MY LOVE)</strong></td>
<td>RALPH BARTON &amp; THE NOVAKOONS</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>13</strong></td>
<td><strong>BACKWATER</strong></td>
<td>&quot;HEAT PUPPETS IS MARRIED&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<td><strong>14</strong></td>
<td><strong>SELLING THE DREAM</strong></td>
<td>&quot;BLIND LION&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>15</strong></td>
<td><strong>NONE OF YOUR BUSINESS</strong></td>
<td>&quot;SALT-N-PEPA&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>16</strong></td>
<td><strong>SENDING MY LOVE</strong></td>
<td>&quot;ZAHN&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>17</strong></td>
<td><strong>FALL DOWN</strong></td>
<td>&quot;THE WEDDING PLAZA&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<td><strong>18</strong></td>
<td><strong>THE RIGHT KIND LOVER</strong></td>
<td>&quot;PATTI LABELLE&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><strong>WHAT'S UP</strong></td>
<td>&quot;D.J. PERRY&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>20</strong></td>
<td><strong>THINKIN' PROBLEM</strong></td>
<td>&quot;CHANCEY &amp; BEN ALLEN (L.P.)&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>90'S GIRL</strong></td>
<td>&quot;BLACK GIRL&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>22</strong></td>
<td><strong>RIGHT BEHIND YOU</strong></td>
<td>SOPHIE B. HAWKINS</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>23</strong></td>
<td><strong>WEEKEND LOVE</strong></td>
<td>&quot;QUEEN LATIFAH&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>24</strong></td>
<td><strong>NEW AGE GIRL</strong></td>
<td>&quot;DEAD EYE DICK&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<td><strong>25</strong></td>
<td><strong>BE MY BABY TONIGHT</strong></td>
<td>&quot;JON MICHAEL MOGENTHIEL&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
</tr>
<tr>
<td><strong>26</strong></td>
<td><strong>BUT IT'S ALRIGHT</strong></td>
<td>&quot;HUEY LEWIS &amp; THE NEWS&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>27</strong></td>
<td><strong>FLY ON THE WALL</strong></td>
<td>&quot;SOPHIE&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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<tr>
<td><strong>28</strong></td>
<td><strong>RULES OF THE GAME</strong></td>
<td>&quot;ROBERTA FLACK &amp; RAY CHARLES&quot;</td>
<td><strong>C/AIRPLAY</strong></td>
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**GREATEST GAINERS/SALES**

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<tbody>
<tr>
<td>1</td>
<td>&quot;I'll Make Love to You&quot;</td>
<td>Elton John</td>
<td>66, 73, 20</td>
</tr>
<tr>
<td>2</td>
<td>&quot;The Lion Sleeps Tonight (Whindawi)&quot;</td>
<td>The Turtles</td>
<td>56, 58, 18</td>
</tr>
</tbody>
</table>

**COMPILATED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO DISJAYS, AND RETAIL AND RACK SINGLE SALES COLLECTED, AND PROVIDED BY SoundScan**
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cause there was the Latin American influence, the German, the Italian, the English, the American, all very eclectic and very exotic in every territory in an acceptable way.

Craig Anderson, Agnetha Faltskog, and Anni-Frid (Frida) Lyngstad were the members of Abba, who began recording together around 1971. The group had 10 top 20 singles in the U.S. between 1974 and 1981, as well as two platinum and four gold albums, but built their biggest international audience through even greater sales and popularity in Europe and Australia. In Britain, for example, they sold more than 18 consecutive top 10 singles.

"Abba wrote great pop songs which stand the test of time very well," says PolyGram International's London-based director of catalog marketing, Chris Griffin, who planned and executed the box. "It was a great opportunity to sell strongly because of the marketing experience gained by PolyGram companies internationally with such previous four-CD sets as Bob Marley's "Songs Of Freedom," the Rolling Stones' "Get Yer Ya-Ya's Out," and Janis Joplin's "Ace Of Spades." He notes that the latter has sold 300,000 units world-wide.

Keith Pringle, head of music for both the FM and AM channels at Manchester's Piccadilly Radio, says he's "very interested to see what sort of interest in Abba. According to Pringle, Piccadilly's research indicates that classic Abba music is doing well. British listeners do not have a 'hit list' but they have a 'hit time.' We have a 'Dream'..." and the rest of the population's hit time is 70s pop music, like "Does Your Mother Know?"

"PolyGram retailers hope to receive the box set will be as enthusiastic at the masses. In the UK, the title "Abba Gold" has been released, says head of merchandising Mike Hildemarck. "It was absolutely crazy. Everybody was going crazy and our people at the record plants were doubled up and put through the roof, like "Does Your Mother Know?"

