America is making friends with the Rembrandts!
- Multiformat smash single
- BDS over 4200
- #1 Billboard Hot 100 Airplay
- Video in MTV / VH-1
- Heavy rotation
- Ever 470,000 albums shipped

The new album featuring "I'll Be There For You" (Theme from the NBC TV Series "FRIENDS")
Produced by Don Smith for Warner/Reprise.
Featuring Dave Mele & Phil Silver, Gene Weisman, Gerald Green, Mike Lally
For Direct Recording Entertainment
De Etto Record Club label
Available May 8, 1995

Nashville Scene
Faith Hill Wins Fans, Previews New Material

SEE PAGE 32

BLUES ROCK'S PASSIONATE REVIVAL
Silvertone's Big Sugar: 500 Lbs. Of (Ahem) Blues
BY CHRIS MORRIS

LOS ANGELES—If you want to talk about Silvertone act Big Sugar with the label’s director, Michael Tedesco, it’s suggested that you use the “b” word cautiously. Blues, that is. “When I heard Big Sugar,” Tedesco says, “not for one second did I think blues at all. To me it was much more of a raw, primitive rock band.” He adds, “For anyone who hears blues in this band, the only thing (Continued on page 118)

At Warner Music, Doug Morris’ Firing Leaves Uncertainty
BY DON JEFFREY

NEW YORK—In an effort to end the turmoil that has rocked the world’s largest and most profitable record company, Warner Music Group’s new chairman Michael Fuchs has created a new set of uncertainties. With the firing June 21 of Doug Morris as chairman/CEO of Warner Music U.S., a harsh spotlight turns on the Warner (Continued on page 121)

Dry Rot To Mothballs: Rock Collecting A Dusty Challenge
BY CARLO WOLFF

CLEVELAND—Hard Rock Cafe International, a chain of 30 restaurants known for rock memorabilia, usually pays for the artifacts it displays on its well-known walls. But Steve Routhier, who heads the organization’s curatorial effort, occasionally—and happily—runs into a donation.

“Ted Nugent came into our restaurant in New York in 1984 and, without any solicitation whatsoever, sent us his favorite guitar with a letter saying how much he enjoyed our cafe,” says Routhier. “Ted is a collector of a specific type of guitar, a Gibson Byrdland, developed by Charlie Byrd and Hank Garland. There was nothing from the Nugen on the walls.”

Nagent played the hollow-body jazz guitar on all his albums through 1976 and during all his live performances through 1980. That’s why the Michigan gui (Continued on page 118)
There are some days you'll never forget.

BON JOVI

(these Days)

the new album featuring the hit single
"this ain't a love song"
in stores now!

produced by peter collins, jon bon jovi, richie sambora

Management: 

* Appearing on The Late Show With David Letterman July 26th
* Rock & Roll Hall Of Fame Cleveland, OH September 2nd
* Tonight Show With Jay Leno September 28th

BON JOVI (Three Days). 314 528 181-2/4

see Bon Jovi on tour:

7/21-7/23 Wantagh, NY
7/25 Camden, NJ
7/26 New York, NY
7/27 Pittsburgh, PA
7/29 Hartford, CT
7/30 Mansfield, MA
7/31 Saratoga, NY
8/1 Montreal, PQ
8/4 St. Johns, NF
8/6 Moncton, NB
8/9 Columbia, MO
8/11 Milwaukee, WI
8/12 Chicago, IL
8/13 St. Louis, IL
8/15 Minneapolis, MN

www.americanradiohistory.com
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E-40 SPRINKLES GOLD
In A Major Way...

The Vallejo, California Gold Rush is on!!

THE NEW HIT SINGLE "SPRINKLE ME,” FEATURING SUGA T IS MAKING MAJOR MAIL EVERYWHERE!

VIDEO ON

LOOK FOR THE NEXT NUGGET FROM THE VALLEJO GOLD MINES -- GAME RELATED FROM THE CLICK IN STORES SEPTEMBER 26

ANOTHER GOLD NUGGET FROM JIVE RECORDS.

Management: Chaz Hayes
Performance-Right Bill Threatened
RIAA, Publishers Try To Resolve Differences

|| BY BILL HOLLAND

WASHINGTON, D.C. — Disagreement over mechanical licensing in the digital delivery era could kill the recording industry’s chances for passage of a performance right bill now chaired by Rep. Carlos Moorhead, R-Calif., and House Judiciary Committee Chairman James Sensenbrenner, R-Wisc.
The Recording Industry Assn. of America and the National Music Publishers’ Assn. said June 22 that they are still negotiating a compromise solution to tangible mechanical licensing-related differences after three days of intense discussions here.

Because of those continuing differences, the songwriters’ community publishing company now supports only the House version of the industry’s performance right legislation pending in Congress. Unless they agree on an alternate version, the bill has little chance of passage.
The extended discussions came a day after Rep. Carlos Moorhead, R-Calif., and House Judiciary Committee Chairman James Sensenbrenner, R-Wisc., told the groups that the legislation would be doomed in Congress if the differences were not resolved.

The groups estimate that a performance right bill, which would protect labels and artists from unauthorized digital transmissions of sound recordings, could bring in millions of dollars in additional revenue annually from domestic and foreign licensing.

Although the House bill has the support of the main music industry parties, Moorhead told Jay Berman, chairman/CEO of RIAA, and Ed Murphy, president of the Copyright Agency, that unless they worked out the mechanical rights issue, the legislation would not “go anywhere.” He added, “I encourage you to do it’s very, very important.”

The block involved the issue of what type of transmission qualifies as a sale. A sale would require labels to pay mechanical license royalties.

Although the House bill already incorporates compromise language about mechanical royalties and leaves the definition of a sale open-ended, the Senate bill is more restrictive. If compromise language is added to the Senate bill, insiders say, the legislation stands a good chance of passage this season.

In a related development, the Senate Judiciary Committee launched without comment a June 22 markup of its version of the bill. S. 247. That vote has been rescheduled for June 29.

The RIAA and the songwriters/music publishers community have been wrestling over the performance-right bill’s licensing provisions for nearly two years, despite the persistent pleas of lawmakers to negotiate a settlement.

In the latest dispute, the music groups’ position is that every transmission “caught” or “held” by a consumer is a sale. In the RIAA’s view, that definition is too strict.

Some songwriting deals that labels make with digital providers may be judged to be “a performance, like on a jukebox,” and not a sale, said Jay Berman, chairman/CEO of the RIAA, at the June 21 hearing.

However, NMPA’s Murphy testified that a sale has been effected if a satellite service subscriber “catches a (downloaded) song or sound recording . . . if it’s recorded and caught or kept.”

The bill already reflects the compromises worked out between the groups in earlier discussions; these pertain to areas such as limiting labels’ exclusive rights in deals with interactive services.

One more House subcommittee hearing on the bill is scheduled for June 28. At that hearing, witnesses will include involved unions that support the bill and a performer-oriented artists managers group, the New York-based International Managers Forum, which is calling for a provision in the bill that would allow for direct payment to artists.

In the current bill’s versions, record companies or their agents would collect and distribute the royalty on a percentage basis.

In both versions of the bill, labels would get 50% of the new revenues; featured artists, 45%; and the American Federation of Musicians and AFTRA, representing session players, each would get 5%.

The pending legislation amends the Copyrights code to include a limited-scope performance right that will protect labels and artists from unauthorized digital transmissions of sound recordings.

As a result of earlier compromises with the National Assn. of Broadcasters, the proposed bills do not apply to analog or broadcast recordings.

The U.S. stands alone among developed countries in not providing a performance right in sound recordings in its copyright law.

(Continued on page 114)

Ticketmaster, Other Services Open On Web, Eye Online Sales

|| BY MARILYN A. GILLEN

LOS ANGELES—Ticketmaster is extending its considerable reach into the online realm with the official launch of a WorldWideWeb site on June 11.
The site includes a nationwide events database updated every five minutes, daily entertainment news reports, artist-specific features, and a chat area—but no direct online-sales mechanism yet.

The company is the largest player by far to venture into online-ticketing, but not the first.

Among others who have been testing the waters: ETM, which has been working with Pearl Jam on its tour, launched its own Web site in April (Billboard, April 15); magazine site SonicNet, which last month expanded into the Web, has been selling tickets to shows at select New York clubs online since its launch last year as a members-based online service; Soundwire is the former New York Macintosh Music Festival online through its virtual record store on the Internet; and Pittsburgh-based DiCesare-Engler Productions became, it claims, the first full-service concert promoter to offer tickets to shows by artists such as Irving Plaza and Thread Waxing Space. “It is better to order a T-shirt online rather than to go to a store, where you can’t try it!”

Roll, tickets where you can see a seating chart, hear audio clips, find out about park-

making reservations at a nearby restaurant, and have the ticket delivered right to you, there is a definite, compelling reason to want to order them online.

(Continued on page 114)

This Week in Billboard

CLASSIC ROCK FEELS THE HEAT

Radio stations playing ’70s oldies are battling it out with classic rock in a clash over nostalgia. Radio features editor Eric Bright says reports.

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Video At ‘Miracle’ Price; Last Shot For ‘Star Wars’

LOS ANGELES—20th Century Fox Home Entertainment will blast into the fourth quarter with a first-time price strategy geared at last-chance opportunities for consumers to buy the original “Star Wars.”

In separate news Fox will release its 15th remake of “Miracle On 34th Street” at $14.98, making it the first direct-to-store-play movie from a studio to be priced at less than $15.98. Discount retailers are sure to push the price down another notch in their efforts to drive impulse purchases at the checkout counter.

“The title is easily promoted under $10,” says Best Buy’s Joe Pagano. This year’s “Miracle” should be in stores on Oct. 31 or Nov. 7, according to wholesalers, who anticipate heavy demand for a title that would otherwise suffer in competition to more recent hits aimed at holiday shoppers.

“Those had to do something, because the movie has been out of consumers’ minds for over a year,” says a consumer market analyst. “By dropping the price, they could sell 6 million to 7 million units, as compared to 5 million at $19.98 price point.”

In fact, the movie may have already had an impact on the market. While Fox Home Entertainment president Bob DeLellis would not confirm the price point, several trade sources say it may have been a factor in Buena Vista Home Video’s decision to lower “The Santa Clause” to $19.98 from the $22.88 suggested list. “It could be,” says Gary Ross, president of the Suncoast Motion Picture chain.

Like many retailers, Ross wants the higher margins that come with higher prices. “On the other hand,” he says, “‘Miracle’ is going to sell a lot of units, and it will draw a lot of traffic into stores.” Fox should enjoy “quite a big increase” in volume, Ross predicts.

Mike Haney, purchasing director for N. J. S. Kalman, in Palisades Park, N.J., expects to boost his order by 30%. Palmer, meanwhile, has done well with Fox’s line of $9.98 releases such as “Grease.” “I think the studio’s self-playback marketing has set it on the right road to create brand awareness. It has led to talks with Fox about a permanent display of budget titles, he adds.

Fox is seen as being the best of a bad situation with “Miracle,” which died at the box office last Christmas. The popularity of “The Santa Clause” was one reason for “Miracle’s” demise. “It’s a very smart move on their part,” says West Coast Entertainment Video manager Peter Sauer. “It’s their only way of getting noticed in what’s bound to be an extremely crowded Christmas.

Competing against “Miracle” will be “Casper,” “Batman Forever,” “Cinderella,” “Free Willy 2,” and Fox’s own “Mighty Morphin Power Rangers.” And there are rumors that Buena Vista will have “While You Were Sleeping,” for Thanksgiving, and as well, Buena Vista executives weren’t available for comment.

“It makes sense to put ‘Miracle’ out (Continued on page 107)

Building On “Bridges.”” Actor/director/producer Clint Eastwood hosts a party at Georgia Restaurant in Hollywood, Calif., to celebrate the launch of his new jazz label, Malpaso Records, which is distributed by Warner Bros. The label’s first release is “Music From The Motion Picture The Bridges Of Madison County,” featuring Eastwood’s composition “Doe Eyes” along with vintage jazz and blues performances. Shown, from left, are Terry Semel, chairman/CEO, Warner Bros. Pictures; Eastwood; Danny Goldberg, chairman/CEO, Warner Bros. Records; and Bob Daly, chairman/co-CEO, Warner Bros. Pictures.

New Chart: Country Singles Sales

Billboard’s package of charts has become more informative, with the debut of a weekly Top Country Singles Sales chart and the addition of a chart section called “Top Country Album Hits & The Top R&B Albums and Top Country Album Charts,” says Geoff MacFarland, Billboard’s director of charts. “Now, the singles charts that correspond with these album charts will also offer that chart,” he says.

The new 25-position Top Country Singles chart, which runs underneath the Hot Country Singles & Tracks chart, is based on point-of-sale data from all SoundScan stores.

MacFarland stresses that the 75-position Hot Country Singles & Tracks chart will continue to be based solely on Broadcast Data System airplay detections. Because so many country tracks worked at radio are not made available commercially, there will be no attempt to combine the information in the two country charts.

With the introduction of Top Country Singles, Billboard fills the remaining weekly slot accurately as country retail activity of country product,” says country charts manager Wade Jones. “Overwhelmingly positive feedback from the industry and the record community made the decision to publish this chart an obvious one. Moreover, it’s a chance for the industry to be further recognized with the charts on country singles cornerstone.

The Hot Country Recurring Airplay Chart, which formerly ran under the Singles & Tracks chart, has been moved to Country Airplay Monitor.

 VH1 Plans Morning Video/News Show

Split-Screen Format To Keep Music Fans Informed

LOS ANGELES—VH1 is aiming to suck in morning TV viewers with an unconventional block of programming known as “The Morning Music Wire,” which will debut on a yet-to-be-determined date in August.

“The Morning Music Wire” will fragment the television screen into three parts to transmit a simultaneous flow of music video programming and news information.

“This marks the beginning of the second phase of the new VH1,” says VH1 president John Sykes, who hints that the fall will bring even more new initiatives for the music video channel.

For the new morning show, Sykes says music video programming will take up three-fourths of the TV screen, skewed to the upper right-hand corner. The bottom of the screen will contain a scrolling news ticker, much like that found on CNN for stock information and on ESPN for sports scores. The left side of the screen will contain the VH1 logo, a music graphic icon for the program, as well as time and weather information.

“This format allows viewers to see the complete video in its original form, but it is framed with information our viewers want to know,” says Sykes. “If a viewer sees a news headline and decides he needs to switch to CNN for more information, then that’s just fine. We recognize that our viewers want to stay plugged into the outside world.”

VH1 begins viewers in its 25-44 demographic will develop the habit of tuning in when they wake up. “People already turn to music to get them up and out of bed,” says Sykes.

The new program may find part of its audience in health clubs, according to Sykes, who says the video and news combination is especially suited to the early morning environment.

Many of the details of “The Morning Music Wire” were still being finalized at press time, including the primary news content provider and program length. (Continued on page 121)
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Rick Nowels
Ellen Shipley
R&B

Can U Get Wit It
Donald Degrate
R&B

Cantaloop (Flip Fantasia)
Mel Simpson
Geoff Wilkinson
Rahssan Kelly
Herbie Hancock
Rap

Do You Wanna Get Funky
David Cole
Robert Clivilles
Durand Ramos
Tony Romeo
Greg Nice
R&B + Dance

Feemin’
Donald Degrate
Roger Troutman
Zapp
R&B

Flow In Ya Ear
Osten Harvey
Craig Mack
R&B + Rap

Got Me Waiting
Luther Vandross
Dwight Myers
Peter Phillips
R&B + Rap

Hit By Love
Nikolas Sibley
Brendan Sibley
Carsten Shack
Mich Hansen
Kenneth Karlin
R&B + Dance

I Believe
James Harris III
Terry Lewis
Gregory Webster
Andrew Noland
Walter Morrison
Marshal Jones
R&B + Dance

I Wouldn’t Normally Do This Kind Of Thing
Neil Tennyson
Chris Lowe
Dance

I’ll Wait
Taylor Dane
Shep Pettibone
Dance

I’m In the Mood
Nikolas Sibley
Brendan Sibley
Carsten Shack
Mich Hansen
Kenneth Karlin
R&B

Juicy/Unbelievable
Sean Combs
Christopher Wallace
Jean Oliver
James Mtume
Rap

Just Kickin’ It
Jermaine Dupri
Manuel Seal
R&B

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Larry Waddell
Jeffy Allen
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Kari Lewis
Horner O’Dell
Stokley Williams
R&B

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Jermaine Dupri
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Isley Brothers
R&B + Rap

R&B SINGLE OF THE YEAR
Cry For You
Donald Degrate
Robert Jones
Raymond Jones
R&B

RHYTHM & SOUL SONGWRITERS OF THE YEAR
Jimmy Jam & Terry Lewis
DeVante

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The current controversy over rap music has created a debate that is not all new to me. As an elected official, I have long voiced support for freedom of speech and artistic expression. As an African-American woman, I appreciate the civil-rights struggle and the struggle of those who would be left behind by the power that denied all freedoms. I cherish the ability our Constitution gives us to speak out, I would never support any public policy that would make it right even of my enemies to speak their minds.

Having said that, I sometimes feel offended by things I hear and see. There are movies, songs, and visual arts that I don’t patronize. I exercise my right to make choices for myself and my family.

This must be an interesting phenomenon. Rap music was created in garages, basements, and backyards. What emerged were a new beat, a new sound, and new lyrics that were sometimes controversial. In my opinion, the thing that best black artists literally sold their product out of their cars and on streets.

For example, this phenomenon became No. 1 on the record charts. Not No. 1 just in the African-American community—No. 1 in America. You can hear the rap beat echoing down the halls of dormitories in most prestigious universities. Young lawyers and MBAs play it at their parties.

Obviously, the raw energy, the outrageousness, the departure from what we have somehow created a following that most people my age could never understand.

Do I like all rap music? No. Don’t I do like some of it? Yes. I do. I am moved by much of what I hear. I am moved by some young people who are obviously hostile and alienated and who communicate frankly about the harsh realities of their neighborhoods. I do believe that many of them have come into this industry relying on the shock value and that they may yet end up as the greatest poets of our time.

I have a profound respect for the venturing of emotions in acceptable ways. If these young people were all acting out some of these men-I-swear-I-don’t.

Do I think there are rap singers who are violent? There are also politicians, ministers, and some heads of households who are violent. I don’t believe anyone can conclude that rappers are disproportionately more violent than the rest of society. Does rap music influence people to commit violence or promote sexist attitudes toward women? Does it? I don’t think young people hate, it’s a person who takes out both sides of his or her mouth. Elected officials who claim the rap music phenomenon is suppressing freedoms, I underdramatizes family values that still take money from the recording industry in large amounts.

Rather than a legitimate concern about values, what we have now is a political debate created in an attempt to polarize our nation and win votes.

We should not fear freedom of expression. We should fear freedom of speech. Let us pursue this or that, but—please—let’s just not do it at a time that’s opportune for us, particularly for politicians seeking higher office.

HOMESTEADERS of the 1980s benefited from numerous special hardship, federal subsidy programs, federal land grants, and other public sector sponsored economic investments. Even in the supposedly prosperous 50s, suburban families were actually more dependent on federal programs like the GI Bill, the National Defense Education Act, and lenient Federal Housing Authority policies than any so-called welfare recipient living in the United States. Charles Murray advocated the elimination of all social programs except unemployability insurance for the poor in “Losing Ground: American Social Policy in the 20th Century.”

We should not fear freedom of expression. We should fear freedom of speech. Let us pursue this or that, but—please—let’s just not do it at a time that’s opportune for us, particularly for politicians seeking higher office.
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Silverchair Aims To Leapfrog Across The Pacific On Epic

**BY CHRISTIE ELIEZER**

MELBOURNE—The pattern of Silverchair’s career success in native Australia could be on the verge of repeating itself in the U.S., where several key modern rock stations are heavily supporting the schoolboy trio. The group’s members—Daniel Johns (guitar/vocals), Chris Joannou (bass), and Ben Gillis (drums)—are all 15 years old and hail from Newcastle, an industrial coast town some hours from Sydney. They formed the band in 1992, bonded by a love for early ’70s heavy rock, surf, and American grunge. “Tomorrow,” the group’s first single and a No. 1 hit in Australia, was released May 28 by Epic in the U.S.; Silverchair’s debut album, “Frogstomp,” arrived June 12. “Tomorrow” debuted on the Modern Rock Tracks chart last week, (Continued on page 20)

Collie Driving For New Heights Giant Debut Is His ‘Best Thing Ever’

**BY JIM BESSMAN**

After moderate success with four albums for MCA Records Nashville, Mark Collie has joined Giant Records in search of new momentum—and that elusive big hit.

With the first single and video, “Three Words, Two Hearts, One Night,” out in advance of the July 15 release of his Giant album debut, “Tennessee Plates”—plus an extensive marketing plan likely to be the label’s costliest this year—early indication is that Collie may well be on his way to achieving both.

“Three Words” is the most requested song at country station WNYW New York, according to Giant promotion Nick Warner. “I find [that] bizarre,” says Hunter, “since it’s awfully difficult to say where he’s heart of New York, and I don’t think they’ve heard of Mark!”

But back in the heartland, Kevin Ma-

Gallagher, 46, Died As Fame Was Returning

**LONDON—Rory Gallagher, one of the pioneers of blues and rock guitar and a champion of the Irish rock scene, had been experiencing a re-

Annu:

Jos.

ANNIVERSARY PRESENT. Exactly one year after the release of “Cracked Rear View,” the Atlantic debut of Hootie & the Blowfish, the quadruple-platinum album

Cuba and was the most keenly awaited release of the year so far. It has sold

Bad Boy’s Notorious B.I.G. Just Keeps Getting Bigger

**BY J.R. REYNOLDS**

LOS ANGELES—The word “big” best describes the burgeoning music career of Bad Boy/Artistas rapper the Notorious B.I.G., whose current single, “One More Chance,” debuted at No. 1 on the Hot R&B Singles chart the week ending June 24. It was the first time a record debuted in the chart’s top spot.

The same week, “One More Chance” debuted at No. 5 on the Hot 100, matching that chart’s all-time high, but, achieved a week earlier by Michael Jackson & Janet Jackson’s “Scream/Childhood.” B.I.G.’s single also debuted at No. 1 on the Hot Rap Singles chart.

Juan Perro Is Spanish Music’s Best Friend

**BY HOWELL LLEWELLYN**

MADRID—It is possible that Spanish pop/rock started to change on the day that Santiago Auseron altered his name to Juan Perro. In late April, Perro released his debut album, which became the first Spanish pop/rock album to enter the top 10 since 1985.

As Auseron, he was the leader of Radio Futura, Spain’s most influential pop/rock band of the ’80s. He disbanded Radio Futura in 1992, spoke of the need for Spanish musicians to investigate their musical roots in Latin America, especially Cuba, and announced that the Madrid-Havana musical axis was more valid than that of Madrid-New York.

In other words, it was time to stop imitating Anglo-Saxon pop and develop a new Hispanic musical hybrid. The buzz word was “mestizaje,” which normally means hybrid or crossbred, but in this sense suggests a musical melting pot.

Auseron changed his name to Juan Perro, or “John Dog,” to emphasize the “wandering mongrel” nature of his personal exploration into musical roots. Auseron’s projects as composer, lyricist, and singer of Radio Fu-

The other musicians were drummer Angel Creepo, double bassist Javier Colina, percussionist Miquel Pol, and Panelo Amat on Cuban guitar or “tresoro.”

“Raices al Viento” is exactly what it set out to be, a pop-rock-based series of songs adored with Cuban “son” and “bolero” rhythms.

Perro began visiting Cuba in the late 1980s, when he sensed that mixing (Continued on page 22)
“Be Encouraged”

William Becton & Friends

Decreus at #3 Billboard Gospel Chart

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WHUR  WASHINGTON DC
WVAZ  CHICAGO
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WKYS  WASHINGTON DC
WUSL  PHILADELPHIA
WAMO  PITTSBURGH
WALR  ATLANTA
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WMMJ  WASHINGTON DC
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Radio, Online Bridged With Warner/Reprise Showcases

LOS ANGELES—Warner Bros. Records and Reprise Records are aiming to lessen the gap between the multimedia and radio communities with the help of a series of ambitious series of multimedia events billed as the Warner Bros./Reprise Records Multimedia Concerts.

The labels are combining the online talk show “Cyber-Talk” with their own commercial-free, satellite-delivered concert showcases (Billboard, May 13) to reach the growing number of radio listeners who also explore the online universe.

Reprise’s Chris Isaak is the next artist slated to appear on “Cyber-Talk” on Saturday, May 28. Joni Mitchell and Elvis Costello are among the many performers participating in the combined broadcast and multimedia events, which began earlier this year.

Participating artists perform a live, commercial-free radio concert, which is followed immediately by an ongoing interactive backstage interview with fans through the America Online and ComputServe commercial online services.

“We are just bringing the two events together,” says Nancy Stein, Warner Bros. VP of promotion and special projects.

Steln estimates that each of the radio broadcasts is picked up by approximately 150 radio stations, including triple-A, modern rock, and album rock outlets. No estimate was available on how many computer users participated in the “Cyber-Talk” session.

“For the artist, the response is instantaneous,” says Todd Steinman, Warner Bros. online and new media director. “They get immediate feedback about the show that they have just finished playing.”

Warner/Reprise artist relations manager Tucker Williamson agrees: “It gets the artist in touch with the audience only moments after leaving the stage. The emotions behind the performance are still flowing when the artist begins to converse with the audience.”

Warner/Reprise decided to pursue the multiple-media promotional strategy after receiving an enthusiastic response from fans during an experimental “backstage chat” with Mitchell in January. That event immediately followed her January satellite-delivered live concert, which was broadcast during the week of April 3.

Before the concert, Mitchell said in an interview off the air: “I was having so much fun. I just think that’s what I was bringing to the audience.”

The announcement of the upcoming events caused a wave of enthusiasm and excitement for the new live concerts, Mitchell said.

Mitchell and Costello, who are both Warner Bros. artists, were chosen for the new series of multimedia events because they have been successful in both the music and radio markets.

“Both of them are very good radio writers and performers,” Steinman said. “They are very exciting artists who will bring something new to the multimedia concerts.”

In addition to Mitchell and Costello, the next artists to appear on “Cyber-Talk” are Perry Farrell and Jane’s Addiction on June 6, and the Stone Temple Pilots on June 13.

The Stone Temple Pilots were chosen for the June 13 show because they have a strong following in the alternative rock market. The band is also touring and performing live around the country.

The next artist to appear on “Cyber-Talk” is the British band Radiohead on June 20.

The band is currently touring the United States and has just released its latest album, “OK Computer.”

The following week, the band will perform at the annual Bonnaroo Music Festival in Tennessee.

Radiohead is known for its experimental and innovative approach to music and has been successful in both the music and radio markets.

In addition to the live concerts, the “Cyber-Talk” series includes online interviews with the artists and exclusive content from the music industry.

The events are broadcast on the Warner Bros. Records and Reprise Records Web sites and are also available on the America Online and ComputServe commercial online services.

The success of the “Cyber-Talk” series has led to the creation of the “Cyber-Talk” Concert Series, which features live concerts with top artists from the music industry.

The series has been well received by both fans and radio listeners, and has helped to bridge the gap between the music and radio communities.

Warner Bros. Records and Reprise Records are continuing to expand the “Cyber-Talk” series and are planning to add new artists to the lineup in the future.

For more information on the “Cyber-Talk” series, visit the Warner Bros. Records and Reprise Records Web sites or check out the America Online and ComputServe commercial online services.
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Jimmy Jam & Terry Lewis

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Shawneta Harris
Ernest Isley
Marvin Isley
O’Kelly Isley
Ronald Isley
Rudolph Isley
Chris Jasper

PUBLISHERS:
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Bovina Music Inc.
EMI Music Publishing
So So Def Music

DeVante

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Top ASCAP Dance Song
100% Pure Love

WRITERS:
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Teddy Douglas
Jay Steinhour
Crystal Waters

PUBLISHERS:
Basement Boys Music
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Top ASCAP Reggae Artists

Petra
Bob Marley
Chaka Demus & Pliers
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 Ain’t Nobody

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David “Hawk” Wolinski

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O’Kelly Isley
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Kendal Gordy

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Interscope Music Publishing
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Because of Love

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Terry Lewis

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Been A Long Time

WRITER:
Rafael Felix

PUBLISHER:
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David Clear

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Bring It All Day

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Demetris Faire
Erick “E-Smoove” Miller

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Le Smoove Music Publishing Inc.
Lux Of Life Music

Can U Get With It

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Devante

PUBLISHERS:
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Can’t Slow Down (Flip Fantasie)

WRITER:
Rehaan Hakeem Kelly

PUBLISHER:
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David Cole
Randy Ramos

PUBLISHERS:
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Fantastic Voyage

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Norman Beavers
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Stephen Shockley
Otis Stokes
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Craig Mack

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Bee Mo Easy Music
EMI Music Publishing
For Ya Ear Music

Fettah jam

WRITERS:
DJ Battlecat
Domino

PUBLISHERS:
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Chrysalis Music
Famous Music Corporation
Getta Jam Music
Vorto Noise Publishing

Fine And Juice

WRITERS:
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Sugar Publishing
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Good Time

WRITER:
Emil Hellman (DTM)

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Karlin (KODA)
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Brendon Shiley
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PUBLISHERS: EMI Music Publishing

I'm Not Over You
WRITERS: Steve "Silk" Hurley
Jamie Principle
Max Williams
Farren Fingers
PUBLISHERS: EMI Music Publishing

The Most Beautiful Girl In The World
WRITERS: Steve Wonder
PUBLISHERS: CRB Music Publishing (OCSAN)

I Wanna Be Down
WRITERS: Kipper Topper
PUBLISHERS: Chrysalis Music
Young Legend Songs

Baby Fingers
WRITERS: Jermaine Dupri
Manuel Seal
PUBLISHERS: EMG Music Publishing

Love On My Mind
WRITERS: Jermaine Dupri
Manuel Seal
PUBLISHERS: Air Control Music Inc.
EMI Music Publishing

Regulate
WRITERS: Jerry Leiber
Mike Stoller
Warren G.
PUBLISHERS: Air Control Music Inc.
EMI Music Publishing

I'm Not Over You
WRITERS: Steve "Silk" Hurley
Jamie Principle
Max Williams
Farren Fingers
PUBLISHERS: EMI Music Publishing

The Most Beautiful Girl In The World
WRITERS: Steve Wonder
PUBLISHERS: CRB Music Publishing (OCSAN)

I Want It, I Need It (Real Love)
WRITERS: Michael Gavin
PUBLISHERS: Garon Publishing
Lost In Music Inc.

I Wouldnt Normally Do This Kind Of Thing
WRITERS: Chris Lowe (PRS)
Neil Tennant (PRS)
PUBLISHERS: EMI Music Publishing

Just Kickin' It
WRITERS: Jermaine Dupri
Manuel Seal
PUBLISHERS: Air Control Music Inc.
EMI Music Publishing

I'm Still In Love With You
WRITERS: DeVaunte
Darrell Pearson
PUBLISHERS: EMI Music Publishing

Wanna Be Down
WRITERS: Kipper Topper
PUBLISHERS: Chrysalis Music

Hit ´Em Up
WRITERS: DJ Pierre
Juliet Roberts (PRS)
PUBLISHERS: BMG Songs Inc.
Chrysalis Music

PARTY ALL THE TIME
WRITERS: DJ Pierre
Juliet Roberts (PRS)
PUBLISHERS: BMG Songs Inc.
Chrysalis Music

I'll Go Anything
WRITERS: Christopher Farren
PUBLISHERS: EMI Music Publishing

I'll Wait
WRITERS: Taylor Dayne
PUBLISHERS: EMI Music Publishing

Elbow Grease
WRITERS: Tim Christian Riley
Raphael Saadiq
D'Wayne Wiggins
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Pumps And A Bump
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PUBLISHERS: EMI Music Publishing

Sweet Potato Pie
WRITERS: Herby Azer
David Crawford
Cheryl "Salt" James
PUBLISHERS: A&M Music Corporation
Bed Of Nails Music Inc.
Next Plateau Music Inc.
Sons of K.O.S.M Inc.

Who Am I? My Name?
WRITERS: Snoop Doggy Dogg
David L. Spreadley
PUBLISHERS: Southfield Music Inc.
Suge Publishing
Warner/Chappell Music Inc.

Yes We Can
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Terry Lewis
Reese Tinsley
PUBLISHERS: EMI Music Publishing

Understand It
WRITERS: Ben E. King
Warren G.
PUBLISHERS: EMI Music Publishing

1 Will Know
WRITERS: Luther Arthur D'Angelo
PUBLISHERS: PolyGram/Interscope Music Inc.

It's Your Fault
WRITERS: Elton John
Brian McKoy
Richard Marx
PUBLISHERS: EMI Music Publishing

What's The Deal
WRITERS: Shyne
PUBLISHERS: EMI Music Publishing

I Love You
WRITERS: Shyne
PUBLISHERS: EMI Music Publishing

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Mercury Bunch Pushes Brady Set
Folk/Rocker Goes Electric On New ‘ Spirits’

BY JIM BESSMAN

NEW YORK — A hugely influential folk and rock artist in his home country, Ireland’s Paul Brady, whose Mercury album, “Spirits Colliding,” debuts Aug. 8, remains best known in the U.S. for his songwriting prowess.

“He’s a songwriter’s songwriter,” says Josh Zieman, Mercury’s senior director of marketing, pointing to Bonnie Raitt, whose “Luck Of The Draw” album’s title track was written by Brady, as among the many artists who have covered his material.

But Zieman concedes that Brady’s own U.S. albums, including 1991’s highly praised “Trick Or Treat,” have yet to garner the exposure warranted by acclaim from both peers and press.

Now, Zieman notes, new audiences await to gain Brady a hearing, such that “we can now focus on him as an artist and not just a songwriter.” The emergence of the triple-A radio format, he adds, provides “a great place to begin” that focus.

“The World Is What You Make It,” the initial radio emphasis track and video from “Spirits Colliding,” is being serviced to triple-A and college stations July 17. “The only thing we had four years ago was adult contemporary, which wasn’t especially tailored for Paul,” continues Zieman, who also looks to larger syndicated radio fare as “Mountain Stage” and “E-Town.”

On the sales side, Zieman says that SoundScan provides a new tool in marketing Brady, or “micro-marketing,” to be precise.

PAUL BRADY

“We can look closely at the history of this artist and see that he’s traditionally sold in markets like Miami, Boston, Los Angeles, New York, Portland, Ore., Chicago, Phoenix, Philadelphia, Providence, R.I., and Fresno, Calif. Brady’s mixture, he says, is that of the most important print and TV outlets,” says Zieman.

“Last time around, he did have support at TV, like the ‘Late Show With David Letterman,’ but now we have other venues, including programs like ‘House Of Blues’ and the FX network.”

Live performances will also play a pivotal role in generating needed word-of-mouth, adds Zieman. Unlike Brady’s 1980 tour four years ago, plans are underway to bring him to America with three accompanying musicians.

“Spirits Colliding” is a four-piece band record, says Bas Hartog, Mercury’s senior VP of A&R. “It goes back to an earlier style for him, to the sound of ‘Hard Station,’ his 1981 album that was his first breakthrough in this market, which did quite well at album radio.”

The Irish rock of “Hard Station” was somewhat of a breakthrough for Brady in Ireland as well, as it turned him away from the more traditional folk music of the Johnstons, with whom he played in the late ’60s, and his ’70s training with the band Plasmy and Andy Irvine.

“‘Hard Station’ and ‘Spirits Colliding’ are in that both are likely to be heard entirely in Ireland and after a long period of playing solos,” says Brady. But the “more organic” approach to “Spirits Colliding” results also from a “fundamental change” in Brady’s recording process.

“In the past I’d work the orthodox way, fitting my part into the rhythm section, but that process compromised my performance. Essentially, I’m a solo performer even if I work in a live band — the drummer follows.”

Michael Jackson’s HIStory Lesson Comes Packed With Extracurricular Activities

MAKING HISTORY: Any new Michael Jackson album comes with such baggage that it’s virtually impossible to just listen to the music and not be in all the extracurricular factors that surround Michael Jackson. With “HIStory: Past, Present And Future — Book I,” that task becomes impossible. Many of the 15 new songs on the 30-song collection (the other 15 are remastered hits) can only be interpreted as Jackson’s response to the criticisms that his life has become, especially since the release of his last album in 1991.

The overwhelming emotions seeping through the new material are anger and sadness. The calm, shy, soft-spoken Jackson we see during interviews is a powder keg waiting to explode on songs like “Sev’rahn,” “Money,” and “Tabloid Junkie.” He then turns maudlin on “Childhood” and “Little Susie,” ballads that are so treacly and overwrought that they drown under the weight of their own thick, sappy pretentiousness.

Instead of a musical work of art, Jackson has created a sonic nihilist that’s more fascinating to pick apart and examine than it is to actually listen to.

Throughout the album, noises sound like the listener: a soundtrack here, a scream there. Instead of songs, there are disjointed portions of tunes connected by vague themes. Glimpses of catchy, memorable hooks shine through on many of the songs, including “HIStory,” “Money,” and “Earth Song,” but rarely, if ever, do the songs hold up in their entirety.

The best thing that can be said about “HIStory” is that the production is flawless, but that doesn’t count for much if the songs don’t live up to the pristine packaging they’re wrapped in. Instead of innovation (remember the first time you heard Michael Jackson? His Yoda guitar solo on “Beat It!”), much of this record is a retreat of musical styles that Jackson has already embraced — only they were done better the first time. When a second greatest-hits package comes out, it’s hard to imagine that many of these new songs will find a place on it.

Things That Go Thud: Kevin Gibert, center, is flanked by members of his label and band following a show at the Troubadour in Los Angeles. "Ouch," Gibert’s PRA Records debut, came out last month. Surrounding Gibert, counterclockwise from bottom left, are band member Russ Parrish, PRA Records president Patrick Rains, band members Nick D’Virgilio and Dave Kerzner, and Gibert’s manager John Rubin.

Paw Takes Some New Steps With Second A&M Release

BY STEVE MIRKIN

NEW YORK — When your first album was released with no small amount of fanfare, what do you do after the bluster fades and the dust settles? A&M and Foo will have to answer that question when the Lawrence, Kan., band’s sophomore effort, “Death To traitors,” is released Aug. 8.

When its home base was anointed the “next Seattle,” Paw found itself the target of jealousy both at home and from other bands. “I can understand the reaction,” says Mark Hennessy, guitarist and principal songwriter for the band. “Here’s this young band signing a big contract with A&M, so it’s natural that older bands that have been out there longer would get angry.”

Although Hennessy says the label exerted no pressure on the band to change its approach, the band’s mixture of alternative, metal, and classic rock has a slicker, more dynamic sound. While some of this can be traced to new producer Cliff Norrey (Gin Blossoms), Larry Weinberg, who took over A&R duties for the band after Bryan Hodder, the band attributes the new approach to the band’s maturity.

“They learned a lot about what makes a song work in the last year,” he says. "Song writing isn’t just about the melody, but the lyrics as well. They have been working on their craft. That’s why we feel this album is so different from the last one."

And while we’re discussing Jackson, what about the powder puff of an interview? Diane Sawyer did with Jackson and wife, Lisa Marie Presley? Where were the hard questions, such as whether he felt that he had to have the first single be a duet with Janet, since she is now the most popular of the two in the U.S.? How does he think the new record would have sold if it hadn’t been packaged with his greatest hits? Did any of the dozens of people associated with the album bring up the fact that using the terms “Jew me” or “kike me” in the song “They Don’t Care About Us” might cause a stir?

JAMMING: Pearl Jam manager Kelly Curtis admits that press statements suggesting that the band’s plan to contract Ticketmaster again meant “caving in” prompted the abrupt, public about-face from front man Eddie Vedder. Vedder insists that the band, once again, is committed to a Ticketmaster-less tour. Curtis says his original comments, made when two San Diego dates looked as though they’d fall through (the shows were eventually moved to the nearby sports arena with a waiver by Ticketmaster), were premature and born out of frustration (Billboard, June 24). “We didn’t cut a deal with Ticketmaster, and I’m sorry for the misunderstanding,” he says.

The band has sworn off the ticketing company because of what band members say are its excessive service fees and its monopoly in the concert marketplace.

As for American shows scheduled for September and October, Curtis says there are “no definite plans to tour at this time.” The band hopes to play the western part of the country this year, but Curtis says that they “haven’t talked about additional dates.”
Dambuilders Cover States, One By One
Hawaii-Via-Boston Act Ripes With EastWest Set

BY CARLO WOLFF

CLEVELAND—“Play hard, build slow” could be the motto of the Dambuilders, a Boston quartet with Hawaiian roots and an expansive European tour schedule.

The “play hard” bit will become clear in July when the Dambuilders do a week on the second stage of Lollapalooza. That will be preceded by the Aug. 8 EastWest/Elektro release of “Ruby Red,” the follow-up to last year’s “Encendador.” The “build slow” part is the approach that the band and label take to the Dambuilders’ career.

Eric Marmor, former producer and label-side of singles and EPs initially released on independent labels, helped build a fan base, says Dana Brown, manager of music and press for the Elektro Entertainment Group. Produced by guitarist Eric Masunaga, “Encendador” is a defini-
tion of post-core whose pop melodicism strains to burst free of its punk shell.

“On “Ruby Red,” punk is the underpinning, while pop breaks out all over. Whether it’s “Teenage Loser Anthem,” the dreamy “Drive By Kite” or the knowing, hard-rocking “Special Ed,” the Dambuilders are simultaneously commanding and versatile. Produced by Don Gehman, “Ruby Red” features lyrics by bassist David Derby and music by Derby, Masunaga, drummer Kevin March, and violinist Joan Wasser.

The first phase of “Ruby Red” includes the release of the first single/video, “Teenage Loser Anthem,” on July 17, the slot on Lollapalooza’s second stage, a headlining club tour in August, and an opening slot on a national tour beginning in October. Formed by Derby and Masunaga in their Honolulu garage in the late ’80s, the Dambuilders landed a demo on the Berlin-based labels in 1990. After appearing on Lollapalooza, a European tour followed. The current lineup formed in 1993, with Wasser and Derby moving, according to a San Francisco area that offered more gigs than their “real” jobs.

March, who with Wasser joined Derby and Masunaga in 1991, says that after touring behind “Encendador,” “we wanted to work with a producer so the four of us could work as a band. Dan was someone we respected from his work with NIN, and this is a much more emotional record than the first,” March says. “‘Ruby Red’ has the extreme qualities of our music, which can be pretty rocking. But there’s also some very moody, slow stuff.”

Band manager Melissa Allen, who also manages Lori Carson and Suddenly, Tammy!, says people should discover the Dambuilders through their music. “In some ways, there is really only one standout,” she says. “With this particular band, it’s the diversity between this and that. Allen says that once the band secured a commercial alternative radio hit in “Shrine” last summer, it could have kept touring, “but we knew it was time to go back in the studio with these songs we’d been hearing at the shows,” she says. We have an old-faithful record where every song leads to the next,” she says. “Don Gehman was able to capture some of the live energy and put it on the record.”

Brandwein says that EastWest plans to break “Ruby Red” on commercial alternative radio, then cross it over to album rock. The Lollapalooza dates will help, which will be immediately followed by club tour in the eastern part of the country.

“We'll use marketing coordinators, market development reps, and college reps to develop awareness in each market,” Brandwein says. “In October, we're looking for a national tour.” The Dambuilders have already toured with Weezer, Luscious Jackson, Shudder To Think, and They Might Be Giants. The Dambuilders' career.

“The original plan was to put approximately three songs each on vinyl singles for a total of about 16,” says Brown. “After we put them out, the Dambuilders released a 7-inch single with songs about New Jersey, Oregon, and Wyoming on the independent radio.

“We always wanted to put out the state singles on small labels, March says. “But we want to keep that progression from actually making a complete record.”

With “Ruby Red,” the Dambuilders have tossed out an old old-faithful record, a state of mind. “This record takes its last record and moves it a step forward,” says Brandwein, nothing that the Dambuilders will have a page on the Elektro World Wide Web site, accessible through the Internet.

“Great songs, strong live performance,” Brandwein says of the Dambuilders. “And they'll be out on the road proving it.”

PAW TAKES SOME NEW STEPS

(Continued from preceding page)

in a state of flux, the one constant for Paw was touring. The band played more than 250 shows over a 14-month period, which Pollak believes gives the label a significant fan base to work from.

For “Death To Traitors,” Pollak will implement what he calls “guerrilla warfare” via a concentrated promotional strategy. In specific cities, A&M will blanket the market with club dates, intense radio support, and as many in-store appearances as the band can fit in. City targeted for this treatment include New York, Seattle, Kansas City, Mo., Detroit, and Boston.

To avoid the confusion that previ-
ously stymied the band on radio, the label will concentrate exclusively on “Hope I Die Tonight” for the first single. Initially, the label will work alternative, college, and metal stations where Paw had some success in the past. A video of “Hope” is planned, and A&M will make sure that in addition to national outlets like MTV, VH1, the Box, syndicated and local cable video shows will be serviced.

One unusual market the label hopes to tap is the concept of the snowboard subculture. Albums will be sent to board retailers for in-store play, ads will be taken out in board magazines, and advances have been sent to independent filmmakers in the hope that Paw’s music will be included in skateboarding videos. Cable outlets ESPN and MTV Sports will also be approached. One development that gives the label confidence in this market was last year’s appearance of Paw songs in the “Road Rash” video game distributed by Entertainment Art.

Ads and interviews will appear in publications that appeal to musicians, such as Guitar Player. Print ads will also appear in selected fanzines. All ads will contain an 800-number so readers can directly order the album and other Paw-related material.

While Pollak wants to initially concentrate on Paw’s core audience, sales figures approach those of “Dragline” the campaign will broaden into national music outlets.

Weiner says he is not looking for a home run this time out. A hit single would be “nice,” he admits, but it is not necessary for Paw’s success. “If we sell a few hundred thousand copies and sell out larger clubs each time out, I’ll be pleased,” he says.

Before playing the U.S., Paw will travel to Europe and play a few festivals. In the U.S., prior to the tour, teaser shows are scheduled for early summer, including a Fourth of July show in New York sponsored by a local radio station.

Later this summer, Paw will take to the road and crisscross the country for the rest of the year, playing in 500- to 1,000-seat venues.

These shows will be buttressed by as many in-store performances as scheduling will permit. To promote “Hope I Die Tonight,” posters and stickers. A promotional cassette single is in the works and will be handed out at radio and in stores.

There will be a small vinyl pressing that will contain an extra song.

Hennessey is excited about the possi-
bilities, but makes it clear that “we’re just a band that loves to make records and play live.”

Supersoul Group Shelter

PUTS ITS FAITH IN ‘MANTRA’

BY DAVID SPRAGUE

NEW YORK—Rock and religion have had a tempestuous relationship for decades. While many musicians have dabbled in religious exploration, few outside of the contemporary Christian market have chosen to make their faith the central focus of their material.

That resolution is just one of the things that separates Shelter—a New York-based quartet made up of Krishna devotees—from their punk brethren. On “Mantra,” which will launch the Supersoul/Roadrunner imprint with its Aug. 8 release, Shelter melds the hard-nosed sound of Gotham punk with the more pacific philosophy of Krishna Consciousness.

“Mantra” has been described as an attempt to bridge the gap between rock and the religious. The group will be playing the Shelter is clearly evident in songs like “Not The Flesh” and “Surrender Your T.V.” a song which Cappo grants is partly tongue-in-check.” It’s a spoof, in a way,” he says. “People say how we are programmed and conditioned, but if you turn the tables, television is a lot more guilty in those ways than any spiritual system.”

Nevertheless, the appeal of “Mantra,” the band’s fourth album, extends beyond the message, thanks to Cappo’s urgent delivery and the muscular guitar work of co-founder Porcelli.

“The band’s beliefs are extremely important, so we obviously won’t hide them,” says Derek Simon, Roadrunner’s senior director of marketing. “At the same time, we don’t want to exploit them. This is not a ‘Krishna’ punk band; it’s a band whose members happen to be devotees of Krishna Consciousness.

Simon says that Roadrunner will center its efforts on expanding Shelter’s long-standing fan base—conservatively estimated in the 3,000-3,000,000 range, judging by sales of the band’s self-released albums—within the punk community. “We’re going to release a double A-side vinyl single (featuring the album tracks ‘Message Of The Bhagvat’ and ‘Civilized Man’) on June 27,” he says. “For that, we’re going to do all out at mom-and-pop retail.”

To better serve those smaller shops, Roadrunner will tailor its point-of-purchase materials, em

(Continued on page 66)

BILLBOARD JULY 1, 1995
NY Senate OKs Bill Restricting Restaurant Licensing Fees For Songwriter Groups

BY PAUL Verna

NEW YORK—Exacerbating the already-hostile relationship between restaurant owners and the music rights societies, the New York State Senate has quietly passed a bill that would impose restrictions on ASCAP, BMI and other societies as they try to collect licensing fees from eating and drinking establishments.

The legislation, the New York State Bill 4599, A, follows passage of similar bills in other states and is identical to a New York State Assembly proposal currently under consideration, according to Bill Thomas, ASCAP’s director of public affairs.

The Senate bill was passed in “some weird, back-room deal” without a public hearing, according to Thomas, who says he learned of its passage when a staff member from the Assembly phoned him to inquire about it.

“I thought she was talking about a prospective bill,” says Thomas, admitting that he was “shocked” at the news of its passage.

The Senate bill had been introduced May 3 by Republican State Sen. Deon G. Skoeks, Ronald B. Stafford, and Gay Veells. The Assembly version was introduced May 10 by State Assemblyman Francis J. Porrino, a Democrat, according to Thomas.

Both bills would require rights societies to provide licensees with a complete list of their song catalogs, would hinder the societies’ ability to police the usage of their music in restaurants and bars, and would make it easy for restaurant and bar owners to take alleged violators of the proposed statute to court.

Thomas notes that similar music licensing bills have already passed in Colorado, Illinois, Maryland, Oklahoma, Texas, Virginia, and West Virginia, and are pending in Missouri and Ohio (Billboard, May 13).

Additionally, 13 states have defeated copyright legislation, according to Thomas. They are: California, Florida, Georgia, Hawaii, Iowa, Minnesota, New Hampshire, Rhode Island, South Carolina, Tennessee, Washington, Wyoming, and New Jersey—where Gov. Christine Todd Whitman vetoed a bill April 27 that would have imposed severe restrictions on the licensing societies’ ability to collect from bar and restaurant owners.

Thomas notes that federal bills in the House and Senate would also impose severe restrictions on the rights societies’ ability to collect from bars and restaurants. The main lobbying organizations behind the bills are the National Restaurant Assn. and trade groups representing bar and tavern owners, according to the rights societies.

Thomas argues the dispute between the songwriter’s organizations and restaurants is a business issue that should be regulated by the federal or state governments.

“We’ve been saying all along, ‘Look, if you have a problem with the licensing organizations, let’s admit that we’re both groups of small-business people and that makes this a business dispute. We don’t need Congress to step in and legislate.’

Accordingly, the NRA met with the rights societies at the urging of Rep. Carole Moorhead, R-Calif., who chairs the House Intellectual Property Subcommittee.

Representatives of the NRA were unavailable for comment by press time.

“The first meeting went well,” says Thomas. “We were pleased that the restaurant association, after a year and a half, decided to sit down to discuss what their concerns were.”

However, Thomas says he is extremely concerned about the state bills that have passed or are pending, as well as the federal bills. He adds that ASCAP is considering withdrawing its repertoire from restaurants and bars in certain states by refusing to renew agreements with them.

“We would stop issuing licenses, and we’d reserve notice that we’re no longer offering our not-for-profit service to those states,” he says, noting that Oklahoma and Colorado are among the targets.

mainly on the power of heavy play at CIMX (98X) Detroit, KNDK (The End) Seattle, and WLUM Milwaukee. It climbed this week to No. 25 with a bullet.

The band was to do three U.S. promo dates in Atlanta, Chicago, and Detroit from June 21-24, with press appearances following in Los Angeles and New York. Next, it is off to Europe to play large festivals such as Reading (England), Rockfible (Denmark), and Lowlands (Netherlands).

Silverchair’s rise in Australia began last June, when a six-minute demo version of “Tomorrow” won a competition on SBS TV and earned the band the chance to make a video and spend a day recording in the studios of the JJJ radio network. JJJ programmers heard the demo and put it in rotation.

“We’ve been playing gigs for two years, with no advertising, in front of like five people,” says Thomas. “That’s why we just put a garage band—suddenly, we were on national radio, and then we had a contract.”

After a bidding war, the band signed with Murnur, the new “street” imprint of Sony Music Australia. Murnur managing director John O’Donnell remembers seeing the group for the first time at a Newcastle club with 30 people in the audience. “You knew they were special as they came on. At the end of the first song, we were speechless.”

Murnur expected “Tomorrow” to sell 10,000-20,000 copies. Instead, it became one of the top five all-time best-selling singles by a local act, moving more than 170,000 copies, according to the label.