To foster growth, the network is planning to open an international division. Longtime box programmer John Robson has been promoted to VP programming/international, and a new chairman is expected to be named soon to head the new unit.

For the three months that ended June 30, the Miami-based company reported a net loss of $1.62 million on revenues of $44.8 million, compared with a second-quarter loss of $2.46 million in the same period a year ago.

But the company's biggest source of revenues is its TV division, which jumped 18.9% to $2.91 million in the quarter.

Chief financial officer Luann Simpson says transactions in the fourth quarter of the year "were generally up in the year-over-year comparison. We've expanded into have matched the demographics we have seen, which is really encouraging." Video Jukebox makes money when customers dial 900 phone numbers to request videos. They are charged a $4.95 setup fee, plus $3.95 for each video, which the phone company rebates roughly $1.30 to the Box, which it reclaims in the form of cable and broadcast TV affiliate.

The company's other source of revenue—advertising—ont an average of $6.25 per tune, an average gain: 106% to $1.62 million. The Box has attracted more advertising from the major and independent networks, as well as from the company's other national marketers. Of advertising, Simpson says, "We feel it will be a strong source of revenue that will drive the company."

To turn its losses into profits, the company is looking seriously at initiatives in the U.S. and six new video-transmitting units have been added since the beginning of the year. And a source says the company is exploring "about 10 other markets around the world." Robson, who has been directives have been established, has been in charge of international program- ming and label relations.

At present, the Box is transmitting one cable or standard broadcast facilities to 21 million homes in the U.S., Puerto Rico, and the U.K. The U.K. penetration is 20.4 million households.

The company has been working to control its costs as well as to increase sales, says chairman and CEO of PolyGram Music Entertainment, which is distributed by WE, have simply outbid other companies for a number of product lines. The company's problems in picking up new lines, Burns says the company is "always looking for new audio and video lines." The distributor is also looking to add interactive products to the mix.

POLYGRAM TAKES A CHANCE ON A FOUR-CD ABBA BOXED SET (Continued from page 10)

ERIK LEWIS

UNI DISTRIBUTION (Continued from page 6)

Pacific Arts closed its doors several months ago, ending its relationship with Uni; Rhino and LIVE de- feated to WE, Distribution; and Robert Ear left for BMG Distribution.

Some industry observers say Uni has been "unequal or unable to pay significant attention to the label, and to video labels looking for distribution deals. Many say companies such as Warner Music and PolyGram International, which distributes Uni, is "always looking for new audio and video lines. The distributor is also looking to add interactive products to the mix.

EILEEN FITZPATRICK

NEW REGISTER SET TO GUIDE U.S. COPYRIGHT OFFICE INTO THE FUTURE (Continued from page 1)

handle copyrights in the new age of electronic digital delivery.

"Looking at the future of the Li- brary of Congress as an electronic or digital media industry, for now, my thrust is going to be internal... We need to figure out what the office is going to look like in the 21st century, who we're serving, and how they want us to serve.

She adds, "The role of the Regis- try right now is to build a first-rate team so that we can be the place you look to for help with legislation and international policy issues."

Peterson represented the Library of Congress/Copyright Office on the Working Group on Intellectual Property and Technology, which issued the Technology and Task Force on the National Infor- mation Infrastructure, which an- nounced proposals in July to up- grade problems in the digital world, including copyright and other legal rights protection. Source says Peterson has the savvy to steer a course that will allow for some regulation, "but without weakening its ability to increase its holdings in the Library of Congress.

After the U.S. joined the interna- tional Berne Convention 1989, Per- ester was the first Copyright Office Director to sit in a newly established position with the director of the World Intellectual Property Organization. She has also served as the Of- fice of Copyright to members of Congress, and has taught copyright law at various law schools.

Former acting Register Barbara Ringer will continue at the Copy- right Office as a contract consul- tant, Peterson said.
MY FAIR LADY
(Continued from page 6)

Another smash album was Pink Floyd's "The Division Bell," which was released on Capitol, Sony's major retailing subsidiary, HMV, posted a 12.4% increase in sales, to the quarter, to $57 million. The net loss was $42.1 million, compared with a $101.7 million profit in the same quarter last year. Sony Music Holdings released an album by Pink Floyd, "The Division Bell," in Europe. (Sony Music holds the rights to "Belle" outside Europe.)

The EMI album was recorded at the BBC's famous Abbey Road Studios in London, and the marketing plan involved extensive promotion on television and radio throughout Europe.
platinum.