Concerned that the band members’ youthful bnome would detract from their music, Murnur imposed a media ban, even buying up every available photo. The strategy didn’t hurt: A follow-up single, “Pure Massacer,” also topped the Australian charts.

Press and radio access to the band was finally obtained on the eve of the release of “Faultgomp.”

The album, which debuted here at No. 1, quickly made it to “to be as loud as possible...,” the recording level was on red throughout,” says Johns. Australian sales are in excess of 100,000 copies, according to Murnur.


Epic originally planned to release “Tomorrow” in the second week of June

EPIC TRIO SILVERCHAIR AIMS TO LEAPFROG

(Continued from page 12)

and the album in September, with the band touring the U.S. around the end of the year.

However, an import version of the single was picked up in late April by CIMX and became the station’s most-requested track.

Says John Watson, Sany’s director of international marketing, “We had a great marketing strategy mapped out. Now that’s just been shot to pieces—but in a most pleasant way.”

Other key modern rockers spinning “Tomorrow” include WNNX (69K) Atlanta and WQKX (92.1) Chicago.

“We’ve just been corresponding purely to the song and the performance on the record,” says Watson. “They [will not know] what the band looked like or its history. The appeal is the same as in Australia. Its success was largely word-of-mouth.”

That the members of Silverchair have kept their feet on the ground might have something to do with the fact that they can tour only during school holidays and are still harassed by teachers about their hair length.

The band members’ ‘relatively young have caused quips like “Nancy in pajamas,” and “KinderSoundgarden,” but their lyrical themes—which include child abuse (“Shake”), teen depression (“Sciatic Dream”), and a deadly earthquake in Newcastle (“Faultline”)—have struck a responsive chord with audiences.

“I don’t write anything until I can relate to it,” says Johns. “I’ll be easy to write a teen song about hating school, but who really cares?”

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ARTIST(S)/TITIIE

DATE

VENUE CITY

GROSS

300,000

Attendance

HOLDING STONES

AARON GRAY BAND

New York, New York

June 13-14

$1,752,044

10,793

MURMUR

300,000

$1,483,220

8,455

$1,750,044

62,573

$2,972,564

8,455

$11,021,520

160,114

$600,733

17,506

$1,766,150

7,325

$1,351,050

104,114

$2,306,000

132,114

$100,540

25,000

$2,734

5,000

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ARTISTS & MUSIC

COLLIE RELEASES ‘TENNESSEE PLATES’
(Continued from page 12)

found out—especially at radio—is that there’s still a big Mark Collie fan base out there. We just have to make sure we give them the best record he ever made.”

Like Mason, Melissa Henslee, manager of the Sound Shop outlet in Tuscumbia, Ala., is another early believer: “I think it’s excellent,” she says of “Tennessee Plates.” She remarks “any kind of in-store plays and displays they want, because it’s great, and when people hear it, they’ll be impressed.”

This, she feels, is in marked contrast to Collie’s final MCA album, last year’s “Unleashed.” “This one’s so much better,” she says. “The label change really did him good, because he’s back to his roots: Like his first few albums, he’s got the rockabilly style, and ballads that only his voice can do justice to. Every song has the potential to be a single.”

RORY GALLAGHER
(Continued from page 12)

with the Rolling Stones during recording sessions in Holland, when the band parted company with Mick Taylor, but Gallagher turned down the full-time gig he was offered. In 1976, he became the first artist to perform for the whole of the Continent in a Eurovision transmission with stereo radio broadcasting, gaining an estimated audience of 100 million.

In the ‘80s, he established his own label, Capo, releasing albums such as “Defender” and “Fresh Evidence.”

Admiration for Gallagher came from all quarters. Most recently, Guns N’ Roses guitarist Slash was among those who queued up to play alongside him.

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Continental Drift
UNSIGNED ARTISTS AND REGIONAL NEWS
EDITOR: EDWINA HARMAN

ATLANTA: Joyah! has an interesting resume: Bassist Ted Selkie was the original bass player in Mr. Crowe’s Garden (which, after a name and style change, became the Black Crowes), drummer Steve Lindeman played for former Stone Temple artist Mike Montgomery and guitarist/vocalist Rob Wade did drumming along with Lindeman, in local band Needle. Yet Joyah! doesn’t really resemble any of these old outfits. In fact, the group’s unusually infectious, noisy-yet-melodic bursts of sunshine with psychedelica undercurrents, and known for its dreamy pop-culture observations, are hard to pin down.

“TENNESSEE PLATES” illustration

“We try to avoid sounding like any one band,” says Selkie. “We try to fuse a lot of different stuff together.” Some of the groups that the 3-year-old Atlanta trio has open for or in the past year or so might give further clues: Smashing Pumpkins, Swervedriver, Love Battery, and Magnapop.

One everything seems to agree on, though is that Joyah! creates a mighty well of sound on stage, a fact that’s especially impressive for a three-piece. Their fans have snapped up almost all 1,000 copies of the band’s first 7-inch single and more than 750 copies of its second album. Meanwhile, the group’s new self-released, six-song CD, “I Can’t Sit,” is getting airplay on college radio stations, such as University of North Carolina Chapel Hill’s WXYC Raleigh/Durham/Chapel Hill, University of Massachusetts Amherst’s WAMH Springfield, and University of Georgia’s WUGA Athens. Contact Selkie at 404-371-1919.

ST. PETERSBURG, FLA.: Singer/songwriter Brian Merrill, whose past projects include an Paris and Factory Black garnered loads of local Tampa Bay Rock awards and were as big as Bay Area bands ever get—routinely selling out the 1,000-seat capacity James Landing club here—is back with power pop band Rarely Pink. His coher/collaborator is skillful singer/guitarist Theodore Lukas, formerly of the Chicago-based Hardshocks. “Our aim is to have fun with this,” says Lukas, who teamed up with Merrill after a short stint in a Rolling Stones cover band. “He also had an uncanny resemblance to Ron Wood.” But we have real songs, too, like my heroes Bill and Alex Chilton.” The rest of the band is bassist Gabriel Freedman of the Gypsy Saints and former Factory Black drummer Dan Eggelson. Barely Pink is playing first shows: at the Full Scale Pop Explosion show in Tampa, which will bring together the best in regional pop bands for the July 4 weekend. It’s a scene waiting to happen.”

BARELY PINK

BERKELEY, CALIF.: A lot of pieces have fallen into place for singer/songwriter Paul Durham since he moved from Twin Falls, Idaho, to be with his girlfriend in the Bay Area in 1990. He soon hooked up with the studio-wise electric guitarist Hershey Yatzowitz, versatile bassist Paul Baker, and drummer Jim Kassios. Producer Lee Townsend (Bill Frisell, John Scofield, Charlie Hunter) then helped craft them into the Paul Durham Band, a vital force in the local alternative folk/rock scene and a hit at the recent SF02 and Festival of the Lake shows. The band drew critical interest last year with a demo of punchy, well-honed material, a mix of acoustic power pop, feathery light ballads, and hardcore charm, and a new four-song cassette shows no lack of inspiration. Durham grew up around Irish folk, classical, and punk music. The 25-year-old’s songs can be plaintive or racy, but rarely overweighted. The lyrics offer only glimpses of a total picture. “You have to eke something out. You have to call the listener to you, not just hand it over.” Contact manager Al Evers at 510-881-4075.

ROBIN TOLLSON
"As Chairman of Record Plant, I need up to the minute inside information on both the music industry and the latest happenings in the audio and recording world. Billboard is my one-stop source for definitive, high level information on both."

Rick Stevens - Chairman RECORD PLANT, INC.
The heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared on the top 100 of The Billboard 200 chart. When an album matches this level, the artist and the album's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available.

**Albums with greatest sales gains, © 1995, BILLBOARD Communications.**

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<td>AMERICA'S SHOT AT THE JUKE BOX</td>
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**REGIONAL HEATSEEKERS #1'S**

**MOUNTAIN**

Fugazi, Red Medicine

**NORTHEAST**

Alicia Moore, Jagger Little Pit

**SOUTHERN**

Kenny Chesney, All I Need To Know

**THE REGIONAL RUNDOWN**

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

1. Fugazi, Red Medicine
2. ALCANIS, DREAM Weaver
3. Sublime, Epitaph
4. Tří Smíšené, Trojan
5. 21 Meat, America's Shot At The Juke Box
6. 19 Meat, The Singing Bowls Are Dead
7. 18 Meat, The Singing Bowls Are Dead
8. 17 Meat, The Singing Bowls Are Dead
9. 16 Meat, The Singing Bowls Are Dead
10. 15 Meat, The Singing Bowls Are Dead

**EARNOMOUS GREETINGS:** There is a lot going on in the world of Enormous these days. The band just finished opening for Better Than Ezra, is performing on F/X's "Sound FX" show on July 14, and has signed with A&M Records.

**Listen Up, "Listening Cap," the full-length debut by Liquorice, is due on 4AD July 11. The band, led by Jenny Toomey, formerly of Trance and Grenadine, is shooting for a late-July tour of the U.S. The first single, "Cheap Cuts," goes to college and modern rock radio Sunday (25).**

**Ron For The Border.** Ron Sexsmith is acoustically showcasing songs from his self-titled interscopic debut at Borders bookstores nationwide. After touring up with Jann Arden on Sunday (22), the Canadian singer-songwriter heads out with Sarah McLachlan and the Chieftains from July 14 through August 3. He will also be on "Live From The House Of Blues" July 7.

**DREAM WEAVER: He played a teenage Michael Jackson in "The Jacksons: An American Dream" on ABC. He was the voice of Simba on the "The Lion King" soundtrack. Then, music mogul Suzanne de Passe discovered him, signed on as his manager, and landed him a recording contract with Motown. And if that's impressive enough, just listen to 16-year-old Jason Weaver's debut album, "Love Ambition," due Tuesday (27) on Motown. With the help of noted producer Keith Crouch (Toni Braxton, Brandi, Johnny Gill), Weaver's adolescent voice is transformed into a more mature sound on the album. Crouch produced three songs on the set, including the first single, "Love Ambition.""Keith was able to pull a vocal out of Jason that I hadn't heard before," says Darralle Jones, senior director of A&R at Motown and one of the album's executive producers. "It was a more mature sound." In choosing the songs for the album, the taste-bud-busting-disyears Weaver says, I wanted to make sure the lyrics would fit me. I didn't want to come off as a fake, so I made sure it was something I knew I could handle and claim."

While Motown could have easily put Weaver on the mall tour circuit, Bruce Walker, VP of A&R at Motown and GM at Mot A&Z, says the label thought that would be "too sterile."

Instead, Weaver will perform mostly track dates this summer, kicking off with two shows at the South Shore Cultural Center in Chicago on Tuesday (27). From there, he will host the Talented Teens contest in New York on July 22 and will perform for radio and retail executives in most major markets.

"It's important for us to cover the listening territory and get him in front of radio and retail," says Walker, who anticipates at least four singles from the album.
### Billboard Hot R&B Airplay

<table>
<thead>
<tr>
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### Billboard Hot R&B Singles Sales

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**R&B**

**Battlecote On Top Of The World With Maverick Album**

*Feel Me Flow: DJ Battlecote—* who in the past supervised jams for Spice 1, Kam, and most notably, Domino—is in the studio working on his new Ice Cube and Yo Yo track "Ronnie & Clyde Part 2" as he awaits the release of his own Lifestyles/Maverick sampler album "Cumbo Ruffles." Battlecote's first single will be a celebratory jam called "On Top Of The World..." In Que is the first artist on MC Lyte's new Elektra distributed Ace Entertainment. The Brooklyn mike commander entered the hip-hop nation as a loose part of X-Clan's Funk Hommage. He released the 4th & P'way album "Rebel Soul" in the '80s before changing her image, label, and name and dropping the Ruffhouse/Columbia single "Is It Over/Hip It Up." Que's new single, "Let It Fall," is a strong assertion of pugilistic poetics. In one verse she says, "Ya windpipe's mine, that's right. I'm known to keep things belligerent and move with dynamite placed behind every step."

Tucka Da Hunta's breezed from Profile Records. Layered. In the past, including Tucka Prophecy, the tracks of his double-sided single, "Da Hunta Is On!" - "Watch Your Back," which came out earlier this year, are smooth, tight, and rubbery, woven enough melodic candy buried in the mix to keep things interesting. Unfortunately, his clenched, smooth-as-cracked-glass voices track "sounded a bit too similar to another Profile rap signing, Nine, who took off before Tucka properly broke out of the gate. Nine got seemingly all of the label's promotional muscle placed behind him. Still, Tucka is being stopped at several labels, and there's interest.

Released just in time for the hot season is III Al Skratch's "Summer Time" (Mercury, a cool, slightly wavy, slyly soul slide that's the perfect accompaniment to such outdoor activities as shooting dice, drinking beer, or watching playground Jordan's take it to the hoop. This group has had several fly singles in the past, including "Where My Homie?" and that pants Critics track "I Take Her," featuring Brian McKnight. By the way, McKnight's upcoming second set, "I Remember You," is not hip-hop or rap. Rather, it's the perfect soundtrack for laid-back evenings. Jamal (or Malty G) of Illegal and D.O.A. are still talking about how dope fleddgling producer Derrick E. is. He's from Fort Worth, Texas, and current Atlanta. He's contributed tracks to both of the aforemen- tioned artists' upcoming albums, and you'll be hearing more about him in this space soon.

(Continued on page 29)

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**Bubbling Under - Hot R&B Singles**

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| 19 | 28 | MASTA I.C. | MIKE GERONIMO (BUTT JIF)
| 20 | 28 | BURIED IN THE SAND (BRADSHAW'S APOLOGY) | DODGIE BAY/TURTLE |
| 21 | 28 | LET'S GET BACK AGAIN | SHAUNA/ARIAS |
| 22 | 28 | YOU CAN'T GET ANY BETTER | SHAUNA/ARIAS |
| 23 | 28 | I'M GONNA BE A STAR | SHAUNA/ARIAS |
| 24 | 28 | I'M GONNA BE A STAR | SHAUNA/ARIAS |
| 25 | 28 | I'M GONNA BE A STAR | SHAUNA/ARIAS |
| 26 | 28 | SPARKLE | SHAUNA/ARIAS |
| 27 | 28 | OWN DESTINY | SHAUNA/ARIAS |

### The Rap Column

(Continued from preceding page)

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**THE RAP COLUMN**

Worsom, but after a legal tussle with a same-named record label from the Left Coast, Common Sense has lost his Sense. The reggae collective had the moniker copyrighted in 1990, months after the Relativity soloist dropped his debut album “Can I Borrow A Dollar?” Common’s current collection, “Resurrection,” reminds one of the more under-rated rap efforts this year.

Tragedy The Intelligent Hooloom has been named remix coordinator at Columbia Records in New York City... Hopefully, the success of Mobb Deep’s The Infamous will not inhibit Show & A.G.’s “Goodfellas” (Payday) from capturing the ears of the masses. The more New York hardcore, for everybody’s pleasure. With swirls, loopy melodies, taut, bouncy beats, and well-crafted rhymes that reverberate in hip-hop’s history and lot of gala experience without embracing evil hard-rock shock, it’s an an- noyance. Their brilliant reminder that rap is about the street (walking through block parties, peaking on outdoor baseball courts) seems like “Next Level” (produced by DJ Premier), “Time For,” “I’m Not The One,” and “Get The Flava” (co-produced by Dres from Black Sheep) are haunting and eerie. Show & A.G., formerly of Party Arty, D-Flow, and Method Man—who’s swift, 30-second cameo provides more excitement and bliss than many whole sides—breathes new life into dying memories of how rap should be done.

Wiseful Intelligent from Poor Righteous Teachers has a classic titled “Killin’-U” on Slangstreet Records, distributed by Kevin Glickman’s Contract Recording Co. label, which is affiliated with Ruffme- nace Records in Conshohocken, Pa. Using a playful, ragga-ruff-flow, Intellig- ence smears some skillful no-test-lyr- ics over head-raised “I Don’t Love Myself” (The flip-side song, “Tu-Shon-Pang,” is a jazz and molasses-thick slang that can turn necks to rub- ber. According to Profile Records, where PRT is contrated, the group is still together, but its members are not tracking new material for the label.)

This bubbly, liquid “Goodfellas” (Payday) has been a beefed-up indoor bas- ketball game featuring a group of Tommy Boy Records. Tommy Boy Records keeps things hype ing, loopy melodies, a beefed-up Tommy Boy Records.

This bubbly, liquid “Goodfellas” (Payday) has been a beefed-up Tommy Boy Records.

This bubbly, liquid “Goodfellas” (Payday) has been a beefed-up Tommy Boy Records.

This bubbly, liquid “Goodfellas” (Payday) has been a beefed-up Tommy Boy Records.
PATIENCE and perseverance have been core elements of British duo Secret Life's overall philosophy over the past year. Although U.S. reviewers are only recently getting acquainted with "Sole Purpose," the act's debut on Pulse/Radikal Records, the project has been complete since last summer.

The delay in the album's release is largely the result of standard industry red tape and trans-Atlantic paperwork, but it has tested the creative enthusiasm of Secret Life partners Andy Throup and Paul Bryant, who have been anxiously waiting on the sidelines for their turn at bat.

"Meanwhile, you're risk losing your objectivity," says Throup, who plays keyboards and saxophone in addition to co-writing most of the material on "Sole Purpose." "But it's nice to finally get on with it and get reaction to our music from people other than our mates or our record company. Part of our learning process has been getting used to talking about these songs as if they are brand new. Quite frankly, we're all already looking forward to the next album to sound like.

To the rest of us, "Sole Purpose" feels like a cleansing, cool breeze over a dancefloor that has not enjoyed this degree of lush, cinemetic soul in more than a hot second. Few albums we have heard so far this year are as well-rounded or as intricately crafted. Sure, the album primarily operates in the familiar house fuel needed to get over in mainstream club circles. But every bass lick and percussion breakdown is topped with rich, storytelling lyrics and taut melodies that skirt the line between old-school R&B and classic pop. The arrangements structured by the act with assistance from Brothers in Rhythm, Pete Geldgeid, and Chris Porter. Given the apparent depth of expertise in the studio, it's little wonder that epic songs like "Borrowed Time," with its winding disco strings and subtle acoustic guitars, and the anemic first single, "Love So Strong," have ample room to breathe and unfold like minidramas.

"Our plan was for each song to have a sound that would not be dated by changing trends," Throup says. "If we're lucky, we'll be performing these songs for the next 50 years."

Frontman Bryant casts a strong, charismatic presence throughout "Sole Purpose," possessing a throaty baritone range that triggers memories of ageless crooners Jonathan Butler and Teddy Pendergrass. Even a distinctive and vocally challenging classic like Stevie Wonder's "Living for the City," the act's 1982 International club breakthrough that is also featured on this set, takes on a fresh new perspective in Bryant's hands.

"The key to successfully recording that song—as with any other—was in bringing my own personal experiences to the lyrics," he says. "When you equate stories from your life to a lyric, it becomes yours. I suppose the same is true as a listener, too."

In that case, listeners throughout much of the world have arguably begun to tie their own memories and tales to Secret Life's music. "Love So Strong" quickly gathering play in the States at the club level, following a fierce mix by DJ Arno Cost, which will likely do later this month. Though some of the act's recent gigs have had the support of an eight-piece band, U.S. performances will most feature Bryant on club stages, singing to prerecorded backing tapes.

"We're fully prepared to work as hard as it takes and gradually develop a solid following in the States," Throup says. "We've been patient up to this point: we can hang on for as long as it takes."

SWINGIN' SINGLES: At long last, DeReam has emerged from the studio with a peek into the long-awaited sophomore set following "On," the U.K. dance act's 1995 debut. "Shoot Me With Your Love" has just been issued abroad and in Europe, which is an oh-so-careful tightrope walk between the giddy disco sound of past hits like "Things Can Only Get Better" and a harder, more direct pop sound. Peter Cun Db's natural charisma is enhanced by a stronger, more confident vocal delivery, which is executed to maximum effect within the framework of lively strings, house-fueled beats, and cracking guitars. Loveland contributes a feel-good groove and singing to refrain, Williams brings with diva-level confidence, sounding equally comfortable in the funk and house settings created in must-listen mixes by Eric "E-Smover" Miller and Guido Osorio, respectively. Now, let's see the promotion that will keep the flow of Williams' music moving—frequent. She is a talent that deserves maximum visibility.

Our buddies at Toronto's Hi-Bias Records continue to issue a steady flow of noteworthy jams. Shouldershakin' pop/home is the flavor of "Never Let You Go" by Temperance that is treated to remixes by JJ from Swemix Productions, RIP Records. Also out is an upstart Charles Webster that dart around Euro-NRG, trance, and garage trends. We are pleased to note that with the ever-popular Lorrainel Reid's no-nonsense vocal approach, which is forceful without lobbing off body parts. This is an excellent followup to the act's first hit, "Music Is What," an I.R.S. release in 1993. June Award nomination for best dance single.

GROOVELINE: Bananarama loyalists should scour European import bins for a copy of "UltraViolet," the act's new EP. The project is already a smash in Japan, where it was issued in late May on Axxed Trax under the title "I Found Love." The first single, "Every Shade Of Blue," is being promoted overseas with mixes by Armand Van Helden, Italian team Ala Mode, and the U.K.-rooted Cleveland City posse. "UltraViolet" is still up for grabs in the States and the U.K.

Several weeks ago, we advised DJs to spin Sam Ward's solid postproduction of "Life & Times" by George Duke. Since then, Warner Bros. has issued a second set of mixes by Ward that are even stronger and broaden the potential audience for the act's semiflourishing New England Tribal mix, which is rife with thundery percussion and crunchy keyboard sounds. This is all that major-label A&R execs need to add Ward's name to the A-list of remixers to hire. Next on the Los Angeles-based producer's agenda is a reconstruction of James Brown's forthcoming Scotti Bros. 12-inch, "Sect Me." Watch for it.

The long and winding saga of Raoul Recinos, aka DJ EFX, continues to unfold. In the last installment at San Francisco's P.O.P. studio, producer mysteriously withdrew from the project to pursue his dream of being a world-class club DJ on a full-time basis. It is a lofty goal, and he is making daily strides toward achieving it. Since he swapped his suit and sensible shoes for a pair of turntables and a mixer in 1993, the former DJ, who can take a well-known record and frame it in such a way that you can actually hear things you didn't notice before, I wanted to be the kind of DJ who could do that.

Canellis gave up his "double life" in 1995 when he realized that his "passion for music was strong enough to carry (him) through the tough times." He says such devotion to music falls in line with the rest of his family, which is largely composed of musicians. Canellis' childhood in Chicago was filled with piano and saxophone lessons. Shortly after leaving his day job, he was presiding over Sunday afternoon tea-dance punitive punishment parties at Champs in New York, as well as playing star-studded benefits such as the 1994 Stonewall 25 civil rights bash abroad the USS Intrepid, which drew an estimated 6,000 people. The juicy gilgs have been flowing actively ever since.

Like most jocks, Canellis has aspirations to eventually make the transition into production and remixing. However, he is not in a big hurry. "I still have a lot to accomplish as a DJ," he says. "I want to travel and play cities all over the world. Besides, I'm still exploring and learning new things about being a DJ every day. I'm nowhere near ready to move on to something else."

St. Peter Left Wall Street, Found Heaven At Limelight

AFTER EIGHT YEARS as a currency trader on Wall Street, Peter Canellis has finally begun to pursue his dream of being a world-class club DJ on a full-time basis. It is a lofty goal, and he is making daily strides toward achieving it. Since he swapped his suit and sensible shoes for a pair of turntables and a mixer in 1993, the former DJ, who can take a well-known record and frame it in such a way that you can actually hear things you didn't notice before, I wanted to be the kind of DJ who could do that.

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LARRY FICK
**HOT DANCE MUSIC**

**CLUB PLAY**
Compiled from a national sample of dance club playlists.

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**MAXI-SINGLES SALES**
Compiled from a national sample of survey forms submitted by key dance retailers.

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<tr>
<td>7/16/95</td>
<td><strong>BILLY JAY RAYMOND &amp; THE RUMOR»♥</strong></td>
<td><strong>SWING FROM THE HEART»♥</strong></td>
</tr>
<tr>
<td>7/23/95</td>
<td><strong>CRAZY DONT»♥</strong></td>
<td><strong>PUSH THE BUTTON»♥</strong></td>
</tr>
<tr>
<td>7/30/95</td>
<td><strong>KATY JIM»♥</strong></td>
<td><strong>GO AHEAD WITH IT»♥</strong></td>
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**DOUBLE DIAMOND**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tr>
<td><strong>STEVE WINWOOD</strong></td>
<td><strong>WATELTHE ROAD</strong></td>
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*Titles with the greatest sales of club play (T) indicate fullscreen. (W) videoclip availability. Catalog number is for vinyl mono-single, or cassette mono-single if 45 vinyl is unavailable. On Sales chart. (SM) Cassette mono-single availability. (T) vinyl mono-single availability. (W) CD monosingle availability. © 1995, Billboard/W.B. Communications.
JONES, Wynette Reunite
MCA Duo Are ‘One’ Again

BY DEBORAH EVANS PRICE

NASHVILLE—When George Jones and Tammy Wynette stepped onto the MCA Records show during Fan Fair, the musical scene was a country music fan’s dream. It was their first time on stage together in 17 years, and the significance of that historic moment in country music wasn’t lost on the thousands of rain-soaked fans in the audience.

Those who weren’t at Fan Fair may still get a chance to see Jones & Wynette perform together at one of 30 concert dates the duo is scheduled to perform through the end of the year. Their first show together was June 9 in Tupelo, Miss. Subsequent dates are scheduled for Warrenston, Del.; Columbus, Ohio; Tulsa, Okla.; Beaumont, Texas; Knoxville, Tenn.; Monroe, La.; and other cities. There will also be shows in Europe, in Italy and Switzerland.

Some are asking, ‘Do we need to put a stage up or a boxing ring?’ says Nancy Jones, George’s wife and manager, jokingly referring to Jones & Wynette’s turbulent marriage. And the storms have subsided, and the two say they are enjoying the same chemistry romantically that they had nearly 30 years ago.

“We redid ‘Golden Ring’ on their reunion with Wynette on last year’s all-star duet album. ‘Just as soon as we got started on that, it was like the old days. Everything fell in place. She knew what to do when I did it, and I knew what to do when she did it. We didn’t have to figure it out.”

Wynette thinks they sound better than before. “I think we actually did it better than we did the first time,” she says of “Golden Ring.” “We were a little bit more mellow.”

Jones agrees and says that these days they sing in lower keys. “We’ve mellowed out quite a bit,” he says. “We don’t try to scream like we used to. We’ve lowered our keys, and it probably sounds better.”

Jones & Wynette’s just-released MCA duet album, “One,” showcases the duo performing vintage classics like “I Have It to Offer You (Is It Me)” and “She’s Just An Old Love Turned Memory,” as well as a salute to country’s new breed, “They’re Playing Our Song.” Both say they are looking forward to performing the new material as well as some of their classic hits. “It is going to bring back memories when we hit the stage,” Jones says. “I think people are going to want to see us, and they’re going to enjoy the show we’ve got lined up for them.”

Nancy Jones is concerned that attending shows and buying the record may be the only way fans hear Jones & Wynette’s new material, because “radio isn’t receptive.” That’s what they have to change their minds if they come to a show, and she issues this challenge: “If any consultant would like to go to a show, I’ll be happy to walk in there,” she says. “I’ll send for them in my bus. I will see that they fly to these shows. I do anything as long as they will go country music and history being made today.”

Jones says she’s not angry at country music industry because of the treatment older artists receive. She cites a recent example of when her former label, Sony, Records. His album “Wine Colored Roses” was certified gold earlier this year. Nancy Jones says she’s called in as many people as he will go country music and history being made today.

Some in the industry may be slow to portray the same respect for veterans, but Jones says that fans aren’t, and she cites good concert attendance as proof that audiences still want to hear these artists. The first Jones & Wynette date after their Fan Fair appearance was at the Tupelo Colesium in Tupelo, Miss., and drew 5,000, despite the fact that someone played a hoax. According to Tupelo-based promoter Donny Nichols, an unidentified person called local radio stations and said that the show had been canceled. WWJD announced the cancellation without verifying the information. The incident hurt sales, and Nichols says that he plans to sue the radio station.

For their part, Jones & Wynette just plan to continue making the music they love. “I’ve been at it since ’56, and I’ve never quit,” Jones says. “It’s just wonderful to experience and do different things in this business. We both have so many great fans still out there. We’re still kicking up our heels, having a good time. It’s just a blessing that we get to do what we want to. And as long as the fans are still out there and come to see us, there’s no reason to quit.”

“I’m not nudging,” Wynette says to her partner. “Are you?”

There’s A Lot Of Faith (Hill) Behind New Warner Set, and ‘It Matters’ To Fans

I turned and yelled, “Reba McIntire, I love you!” She said, “I love you too!”

“It’s a BALMY Saturday evening at Opryland Park and the not-yet-agreed partakers are staggering off the Hangman ride and flocking into the nearby Chevrole/Coyo Theater where a legged, female figure in tight jeans, high black pumps, and a gauzy black cape is belting out her signature, record-breaking first hit, “Wild One.” She comes to a triumphant finish and tees her flowing blond curls and smiles with sheer delight at the applause. “We love you, Faith Hill!” shouts one teenage girl. “I love you!” Hill replies. Welcome to the Faith Hill phenomenon.

Hill has her fans wrapped around her little finger and is trying to test out new material on them from her forthcoming sophomore album release, “It Matters To Me.” Later, she would say that she was grateful they would let her to make new songs. But they were being patient for waiting for some highlights:

“I Can’t Do That Anymore” — A very strong song that Alan Jackson wrote for Hill. When they were touring together, she asked him for a song and rejected the first one, so he wrote this powerful ballad.

“You Can’t Lose Me.” Dedicated to Hill’s mother.

“Let’s Go To Vegas.” The first single from the album, due July 24. This was a fun song I heard from the writer Karen Staley. I love it. Done live, people love it. It doesn’t have a message, which is OK. But it makes you feel good.

“Keep Walkin’ On.” — This is a Karen Staley gospel song that will close out the album, and Shelby Lynn will sing on that. She’s one of my favorite singers.

“Man’s Home Is His Castle.” — But mine is a cage.” The subject gives you a clue to this powerful ballad about spouse battering, “Martha” (Sharp) (Warner/Reprise Nashville) senior VP, A&R. I’ve found that song for me and said to me that I probably would not want to do it because of [Martina McBride’s] “Independence Day.” So I would Be Stronger Than That,” says Hill. “So I just did it.”

We’re still a long time away from making a real deal, but I just didn’t want to do it. She told me what it was about. So one day I’m in my current tour West End to meet [producer Scott Hendricks] for lunch and I put on the tape, and I was just— I didn’t see ears around me, it was like this woman was sitting there having a conversation with me. It was so real. There are very few songs that have moved me as much as this one did.

“Someone Else’s Dream” — The words go, “27 candles on her cake and she needs to make her life her own before she’s 28.” That’s me,” Hill says. “The songwriters based it on my life, I was scared of it at first, because it was like ‘Wild One.’”

“I’m a Matter To Me” was pitched to me by Scott. I didn’t think it was for me at first, that I was too country for that. But Scott convinced me. Now, it’s one of the biggest songs in my show, even bigger than the hits from the album.

“Reach Into My Heart” was played for me by Martha, and afterward I felt as if I’d had a massage. It was just so soothing and peaceful and calm, I said, “I want that on my album.”

Two years ago, Faith Hill was a young fan meeting her hero, Reba McIntire, for the first time. Now, on the eve of the release of “I Matters To Me,” Hill has become a cert. Hill is in the prime of her career, but in the space of less than two years she has gone platinum with her first album, “Take Me As I Am”; made country music history when “Wild One” became her first female debut single to hold Billboard’s No. 1 position for four consecutive weeks since Connie Smith did so in 1964; seen her second and third singles also hit No. 1; and started her touring career at the top as opening act for McIntire.

Curling up on a sofa in her Music Row office, Hill laughs at the memory of meeting McIntire long ago and shows a blown-up photo of the then 17-year-old Faith backstage with her idol. “That moment really changed my life,” she says. “I remember it so vividly. It was in Meridian, Miss. Watch-}

(Continued on page 36)

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## Billboard Top Country Albums

**FOR WEEK ENDING JULY 1, 1995**

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<th>TITLE</th>
<th>LABEL &amp; NUMBERS</th>
<th>DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT</th>
<th>PEAK POSITION</th>
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<td>1</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>PATTY CLINE</td>
<td><strong>AC</strong> 107 (12/95.98)</td>
<td>200 WANG</td>
<td>3</td>
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<tr>
<td>2</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>REBA MCCENTIRE</td>
<td><strong>AC</strong> 70778 (12/95.98)</td>
<td>495 WANG</td>
<td>8</td>
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<tr>
<td>3</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>HANK WILLIAMS, JR.</td>
<td><strong>AC</strong> 70777 (12/95.98)</td>
<td>495 WANG</td>
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<td>4</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>MARY CHAPIN CARNETT</td>
<td><strong>MCA</strong> 70802 (12/95.98)</td>
<td>495 WANG</td>
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<td>5</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>RICK TREVINO</td>
<td><strong>EMI</strong> 70801 (12/95.98)</td>
<td>495 WANG</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>VARIOUS ARTISTS</td>
<td><strong>CAPITOL NASHVILLE</strong> 70852 (12/95.98)</td>
<td>495 WANG</td>
<td>8</td>
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<td>7</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>CLINT BLACK</td>
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<td>495 WANG</td>
<td>8</td>
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<td>8</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>GEORGE STRAIT</td>
<td><strong>ARISTA</strong> 70805 (12/95.98)</td>
<td>495 WANG</td>
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<td>9</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>JOHNNY CASH</td>
<td><strong>MCA</strong> 70804 (12/95.98)</td>
<td>495 WANG</td>
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<td>10</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>CLAYTON BLACK</td>
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<td>11</td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td>THE CHARLIE DANIELS BAND</td>
<td><strong>HALLMARK</strong> 70807 (12/95.98)</td>
<td>495 WANG</td>
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**GREATEST HITS**

- **2**
- **3**
- **4**
- **5**
- **6**

**NEW**

- **1**
- **2**
- **3**
- **4**
- **5**

**HOT SHOT DEBUT**

- **1**
- **2**
- **3**
- **4**
- **5**

**TOP TRENDERS**

- **1**
- **2**
- **3**
- **4**
- **5**

**NO. 1**

- **1**
- **2**
- **3**
- **4**
- **5**

**SUGGESTED LIST PRICE OR EQUIVALENT**

- **100.98/15.98**
- **10.98/16.98**
- **5.98/9.98**
- **9.98/13.98**
- **7.98/12.98**

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**Albums with the greatest sales gains this week. **Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. **RIAA certification for sales of one million units, with multimillion sales indicated by a numeral following the symbol. **Asterisk indicates LP is available. **Most tape prices, and CD prices for WEA and BMG labels, are suggested list prices. Tape prices marked EQ and all other CD prices, are equivalent prices, which are protected from wholesale prices. Greatest Gainers show that largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact market shows albums retrieved from heatseekers this week. **Number indicates past or presentHeatseeker title. **© 1995, Billboard/BPI Communications, and SoundScan, Inc.
COUNTRY MUSIC

**COUNTRY CORNER**

By Wade Jessen

SENTIMENTAL JOURNEY: Country Music Hall of Famer George Jones and his former wife Tammy Wynette return to Nashville's Country Cat-2 after a 15-year absence as duet partners. The couple debuts at No. 70 with "One," the lead single and title track from their new MCA set, which was at retail June 20. The song was co-written by Ed Bruce, who also collaborated on Waylon & Willie's "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and Tanya Tucker's "The Man That Turned My Mama On." Jones & Wynette first appeared on our chart as duet partners in 1971 with a cover of Jones' 1965 hit "Take Me." They met in 1984 to record the "Golden Ring" for Jones' "Bradley Barn Sessions." The new album also covers two former No. 1 hits for Charley Pride: "All I Have To Offer You Is Me" (1969) and "She's Just An Old Love Turned Memory" (1977). Airplay is being detected at WSIX Nashville, KVET Austin, Texas, WFMS Indianapolis, and WCMC Norfolk, Va., while cable outlet CMT says it's playing the video in medium rotation.

RETAIL DETAIL: Mercury's Shania Twain takes Greatest Gainer honors on Top Country Albums (2-2) for a third consecutive week with "The Woman In Me." Twain took the unit-gain based award for an increase of more than 7,500 copies over the previous week and jumps 13-11 on The Billboard 200. Twain's single, "Any Man Of Mine," vaults 12-7 on Hot Country Singles & Tracks and is the most-requested song at KWWN Las Vegas, according to PD Tom Jordan. Twain's video remains in heavy rotation at cable outlet CMT. Meanwhile, our percentage-based Pacesetter award goes to "Read My Mind" by Reba McEntire. Her album increases more than 45% over the previous week and jumps 84-40 on The Billboard 200. Dave Wiegand, MCA Nashville VP of sales, says the increase is due primarily to the strength of its current single, "And Still," which moves 18-14 on Hot Country Singles & Tracks. Several of her prior sets also make noticeable gains after a recent "Donahue" rerun and recent performances on the TNN/Music City News Awards show and the Blockbuster Entertainment Awards. "Greatest Hits Vol. 2" jumps 40-28 on Top Country Albums and re-enters The Billboard 200 at No. 109. "Greatest Hits" jumps 4-2 on Top Country Catalog Albums, with an increase of more than 35%.

CHART THE COURSE: Billboard's Top Country Singles Sales chart makes its debut beneath Hot Country Singles & Tracks in this issue. The 25-position chart replaces Hot Country Recurrents, which has been relocated to Country Airplay Monitor. It is appropriate to note that not every country radio hit is available on cassette singles. Please request sample for further information regarding the various configurations available at retail. As this is the chart's first week of publication, the chart has no bulletins, but they will be designated on next week's chart.

**COLUMBIA SCRAPBOOK ADDS TO CAMPBELL'S VISUAL ARTISTRY**

BY JIM BESSMAN

The marketing of Stacy Dean Campbell's second Columbia album, "Hurt City," will rely on what Sony Music Nashville's senior VP Scott Siman calls "simply the visual." 

"We know Stacy's a real visual artist," says Siman, alluding to Campbell's James Dean looks as well as his country music "edge." "So we want to come up with a better way to present his visual side, other than just a video or picture." To this end, Siman says that first on the Campbell album promotion agenda will be a concert "micro-marketing tour," probably commencing Aug. 1, just after "Hurt City's" July 25 release date. 

"We want to get him out there in country-oriented clubs and get his music seen and heard," Siman continues, adding that personal appearances will be supported with a publicity campaign centering on a novel press kit/ scrapbook. "We compiled a number of photographs of Stacy, and every one was wonderful, so we came up with a scrapbook theme... to get some excitement out there and get the visual element of Stacy. This "visual element," however, may or may not involve a video for the first single, "Honey I Do." 

"The question is," Siman says, "is that the routine thing to do, and are there better ways to get his visual out there?"

This question, along with other marketing objectives, has been under discussion at Columbia's Nashville offices for the last four months—with Campbell's active participation. In fact, Siman notes, it was Campbell's idea to add "Honey I Do," which he co-wrote with former NRBQ guitarist Al Anderson, to the already completed album track listing.

"It was written a while back, and it fit in better with the rest of the album than another track we cut that came from left field, so we replaced it," Campbell says. It and the other album songs, he adds, reflect the "old-school type of [country song] writing" of his influences. "We went back and dug through the old catalogs," he says, pointing to such "Hurt City" covers as Nat Stuckey's "Pop a Top," Jim Ed Brown's 1967 hit, and Mickey Newbury's "Why You Been Gone So Long," which came to Campbell by way of a Brenda Lee remake.

"People don't write songs like these anymore," Campbell says. "They're so built around brevity and universal things like heartache—stuff that everybody relates to and that I'm always driven back to.

(Continued on page 36)

**INDUSTRY EXECUTIVES!!** Suggest this conference to anyone who contacts you that wants to have a career in country music! Expert panelists include:

- **Jeff Cook**
  - Alabama
- **Billy Dean**
  - Capitol/Nashville Artist
- **Roger Sovine**
  - V.P. BMI
- **Jiminy Gilmer**
  - Pres. BMI
- **Katie Gillon**
  - V.P. MCA Records
- **Margie Hunt**
  - Dir. A&R Columbia/Epic
- **Carson Chamberlain**
  - Mercury Records
- **David Malloy**
  - Giant Records
- **Doyle Brown**
  - Polygram
- **Lisa Ramsey**
  - Music Mill
- **Jana Talbot**
  - Talbot Music
- **Kip Kirby**
  - Music Media Consultant

**AWARD WINNING SONGWRITERS**

- **Dean Dillon, The Chair**
- **Dickie Lee, She Thinks I Still Care**
- **Jim McBride**
  - Chattahoochee
- **Buddy Cannon**
  - I've Come To Expect It From You
- **Ralph Murphy**
  - Half The Way
- **Sam Higin**
  - I Want To Be Loved Like That

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<td>2</td>
<td>28</td>
<td>&quot;SOLD (THE GRUNDY COUNTY...)&quot; (J. HAILWOOD)</td>
<td>A.C.O.S. (PASCHALOUNG)</td>
<td>72</td>
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**HOT COUNTRY SINGLES & TRACKS**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY

**FOR WEEK ENDING JULY 1, 1995**

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<td>39</td>
<td>38</td>
<td>30</td>
<td>&quot;YOU CAN'T MAKE ME THAT WAY&quot; (D. WATTS)</td>
<td>RCA (V) RCA 20760</td>
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<td>40</td>
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<td>31</td>
<td>&quot;STAY FOREVER&quot; (M. GORE)</td>
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<td>41</td>
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<td>&quot;MY HEART WILL OVERCOME&quot; (T. CHRISTIAN)</td>
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<td>42</td>
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<td>33</td>
<td>&quot;FALL IN LOVE&quot; (R. SIMPSON)</td>
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<td>43</td>
<td>39</td>
<td>34</td>
<td>&quot;STANDING ON THE ENGLISH SHORE&quot; (T. BRENDON)</td>
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<td>44</td>
<td>38</td>
<td>35</td>
<td>&quot;DON'T BE LEAVING ME HERE&quot; (R. SIMPSON)</td>
<td>MCA (V) MCA 75299</td>
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<td>45</td>
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<td>36</td>
<td>&quot;WHAT MATTERS MOST&quot; (T. BRISCOE)</td>
<td>MCA (V) MCA 75299</td>
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**HOT SHOT DEBUT**

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<tr>
<td>54</td>
<td>35</td>
<td>37</td>
<td>&quot;YOU'RE GONNA WALK,&quot; (L. BAXTER)</td>
<td>PAR (V) PAR 7179</td>
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<tr>
<td>55</td>
<td>36</td>
<td>38</td>
<td>&quot;LIVING IN YOUR RODEO&quot; (T. BYRD)</td>
<td>MCA (V) MCA 75299</td>
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<td>56</td>
<td>37</td>
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<td>&quot;WHY DON'T YOU TRY&quot; (T. BYRD)</td>
<td>MCA (V) MCA 75299</td>
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**SINGLES**

- "SOLD (THE GRUNDY COUNTY...)" (J. HAILWOOD)
- "YOU CAN'T MAKE ME THAT WAY" (D. WATTS)
- "STAY FOREVER" (M. GORE)
- "MY HEART WILL OVERCOME" (T. CHRISTIAN)
- "FALL IN LOVE" (R. SIMPSON)
- "STANDING ON THE ENGLISH SHORE" (T. BRENDON)
- "DON'T BE LEAVING ME HERE" (R. SIMPSON)
- "WHAT MATTERS MOST" (T. BRISCOE)

**Tracks**

- "YOU'RE GONNA WALK," (L. BAXTER)
- "LIVING IN YOUR RODEO" (T. BYRD)
- "WHY DON'T YOU TRY" (T. BYRD)
I made a mistake,” Hendricks says. “Martha played four songs for me that didn’t capture me for whatever reason. Then I saw Faith on ‘Nashville Now’ and saw something special that wasn’t on those tapes. I called Martha and said I had made a mistake. And we got going. We went on an intensive sound search. I had three songs in what I call my ‘good song file’ that made it on the album: ‘Wild One,’ ‘But I Will,’ and ‘Just About Now.’

With the album done, the whole star-making machinery kicked in. Warner/Reprise Nashville VP for marketing Bob Saporiti says, ‘I couldn’t believe she was named Faith Hill and was from Star, Miss. Bells went off. She was perfect from a marketing point of view. Then I heard the music and just knew. It was going to be the best.’’ Bill Mayne, Warner/Reprise Nashville VP for promotion, agrees. “The secret is in the music,” he says. “She gave us a good record … We took her on a radio tour across America for four or five months, this being before the album came out. She met everybody. We took her and a sample CD and a video, and it worked.”

“She has across-the-board sales appeal,” says Warner/Reprise Nashville VP for national sales Neil Spielberg. “She’s the girl next door but is growing up a little. We featured her in a Kmart tie-in that was a natural.”

Los Angeles-based personal manager Gary Borman handles Dwight Yoakam, among others, but now says he’s proud to consider himself a “country manager.” “Faith taught me the other side of country,” he says. “She was real. We just had to facilitate that. We wanted to find the right venues for her, to find the right environment for her and her music. The hard part in breaking a female country artist is getting women to be receptive. Faith’s honesty won them over.” Hill’s booking agent, John Huie of Creative Artists Agency, agrees. “I didn’t do it,” he says, “Faith did it … We decided to bypass the first step because she could develop more from not touring than touring. We initially had Texas club dates for 10 grand a night but canceled those when the Reba opening slot at $2,000 a night came open.” From McEn- ter, she went on to tours with Brooks & Dunn and Alan Jackson.

For the rest of 1995, Hill plans to tour with George Strait on the West Coast, through Canada and the Northwest, with Brooks & Dunn, and the Southeast with Alan Jackson. “It Matters To Me” will be issued by Warner Bros. on Aug. 20.

On “Hurt City,” Campbell tried different songs, resoundingly from the Rhodius piano on “Why You Been Gone” and the string section on the title track. “There’s a lot of energy in this record,” Campbell says, resoundingly from working with new people like [producers] Blake Chancey and Wally Wilson.

The three years between albums, Campbell says, involved largely from the intervening staff changes at Columbia Nashville. “I was going nuts being away from them. I didn’t know how it was going to work or how I was going to feel. It’s been incredibly soul-searching as far as music and where I wanted to go. The first record was very mellow and stylized, but with this one I looked for songs that really grabbed me and said something. I’ve really improved in my songwriting, but I won’t cut them unless they’re as good as anybody else’s, like Kostas. Kostas, along with Wally Wilson, co-wrote the “Hurt City” track “Mind Over Matter.”

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**SCRAPBOOK ADDS TO CAMPBELL’S ARTISTRY** (Continued from page 31)

**COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

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**Billboard** JULY 1, 1995 36
COMO VA? YALL? Nashville-based music video network Country Music Television (CMT) and Brazilian cable channel TV Abril (TVA) have signed a long-term pact granting TVA the rights to distribute CMT to TVA's owned and managed cable and MDMMS systems, as well as to TVA's affiliates in cable and MDMMS throughout Brazil. A leading subscription TV program provider in Brazil, TVA reaches more than 380,000 subscribers via 60 on-air stations in six major cities, plus 45 affiliates throughout the country. TVA subscription share in Brazil is almost 6%. The company's subscriber growth rate soared more than 25% in 1994. TVA is owned by Brazilian communications conglomerate Grupo Abril, a leader in Brazil's expanding home video market.

ASCAP AWARDS SET: ASCAP will honor its member songwriters and publishers during the performing rights society's third annual El Premio AsCap, slated to be held Sept. 12 at the Tropical-Rhythm Music Expo, Fla. CEO of CMT, and BMI; here share MMDS to distribute as to cities, plus TVA's standard "is to me" hitmaker and ASCAP. ASCAP AWARD WINNERS SET: ASCAP will sign talented Puerto Rican songwriter Victor Manuel.

An Amor To Remember. At the recent BMI annual Pop Awards dinner in Los Angeles, the performing rights organization feted the composers whose songs received the most radio and television airplay over the past year. Among the songs honored was "Amor Prohibido," which was written by Rete Astudillo and A.B. Quintanilla and recorded by Quintanilla's late sister, Selena. Shown here at the Regent Beverly Wilshire hotel from left, are Frances Preston, president, CEO, BMI; Astudillo; friend Selina Guerra. Quintanilla, Roland Gutierrez of the Quintanilla-produced group Chiciko, and Diane Almodovar, director Latin music, BMI.

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CMT Pacts For A Brazilian Debut

by John Lannert

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Tejano's throbbing beats and sultry sounds continue to burn up the charts. Billboard's September 2 issue catches up with one of the fastest growing genres in Latin Music, taking an in-depth look at Tejano's ongoing evolution:

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LATIN NOTAS
(Continued from preceding page)

ular merengue act the New York Hand are booked to appear June 30 at the Lincoln Center as part of the Lincoln Center's Summer Night Swing series. . . . Colombia's vallenato superstar Carlos Vives, who nabbed his first lead at Billboard's second Latin Music Awards on June 7 in Miami, is set to begin a 12-date U.S. trek Aug. 18 at Radio City Music Hall in New York. Car- denas, Fernandez & Associates are promo- ting the tour. "La Tierra Del Olvido" (PolyGram Latin), the follow-up album to his smash debut, "Clásicos De La Pared," is due out Aug. 8. The titular leadoff single is slated for release June 29. "Clásicos," you may recall, was the first album of the year, new artist in the pop category at this year's Billboard awards ceremony. . . . Celia Cruz, Tito Puente, Rubens Blades Y Son del Sol, Oscar D'Leon, and Arturo San- doval comprise a scintillating bill for El Festival Hollywood Salsa Y Jazz Latin, scheduled to take place Sept. 9 at the Hollywood Bowl. Ralph Mercado is promoting the set. Puente won El Premio Billboard, a lifetime achievement trophy at Billboard's second Latin Music Awards.

CHILE NOTAS: In just two months, Sony's sterling, roots-minded rockers Los Tres have notched a platinum record for "La Esquina La Perez," now nearing 30,000 units sold. (Platinum cert in Chile is handed out for album sales exceeding 25,000 units.) "La Esquina" has already generated two hit singles: "Dejate Caer" and the title track. SDI/Sony has just released the title in the U.S., where it stands a strong chance of duplicating its success in Chile . . . PolyGram Argentina's much-revered vocal matriarch Mercedes Sosa will celebrate 30 years in the music biz with a Latin American tour that kicks off July 8 at the Teatro Monumental in Santiago. Other countries where Sosa is expected to perform are Brazil, Uruguay, Colombia, Costa Rica, Nicaragua, El Salvador, Panama, and Honduras . . . Gloria Simonetti's just-released album, "Pepita" (Poly- show), finds the legendary balladeer exploring rock-oriented terrain. Simonetti says the timing was right to veer toward rock. "I have people who follow me and who are always going to follow me, but this time I've stretched my musical horizon." Simonetti's latest hit, "(Continued on page 12)
Copyright Summit Has Global Focus
Country Music To Get Particular Attention

by IRV LICHMAN

NEW YORK—An in-depth economic overview of copyrights in key markets will be the theme of "NARAS Global Song Marketing Summit: Defining Domestic And International Markets," to be held July 29 at the Omni Hotel in Austin, Texas.

The daylong event, being organized by Richard Ferna, VP of Hamstein Publishing Co. of Austin, and is an outgrowth of Hamstein's annual in-house A&R conference. Hamstein and perfor- ming right society ASCAP are sponsoring the event.

Although the summit will raise issues over all genres of pop music, Ferna says that special attention will be paid to the country music scene over the course of a 2:30-6 p.m. session on the morning of July 29. Other genres will be explored in the afternoon. With interest in country music on a broader scale, he says, "we want country executives to see the viability of those copyrights, such as who uses them, who are the top acts, labels, and managers in foreign markets. This is not an effort for amateurs, but for professionals who want to learn about other areas of music and to hear about problems in the real world and how best to attack them."

Plane notes that the summit is a "condensed" version of Hamstein's own annual summit, which this year runs July 25-28, with a day off on the 28th for attending the NARAS summit.

Hamstein Music's own catalog does not specialize in any one form of pop. It is the original publisher, and continues to publish the works of ZZ Top, and its catalog has many covers by such artists as Eric Clapton, Bonnie Raitt, and Robert Plant, among others.

According to a prepared statement by NARAS president/CEO Michael Greene, the summit offers "individuals in our music community a unique opportunity to view the rapidly changing complex of the global music landscape previewed by Eric Clapton, managing director of ARI/String- dinan in Stockholm; Ian James, man- ageur of Australia in Melbourne; Laurent Dres- leblanc, president of Treasury-His Music France in Paris; Tony Brown, president of MCA Nashville; and Tim Dubois, president of Arista Records Nashville.