Hot on the heels of its gold predecessor, "Beverly Hills, 90210" (Virgin, Sept. 13), the re-release of the soundtrack continues on Giant. Artists contributing tracks to the compilation include Axl Rose of Guns N' Roses, Jane's Addiction, John Hiatt, Don Henley of the Eagles, and the Doobie Brothers.

Other key pop releases include "Million Dollar Baby" by Robert Plant (EMI, Sept. 13); "The Backyard/Scotti Project" by Joe Cocker (500 Music/Epic, Sept. 6); "Flyer" by Nanci Griffith (Elektra, Sept. 13); "Mamouna" by Manu Chao (Virgin, Sept. 13); "The Living Return" by Swing Out Sister (Mercury, Sept. 13); and "Strategies" by Michael Crawford (Atlantic, Sept. 20).

The U.S. recording of Andrew Lloyd Webber's "Sunset Boulev"ade" (Mercury, Sept. 13)ים, the film version, is due Sept. 13. The Glenn Close hats the cast recording of the musical, scheduled to open early next year.

American unleashes a pair of high-profile metal releases this month. "Danzig 4" hits the street Sept. 13, and Slayer returns Sept. 27 with "Divination," its first release in four years.

Zoo unveils the second Green album of its four-album attack, "Head & the Heart." The band's 1997 hits include "Feel the Love Tonight," a video longform is due Nov. 8.

Other September rock releases include "Born Dead" by Body Count (Atlantic, Sept. 27); "Hummingbird" by Blue Travelers Blues Brother (A&M, Sept. 13); and "Brothers" by the Santana Brothers (Island, Sept. 27). The latter features Carlos Santana with his brother, Jorge, and a nephew.

Big Head Todd & the Monsters return Sept. 27 on Giant/Reprise with "Strategem," the follow-up to the gold album "Sister Sweetly," which holds the record for most weeks on the Heatseekers chart of new and developing artists.

Modern rock releases in September include "Whip-Smart" by Liz Phair (Matador/Atlantic, Sept. 20); "Anybody'shaving Fun" by D.J. (Atlantic, Sept. 20); "Forever Young" by Milton Nascimento (Capitol, Sept. 20); and "Charles" by The Breeders (Reprise/Warner Bros., Sept. 27). "Haywire" by Tracy Lawrence (Atlantic, Sept. 20), the Don Was-produced "Waymore's Blues (Part II)", by Waylon Jennings (RC, Sept. 13), and "A Great Mistake: From the Kentucky Headhunters (Mercury, Sept. 13)." Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York and Peter Crowin in Nashville.

Atlantic Reels in Another Rock Hit with Hootie & the Blowfish

(Continued from page 1)

According to Broadcast Data Systems, there were 1,964 detections of "Cracked Rear View" for the week ending Aug. 22.

The single's rise follows the starting debut of the Sept. 13 album, "Cracked Rear View," which entered the Heatseekers chart at No. 1 July 23, even before album road shows had begun. This week the album is No. 4 on the Heatseekers chart and moves from No. 151 to No. 145 with a bullet. According to SoundScan, the album has sold more than 41,500 units since its release last July.

The fast rise of Hootie & the Blowfish is similar to that of Atlantic act Collective Soul (Billboard, May 14), which went on to national fame after experiencing regional success in Atlanta and Orlando, Fl.

Healthy Regional Draw

While A&R executives and the music sections of the Billboard Top 40 hit "Let Her In," by Rob Hill, N.C., music scene, Hootie quietly began developing a following in Columbia, S.C., for its soulful and captivating sound. Last year, the band has been a consistently healthy draw at such clubs as the Mutiny Bar, the Island Inn, and Music Farm in Charleston, S.C.

The band, which features four University of South Carolina graduates, has been able to support itself on its music since 1990 by performing four or five nights a week and making its homemade tapes, T-shirts, and tapes.

Despite the band's success on a regional level, A&R executives have not taken any action. It was not until Oct. 4, 1993, when Atlantic A&R executive Tim Sommer signed the band.

Sommer says his interest in the act was sparked by reports from retailers in the area selling "tina" of the band's self-released EP, "Koochypop," available at the bar. The EP was released last year by Atlantic label Rock Bottom.

"It's amazing to me that we were able to sell records from a self-released band," says Sommer. "In terms of local indie sales, these were the biggest numbers I've ever seen an independent band selling in its own store," he added. Another recent bad, selling out there, shows were sold out, and they sold a ton of merchandising." According to SoundScan, "Koochypop" sold more than 1,450 copies.

Even before the release, the 8-year-old band sold a 1990 self-titled cassette and a 1992 cassette titled "Time" at its shows.