NARAS says that space is available on a first-come, first-served basis. Before July 15, registration is $75 per person, $60 per person for NARAS members. After July 15, registration is $1,000 per person; $500 per person for NARAS members. For more information, contact the NARAS branch in Austin.

Block Talk

NEW YORK—The New York Publishers' Forum, despite its humorous invitation on the subject, has set a "serious examination of the phenomena known as "writer's block.""

The event, set for June 27 at the New York Helmsley Hotel, Knick- erbocker B and C rooms, 3 to 6:30 p.m., will feature a writer and music publishers along with psychologist Dr. Mitchell Robin, who will discuss ways of curing the problem. The Forum says, "The issue of how music publishers can best encourage creativity in general among their writ- ers (beyond obvious economic in- terests) will also be addressed."

Moderated by Michael Birtweller, VP of Shapiro Bernstein Music Publishing, the panel, in addition to Dr. Robin, is who is therapist at the Institute for Rational Emotive Therapy and an author, will include Jeff Cohen, creative manager at Warner-Chappell Music; songwriter Andy Marcel; Kathleen Murphy, director of A&R at Hollywood Records in New York; and song- writer Shelly Pelkin. The Forum is a unit of the National Music Publishers' Assn.

Jackson Defeats His Own Purposes With Song Lyric

Careless Words: Economy of words and precise meaning are, of course, the hallmarks of a good song lyric. When song, words have to set a clear-cut expression of anti- society Jackson uses two familiar slurs, “Jew” and “kike,” to illustrate that he has said “expresses the pain of prejudice." The fact that Jackson has to defend the song by defining it is part of the problem. The song should make no bones about its intentions. The title, too, is a bad choice, because it employs the word “they,” which suggests complaints against a group rather than an individual. (The purists, Jackson also fails when he cre- ates a false rhyme out of “kike” and “black and white.”)

But, of course, there is no technical- ly a matter of perception generated by the vague use of slurs. As an example of a clear-cut expression of anti- semitism, “Ibor Hummelen’s lyric for “You’ve Got To Be Carefully Taught” tackles the subject head-on without resorting to slurs, which is in Jackson’s song can be called into question.

Billboard Song Contest: With the sixth annual Billboard Song Contest now history, a new competition is under way. Entry forms are available through local Gibson guitar dealers. Also, forms can be obtained by sending a self-addressed, stamped envelope to P.O. Box 355346, Tulsa, Okla, 74153-0946.

Grand-prize winner for the sixth contest was Sandy Howell for her song “I’ll Have To Fall In Love,” as selected by judges in a group session by Quincy Jones. The grand prize included a Gibson Chet Atkins SST guitar, an Oranges Amps $3,000 amplifier and a $5,000 check. To qualify for the contest, entrants can not have received more than $5,000 in annual income from songwriting over the last five years, among other rules.

by Irv Lichman

Words & Music

by Irv Lichman

‘‘They’re Playing My Song’’

Written by Deborah Evans Price

"People Get Ready" Published by Warner-Tamerlane

Picture this. A veteran Christian music group gathers major personnel changes and welcomes new members. At their first rehearsal, someone strikes a familiar chord and they are instantly in sync. present to the same classic sound. Such was the case with Benson Music Group act NewSong, which ended up using Curte Mayfield’s “People Get Ready” as the title cut for its latest album.

"The title cut from our album 'People Get Ready' has become a trademark for NewSong," group member Charles Billingsley says. "At our very first re- harsal as a group, we were just trying out some songs when Scotty started playing the 'People Get Ready' on the keyboard. I hap- pened to have the words in my car, after producing it for a project before joining NewSong. We all loved the overall groove, but it’s the mes- sage of the song that fits the group. Performing the song came naturally and just fell in the pocket. We have received such a positive everywhere in response to the song be- cause it is simple and it affects each member of New- Song on solo. That has real- ly helped to shape our image. People Get Ready has truly become NewSong’s trademark."

SUIT DISMISSED: A New York federal judge has dismissed an action in which a songwriter claimed that "Running On Faith," a song by Jerry Leiber & Mike Stoller, which he wrote, was plagiarized by Eric Clapton, infringed on one of his compositions.

According to U.S. District Judge John S. Martin Jr.’s opinion and order granting the defendants’ motion for a summary judgment, plaintiff Eric Spiegelman could not prove that Williams had access to his song “Love’s Gonna Bring You Around,” which he used in Clapton’s "Running On Faith," a song by Jerry Leiber & Mike Stoller, which he wrote, was plagiarized by Eric Clapton, infringed on one of his compositions.

Besides Williams, the defendants included Royce Records, Warner Bros. Records, MTV Networks, and BMI.

"FLOATING" A CD: Words & Music previously called attention to the cabaret- type revue "A Song Floating," to feature the songs of Philip Springer. To update: A workshop production took place last fall in New York, and now its repre- sentation is at hand on a national Cast Records album, Springer’s. His best known songs are "How Little It Matters" and "Santa Baby." A sometime lyricist, he has gen- erally turned to others for the words, including E.Y. Harburg, Carolyn Leigh, Richard Adler, and Bob Hilliard, among others.

Fans of the great Harburg will be glad to know that among the 22 selections there are four rare Harburg lyrics, including one song that has grown out of its place, "Time, You Old Gypsy Man." The CD features Springer at the piano and a group of talented singers.

PRINT ON PRINT: The following and the best-selling folios from Cherry Lane Music:
1. Van Halen, "Balance"
2. Nirvana, "The Concert"
3. Joe Satriani, "Best of Joe Satriani."
4. Soundgarden, "Best Of Soundgarden nip."
5.Type O Negative, "Bloody Kisses."
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Artists & Music

Classical KEEPING SCORE

by Heidi Waleson

OLDE ENGLAND: Commemoration of the 300th anniversary of the death of Henry Purcell continues apace with performances, new releases, and reissues. In mid-June, the Boston Early Music Festival and Exhibition celebrated Purcell and his era, bringing over British and European artists and ensembles, including harpsichordist and conductor Peter Holman, recorder player Han Tol, harpist Andrew Lawrence-King, and the violin ensemble Fretwork.

They joined an American early-music contingent—which included lutenist Paul O’Dette, violist David Douglass, soprano Christine Brandes, the Boston Early Music Festival Orchestra, and the vocal quartet Anonymous 4—for six days of concerts and symposia, all built around a fully staged production of Purcell’s 1691 semi-opera “King Arthur.” There are no plans to record this version of the show, but William Christie’s production with Les Arts Florissants, staged in Paris and London earlier this year, is on Erato.

There’s plenty more for Purcell for the home listener, however. Virgin Classics has just released “The Purcell Manuscript,” a keyboard music performed by Vivian Stancović. The manuscript, which was discovered in 1968, includes some previously unknown pieces, including a delightful “Jig,” different versions of known works, and 17 pieces in the handwriting of the English harpsichordist Giovanni Battista Draugi. Purcell scholar Curtis Price believes that the manuscript was used as a teaching manual. Such finds are rare, and this one was sold for 270,000 pounds, but when

an anonymous buyer applied for a license to export it abroad, funds were raised to purchase the manuscript for the British Library. EMI Classics UK and Thorn EMI contributed 25,000 pounds each to this effort, so Virgin Classics got to do the disc.

Also now on the Purcell front: the stark but haunting “Harmonia Sacra” performed by the Gabrieli Consort and Players under Paul McCreesh (Archa); two recordings of another semi-opera, “The Royal Queen” (with Ton Koopman on Erato and Roger Norrington on EMI Classics); “Te Deum and Jubilate” (with Andrew Parrott on Virgin Veritas); six midprice releases under John Eliot Gardiner on Erato; more semi-opera excerpts performed by Tafelmusik on Sony’s Vivace label; a couple of compilations; and all the Purcell you can ever listen to on Hyperion.

PERPETUAL: For a slight new take on anachronistic, that-not-long-ago-music expert Nikolaus Harnoncourt has taken on Johann Strauss’ “Der Zigeunerbaron,” creating a new edition of Suites of newly discovered music, and sloughing off years of interpretive acumen—just what he used to do with the older gems. Teldec’s live performance with the Vienna Symphony, the Arnold Schoenberg Choir, and director Franz Welser-Möst, Hungarian, and German cast (except for the American soprano Pamela Cambra) is a delight.

CULTURAL EXCHANGE: One of America’s hot young conductors is getting a new job: Hugh Wolff, leader of the St. Paul Chamber Orchestra since 1986, becomes music director of the Frankfurt Radio Symphony Orchestra in 1997. Wolff also remains with St. Paul in Minnesota at least through the year 2000; he has made 14 recordings for Teldec with the orchestra, and the SFCO’s managing director pointed out, having Wolff in the middle of German culture for the rest of his life will certainly be good not only for the conductor but for his German record company.

LATIN NOTAS (Continued from page 36)

... a tribute track to Chile’s famous singer-songwriter Buddy Rich. Singer-songwriter Claudio Guzman—is former member of popular ’80s rock act Q.E.P.—has put out his second solo album, “Al Sur.” On “Dois,” one of the tracks, a small indie imprint owned by Chilean promoter Luis Venegas. 

RELEASE UPDATE: Just out on Heads Up is the self-titled box of the Caribbean Jazz Project, a trio comprised of saxophonists Ernie Rivas, Andy Narell, and Dave Samuels... Xenofone Green Linnest has shipped “Machete,” the first album in five years from innovative Afro-Latin group John Santos & the Machete Ensemble. Pop diva Vanessa Williams bares her teeth in Spanish on “Colores Del Viento,” “Hollywood Records’” recently released Spanish-language version of “Colores,” “El Sur,” on “En Concierto,” a compilation of the Walt Disney picture “Pocahontas.”

CHART NOTES: While Marco Antonio Solis y Los Bukis hold firm for the fifth straight week at the top of the Hot Latin Tracks with “Te Vuelvo Corazón” (Enrique), Selena makes a stunning box at No. 4 with the shuffling English-language gem “I Could Fall In Love” (EMI Latin). “I Could Fall In Love” never achieves the highest debut but an English-language title on Hot Latin Tracks, it also has reached the highest chart position on an English-language song since the Hot Latin Tracks was reinstated in 1988.

Assistance to preparing this edition provided by Pablo Maturana and Strings, Chile.
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PARALLEL UNIVERSE: At a recent gala fest, a handful of jazz critics hit an impasse regarding the degree of musicianship in Teri Taylor and Stan Kenton's 1947 "Artistry In Western Swing." It's a mirror image of Stan Kenton's iconic big-band piece, with all the appropriate instruments and a swing in place (check out Joann Murphey on steel guitar and Pedro Deaum's accordion). Heard with modern ears, as part of the five-disc Rhino set "Hillbilly Fever," it seems a wry interpretation. Outside beaming of the idiom has dotted the landscape for decades, after all. Remember the Bronco Dog Band's "Jazz - Dawaii?" What some critics couldn't agree upon was to what degree "Artistry In Western Swing" was ribbing its source. The set's notes stress Stan Kenton's "mirror image" as an example of consummate teamwork.

Perhaps it's telling that the Tower Records outlet in downtown Manhattan adjacent its jazz and country sections. With "Strata Sounds" blasting on the in-store reams, customers from both camps should be reaching for those Visa cards.

Welcome MAT: Always good to see another jazz club opening instead of closing, and the arrival of the Village Caravan on MacDougal Street in New York is a plus. It's owned by Steve Getz, son of Stan and man with a mission. "Things are so hard in club world circa 1995, I'd like to make it a bit softer," he says with a chuckle. "I'd love to make it a musical laboratory, where artists could come in, have coffee, and talk about their careers." Getz, music director of New York's Fri Tuesdays for eight years, opened the space at the beginning of June. Sir Roland Hanna and Joanne Brackeen have done stints.

Mainstream jazz will be a priority, with pianist Marc Copland and saxist George Coleman both scheduled. But "missing it up is important" to Getz, and ECM artists like Ralph Towner and Gary Peacock will also duet there. Karavan holds about 100 people—"maybe a bit more in a pinch." Here's to there being lots of pinch.

R.I.P.: Jimmy Raney, the sparkling guitarist with bitternycymphrophone grooves recording dates for decades, died May 10 at the age of 67 of heart failure. His work with Stan Getz displayed some of the most fluid and fascinating guitar lines jazz has known: available on Mosaic's "The Complete Stan Getz/Jimmy Raney." John Raney hosts a tribute to his influential dad June 26 at the Village Caravan.
'Trane On Time
John Coltrane's 40th Anniversary

Repeat Beat
Acid Jazz Feeds A Reissue Boom

Cutting It Onstage
Recording Jazz Live

Global Reports
Breaking Acts From Around The World
The Door Is Open: Jazz’s Pan-Stylistic Bear Hug

Straddling dualities and scratching artistic itches are just part of what the music is about these days.

By JIM MACNIE

Jazz must have a wicked rick in its neck. All that leaning forward, combined with so much looking back, has got to create a knot or three. And what about the onset of the tunnel syndrome from the periodic hand-stringing it goes through? Both players and purists suffer in that department. Yup, there are lots of stressors on the jazz docket these days. Like, what’s the best way for the music to evolve? How should personal credibility be established? What’s the hell is our audience? How do I avoid marketplace suicide? Which moves are jive and which aren’t?

Well, worry lines are a natural phenomenon, and fretting is just an ordinary by-product of concern. When you’re an art music in pop world, used to ditching the commercial punches and riding in the back of the bus respect-wise, you’re also used to living with steady doses of anxiety. For all the drama that crops up in jazz discourse, one thing seems inevitable: the music is resilient enough to weather any storm, be it economic or aesthetic.

Viewed in a general sense, last year proved that those neck cramps needn’t paralyze their victim. Jazz keeps plenty of Ben Gay around. If you’re looking for a guy who is knee-deep in the overtone, you don’t have to go much farther than James Carter. He’s the saxophonist whose natural authority best articulates the link between yesterday and tomorrow as far as the mainstream jazz language goes. Crank up the show job he does on “Take The A Train” from the glorious “Jurassic Classics” (Columbia/DIJW), and you’ll find a very inviting congruence at work. Shit, I’m up. Carter proves himself at ease and in touch with his personal scope, which is unusually large for a car of 25. With virtuosity on his side, he’s an enviable persona for this jazz era. And perhaps emblematic as well. Able to impress both conservative and liberal camps, be they critics or general listeners, he transcends his designation (by some listeners) as a mere hot dog and struts into the lofty realm of the conceptualist. His forte? The art of the blend.

That’s what jazz is about these days. Acknowledging dualities is one thing, straddling them another. But accounting for and cogently utilizing the myriad riffs that have emerged over decades is a tough assignment. Any well-versed player should have those skills, and several such talents—both young and old—are surely among us. They could be venerable amnesias. Randy Weston and Pharoah Sanders have turned to the ethnic folk music of northern Africa to enhance their sounds. Perhaps high-tech historians—acid jazzers who populate the Up & Down Club in San Francisco marry soul and samples, designing their slimmy-shimmery-shake to incorporate a tableau of funk references. What about young mainstreamers—Cyns Crescent or Kenny Garrett, say—who sweat bullets over providing a modern context for their beloved bop licks? Then there is the chophouse. Most fusion dudes was both intricate and insignificant. Execs even go in on the deal; quite a few record labels unload ancient sessions while pushing youthful troops.

DEMOGRAPHIC SEDUCTIONS

No way around it: going about the business of reconciling disparities is a big chunk of today’s agenda, and it’s not all about wanting to seduce the largest demographic possible. Often it’s about scratching an artistic itch. Ask longstanding vocalist John Zorn—his Manada outfit regularly performs a shotgun wedding between klezmer and Ornette. Some of these moves are surprising. Few expected David Murray to slide his fractions liner rows over synth junk. But on the recent “Jug A Jug” and “The Tip,” he has. Playing the combination is a sign of the times. This reinvigorated diversity is matched by, and to some degree a product of, the ranging perceptions of jazz’s fuscared audience. A Colorado truck driver is sure that Broyly Goya is what jazz sounds like, his niece back East wincing, resolve that Henry Threadgill is the real deal. And when a rich cousin shows up with tickets to a Tony? Flasmin gig, reindeer understands his fortune. A corresponding dis- pute, sometimes bitter, holds true in journalistic camps. An optimist would say that the lack of a critical consensus suggests valuable moves are being made in many regions. It could also be contended that the proliferation of offshoots underscores jazz’s naturally pliable character.

What it surely tells us is that a discrete bit of jazz can be heard in several different ways. Bassist Christian McBride might rouse a ray Brown shuffle as an archetype for pure swing. But a DJ in a Japanese nightclub might hear it as fodder for a hooge pastiche and hit the loop button. A pal of mine recently made a quick about acid jazz’s sampling of classic frag being kin to the verbatim take on tunes by today’s repertory ensembles. It garners both laughs and frowns.

EARS OF AN ERA

Suffice it to say that history is always lining its muscles. Bygone events affect Robert McNamara, and, as I stated through the ears of this era, they also affect jazz. For the most part, what’s we’ve concentrated on for this season’s Spotlight, Chris Morris’ look into the realm of resonances and how they’re scoped for samples by an insuperable acid jazz community displays the jazz’s value as a source of literal nuggets of gold. Joe Goldberg’s report on various Coltrane releases shows how the power of jazz icons is not only undiminished these days, but newly reinvigorated.

Tangentially, my piece about debut gigs—the process of genuflecting to composers who have name clout as well as magnificent songbooks—undoes the notion.

Building a rep in the 1980s in part means making thoughtful, scintillating records, but we shouldn’t forget that if a player can’t kick it onstage it’s unlikely the career is bound for the front burner. In Paul Verna’s account of the successes and rewards of live recording, we’re reminded that jazz is a music of the moment, no matter how many memories loom. Additional reports from Europe—where jazz pursuance has long garnered more respect—tell us that the U.S. has plenty of competition when it comes to cultivating talent. In a jazz milieu where inclusion is a hallmark, there are plenty of artists finding ways to vivify yesterday’s vibe. It’s only natural that bygone events still leave their John Hancock about—that scrap is a signature of consequence. But all around us are musicians willing to take on the co-signing risks—surely one way to discern jazz’s steady gain. Don’t be surprised if you see that Ben Gay stand on the roost yet again.
our eye is on the future

THE RCA RECORDS LABEL
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By JOE GOLDBERG

Columbia, and it was on “Round About Midnight” that Coltrane found his own unique voice. The pianist Cecil Taylor said at the time, “Coltrane’s what you hear on that record.” But Davis had apparently heard it long before. According to the Quintet’s drummer, Philly Joe Jones, who was with Miles during a long search for another horn, the first night Coltrane played with them, Davis said to Jones, “You know what I think? I think this is it.” Coltrane left Davis to join Thelonious Monk and returned in 1958 to join the great Sextet that included Cannonball Adderley and Bill Evans.

CULT-FAVORITE VOCAL ALBUM

The last seven years of his life, Coltrane recorded for Impulse!, including the famous album “A Love Supreme.” The (GRP) label has just reissued (June 20) its Coltrane material with extensive new notes and new photographs. It began with “A Love Supreme,” “Ballads” and the cult-favorite vocal album with Johnny Hartman. And, most excitingly, there is to be new material from 1961, tapes found in the closet of Alice Coltrane, John’s widow. What Impulse! offers above everything else is a documentation of the classic Coltrane Quartet—with McCoy Tyner, piano; Jimmy Garrison, bass; and Elvin Jones, drums. Coltrane’s membership in the great Davis Quintet and Sextet, as well as Monk’s and his own quartets, places him in the absolute center of the music of that time.

There is also one superb Blue Note album, “Blue Train.” Ironically, a United Artists LP under Cecil Taylor’s name on which Coltrane appeared as “Blue Train,” a contractually necessary pseudonym, is now a Coltrane album on Capitol, “Coltrane Time.” And Pablo has some concert albums from Norman Granz tours.

What remains is the music on Atlantic, which has now been assembled into a seven-CD set (by Rhino Records) called by producer Joel Dorn “The Heavyweight Champion: The Complete Atlantic Recordings Of John Coltrane.” Six of the CDs contain what appeared on 10 LPs recorded in 1959 and 1960. These include released alternates, including one session redone with a different rhythm section. The seventh CD consists of alternate and partial takes never released before, including studio conversation giving considerable insight into Coltrane’s working methods. The music contains the genius of the Quarter—only the bassist is different—as well as Coltrane’s first use of multiphonics, and his first recordings on the soprano saxophone, a secondary instrument that many would come to enjoy even more than his customary tenor.

FAVORITE THINGS

Coltrane’s biggest hit, recorded on soprano, is included here: Rodgers and Hammerstein’s “My Favorite Things,” which Coltrane convinced many of his fans was folk music. (I believe that if Coltrane were alive, he would have recorded, and had a hit with, Michael Nyman’s film music for “The Piano.”)

The Rhino 1993 recording documents Coltrane’s first great days as a leader. They contain some of his finest compositions. They include the first examples of his associations with multi-instrumentalist Eric Dolphy, who later expanded the quartet to a quintet. And “My Favorite Things” is perhaps the first major example of the extended Coltrane solo. (He later became notorious for playing one tune for an entire set, and it is my theory that a major reason for that is that he came to fame during the rise of the LP. Charlie Parker had to make his point in around three minutes.)

The Rhino compilation, due Aug. 15, includes a thorough booklet, with reminiscences by Coltrane’s “Gossin Mary” (for whom the tune is named), engineer Tom Dowd and producer Ahmet Ertegun, as well as evaluations by tenor players Jimmy Heath, Yusef Lateef and Charles Lloyd. The primary annotation is by Lewis Porter, associate professor of music at Rutgers University.

Perhaps most fascinating is that Joel Dorn has deconstructed the albums and given us instead session-by-session chronologies. The recording schedule and the release schedule vary greatly, especially during a late 1960s marathon week in October that resulted in three LPs, obviously sequenced afterwards. Apparently Coltrane wanted to complete his contractual obligations and go to Impulse!, as Miles Davis took him into the studio to record four albums when he left Prestige. It would be nice if Fantasy celebrated the 40th anniversary by making a handy package of those.

SATISFACTION AND SUMMER HITS

Fantasy, which printed 3,000 of its 1991 Coltrane box, says it is “satisfied” with the performance of the package, so perhaps this new Atlantic box will be the big hit of the summer. We have come a long way from the days when people said that John Coltrane didn’t know how to play his instrument.

As to emphasize this, on the afternoon after I wrote the preceding sentence, I looked at a copy of “This Air,” latest in the successful series of novels about a private eye named Spenser by Robert B. Parker. The jacket says that Mr. Parker “gives us a tale as haunting as a Coltrane solo.”

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ROADWORK
Subsidies and sponsors help jazz hit the highway to boost profiles and sales.

By GEOFF MAYFIELD

You can still "get your kicks on Route 66," but is the road still a friendly environment for jazz musicians? Jazz labels perceive a diminution of jazz clubs and are concerned that the rising travel costs make it increasingly difficult to find work for straight-ahead artists—particularly newer names. But, experienced talent reps say that there are as many venues to play now as there have been in the last 10 years. With a bit of homework, and occasional label-funded tour support, an artist can still keep a jazz musician busy in the '90s. "There are probably more performance opportunities today than there were 10 years ago," says Joel Chris, who heads New York-based booking agency Chris & Co., which represents more than 30 acts. "But it's trench warfare. The financial end of it has not grown; the fees have not increased with the cost of keeping people on the road."

For more established artists, it's not that difficult," says Tom Evered, VP of marketing for Blue Note/Metro Blue. "But getting the young artists out there is very expensive and very difficult. Labels have to subsidize tours sometimes, just in the hope of recouping down the road."

Still, label execs and agents see signposts that suggest that finding opportunities for live exposure need not be such a foreboding proposition.

JAVA JAZZ

The jazz festival circuit is increasingly seen as a fruitful vehicle of exposure. And, at least one label, Blue Note, is exploring the possibility of label package tours that are underwritten by corporate sponsor partners. Packages can come in other shapes, too. When Pat Metheny joined Joshua Redman's band for a tour two years ago, Redman booked venues and drew numbers that might have otherwise eluded him at that point in his career. Recently, Redman's manager, Mary Ann Topp, tasted similar success when she had bass phenomenon Christian McBride join forces with rookie singer Dianne Krall.

Nonprofit organizations, like the Northeast Jazz Society and the Columbus (Ohio) Jazz Society, offer club environments for players, notes Jim Cassell, of Berkeley, Calif.-based Berkeley Agency. "Want some jazz with your java? Some bebop with your CD? Blue Note is in discussions with Starbucks to expand their cross-promotion to have small combos play some of Starbucks' larger stores in New York and in other markets. Meanwhile, stores in the Tower Records and HMV chains and New York superstore J&R Music World have hosted in-store concerts.

While some quarters debate over whether the number of jazz clubs has declined, Cassell points out that some alternative clubs are willing to book jazz and Afro-Cuban jazz acts. But, the trump card of late appears to be labels' willingness to consider subsidizing tour opportunities. Who gets tour support and who doesn't is a political issue. Sometimes the tour support credits are grappling with the reality that, applied to the right act, it can be a crucial artist-development tool.

"Record companies did not become involved in the touring aspect of the business until recently," says Chris. "We tell the record companies straight out that if they want to support an artist early on, and not wait until he has four or five records out, it's going to take dollars from them to support the tour. The degree to which the artist can tour early on is directly related to the record company's willingness to help out."

"You have to look at the long-term development for the artist and also the potential within the market," says Kevin Gore, Columbia's senior director of jazz promotion and marketing. "It's a touchy subject on both sides, the record company's and the artist's. But, if it makes sense, they should agree to do it."

WELFARE AND INVESTMENTS

According to Evered, one reason labels must carefully consider tour subsidies is the artist's own welfare, as such support is a receivable investment. "You look at the long term, because when you invest in their tour support, you're spending the artist's own money," Evered says. "We're giving the musician tour support in hopes of selling more records, and if you're not selling more records, it's not a cost-effective tool. There's generally a very tight budget for straight-ahead jazz, and you can overspend very quickly doing very simple things."

Chris thinks that, from the artist's point of view, there is little downside in risking royalties to receive tour support. "If the artist didn't have any public reaction, the chances are he wasn't going to make royalties to begin with. I think it works in the artist's favor to take that gamble."

"I work very carefully with the record company and my artists and say, 'This is what it's going to make happen,'" says Topp, of New York City-based management and booking company The Jazz Tree.

Blue Note chief Bruce Lundboll has overseen both jazz labels and major pop labels in his career. Lundboll says the decision to offer tour support "varies according to the upside that you're going to have with a particular record. You do it based on what you think you can sell." Jacky Terrasson, Cassandra Wilson and Diane Reeves are artists whom Blue Note recently has supported. Another label priority, new signee guitarist Charlie Hunter, will also receive tour support. Lundboll says, but "for a straight-ahead artist who is way too well established, you don't need to do a lot of tour support. You do [retail co-op] advertising in the market, always, but in terms of the investment you make in tour support, it's very nominal, if anything at all."
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TOKYO—Pianist Juno Onishi continues to add to her already impressive list of credentials with a new recording set to be released in Japan and distributed worldwide in March. She has given us another excellent example of her live at the Montreux Jazz Festival. Sullivan, meanwhile, seems determined not to be pigeonholed into a corner. "I don't have a definition of jazz. I actually consider myself to be an improviser," he explains. Born to a musical family in Tanzania, Sullivan made her live debut at a music festival at age 7 and formed a band with cousins at 11. After relocating to Melbourne in the mid-90s, she was spotted by London jazz club impresario Ken Scott and invited to a two-week residency at his club in 1999. Sullivan is currently working on her third album, to be released on Larkinh Records, and intends to tour Europe next year. —CHRISTIE ELIEZER

N miraculous young French musicians who has, with will and work, made his own mark. "There are certain things in jazz," says Sullivan, "that have to be key to exposure."}

Yates says, "The message from record companies is that they're not interested in the music. It's not a product that can be sold through radio formats. "The label's London affiliate, Warner Bros., has picked up the James Taylor/Tab Two with the Miles Davis Hall at the Montreux Jazz Festival July 25. Verve-Schallplatten managing director Udo Lange will present Tab Two with the German record industry's jazz award for sales exceeding 16,000 during the Popskomp music promotion in Cologne at August. "Flagman Ahead," is scheduled for release by Virgin in the U.S. in late summer. —EILEEN WEINERT

TORONTO—When Lawyer Arnold Schwabberg founded Toronto-based Jazz Inspiration Recordings in 1991, he was seeking to take advantage of exposure via his nationally syndicated "Jazz Inspiration" radio program. However, within the year, world-renowned jazz trumpeter Miles Davis and the late saxophonist John Coltrane's recording "A Love Supreme" had appeared at number one on official charts, the first album to allow FM stations to drop standard programming. Davis has been described as "an influential magazine Jazz, The label survived and has since become one of Canada's most innovative independent labels. To date, the label, distributed nationally by MCA Record and internationally by such Canadian jazz labels as Sprinklers, has been described as "seamless and subtle," and has won the Juno Award for Best Jazz Album of the Year twice. "The label's London affiliate, Warner Bros., has picked up the James Taylor/Tab Two with the Miles Davis Hall at the Montreux Jazz Festival July 25. Verve-Schallplatten managing director Udo Lange will present Tab Two with the German Record Club's jazz award for sales exceeding 16,000 during the Popskomp music promotion in Cologne at August. "Flagman Ahead," is scheduled for release by Virgin in the U.S. in late summer. —EILEEN WEINERT

MUNICH—One of the most successful exponents of innovative jazz in Germany is the dual of Hellmut Baro and Jaka Niz, better known as Tab Two. Their current album, "Flagman Ahead," and the single, "No Flagman Ahead," were released in September in Germany and have sold 25,000 copies of the German singles chart. It has subsequently been picked up by Virgin Australia throughout Europe, and by JVC in Southeast Asia. Baro is a founding member of the Miles Davis Band and a highly respected trumpeter. "I play in a style that includes Miles Davis and also on the ETV or Electronic Voice Texture instrument—a device used to create surreal effects. The album's lead-back vocals are by Kazuo. Their sound is "Hip Hop," as it was titled as another earlier album on the label's London affiliate, "Flagman Ahead," is scheduled for release by Virgin in the U.S. in late summer. —EILEEN WEINERT

Carnival," she says, "is the first album to be released on the label's London affiliate, Warner Bros., in February. It features a mix of new and old material, including tunes from the label's archives and some of Sullivan's early recordings. "The label's London affiliate, Warner Bros., has picked up the James Taylor/Tab Two with the Miles Davis Hall at the Montreux Jazz Festival July 25. Verve-Schallplatten managing director Udo Lange will present Tab Two with the German record industry's jazz award for sales exceeding 16,000 during the Popskomp music promotion in Cologne at August. "Flagman Ahead," is scheduled for release by Virgin in the U.S. in late summer. —EILEEN WEINERT

TORONTO—When Lawyer Arnold Schwabberg founded Toronto-based Jazz Inspiration Recordings in 1991, he was seeking to take advantage of exposure via his nationally syndicated "Jazz Inspiration" radio program. However, within the year, world-renowned jazz trumpeter Miles Davis and the late saxophonist John Coltrane's recording "A Love Supreme" had appeared at number one on official charts, the first album to allow FM stations to drop standard programming. Davis has been described as "an influential magazine Jazz, The label survived and has since become one of Canada's most innovative independent labels. To date, the label, distributed nationally by MCA Record and internationally by such Canadian jazz labels as Sprinklers, has been described as "seamless and subtle," and has won the Juno Award for Best Jazz Album of the Year twice. "The label's London affiliate, Warner Bros., has picked up the James Taylor/Tab Two with the Miles Davis Hall at the Montreux Jazz Festival July 25. Verve-Schallplatten managing director Udo Lange will present Tab Two with the German Record Club's jazz award for sales exceeding 16,000 during the Popskomp music promotion in Cologne at August. "Flagman Ahead," is scheduled for release by Virgin in the U.S. in late summer. —EILEEN WEINERT

SULLIVAN, however, has little reason to have one. Although domestic jazz product yields small sales, both of Sullivan's albums, "It's About Time" (1991) and "Live At Metropolis" (1993), charted after scoring crossover airplay on easy-listening radio stations. "I'm not a singer who's ever heard," responds Chico Valdes, current president of the Cuban Jazz Festival. Sullivan, meanwhile, seems determined not to be pigeonholed into a corner. "I don't have a definition of jazz. I actually consider myself to be an improviser," he explains. Born to a musical family in Tanzania, Sullivan made her live debut at a music festival at age 7 and formed a band with cousins at 11. After relocating to Melbourne in the mid-90s, she was spotted by London jazz club impresario Ken Scott and invited to a two-week residency at his club in 1999. Sullivan is currently working on her third album, to be released on Larchinh Records, and intends to tour Europe next year. —CHRISTIE ELIEZER

PARN—Michel Portal, Martial Saul, Daniel Humair, Didier Lockwood, Michel Gauthier, and others are all stars in the "old guard" family of Claude Bolling or Stefania Grappelli—but even some of the names have led the French jazz scene creative and dynamic throughout the past decades. Among the members of the new generation now making their mark are saxophonists Louis Sclavis, pianist Laurent De Wilde. Laurent Cuzy with his big band, and trumpeter Annette Houch, who studied music at the Paris Conservatoire and at Berklee College Of Music, in Boston, is his mid-lan and has been a devoted sales. "There are certain things in jazz," says Sullivan, "that have to be key to exposure."
THE RITE OF STRINGS IS COMPOSED OF THREE OF THE WORLD'S MOST RENOWNED MUSICIANS OF OUR TIME: STANLEY CLARKE, AL DI MEOLA AND JEAN-LUC PONTY.

THEY HAVE COMBINED TO CREATE A COMPLETELY NEW ENTITY OF ACOUSTIC MUSIC ON THEIR SELF-TITLED ALBUM, THE RITE OF STRINGS (8/2-9-15).
REPEAT BEAT: 'Acid'-Heads And Thirsty Collectors Feed A Reissue Frenzy

By CHRIS MORRIS

A jazz reissue renaissance is off and running, thanks in no small measure to two concurrent phenomena: the mass popularity of 'Usa's "Hand On The Torch," which successfully mined vintage Blue Note tracks to hip-hop beats, and the growing public awareness of acid jazz, which has drawn new listeners into the hunt for vintage funk jazz (love those organ trios!) and liard hop.

One of the major beneficiaries of these marketplace wrinkles has been Blue Note, which has allowed its signee Us3 the exclusive sampling of its catalog. "The Us3 thing has helped a lot," says Blue Note VP of marketing Tom Evered. "I don't know if it's helped us sell Freddie Hubbard records, but, from what I've picked up anecdotally, I think it has.

Over the last year, Blue Note has brought some of its finest material back into print via two newly created lines: the Connoisseur Series, which讲究 heavily toward classic hard bop, and Rare Groove, which reinstated as-yet-unknown jazz such as such as Big John Patton, Lonnie Smith, Grant Green and Lou Donaldson.

Evered says of the latter series, "The Rare Groove stuff has given a lot of young people exposure to these great jazz groups that were slighted at the time. These guys were caged (during the '60s) by the straight-ahead jazz press, and they're finally getting the credit they deserve.

The catalog product will continue to flow from Blue Note this summer and fall. Beyond a third Connoisseur Eighty-five in July featuring albums by Hubbard, Donaldson, Wayne Shorter, Dizzy Reece, Andrew Hill and Walter Davis, Jr., another in October and a group of as-yet-unreleased Rare Groove titles in November, the label is anticipating an August selection of Capitol Jazz titles (George Shearing, June Christy, Stan Kenton, Benny Goodman, Peggy Lee, Nancy Wilson), a second light of "Double Time" two-on-one albums by Kenny Dorham, Duke Ellington, Hubbard and Woody Shaw and, of all people, Lenny Bruce; and boxed sets devoted to Clifford Brown (September, four CDs) and Dexter Gordon (November, five CDs).

In a reflection of the depth of reissuemania, Blue Note's "Collector's Choice" titles hit the streets in July. The label is custom-repressing 30 selected classics in a one-time-only run to fulfill collectors' needs.

MCCULLOUGH UNEARTHED

Fantasy is also moving full-speed ahead with its deep, and still relatively unplumbed, catalog of hard bop and funk titles from the '60s and '70s. In recent months, the label has unearthed soulful albums by Jack McDuff, Willis Jackson, Shirley Scott & Stanley Turrentine, Richard "Groove" Holmes and Charles Earland in its Original Jazz Classics line. However, Fantasy, which sports perhaps the broadest catalog in jazz, is no one-trick pony stylistically. It is preparing a box devoted to avant-gardist Eric Dolphy for the fourth quarter.
I've got gas in my car, John Coltrane on my radio and no one to bother me.
Every single note released during John Coltrane’s tenure at Atlantic Records, chronologically arranged and carefully remastered, featuring an entire CD of newly discovered, previously unreleased material.

August 18, 1995.

ROADWORK
Continued from page 50

Cassell, whose Berkeley Agency represents such acts as Marlena Shaw, Joe Williams, Eddie Daniels, Tania Manza, Arrujo Sandoval and Scott Hamilton, finds his artists in that straight-ahead camp in which labels are less likely to offer subsidies. "We get some whatsoever, so we don't court on it," he states. "It always helps to have a new record out because there'll be some hoopla about it, but our artists have never been in that category where we get tour support."

Are there really fewer clubs? Topper, Cassell and Chris think there might be even more performance opportunities now than there were a decade ago, but Chris—whose stable includes Terron, Terence Blanchard, Pharoah Sanders, Kenny Burrell, Johnny Griffin, Marcus Roberts and Charlie Haden—says booker beware. "It isn't necessarily hard to find dates. It's hard to find good paying dates. There are a lot of club situations we have learned to only use when we have to."

"I still do clubs, but primarily this agency has concentrated more on the arts centers at UCLA or at Dartmouth University or at Lincoln Center, the non-profit large halls, and small halls, too, because these people offer pretty good money," Cassell says. "These halls are also usually anchors around which we put club dates."

FEST BENEFITS

Chris, Cassell, Lundvall and Gore believe that festivals offer valuable live exposure. While a casual fan may be enticed by the crossover likes of a Kenny G, Chris notes that festival attenders are introduced to mainstream artists like Blanchard.

"When you're at the Chicago Jazz Festival and you see 30,000 people watching David Sanchez, Terence Blanchard and Hackson Silver—the bill we had last year—that's great, that's exciting," Gore says. "You know there are people in the audience who have never been exposed to this music before. Also you know that fans at the festival who have been listening to Hackson Silver for 40 years, you can serve both kinds of consumers."

Gore says Sanchez and Nnenna Freelon are artists who have benefited from festival exposure. Gore and Cassell both think that the Monterey Jazz Festival is a particularly valuable stage, and Cassell has also seen artists benefit from participation in the Playboy Jazz Festival in Los Angeles. Columbia is one of several labels that supports festivals, either by defraying talent costs or through some other sort of remuneration. For the upcoming JVC Festival in New York, Lundvall says Blue Note will pick up talent expenses for a four-act bill at Bryant Park, while festival promoter George Wein will pick up the night's loudspeaker, lighting and staging costs.

One obstacle that bookers face with new artists is an inevitable sense of naivete. "At the beginning, an artist is thinking more in terms of engagements instead of looking at the big picture," says Topper, who trains her acts to look beyond dates to the other opportunities—like press, radio and retail attention—that tours provide.

"The biggest trend I've seen in the last 10 to 12 years is the artist's expectations are much higher," says Chris. "In the '60s or '70s, you could put together a $10,000 week and everybody was relatively satisfied. Now, after Wynton Marsalis has made all this money and some other jazz acts have done very nicely, the perception is that there's big money to be made. Today, if a leader can't put $100,000 to $150,000 into his pocket and he can't pay X-number of dollars to the sidemen, they consider the tour a financial failure."

Continued on page 58

Cutting It on Stage
Continued from page 50

Greenwich Village, pose difficulties for engineers trying to make live recordings sound natural. "The Vanguard is so dead I had to use some artificial reverbs," on material recorded there, says producer Kaz. By contrast, large spaces like the stage at Mann's Sound City in New York have to be de-echoed to increase the perceived intimacy of the recording.

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Continued on page 58

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**EUROPE'S SUMMER CONCERTS**

Continued from page 32

Up-and-coming artists such as Roy Hargrove and Rodney Kendrick
The festival route is a proving ground in artist development. Blue Note
used it to great effect as part of its international success story with
Cassandra Wilson's "Blue Light 'Till Dawn," for which the label claims
Europe sales of some 80,000. "We had a nice three-step plan with
Cassandra," says Cremzy. "It started with club dates, went on to the fes-
tivals, then onto theaters. It was all done seasonally through the year,
and the results are now proven, with a huge selling record. Festivals cer-
tainly played their part."

**EXPOSURE FOR INDIES**

Independent labels also use festival exposure to their advantage—
such as Heads Up, whose new signings, the Caribbean Jazz Project, has
its debut release out this week. The group consists of Paquito D'Rivera,
Andy Narell and Dave Samuels and has festival appearances booked
through July, having started June 30 at another Swiss event, the Lugano
Jazz Festival, and moving on through such events as the JVC Festival in
Paris, then fests in Istanbul, Vienna, Copenhagen, Umbria, the North
Sea Jazz Festival and others, closing in Munich.

Birthday (August), "Birds Works," a two-CD set featuring Dizzy
Gillespie's famed State Department band (August); and a two-CD Louis
Armstrong compilation, "Let's Do It" (September).

Two major Verve boxed sets are planned: a staggering 16-CD Bill
Evans project (tentatively in September) and "Blues, Boogie And Bop:
The 1940s Mercury Sessions," a seven-CD all-star set compiled by
Japanese archivist Kyohito "Boxman" Koyama.

The reissue explosion has sparked new activity at two imprints that
have been dormant in recent years. GRP has just relaunched the
Impulse! rubric with the re-release of three reissued John Coltrane
classics. (For further information on these titles and Rhino's massive
box of Coltrane's Atlantic work, see Joe Goldberg's story in this Spotlight)

GRP senior VP of marketing and sales Jim Cawley says, "This is our
commitment to re-opening the titles and bringing them up to a state-of-the-
art condition. The Impulse! re-releases will continue in August with
titles by Archie Shepp, Sonny Rollins, Oliver Nelson and Charles
Mingus.

GRP also oversees the Decca catalog and celebrated Black Music

At GRP's office in London, marketing director Ann-Therese O'Neill
says that the label will make the most of valuable showcase time at the
North Sea Jazz Festival for two bright hopes, Teodross Avery and Dana
Krell. "It's a great opportunity, because over 40,000 people go to that
festival," she says. "Otherwise, we could have great difficulty getting that
sort of exposure."

The influence wielded by the festivals is only increasing, according to
O'Neill. "I think they all still have the relevance they've always had,
North Sea and Montreux being the most established and recognized.
Port in Finland is an important one as well."

**KING, DOC AND BROTHERS**

GRP will also have theBrecker Brothers, B B King, Dr. John and Arucho
Sandovol on the circuit this season, and, although George Benson's label
debut won't be out until later in 1995, he'll be on the festival route too.

"It's an opportunity to keep his image alive and get him back into some
areas where he'll be appearing later in the year," says O'Neill.

PolyGram's Cook sums up the rewards that festival activity can bring:
"When you have showcases where you do have a record to push, you
do see an immediate reward in sales. Retailers are more responsive—
the audience is more patient, if you get a bit of momentum, a
record can roll on quite handsomely for a period of time."

Monh (June) with the release of three Decca packages: the two-CD "I'll
Be Seeing You: A Tribute To Carmen McRae," the four-CD Ella
 Fitzgerald box "The Early Years" and a single-CD distillation of Billie
Holiday's Decca sides. A comprehensive four-CD Fitzgerald overview,
"Ella—The First Lady Of Song/Decca Years," is due in August.

**FATS, JELLY AND JAZZ-ROCK**

RCA's Bluebird imprint has also looked back into gear, fulfilling what
RCA director of jazz Bob Reiman claims is a new objective "to establish ourself as a jazz label with a rich catalog."

Due immediately from RCA and Bluebird are two "Jazz Tribute" vol-
umes apiece devoted to Benny Goodman and Ellington (July); reissues
of albums by Joe Williams, Gary Burton-Sonny Rollins-Clark Terry
and Cookie Williams (August); and a series of "Jazz Cafe" budget compilations
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Roll Morton will appear this year. Baccus says he also wants to mine
such "80s RCA jazz and rock acts as Gil Scott-Heron, Brian Auger,

Continued on page 56

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**REPEAT BEAT: REISSUES**

Continued from page 54

At Verve, coming off a 50th-anniversary celebration that witnessed a
flood of reissues, director of catalog development Michael Lang admits,
"Verve is not a catalog that is looking for acid jazz. It is, however, an
incredibly diverse and, almost more importantly, accessible catalog."

While Verve will heed the soul-jazz buyer with a two-CD Charlie Parker
Collection in September, the company this year will issue some 65 cata-
log titles aimed at a multitude of genre tastes. Highlights will include
a two-CD Charlie Parker retrospective, "Configuration: The Best
Of The Verve Years," timed to coincide with the saxophonist's 75th
birthday (August); "Birds Works," a two-CD set featuring Dizzy
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Continued on page 56
JEFF WOULD HAVE LOVED IT!

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James
September...It
quintet. Columbia senior director
Ellington's
act. Jazz
Chris McGregor, Centipede and
Continued from page

it, I realized that there was a lot of territory I wanted to mine. I got into my
own composition on a pretty deep level. To me, that’s what a tribute
record should be—someone else’s personal take on what was going on,
chance to use it as a jumping off point."
Journ list/producer Bill Milkowski concurs. When he was asked by
NYC Records to help with a second edition of jazz guitarists bowing to the
legend, he immediately saw a way around the predictable “My intent was
to mess with the familiar melodies,” he admits. “As far as advice goes,
the only thing I told the artists was ‘Twist it around, man, make it as
impressive as you want.’”

LEE MORGAN’S BOOGALOO
Get past the flashy overture, and some of the ordinary recording
tribulations still loom. Levels of interpretation are one thing, but like any
date, catching a kinetic vibe is crucial to quality. A pair of tools to
trumpeter Lee Morgan currently det the retail landscape, and there’s
a decisive difference to their nature.
NYC’s “Tribute To Lee Morgan” was created by a stellar
Eddie Henderson, Joe Lovano, Cedar Walton and Groover Washington, Jr.
all participate—but the results are surprisingly flat when compared to the
fireball spirit that jued Morgan’s own sessions. Closer to that inspired
animation is “Free Wheelin” (Reservoir) by trumpeter Claudio Roditi.
“I like music to be exciting,” Roditi assures. “I wanted it to almost feel
like a live recording. Morgan’s sound was outgoing, and playing that
way is what I strive for too. Also, our drummer Chip White really under-
stands that boogaloo style that Lee’s music had. But, you do have to be
careful not to sound corny when you do older material. It is 1995, know
what I mean?“
Waxing modern with old material is one dilemma, but others arise as
well. While various artists are involved, as is the case with Hal Willner’s
projects and NYC’s Beatles discs, an in-store quandary emerges.
“Where is this thing placed in the list?,” Milkowski asks rhetorically.
“The first Beatles record that NYC did was totally lost, filed under guitar
collections, which is in the back of the broom closet somewhere. For
this new one, the label called it ‘Mike Mammori Presents...’ It’s going to help.”
Some believe that getting the message out is one of tribute records’ least
worries. The name recognition of the homogen often gets the homogen
down the road. At the radio station I once worked for, it was always easi-
er to hear Henderson’s version of Strayhorn’s “Blood Count” than it was
to come across someone spinning the Ellington band’s original.
“Radio will go with what they think the record buyer wants,” says Stan
Dunn, who handles Concord Jazz’s radio promotions. “They want to
spend as little time as possible auditioning records, so they tend to favor
a tribute.”
As for generating notice in print, it’s likely that tribute discs have a leg
up on the competition. “From a media point of view, it’s a handle,”
assures Allan Chase. Besides the Coltrane band, he also plays in Your
Neighborhood Saxophone Quartet, whose Sun Ra tribute, “Plutonian
Nights” (Coppen) was fairly heralded by critics. “It’s hard to make an
article out of live guys, somewhat unknown, just playing their tunes,” he
acknowledges. “But it’s easy to make an article out of the neglected,
obscured music of Sun Ra being played somewhat straight.”

THE FAMILIARITY FACTOR
Concord’s publicity director, Nick Phillips, reminds that an unknown
doing the tunes of a hero isn’t instant money in the bank.
“We’ve found that the strength of the performing artist is really what
sells the album, more so than the name of the tributes,” explains Phillips.
“People love the music of Louis Armstrong, but chances are you’re not
going to spend your money on a tribute to Louis by someone you’re not
familiar with.”
Sometimes there are quandaries from within the artistic camp, as well.
Yet yielding to the texts of others, while prizing yourself on eloquent writ-

ing skills, is a bit frustrating.
“Our Quartet is a cooperative that’s founded on our own composi-
tions,” reminds Chase of the Neighborhoods. “So we’re resisting doing
full records of other people’s [material].”
In the mid-1960s, with killer compositions like “A Shade Of Jade” and
“Isotope,” Henderson established himself not only as a scalding soloist,
but as a writer of cool intricacies. After three records made of pieces from
someone else’s pen, he’s ready to go back to his own.
“I have a big hand record of my tunes that’s half recorded already—
been that way for awhile,” says Henderson. “I want to get back to it. I’m a
bit uncomfortable with leaving things half done.”
But Henderson also cautions that he’s “open as to where the tribute
thing will take me. I don’t rule out any options.” Whether we’re talking
about a pianist playing a trumpet (Tommy Flanagan’s “Let’s”), a superb
take on Thad Jones or a guitarist playing a saxist (Jerome Harris’ Eric
Dolphy salute, “Hidden In Plain View”), the tribute trend shows no sign
of abating.
“Certain things stand up over time, ” concludes Dave Douglas. “It was
34 years ago that Booker Little was making his music, and I think that 34
years from now records that don’t currently sonic will be standing
out. Maybe they’ll be interpreted by a future player. If someone feels they
have a real connection to an artist of the past, that’s a beautiful thing.”

TRIBUTE ALBUMS
Continued from page 54

JAZZ
REPEAT BEAT: REISSUES
Continued from page 58
Chris McGregor, Centipede and Jon Lucien.

JOBIM TRIPLE-PLAY
Warner Bros., the youngest of the major labels, is also getting into the
act. Jazz VP Matt Persson says, “Because, over the years, Warner did jazz
in just a few sports, [the catalog] was basically the Reprint stuff from the
early ‘60s, when Ellington was here, through Sinatra, and the late ‘70s and
early ‘80s, when there was a lot of fusion stuff and Bill Evans. But
some of the stuff’s really great.”
Warner will release the entire 15-album Columbia catalog of Bob
James in August, a three-CD Antonio Carlos Jobim retrospective and a
compilation devoted to the superstar funk unit Stuff are also on the
schedule. Not yet scheduled but pending are reissues of some of
Ellington’s ‘60s Repense work and comps devoted to George Benson,
Randy Crawford and perennial bestseller David Sanborn.
Finally, at Sony, Legacy is set to release a diadem this week: Miles
Davis’ “The Complete Live At The Flugged Nickel 1965,” an eight-CD
box devoted to Chicago performances by the trumpeter’s storied ‘60s
quintet. Columbia senior director of jazz promotion and marketing
Kevin Gore says, “We’re working on another set, tentatively for
September. It will be a comprehensive overview of Miles Davis’ collab-
orations with Gil Evans.”

GOODMAN VS. JAMES
Other Sony catalog ventures include new Jazz Masterpieces and Jazz
Contemporary Masterpieces albums by Dave Brubeck, Herbie Hancock,
Art Tatum, Sarah Vaughan and others (July); “Battle Of The Bands” CDs
putting Benny Goodman against Harry James and Count Basie against
Ellington (August), and “introduction to jazz” volumes devoted to
Davis, Armstrong, Ellington, Hancock, Stan Getz, Weather Report and
others (September).
Gore says that extensive reissue sets devoted to Ellington (compris-
ing his ambitious suites), Thelonious Monk and Weather Report are
scheduled within the next 18 months.

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lar music, touching all the bases
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half of a road." —Jerry Wexler

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And a new album from Wallace Roney

Get the latest info on Warner Bros. artists from the internet
(http://www.jazzonln.com/JAZZ/WBjazz.htm)
If jazz purists are a little mystified at the young lions at MoJAZZ, they shouldn’t be. After all, isn’t jazz continually re-defining itself. Should it be limited to the few? Not in the opinion of Bruce Walker, MoJAZZ’s general manager and Motown A&R vp. “Basically our acts have an urban slant and are delivering urban contemporary jazz. Let’s face it, the music of Norman Brown reached a wider audience. But you can’t say it’s not jazz. It is.”