Hootie singer Darius Rucker says, "It's really unbelievable. Now we have 20,000 copies each. Rucker also says the band has sold approximately $250,000 worth of merchandise at its shows during the last few years.

We started the band to make money to buy beer at frat," says Rucker. "We started playing every R.E.M. song ever made, and classic rock stuff for frat parties. In '93, we started taking it more seriously. We got incorporated and began playing original songs.

Rucker, who also features guitarist Mark Bryan, drummer Jim "Sonfi" Sonefeld, and bassist Dean Felber, honed its craft via in-store tours touring on the East Coast.

While Rucker was accustomed to the success the band experienced in the last year, he admits, "I was really freaked out" when "Cracked Rear View" debuted at No. 1 on the charts.

However, Atlantic doesn't find the band's out-of-the-box success too surprising. "What we have here is a good, American-sounding band," says Val Azzoli, executive VP of A&R.

The week after it debuted at No. 1, "Cracked Rear View" was certified gold. It has been moving up and down the Heatseekers chart ever since.

"It's a slow sell, but it's percolating," says Azzoli. "We're avoiding the big Atlantic button with this, and letting a more organic thing happen.

The label concentrated its marketing efforts initially in the Carolinas with in-store play, local adver- tising, posters, and banners announcing the album's release date. Carl Singmaster, owner of the five-store, Columbia, S.C.-based Manifest Discs & Tapes chain, says that first-day sales of "Cracked Rear View" were the largest in the chain's history. Manifest sold 1,000 copies of the hometown heroes' album, he says. "It's not that surprising because here you have one of the best bands in town who bone in their body knows who they are," says Singmaster. "About 400 people showed up for an in-store." "Every more impressive is the fact that the band did another in-store the same day at crosstown retailer National Book and Music.

The label instituted similar retail campaigns in markets where "Hold My Hand" was garnering airplay.

Azzo says the label is taking a more mainstream approach toward the release campaign at album release, as it has in the past.

Instead, the label began the campaign at album release, before the album hit stores, and for the first time in the month of September the label's campaign has been on the road already since its since its inauguration.

Ted Edwards, PD of album rock WNEW New York, says "Hold My Hand" is a "good record for phone response. People just like saying the name Blowfish. It's a good pop song with good harmonies and enough of a rock base in it for the guys and enough sweetness for the girls.

In addition, MTV and VH-1 began airing the clip for "Hold My Hand" Aug. 8 and Aug. 23, respectively.

However, Sommer and Azzoli note that touring will continue to be the main vehicle for promoting the band, which has been on the road almost constantly since its incarnation.

The Michael Bland key show was a June 22 performance at a Democratic National Committee gala in Washington, D.C., with Chaka Khan. Bland will be named South Carolina's Artist Of The Year by the South Carolina Music and Entertainment Association. Country star Travis Travis earned those honors last year.

Rykodisc Readies Gramavision Catalog Releases

(Continued from page 12)

The label's albums are being put together by Louisa Hufstader, a deck japanese." As he finished, she handed him the label and an RFP rep for Boston and Connecticut.

"There should be a couple of new albums out in January or February," Carlson adds, including "New York Funk Vol. II," a collection of jazz/funk tracks by various artists.

"We will roll the entire catalog out in mid-September," he adds. "We're going to repackage the existing product and roll it all out.

Regarding Rykodisc's incursion into the genre territory with the pickup of Gramavision, Carlson says, "We got a lot of great instrumen- mental and jazz music that's not perfect for Rykodisc or Hannibal. It's our opportunity to branch out. . . . The kind of sales reps we have will greatly increase the focus on this. Here's a label that finally has found a home, in terms of a label structure and a sales force.""
INDIE ACTS FIND WELCOME MAT AT RADIO

by Geoff Mayfield

WODSTOCK'S CLASS OF '64. Just imagine: Whether you buy the high-
side estimate of 350,000 Woodstock attendees or the low-end guess of
250,000, the cosmic fact remains that if everyone who made the Aug. 15-
16 festival had been inspired to rush out and buy the same album that last week,
album would have topped the soundtrack to "The Lion King" from
The Billboard 200 throne. Well, that didn’t happen—"The Lion King"
holds at No. 1 with more than 219,000 units, to 175,000 for "Forrest Gump"
—but several of the acts that played the Saugerties, N.Y., fest—
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chart’s largest unit increase), and the Allman Brothers Band (154-36 on a
159% gain)—have sold close to the same level of units. Wood-
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Widespread media coverage also enhanced the profiles of acts who played there.

MUDSY WATERS: Other Woodstockers who bullet this week are Candle-
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Day has won Greatest Gainer; Candlebox, Nine Inch Nails, and Live each
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NEW BLOOD: The going-away party for Warner Bros. chief Mo Ostin is
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FOCUS ON SALES BY:

NEOGEN
Four years of experience culminated in seven serenely styled vocal tracks and six tracks of jazz guitar virtuosity have brought you
HEAD TO HEAD

The Mercury Records debut by Jonathan Butler

I T'S DEA VU! ALL OVER AGAIN as Crosby, Stills, Nash and Young debut on The Billboard 200. It's not surprising in the wake of Woodstock '94 that the foursome is back, even if they're not back together. "Sleeps With Angels" by Neil Young and Crazy Horse is the Hot Shot Debut at No. 9. It's the 28th album by Young to chart, and is already his fifth-highest-charting album. Only "Harvest," "After The Gold Rush," "Comes A Time," and "Rust Never Sleeps" have fared better. The latter was the last Young album to make the top 10, back in 1979.

"After The Storm" is the 12th Crosby, Stills & Nash album to chart, including the four they recorded with Neil Young. Three of their albums have gone to No. 1; the last to do so was "So Far," the greatest hits collection that entered the album chart exactly 20 years ago this week. It's fitting in many ways that Crosby, Stills, Nash, and Young return to the chart at the same time—excluding the fact that they began their chart lives within a week of each other's 25th years and two months ago. Young's first chart entry was "Everybody Knows This Is Somewhere" on June 21, 1969, and Crosby, Stills & Nash opened with their self-titled debut the week of June 28, 1969.

YOU KEEP ME HANGIN' IN: It's worth noting that Tanya Tucker has her 32nd top five hit on Hot Country Singles & Tracks, as her Liberty single "Hangin' In" hangs in at No. 4. One doesn't build up 12 top five hits (out of 69 chart entries) overnight, and Tucker has a chart span of 22 years and three months, dating back to her debut disc, "Delta Dawn," in May 1972. As she won't even turn 40 until Oct. 10, 1988, Tucker could end up having one of the longest chart spans in the history of any chart by the time she enjoys her retirement sometime in the mid-21st century.

WILD ONE: John Mellencamp has his first-ever No. 1 (on the Hot Adult Contemporary chart) as his duet with Meshell NdegeOcello on Van Morrison's "Wild Night" moves up from No. 3. Mellencamp has never even made the top 10 on the AC chart until now, his two biggest hits before "Wild Night" were "Small Town" (No. 13 in 1980) and "Cherry Bomb" (No. 12 in 1987). On the Hot 100, "Wild Night" hits a new peak, moving up one position to No. 3. It's the fourth Mellencamp single to make the top three. The others were "Jack And Diane" (No. 1) and "Hurt So Good" and "R.O.C.K. In The U.S.A." (both No. 2).

The original "Wild Night" peaked at No. 29 in December 1971, but never made the AC chart. Morrison's first AC track was "Someone Like You" in 1988, his most successful AC entry was the original version of "Have I Told You Lately," No. 12 in 1988.

LOVE IS STILL AROUND: Wet Wet Wet refuse to yield the No. 1 position on the U.K. singles chart, as its cover of The Tragics' "Love Is All Around" remains on top for a 12th week. That makes it the third-longest-running Billboard No. 1 of the week era, behind Bryan Adams' "(Everything I Do) I Do It For You" (16 weeks) and Queen's "Bohemian Rhapsody" (14 weeks). The Wets are double-platinum and still going strong, so the "Four Weddings And A Funeral" track has a good chance to surpass Queen, and possibly Adams.

Assistant in preparing this column was provided by Michele Bocca.
Reprise Records congratulate Enya on selling more than 3,000,000 copies of Shepherd Moons in the U.S.A. and more than 7,000,000 worldwide.
J. It stands for jazz. Not only is jazz America's only homegrown music, it's a big favorite here at Warner Bros. Always has been, even back in the day when Duke Ellington and Count Basie used to make records for us. But our history isn't just history. True to the improvisational nature of jazz, we're making it up as we go along. Our latest chapter comes from respected veterans like Joe Sample, whose early recordings with the Crusaders and later solo work pretty much defined contemporary jazz. It also comes from younger players like Joshua Redman, who inspires comments such as, "Behold the future of the tenor sax." You may rest assured: as long as "J" stands for jazz, so will "WB."

JOSHUA REDMAN & THE SOUL COMMITTEE
JOE SAMPLE AND THE SOUL COMMITTEE
YOU FEEL THAT?
THE LEGENDARY KEYBOARDIST ON HIS LATEST CRUSADE.

JOSEPH REDMAN
Mood Swing
THE FOLLOW-UP TO HIS #1 JAZZ ALBUM.