Guitarist Norman Brown truly earned his nickname Stormin’ Norman when he became MoJAZZ’s premiere artist. His debut album hadn’t hit the streets yet when the word began to spread about his talent. Robert White, the original guitar player for the now legendary Motown Funk Brothers’ band had played jazz guitar for years before joining Motown. He said, “That Norman Brown is a bad kid, he burns up the fretboard. He’s sweet.” That debut album Just Between Us sold 131,000 copies, the follow-up LP After The Storm tripled that and the third, eagerly awaited, is expected to ship gold by the crew at MoJAZZ. After all, so many more people know about the guitarist now. Brown has been crossing continents, wowing crowds, attracting that “wider audience” for jazz. His R&B steeped jazz is powerful enough to build a bridge like the Golden Gate, and is likely to be decorated all along its span with trophies. He’s made quite a splash, including earning kudos everywhere, knocking out the other contenders for the Soul Train win as Best Jazz Album of the Year with After The Storm.

People who’ve known about jazz since before World War II can be comfortable with at least one artist on MoJAZZ. If you can imagine such a “first,” picture being in the first racially integrated group of jazz musicians EVER. That was the Benny Goodman Quartet with Goodman, Teddy Wilson on piano, Gene Krupa on drums and Lionel Hampton on the vibraphone. The year was 1936, the beginning of the Swing Era and that group became the premier jazz group in the world, with classics such as “Moonglow,” “Dinah,” and “Vibraphone Blues.” Hampton is signed to MoJAZZ and his six decades of musical history is being honored with For The Love Of Music, an album produced by the 85-year-old true legend, with a little producing assist from Stevie Wonder, Gary Haase and Richard Berg.

Doc Remer, national director of promotion and marketing excitedly describes the project. “We wanted to do an album to bring the music of Lionel Hampton into a contemporary vein. We wanted to hear for themselves the music of this real legend whose name they may have only heard. Everybody is on the album—it’s a true tribute!” Those ‘everybodies’ include Tito Puente and his Latin Jazz Ensemble on Stevie Wonder’s “Don’t You Worry Bout A Thing,” “Gossamer Wings,” written by Chaka Khan and George Reiter, features Chaka. There’s a new version of “Hamp’s” timeless classic, “Flying Home,” featuring Joshua Redman, Patrice Rushen and Ndugu Chanceller; “Gates Groove,” written and produced by Stevie Wonder, features Stevie, Joshua Redman, Patrice Rushen, Ndugu Chanceller; “Time After Time” features Wallace Roney, Ron Carter and Roy Haynes; “Jazz Me,” features Norman Brown and Johnny Kemp; Billy Strayhorn’s “Take The A Train,” features Dianne Reeves; “Sweet Lorraine,” features Wallace Roney, Ron Carter and Roy Haynes; Michael Jackson’s “Another Part of Me,” features Grover Washington, Jr.

The great vibraphonist both sings and plays on the album and it includes a tune written by Hampton called “MoJAZZ.” It’s clear to see the young men at the label are in awe of Hampton. “Imagine all the music he’s played, the places he’s been and the people he’s seen,” says Eric Talbert, associate director. True. Think of the music he’s made since he formed his own band—before World War II. Dozens of now-legendary musicians played with him: Charlie Parker, Dexter Gordon, Wes Montgomery, Clifford Brown, Quincy Jones; the singers include Dinah Washington (whose name he changed from Ruth Jones), Betty Carter and Aretha Franklin. They’ve got Great Vibes about Hampton over at MoJAZZ.

While MoJAZZ speaks of its desire for the contemporary, it is also home to the very traditional, gifted pianist Eric Reed. His two albums, It’s All Right to Swing and The Swing and I were produced by one of the sons of the Marsalis jazz dynasty, DelFaye Marsalis. The latest LP features eighteen tunes, complete with fifteen originals. The album is complex and dynamic. Reed is a thoughtful, extraordinary musician. The development of his sound, they say, has been both evolutionary and emotional. He has toured with tenor saxophonist Joe Henderson and trumpeter Freddie Hubbard and played with the big bands of John Clayton and Gerald Wilson. It was his work with Wynton Marsalis that thrust him into the public’s eye. For Reed, swing is the big tent from which jazz emerges. He identifies himself so thoroughly with that elusive quality that he becomes one with it and the album becomes a richly satisfying musical autobiography.
Then there is the young trumpeter Pharez Whitted, who feeds the fire of jazz tradition. His eponymous self-titled debut release revealed a melodic, groove-conscious player with authority. He’s an associate professor of music, teaching jazz theory at Ohio State University. So here’s a man with something to say about the boundaries of jazz: “Jazz involves use of more theory than any other music. It applies to the quality of the performance, the amount of scales, patterns and chords. It’s to whatever degree the musician will take it.” Helping this musician to take it wherever he wants it to go on his next album will be its producer George Duke.

One of the moves that made earliest question the sanity of MoJAZZ was the signing of the Phoenix Suns’ Wayman Tisdale. Many thought this was a gimmick, that is until they heard more. He’s a songwriter/producer/bassist/performer with some strong music credentials as well, having written songs for the Winans, SWV, Philip Bailey and others.

Tisdale was actually playing bass long before he was playing basketball and dreamt of touring the world as a musician. It’s just that he grew two feet in one summer and his plans changed. But after ten years in the NBA, Tisdale still felt just as strongly about his desire to record and perform. So he actually made his own CD with his band, The 5th Quarter, and was passing them around wherever the team was playing. Someone in Los Angeles got hold of one of the CDs and took it to Steve McKeever. One week later Wayman Tisdale and the 5th Quarter were signed on to MoJAZZ.

Perhaps the tallest professional bass player at 6'9" Tisdale is “very pleased with MoJAZZ. I see it as a progressive label, with a young staff who is able to reach a young crowd.” In his opinion, “it’s a label coming from a different angle than traditional jazz labels.”

Thanks to Bruce Walker, “the hardest working man in the music industry,” and the MoJAZZ staff, Tisdale thinks his music will be heard by everyone.

What they’ll be hearing is called Power Forward. Key songs to look forward to are “Jazz In You,” (Tisdale’s rerecording of Babyface’s “Cool In You”), “Back Home,” and “Danger Zone.” Wayman has had his hands on the whole project, writing and producing almost all the the songs on the album.

He brought a handful of other artists to play along, including Brian McKnight, Marcus Miller, Lenny White, Kenny Garrett and J.R. Swings, who produced the first single, “Circumstances.” He also had help with vocals from Dawnn Lewis, Val Young and McKnight on a couple of songs.

One of the prime purveyors of a new kind of jazz is the saxophonist J. Spencer, who—like the genre itself—is in transition. His second LP for MoJAZZ is Blue Moon...but it is not the Blue Moon of doo-wop fame, but rather some lyrical observations about rarities in life, such as how things happen...’once in a Blue Moon.’ Spencer has changed-up from the hip-hop feel of his first LP and gone into a self-described mode as a maker of R&B, urban jazz. This young man with a horn has a deep and abiding respect for his forefathers of jazz in substance and style. He cites the great Duke Ellington’s response to a question about his splendid attire, “This is the music of my people and it should be dignified.” As a young brother, J. translates that as “I’m representing jazz and jazz music is classy.”

So he has gone the baseball hats of old, and “Duked-up” so to speak. He would like to tailor himself after Quincy Jones, who, he says “knows his jazz history and roots, but at the same time is familiar with all parts of the industry.” J. can’t wait to start touring in support of the new album. On stage, he wants to dazzle the crowd, connect with the audience and “have a party, enjoy each other and get deep together.”

Other plans according to Walker are a new album from Foley. Foley, Miles Davis’ musical director for seven years, made his debut on MoJAZZ with an album called 7 Years Ago...Directions in Smart-Ace Music which ran from avant-garde and orchestral jazz to straight ahead R&B, with a little bit of funk to round things out.

Walker is very excited about the young lady he signed to the label, Ronee Martin. “She is jazz, she is R&B, she is soulful. She’s our Anita Baker, Toni Braxton calibre of singer, but she’s also funky. Her album was produced by Keith and Kenneth Crouch and she’s managed by Michael Williams, who manages the Crouch brothers and also managed and broke Brandy.” The first single is called “Anything For You,” and the entire album is so accessible it’s being released on Motown/MoJAZZ. The theme of the album is the many faces of love.

Walker reports there is a new concept called “MoJAZZ on Deck,” which is basically a distribution deal for existing product. “The first of those releases is a single from saxophonist Daryl Chinn. It’s a remake of Earth, Wind & Fire’s ‘Fantasy,’ with guest performances from Gerald Albrit, Norman Brown and Philip Bailey.

And, finally, Walker points to the link between the Motown of old and the MoJAZZ of today. “Just like in old days, the Temptations’ rode around the country in that old station wagon and roomed two in a room, our new group Impromp 2 is doing a 40 city tour, riding in a van and doubling up.” Will the music of Impromp 2 last down the decades as the Temptations’ music has? Their sound is capturing “a little bit of rap, a little bit of jazz and a little bit of R&B,” says Sean E. Mac. The album title is You’re Gonna Love It, and according to trumpeter Johnny B, “We want to set trends, not follow trends. A rapper that sings and a trumpet player that sings in one group. We have it all in one!” It would seem that MoJAZZ is mo’ than just jazz and the bridge is one that will span generations.

These aggressive young men want to change the way the larger world perceives jazz, and have it embraced as music everybody can enjoy, just as Motown’s brand of R&B was embraced back in the ‘60s and ‘70s. Motown moved R&B into the mainstream. MoJAZZ is doing its own share of changing things. As they are fond of saying around the halls at MoJAZZ, it’s building a bridge, because it’s the new face of jazz.
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LOS ANGELES—Sixteen-year-old Jake Fogelnest is giving his elders in the music video industry a run for the money. The young and sarcastic host of the New York-based regional music video show “Squirt TV” is embarking on a second career as video director.

With major-label video clips by modern rockers Wax and Funky Junkies to his credit, Fogelnest recently joined Hollywood, Calif.-based Satellite Films.

“This is something that I expected to do later in my life,” says Fogelnest. “I can’t believe that I’m doing it now.”

The journey from typical teenager to music video prodigy has been a quick one for Fogelnest, who says that his interest in video production began when he was given a home video camera as a gift at age 10.

At age 14, Fogelnest founded the modern rock video show “Squirt TV,” which is taped weekly from Fogelnest’s bedroom and airs Mondays at 12:30 a.m. on public access television in Manhattan.

The show has picked up a considerable following in the area.

“I just started off as a complete goof,” says Fogelnest. “I wasn’t trying to do anything overly ambitious. Kids my age and adults just started to watch it.”

The music industry started watching, too.

The Beastie Boys, Wax, Ween, and Wax are among the acts that have been interviewed on the show.

Wax bassist Buckethead says the visit to Fogelnest’s house was frighteningly friendly.

“I remember when we first went to the ‘Squirt TV’ taping at his home, and there was nothing but peanut butter and jelly sandwiches and cookies for us,” says Cullins. “It was really cool.”

Wax decided to let Fogelnest direct its newest video, “Who Is Next,” after its appearance on the show.

Wax vocalist Joe Sib says the band immediately bonded with Fogelnest.

“Jake carries himself like a 34-year-old, but he is in a 16-year-old’s body. Everyone is completely respectful of him. He just understands what our band is about.”

Wax drummer Loomis describes Fogelnest as a “genius. His age means nothing to us.”

For his video-directing debut, Fogelnest teamed with veteran video director Spike Jonze, who directed Wax’s last video.

“The best part about it was that Spike really let me do it myself,” says Fogelnest. “He pretty much stepped out of it and gave me full directing credit.”

Fogelnest recently finished shooting his second video—“Snapped” by the Funky Junkies—without Jonze.

“The second video is a totally different experience,” says Fogelnest. “I feel schooled on the ins and outs of this already. I scouted out the location, worked on the budget, and am involved in all parts of the shoot.”

Fogelnest is hoping to work through his summer break from school, but his age has caused a few problems. “I can only work eight hours a day since I’m a minor.”

In addition, the young director says there are still many people who do not realize that he is a working member of the music video industry.

“I was just walking around [Satellite Films’ office] and I overheard some secretary ask, ‘Is that young kid supposed to be here?’” says Fogelnest.

In the future, he says, he wants to produce feature film and television work. Fogelnest has made a handful of appearances on the since-canceled “Jon Stewart Show.” He also participated in an hourlong special on Comedy Central and hosted a segment of MTV’s “Spring Break” broadcast.

LOS ANGELES

• Original Films director David Ho gan lensed Bruce Hornsby’s “Wall In The Sun.” Jack Hardwick produced and Martin Coppen directed photography.

• JV Example’s “From The Fool” clip was lensed by Al G.

• Michael Wall’s “Wind Whips Acoustic” video was shot by Anouk Beson for Industrial Artists.

• Okuwah directed NOTORIE’s “Ain’t No Love” clip, which features Big Beat rapper MC Eiht. Gary Rapp produced for Power Films.

NEW YORK

• Even Bernard shot and produced “Root Down” for Capitol rap act the Beastie Boys.

• The husband and wife team of Amanda Scheer-Demme and Ted Demme directed the streetwise “Saturday Night Fever” clip for Lords Of Brooklyn.

• David Nelson directed the video for Kut Klose’s “Lovely Thang.” Arlene Donnelly directed photography.

• She b. Inc. director Elizabeth Bailey recently completed the music video for Sheryl Crow’s “Can’t Get Enough…” The project was produced through Stable Films.

OTHER CITIES

• Tony Vegas directed Hum’s “Stars” for Ohio Girl Co. Valentine Pollock directed photography for the Champaign, Ill., shoot, which was produced by Mak Knighton.

• Gerry Wenner shot music videos at the Gramas Slam club in Miami for the artist formerly known as Prince’s “Pussy Control” and New Power Generation’s “The Good Life.”

• Director Jamal Henry and producer Christopher Lewis teamed for Mr. Kru’s “Born Threat” clip, filmed at a cemetery in Decatur, Ga. The video is a production of Film Noire Group Inc.

• LaFace rap act Goody Mob’s “Cell Therapy” video was shot by Darren Lavett in Atlanta for Squeeze Pictures.

Walking West, MCA Nashville artist Tracy Byrd waits in front of a San Antonio, Texas, roadhouse between takes of his latest clip, “Walking To Jerusalem.” Director Gerry Wenner is preparing a shot for the Planet Pictures film, which is produced by Robin Beresford.
Artists & Music

MERCURY'S BRADY BUNCH PUSHES NEW SET
(Continued from page 18)

I love me rather than no following the drummer. I like to be free to vary the tempo and the dynamic within the song and control that variance myself rather than have what I do be determined by the drummer's rhythm.

"So the way we recorded this album for the most part was to have solo performances by me, either on guitar or piano, and then add bass and drums on top of that—which was a major breakthrough for me."

On many of the "Spirits Colliding" sessions, Roy Wooten, master of the electronic hand-percussion drum kit "drumitar"—used with Béla Fleck's band, the Flecktones—supplied the beat. "He adapted to what I needed, grooving along after the fact," says Brady.

Other support musicians on the album include banjoist Fleck and Flecktone bassist Victor Wooten, as well as Irish players, including accordionist Sharon Shannon, Brady's 17-year-old daughter Sarah debuts on backup vocals, mixed in with those of Andrea, Caroline, and Sharon Cerr of Irish pop group the Corrs.

Another change evident in "Spirits Colliding" is that four of the 11 tracks are collaborations, one each with songwriters John Prine, Michael O'Keefe, John O'Kane, and Mark E. Nevin. "I've been a solo writer the last 15 years—an isolated, lonely outpost—and felt that if I started working with others, it would stretch me into musical areas I might not get into if I was just on my own. It turned out to be the case."

The finished product, Brady adds, is his "most varied set of songs" ever, with "a lot more dynamic range between songs, and even within songs." And having just completed a U.K. tour backed by drums, bass, and keyboards, he notes an additional "crucial" difference this time out.

"I've come out of the closet as a guitar player on this record and tour," he says. "I'm always known as an acoustic guitarist, but I played almost all of the electric guitar parts on 'Spirits Colliding' under an inch to get the feel on-stage, but now nothing stops me! And while the line-up is totally acoustic-based, I think people are slightly intrigued to see me stretching in other directions."

SHELTER’S 'MANTRA'
(Continued from page 19)

phrasing small, heavy stock posters. Simon notes that the label has already begun running teaser ads in punk, hardcore, and skateboard fanzines and will follow those with album ads and co-op ads surrounding the fall tour.

Because Shelter tries to play exclusively at all-ages shows, Simon acknowledges that finding appropriate venues will take some extra attention. "It's not all that much more difficult," he says. "You have to have a cooperation understanding between the band, the booking agent, and the label—and not take anything for granted."

College radio will be Roadrunner's first priority, according to Simon, who notes that the label will augment its own efforts with the college department of McGathy Promotions. "We'll hit modern rock and AOR soon after the album is out," he adds. "I think the formats have enough in common at this point to allow either to play Shelter."

That wasn't always the case. Cappo formed Shelter just over three years ago, following a long sabbatical on an Indian ashram. Both he and Porcelli were previously members of Youth Of Today, a seminal New York hardcore band that was a leading proponent of an aesthetic, straight-edge lifestyle.

"The whole sex, drugs, and rock'n'roll lifestyle kind of disgusted me," says Cappo. "We really reacted to that."

Between Shelter duties, Cappo will oversee all signings to Super soul. He's already proven proficient in that area, having signed bands like Quicksand and Sick Of It All to his own Revelation and Equal Vision labels long before they received corporate attention.

"I never really knew the music business until this year, since some of us ever worked with managers or lawyers or contracts," he says. "In that way, this has been an education."

Both Cappo and Simon view Super soul as a long-term project, with further releases likely to appear in the new year. "It may take a while to sign more bands, since I want to focus on Shelter first and foremost," says Cappo.

"Working with a label like Roadrunner has been great," he says. "If you want to build a house, you can do it all yourself, which might take 25 years, or you can get help from people who know what they're doing without telling you how to do your job. That's what this has been like."

Shelter’s "Mantra"
Billboard Hosts Industry Leaders In Hong Kong

HONG KONG—Billboard hosted its annual “International Days” reception here May 21, on the eve of the first MIDEM Asia. Approximately 150 guests from the Asia-Pacific entertainment industry gathered at the Cafe Deco on the island’s Victoria Peak. The following morning, Billboard associate publisher Michael Ellis held a seminar on the magazine’s charts at the Hong Kong Convention & Exhibition Centre, the site at which MIDEM debuted its Asian event. (Photos: Andy Short)

Getting together at Victoria Peak are a cross section of Asia/Pacific music industry executives. Pictured, from left, are Vinny Longobardo, VP of programming and production for MTV Asia; Greg Rogers, senior VP of MCA Music Entertainment International; David Holloway, BMG International director of business development for Asia Pacific; David Bland, BMG International director of strategic marketing for Asia Pacific; Peter Jameson, president of MTV Asia; and Peter Hebbes, managing director of MCA Music Australia.

Sony Music Asia executives Andy Yavasis, left, and Martin Davis talk shop at the Cafe Deco. Davis is the division’s senior VP; Yavasis is its director of marketing.

EMI Music regional managing director Lachlan Rutherford, right, plays it cool with music TV rivals Vinny Longobardo, left, VP of programming and production for MTV Asia, and Don Atyeo, GM of Channel V.

Billboard Music Group president Howard Lander, left, relaxes with MIDEM’s executive lineup. Shown, from left, are director of international sales Christophe Blum, programme director Olivia Thomas, senior VP of strategy and diversification Brigitte Chaintreau, and chief executive Xavier Roy.

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Billboard associate publisher Gene Smith, center, welcomes, from left; Nicky Loiterton, Channel V’s head of promotion and publicity; Susan Atyeo, head of creative strategy for TNT Asia; David Holloway, director of business development for BMG International’s Asia-Pacific division; and David Loiterton, regional director of BMG Music Publishing Asia.

EMI Music regional managing director Lachlan Rutherford, right, plays it cool with music TV rivals Vinny Longobardo, left, VP of programming and production for MTV Asia, and Don Atyeo, GM of Channel V.
THE 1995 SAN REMO FESTIVAL WINNERS (CLOCKWISE FROM TOP LEFT): GIORGIA, GIANNI MORANDI AND BARBARA COLA, SPAGNA, MANGO, GLORIA, NERI PER CASO.
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Edizioni Suvini Zerboni S.p.A.
A. B. R. Edizioni Musicali S.r.l.
Camping S.r.l.
Clan Edizioni Musicali S.r.l.
Edizioni Musicali Di Lazzaro S.r.l.
Interemos Music S.r.l.
Edizioni Musicali La Falena S.r.l.
Edizioni Margherita S.r.l.
Mascheroni Edizioni Musicali S.r.l.
Edizioni Musicali Sofia S.r.l.
Edizioni Musicali Tender S.r.l.
Edizioni World Music S.r.l.
Edizioni Musicali Mario Armando S.r.l.
Edizioni Musicali Buffalo Bill S.r.l.
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Italy

Music Industry Rises Above Political And Economic Uncertainty

Deep Talent Pool And Thriving Dance Scene Strengthen The Business

BY MARK DEZZANI

ven by Italian standards, it has been a turbulent year both for the country and the music industry, as both struggle to make the change from a system of comfortable, informal carrels to the roller-coaster of free-market competition.

Following the resignation last December of the unstable right-wing government coalition led by Silvio Berlusconi, an interim government with cross-party support has injected some confidence into the Italian economy. More cohesive leftist and right-wing parties promise a more stable future after elections expected this fall or next spring.

Despite mixed but generally gloomy economic signs last year, the Italian record industry has shown remarkable resilience. It managed to turn an ongoing sales slide of the past several years into a slight growth rate of 5% in 1994, albeit offset by the country's 4% inflation rate.

While Italy's economic growth reached 2.2% last year, mainly due to exports helped by the weakness of the lira, unemployment continued to rise, hitting 12.2% in January. Traditional music buyers have been hardest hit, as more than one in three young people are without regular work.

TASK FORCE ON TACTICS

In a sort of back-to-basics approach, record company executives have reassessed their strategy with new market research tools. The IFPI-recognized trade association FIMI, for example, has established a task force to find ways to increase Italy's low per-capita spending on music.

"There is a trend which says that 70% of Italians listen to music; 30% participate mainly through karaoke; but only 10% buy records," says FIMI task force member Piero Le Faice, managing director of MCA Entertainment Italy, which opened for business in Milan just over a year ago.

The task force has been given a mandate by its member companies to come up with a more accurate assessment of the country's music market. According to its figures, total sound-carrier shipments were put at $363.6 million (385 billion lire) wholesale.

"The Italian market is much bigger than that," observes Le Faice. "Outside the official market, there is a parallel market. Publishers such as Rizzoli and De Agostino are moving in through stand-alone sales.

Then there are the importers, bootleggers and even radio stations that are moving in on traditional record company activities."

Meanwhile, the potential of new technology was a key motive in German multinational BMG's purchase last summer of Italy's largest independent record company, publisher and distributor, G. Ricordi, merging with their BMG rival local affiliate, Marco Reali, VP of the now renamed BMG-Ricordi, says that it was a good deal for BMG, and not only because of Ricordi's extensive catalog of copyrights.

"We underestimated just how strong the Ricordi name is in a brand, and we intend to continue exploiting it as an autonomous operation," says Reali.

As the previous president of FIMI, Reali also initiated plans for an official sales-based chart compiled by Nielsen and financed by the record companies. The task has been carried to completion by FIMI's new president, Gerolamo Caccia Dominioni, president of Warner Music Italy and managing director of Warner's Italian affiliate, CGD/East West.

Caccia Dominioni says he has achieved his primary objectives in the past year as FIMI president. "It couldn't have been a more positive year," he says. "We modified the statutes to guarantee smaller companies an adequate representation, which brought us many new members from the independent associations (AFI), increasing our combined members' market share to 90%.

"The new chart has been widely accepted," he continues, "increasing the promotional space for music in the media. Our next objectives are to create a data flow of reliable market information and to develop new points of sale, including hyper-markets and mail order, to increase the market."

Following a dearth of major releases from domestic artists in 1994, this year has brought new albums from Zucchero (Polydor), Gianna Nannini (Polydor), Mando (EMI), Pino Daniele (CGD/East West), Marco Masini (Ricordi/BMG) and Raffaello (Ocora/EMI). While no new domestic titles have reached the million-unit mark, the industry is content with sales of 230,000 to 600,000 units for major acts.

Also, the intensive A&R efforts and investment of recent years has been to bear fruit. The televised San Remo Song Festival last February drew a record audience, boosted the careers of winners Giorgia (BMG) and Spagna (Sony) and helped launch newcomers Neri Per Caso (Easy/Sony) and Gianluca Grignani (Polydor) with double-platinum albums (200,000 units).

The festival also showcased a host of promising new artists, including Gloria (MCA), Daniele Silvestri (Ricordi/BMG) and Massimo Di Cataldo (Sony).

DANCING TO THE TUNE OF INDIES

The sustained success of Italy's thriving dance scene has continued to elude Italy's major labels, remaining the domain of the independents. Whigfield (E & O), Corona (DWA), Ice MC (DWA), Blast! (Flying) and Alex Party (Flying) are among the considerable number of Italian dance productions to chart internationally. With dance compilations often selling up to 200,000 units apiece, the pressure is on the majors to get a slice of the action.

"The only way for the majors to enter the dance market is by becoming a shareholder in an existing indie," says Roberto Citerio, managing director of EMI Italy, whose parent company is negotiating to buy out the Brescia-based label Media Records, a consistent hit maker with the Capella and Clubhouse projects. "Even with new decentralized structures, the majors just cannot react as quickly as indies, which is vital for the dance scene," says Citerio.

Adrian Berwick, managing director of Polydor Italy, has shown another way the majors can enter the club scene. "We've personally visited the principle dance indies and picked up the licensing and distribution deals for albums from successful dance acts who have shown a strong potential for pop crossover, including Whigfield and Ice MC," says Berwick.

Although a number of key independent labels (Ricordi, RITI Music, Sugar) have tried and failed, several have signed up as new members of FIMI within the past year. The independent label trade association AFI remains buoyant, according to its new president, Franco Donaro, managing director of Full Time Productions. "We have new companies forming and joining all the time," he says. "And besides retaining the important dance labels, we also are representing producers and artists who are following the growing trend of managing their own repertoire and rights, including Giorgia and Neri Per Caso."

Naples-based Flying Records, an AFM affiliate, is demonstrating diversification within the indie fraternity. While some dance labels have dabbled in mainstream repertoire, Flying has added domestic rock and acid-jazz acts to its multi-label dance empire.

"We like to say that we are the smallest major and the biggest independent," says Angelo Tarlido, managing director of Flying, who is licensing international product as well as developing specialist domestic repertoire. "We started off as an indie, but now we are doing the same thing as a major with an efficient distribution network and sales force. But alongside the essential infrastructure we are very much aware that it's the music that moves the market."

Carlo Albertoli, managing director of the Milan-based indie Vox Pop, has believed for years that developing diverse new acts is the key to expanding Italy's music market. "I want to discover the new Italian pop,” he says. Many of Albertoli's A&R discoveries have been signed by or licensed to major labels: the ethno-punk outfit Mau Mau (Vox Pop/EMI), Africa Unite (Vox Pop/Flying/BMG), CS 3 (Blackout/PolyGram). Vox Pop's latest adventure is the sub-label Alchemica Industries, specializing in the hypno-trance electronic sound popularized by such British outfits as The Orb.

Continued on page 80
The 1975 birth of private broadcasting launched a libertarian wave throughout Italy. After decades of the state broadcasting monopoly, the newly deregulated airwaves became home to some 4,000 radio stations and hundreds of private TV stations.

Twenty years ago on the roof of a high-rise apartment building in downtown Milan, Angelo Borra staged an agitprop stunt that would have far-reaching political and social consequences in Italy. With a rooftop transmitter linked to a makeshift studio down on the building’s first floor, Borra helped launch Radio Milano International, one of Italy’s first private radio stations, on March 17, 1975.

“Before private radio started, there were just the state broadcaster RAI and a few local cable TV experiments with wires strung between balconies,” says Borra. “What we did back then is directly connected with the present media and political situation here in Italy.”

The turning point for the operation came after one month on the air, when Radio Milano International’s equipment was confiscated by the state regulators. A subsequent court ruling ordered the return of the seized material—sparking the launch of hundreds more local stations. Further raids followed, leading to a landmark Constitutional Court decision in June 1976, which ruled that local broadcasting was a constitutional right for Italian citizens.

This year, Radio Milano International—now known as the 101 Network—mark its 20th anniversary as a pioneer of commercial radio in Italy.

“Before private radio existed, 90% of the music played on Italian radio was Italian,” recalls veteran DJ Federick Van Stegeren (known to Italian listeners as Federico the Flying Dutchman). At that time, Van Stegeren was working on one of the only commercial stations to reach Italian audiences. Radio Monte Carlo, which, beginning in the mid-60s, beamed a daytime AM service into Italy from the principality of Monaco.

“IT’s hard to imagine how isolated Italy was back then,” Van Stegeren recalls. “International hits played on the radio were usually cover versions by Italian groups like Dik Dik, I Profeti and Nomadi. That was due to the politics of the record companies at the time.”

The mid-70’s were also a time of social turmoil in Italy. An institutionalized Communist party had won control of the country’s cultural agenda from the Christian Democrat rightist regime, which had governed Italy since the end of World War II. “The left was very militant, and, for several years, major foreign bands boycotted touring in Italy,” notes Van Stegeren.

The 1975 birth of private broadcasting launched a libertarian wave throughout Italy. After decades of the state broadcasting monopoly, the newly deregulated airwaves became home to some 4,000 radio stations and hundreds of private TV stations.

**THE AWAKENING**

“Private radio really awakened public tastes to international music,” says Gianluca Costella, who started his own station in Milan in the late 70’s and is now co-proprietor of the national Gold-formed Classic 105 network. “The American boss jocks [Bob Stewart & Benny Brown] on Radio Luxembourg [heard on the AM airwaves at night in Italy], were our role models. When we got the chance to go on-air, there was severe competition among DJs to find the latest and rarest imported releases from the U.S. and the U.K.”

While the FM band in major Italian cities in the late 70’s boasted a diversity of stations, from the popular to the eclectic to the specialist, the spectrum in the provinces was filled end-to-end with the sound of “Saturday Night Fever” and endless Bee Gees hits. Formats were dictated by the tastes of the station owners,回忆s Guido Monri, station manager at Milan’s pioneering national private Network 105.

“When I started out as a DJ, there were no fixed formats,” says Monri. “We just walked in for our shows with a pile of records under our arms. If the owner liked your music, you stayed. I was hired and fired by three stations in one week for playing The Clash instead of the Bee Gees.”

Monri started at the leading Milan/Lombardy regional station Network 105 in the early 80’s, as it was beginning its nationwide expansion to become Network 105. A personality-led Top 40 outfit, 105 was owned by Alberto Hazan, one of the first to test the deregulated status of pri-

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Today, Hazan owns three national radio networks, the maximum permitted under the anti-trust law, which was passed in 1990. (During the same "Wild West" period that preceded passage of that law, when frequencies were traded as freely as commodities, former prime minister Silvio Berlusconi also built his Firstini media empire, including three national TV networks, which he used as a launching pad into politics.)

The 1990 law effectively froze the media landscape, which had evolved from years of deregulated evolution, reduced the existing number of local stations from 4,000 to 2,000 and allowed the operation of 15 networks. The emergence of national networks provided Italy's record companies with a more homogeneous vehicle for promotion. A synergy developed as record company advertising became a significant source of revenue for the eight major Top 40 radio networks—a fact reflected on the playlists.

Until recently, the format diversification to be expected among 15 competing networks had not materialized. Top 40, adult contemporary, dance, gold and Italian music formats are now established and are being joined by emerging rock and talk radio syndication projects.

THE GIVE AND TAKE

A growing professionalism in promoting and marketing talent has also attracted a wider base of advertising, reducing the direct influence of record company patronage. Now that their earlier close relationship has turned a bit sour, record companies continue to rely on remaining top mainstream while program directors still lament record company influence on their playlists.

Adrian Berwick, managing director of Polydor, says the present radio situation is a disaster, inhibiting effective promotion and hampering the development of new domestic artists. "We have invested a lot in A&R on new rock artists, which rarely get an airing on the national private networks," says Berwick. "We are finding that local stations and regional rock outlets like Rock FM (Milan), Cuna Radio (Florence) and Radio Rock (Rome) are essential outlets, and we are investing more and more of our advertising budget in those stations."

Dance music has thrived through its close relationship with major networks. Italy's market leader, the Milan-based Top 40/dance network Radio Deejay, has an average daily audience of nearly 3 million and is home to a team of DJs that includes Magenta and Moella. They turn our top-selling dance compilations under the station's logo as well as dance-floor hits on their own.

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Coming Soon

Record labels are now branching out into A&R and licensing out their own artists. Branching out from the traditional dance connection, Beretta's Radio Dimensione Suono has moved into the soft teen-rock market with their signing of Diamant, licensed to RTL Italy.

According to private radio pioneer Angelo Beretta, private radio in Italy is about to come of age. The networks and local stations now take the lion's share of the under-15 demographic, leaving the state radio Rai with a predominately older audience. And thanks to equal airplay opportunities for domestic and international repertoire, Italy's music market now boasts a healthy 50-50 sales mix.

Beretta's own Radio Milano, now returned the Top 40 Network, has seen its ratings slide in recent years but has transformed itself into an '80s R&B outlet to a '90s adult-hit format to regain ratings.

Reflecting upon the political and social changes in Italy, which are expected to bring an era of new stability, Beretta is optimistic: "There is everything to play for right now," he says. "We are seeing the emergence of a new phase in Italian private radio."
GIORGIA
"Come Thelma & Louise"
BMG
All her life, Giorgia Todrani has been immersed in music. Born into a musical family in Rome 24 years ago, Giorgia learned her stagecraft from her father and in the city’s choirs. Most recently, she was singing with her band, Pela Nera (Black Shirt). Her superb voice is edged with soul, and it is only the studied compositions that allow her vocal talent to let fly. Even before storming through preliminary rounds to win this year’s San Remo Song Festival, Giorgia had attracted the attention of the nation’s radio listeners last year with a definitive version of the Lucio Battisti classic “Neunin Dolore (No Pain)” Giorgia’s new album, “Come Thelma & Louise” has gone double-platinum (200,000 units) and offers songs such as the soft soul of “C’è Ancora Mare (There’s Still The Sea)” Composed by R&B saxophonist Enzo Avitabile and Giorgia’s producer, Celso Valli, it is one of the best songs on the album and a fitting vehicle for Giorgia’s golden voice.

ALMAMEGRETTA
“Sanacore 1995”
Anagruma/BMG
Almamegretta is a favorite among Italian music critics, who are proud of the pure originality and modern sound of this Neapolitan band. The group’s 1994 debut album was titled “Anima Migrante (Migrant Soul),” and the group’s name is a direct Neapolitan translation of that phrase. The disc was remixed by Ben Young, a member of the talented posse surrounding the Brussels, U.K.-outfit Massive Attack. The industry phrase “musical contamination” fits this band’s blend of electronic ambient music and traditional Neapolitan roots, spiced with flavors from the Casbah quarter of Naples. Almamegretta takes flight with “Sole (Sun),” an emotionally charged cry for freedom from poverty and the everyday struggle to survive. The acceptance and tolerance for diverse cultures is another recurrent theme in an album that delivers throughout. Almamegretta returns with the sophomore album “Sanacore 1995,” and the first single from the new effort, “Non Te Scordarà” promises stronger melodic riffs while maintaining a mix of ambient and ethnic elements.

NERI PER CASO
“Le Ragazzze”
Easy/Sony
A six-member cappella outfit, Neri Per Caso crosses the harmonizing of the Manhattan Transfer with the vocal instrumentation of Bobby McFerrin. The act was formed by four brothers and their two friends, then discovered in a Rome nightclub by composer/producer Claudio Massone, who had been tipped off by a member of his studio staff. Massone signed Neri Per Caso (Black By Chance) to his independent Easy label and then inked a domestic distribution deal with Sony Music Italy. A reggae cover version of the Zucchero song “Donne”—with a bit of Bob Marley’s “No Woman, No Cry” added on—is one of seven classic Italian pop songs covered on the group’s debut album, “Le Ragazzè.” Says Martone. “I wanted familiar, strong songs to get the public used to their unique style.” Neri Per Caso went on to an easy victory in the newcomers section of this year’s San Remo Song Festival in February, and “Le Ragazzè” debuted at No. 1 on the album chart a week after the event.

UNDERGROUND DANCE ARTISTS
The chunky electro beat of the underground style, with its rolling electronic bass lines, is the latest dance trend in Italy to break into the mainstream. A string of recent Italian acts has mastered the art of melding this sound to their talent for melodic, catchy riffs. Last year, Blus’ (“flying” game) acclaim in Britain with “Crazy Man” and “Princes Of The Night.” This year, labelmates Alex Party has drawn notice throughout European dance circles with “I Don’t Give Me Your Life.” The single, like the tracks from the pioneering Italian dance act Black Box, epitomizes
Italy’s knack for producing perfect pop tunes using the latest in musical technology. Tipped for success in the underground dance genre this year its TI.P.Cal., whose Italian hit “Round & Round” has been licensed throughout Europe.

GIANLUCA GRIGNANI
“Destinazione Paradiso”
Mercury
Gianluca Grignani is an AdR scout’s dream. Young and good-looking, 23-year-old Grignani writes his own songs with strong melodies and intelligent lyrics. He can also sing. A singer/songwriter in the traditional Italian style, Grignani appeared at this year’s San Remo Song Festival in the newcomer’s section and boosted a growing fan base. His debut album, “Destinazione Paradiso,” was released in February and has sold more than 200,000 copies, confirming the mass appeal of this Milan-born star. Soft, wistful ballads a la Ramazzotti are Grignani’s trademark, best displayed on the title track of his debut album, which features a country-rock, acoustic-guitar sound throughout.

WHIGFIELD
“Think Of You”
X-Energy
“Tart-pop” rather than pop-art is an appropriate label for the snappy hits of Danish-born ex-model Sannie Charlotte Carlson, aka Whigfield. The front-woman and singer for the pop art of Italian dance producer Larry Pignagnoli. The blonde lady with the cute voice came to fame through the Mediterranean resort club circuit last summer, when her first hit, the teen anthem “Saturday Night,” became the small of the season. Sunburned Northern Europeans had barely returned with the song’s refrain lodged in their brains before “Saturday Night” topped the singles chart in the U.K. and the rest of Europe, selling millions of copies. Whigfield is no one-hit wonder, however. Her follow-up song, “Another Day,” has enjoyed a strong reception, the equal catchy “Think Of You” is timed for summer promotion, and an as-yet-unreleased album is due this fall. Having invaded and won Europe’s resorts last summer, Whigfield is set to do the same this summer in the U.S.

ARTICOLO 31
“Messa Di Vespri”
Crime Squad/Flying
This Italian hip-hop pose has been promising a breakthrough for some years, but it was a rap praising the benefit of marijuana, “Hoi Maria,” that became an instant radio hit for Articolo 31. The single pushed sales of the group’s second album, “Messa Di Vespri,” past the 700,000-unit mark. “Hoi Maria” was lifted as a single off the album, given a tropical dance mix—despite complaints about the song’s lyrics from the Catholic protest group “Mammas Against Rock”—has remained on radio playlists throughout the spring. The two members of Articolo 31, J.X. and DJ Jad, are proud of their uncompromising lyrical stance and describe their climb to success as a personal battle against those who thought rap music would never be accepted in Italy.

LA CRUS
“La Crus”
WEA
Formed in Milan two years ago, the three-member band La Crus is a fine example of the innovation within Italy’s rejuvenated music scene. The group’s debut album, released this spring, “La Crus,” shows how the country’s new-wave acts marry the modern with the traditional. Folky songs and ballads have haunting, electronic settings, trombones and samples sound completely congruous in the mix. Claiming cultural influence from the cinematic moods of directors Wim Wenders, Paolo Pasolini, Derek Jarman and Federico Fellini, La Crus is not looking for commercial crossover. But like Italy’s other numerous new talents, the group is finding a new atmosphere of critical acceptance at home, in which they can thrive.

DANIELE SILVESTRI
“Primo Di Essere Uomo”
Ricordi/BMG
A musical release, Daniele Silvestri offers a second album, “Primo Di Essere Uomo (Before Being A Man),” that spans a range of musical styles. And each one provides an effective musical context for the clever lyrics of this talented singer/songwriter.

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Music Publishers Welcome Legislation And Prepare For New Technology

BY DAVID STANSFIELD

Government instability and deep recession may have stripped Italy of its general "feel-good" factor, but the country's music publishers remain optimistic about the future. This attitude has received a boost via recent victories in the ongoing fight for the rights of authors.

A government move to reduce the royalty rate paid by local private TV and radio stations to 0.1% was dropped, and SIAE, the authors-rights society, has negotiated an agreement that raises the rate for national and local TV stations from 1.30% to 1.73%. The general rate for radio now stands at 2.5%.

Amid a radical restructuring of SIAE (Billboard, Nov. 19, 1994), the collection of music rights payments by the society rose 12.9% in 1994, to 563 billion lire ($215 million). The society also remains steadfast in its fight against piracy. Last year, it conducted more than 1,500 operations against record piracy, which resulted in the seizure of more than 650,000 music cassettes, 88,000 CDs and 8,000 vinyl albums. Fifteen production units were also dismantled. The commercial value of these operations has been estimated at almost 7.5 billion lire ($2.9 million).

Another bright spot for publishing in Italy is the outlawing of the CD rental market, following legislation that became effective Jan. 1. "Without obtaining the express permission of authors, producers and performers, renters and lenders will be breaking the law," says Sappo Matteucci, press director with SIAE.

PLAYING BY EC RULES

Italy's publishing firms are encouraged by those developments, but many remain unconvinced that legislation to extend authors' copyright protection from the current 56 years to 70 years after death will be passed this month. The move would bring Italy in line with the rest of Europe and meet a deadline laid down in European Community directive no. 93/98.

"If we want to stay in Europe, we have to obey the rules," says Antonio Marrapodi, managing director of EMI Music Publishing Italy. "But I'm not optimistic that legislation will be introduced before the end of this year."

Giorgio Campiglio, head of the legal department at AFI, the independent record company association, also remains skeptical about the government's ability to act in a timely manner. "And what no-one knows is whether or not works produced before the July deadline will have the extended copyright protection," he adds.

Roberto Razzini, head of international at Warner-Chappell Music Italia, is also puzzled. "July is the absolute deadline," he comments. "The EC directive dates back to October 1993, but what will happen to copyright that has existed over the last two years? SIAE cannot get into a different situation from collecting societies in other territories because of any government delay."

Razzini reports good business at Warner-Chappell despite the market's political and economic woes. "Ten years ago, most of our income was derived from record companies," he says. "It's now important to invest in movies, TV shows and anything else that needs music."

LOOKING TO THE FUTURE

The challenges of new technology will require publishers to get organized and be ready to face them as best they can, says Razzini. "Currently, France and Germany are better organized with cable and digital facilities, but that will change. We may reach the point where people just need to pick up the phone, listen to a record by their favorite artist and record it."

EMI's Marrapodi is also concerned about the challenges of new technology. He believes major companies are cautious about entering the market. "When EMI PolyGram or IMC produces a CD-ROM, it has to produce something that deserves the logo of the company," says Marrapodi. "It's a big investment. Italian news looks are a problem. They are full of novelty CD-ROMs and video games, and they're illegal. They'll say they call SIAE, but the society doesn't know about them."

Sony Music Publishing is intent on keeping up with the bear of the street. "There's a change in the way major record companies are looking at dance music produced in Italy," says company director Chuck Boland. "They've seen the crossover results, and they want to get closer to indie producers by lending a marketing and promotional hand. As publishers, we will help the Sony record company with scouting and establishing a rapport with the indie companies. The majors can offer long-term structures, and the continued international success of dance music proves there's a need for those."

GROWING INDEPENDENTS

Independent publishers and record companies are strengthening their own position in the domestic market. ANEM, the national association of music publishers, was launched at the end of 1993 with nine members. Membership now totals more than 100 and includes major artists Zucchero (Polydor), Angelo Branduardi (EMI) and Antenello Venditti (Heite Musik), as well as key indie labels/publishers Media, Time, Expanded, Flying and Dig It.

ANEM president Tony Verona believes there's a new breed of international businessmen, and the association has opened the doors for Italian entrepreneurs—both label owners and publishers—to join its ranks. "There is now a worldwide network that can exchange product quickly," says Verona. "This, in turn, has created a great exchange of money. Our members license products abroad and bring money back to Italy through SIAE. Multinational companies come to Italy with their big catalogs, make a lot of money and take it away."

ANEM aims to make changes within SIAE, and Verona says it will make its presence felt at the society's September elections.
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SUCCESS IN NUMBERS

Though many artists rely on direct deals with promoters and agents in other territories, Italy’s Trident Agency is becoming a major force in the international live market. "In Concerti '94 (Italian Music On Stage)," a Trident-produced, 15-date tour of Italy, Germany, Switzerland, Slovenia, Holland, Portugal and France, featured major headliners Ramazzotti and Jovanotti (Soleluna/PolyGram). The two acts were joined on many dates by Luca Carboni (BMG). Pino Daniele (CGD) added weight to the bill on all Italian dates plus shows in Brussels and Zurich, while Paolo Valle (Sugar/PolyGram) teamed up with Ramazzotti, Carboni and Jovanotti for the Dutch gig in Eindhoven.

Trident, launched in the 1970s, focuses mainly on touring domestic talent. "We did our international acts in the early days," says company president Maurizio Salvadori. "But crowd trouble at concerts and ridiculous promoter competition led us to concentrate mainly on Italian productions." 

Trident works with local promoters in each territory, but the production is exclusively Italian. "I sometimes think we're undervalued as producers," says Salvadori. "We have a full-time touring staff of 15 plus a number of freelancers. I believe we've got some of the best technical and human resources you'd find in any market."

Salvador believes the success of ‘In Concerti ‘94,” as well as a 25-date European tour by Jovanotti and an eight-date tour by Pino Daniele, has prompted other Italian artists to think differently about international tours. "I believe that the new generation of artists will succeed because they seem more prepared to play smaller clubs and venues," he says. "(Success is) a talent. Our music is far removed from that of such internationally successful artists as Ramazzotti or Laura Pausini (CGD), but he's prepared to cross borders."

THE ANGLO FRONTIER

Ricardo Benson, an ex-Trident staffer who now handles international development for Ramazzotti's new management company, Radiorama, disagrees. "We will find agents to organize concerts for Ramazzotti— and that includes the U.K. and U.S.—where there is great interest in the artist," she says.

There is widespread acknowledgement within the music industry that the number of concert promoters bringing international talent into the Italian market has been reduced to a few. "Mimmo D'Alessandro of D'Alessandro & Galli admits that government instability, unemployment and the weak lira have been bad for business. But the company has staged successful tours for Eric Clapton and Elton John this year and will be touring Zucchero and San Remo Song Festival winner Giorgia (BMG) on the domestic market. "We may tour her in Europe later," he adds.

Claudio Trotta's Balie Arts organization is concentrating on festivals with different rock, blues and jazz events. Milano Concerti's 1995 tour schedule is packed solid; its spring bookings have included Ban Joe, King Crimson, Suite, the Boos Rudleys, Sleepy, Stone Roses, Laurie Anderson, Carmen and the Chieftains.

Roberto De Luca, managing director of Milano Concerti, says that his firm's live magazine, Live in Italy, has boosted business. "We distribute 120,000 issues nationally each month," he says. "Our regular reader surveys help us in tune with what the public wants."

Trident, which stresses the need for a good rapport with domestic record companies, is planning to tour an Italian rock package across Europe next year and may also tour newcomer female artist Irene Grandi (CGD).

The company has a special interest in South America. "We toured Ramazzotti there last year," says Salvadori. "He drew crowds of 50,000 in Bogota and 20,000 in Buenos Aires." North America and the U.K. hold less interest for Trident. "Songs in the English language are a must in those countries," says Salvadori.
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ITALY’S RICORDI RETAIL CLOSE TO BEING SOLD

BMG NEGOTIATING WITH POTENTIAL BUYERS OF 21 STORES

BY MARK DEZZANI AND DOMINIC PRIDE

MILAN—Italy’s Ricordi retail chain is likely to be sold within a month, say its owners. A key Italian publishing house is in the lead to buy the business.

BMG bought the Ricordi group last summer (Billboard, Aug. 20, 1994), and in doing so it acquired label, distribution, publishing, and retail assets of Italy’s oldest independent music company.

Now, after integrating the music side of the business, BMG is looking to dispose of the 21-store chain, which last year had sales of 100 million lire ($63 million).

BMG/Ricordi VP Franco Reali confirmed that negotiations are taking place “with at least two partners. We expect one of the deals to be completed within a month.”

Reservations had been expressed that the chain, which has radically revamped its prime retail sites over the last two years (Billboard, Jan. 9, 1994), could be sold to nontheatrical retail outlets interested only in the real estate and leases on the stores. Ricordi’s most recent store, the 5,000-square-foot outlet in central Milan, has upped the ante in the Italian music retail industry by surging the nearby Virgin Megastore in terms of size and design.

Reali says that “negotiations have been positive, in the sense that all the partners we have spoken to want to continue the activities of the business.”

It is likely that the store name will be kept, says Reali. “The Ricordi brand name is a very strong asset. We would be keen to continue its use.”

Among strong contenders to buy the stores is the Italian publishing house Feltrinelli, which refused to confirm or deny that it is negotiating to buy Ricordi.

HAMBURG—BMG Music is mailing prenotification letters to German clients to give them a chance to purchase remnants of Germany’s biggest record company.

The news marks a change in the music industry as companies re evaluate their music retail operations in Europe.

London-based BMG RECORDS GMBH is buying the assets of the German subsidiary of the country’s biggest record company, Metronome, and a number of the Metronome subsidiary companies to create a new German record label.

BMG is merging with the European operations of Virgin Records to create the new label.

BMG is buying the assets of the German subsidiary of the country’s biggest record company, Metronome, and a number of the Metronome subsidiary companies to create a new German record label.

BMG is merging with the European operations of Virgin Records to create the new label.

BMG is merging with the European operations of Virgin Records to create the new label.
Singapore Wants Music TV; Channel V Goes On Cable

BY MIKE LEVIN

HONG KONG—MTV Asia and Channel V will compete for the same music-video audience in Singapore, one of the most politically and culturally sensitive countries in Asia.

Channel V's parent company, STAR TV, has signed a deal with Singapore Cablevision (SCV) to bring all five STAR TV channels into Singapore. The deal was announced during a three-day TV experiment, which will go live in June. MTV has already agreed to supply both its 24-hour English- and Mandarin-language channels when broadcasting begins (Billboard, June 17), while V will air its English signal and add its Mandarin one in September.

It was previously thought that MTV would have the network to itself in terms of music programming.

The news was good for both music TV viewers who can look further abroad now that they have a deal in Southeast Asia's financial and cultural capital. As part of STAR TV, V reaches a reported 45 million homes across Asia, while MTV says its audience stands at over seven million in Hong Kong. In Thailand, Indonesia, South Korea, and India, V was the first music channel to establish itself in that country. For 1992, with a 12-hour per week deal on the city's English and Mandarin terrestrial stations, MTV has yet to negotiate access to the population of 2.8 million via local broadcasting.

V programming director Darren Chilis says SCV may be important in reaching the population. "V's audience penetration is very low, and SCV is far less significant than terrestrial stations."

Compared with other cable networks in Asia, the Singapore company is small, with an estimated 90,000 homes. But STV officials say they have a deal with the government that will ensure that the network can be placed in more than 300,000 homes.

Singapore has been chosen by MTV Networks International as its base for Asian programming and production. The channel was previously based in Hong Kong.

Singapore's Acts Dance Atop The Charts, Across The Globe

BY ELLIE WEINERT

MUNICH—The reputation of Berlin-based Hansa Musikproduktion as one of this country's most successful indie labels is currently enjoying a new boost.

A wave of local as well as international chart success with such acts as Die Frinzen, Real McCoy, and La Bouche is the latest flowering of a long tradition of creativity and innovation.

Founded in 1965 by Peter and Thomas Fuchs, Hansa was one of the company's first independent labels. Built in the style of U.S. indies, not only is the label still in the long tradition of German Schuller with such top-selling acts as Manuel, Drai Deutsch, Marianne Rosenberg, Juliane Wierling, Roland G. Arnold, and Die Wildecker Herzchen, but also with such international best-sellers as Boney M., Amii Stewart, Eruption Feat. Trevor Wilson, and Modern Talking on top of direct signings of Chris Norman (former lead singer of Smokie) and Bonnie Tyler.

Dance music has been a popular force in the 70's and 80's, when Hansa was one of Germany's most innovative labels. The 80's saw a quieter period before its next big wave of success with the duo Modern Talking (produced by band member Dieter Bohlen). The debut single, "You're My Heart, You're My Soul," was released at the beginning of 1985, followed by "You Can Win If You Want" and "Cheri Cheri Lady," which sold over 500,000 singles (then gold status). The act also won a worldwide audience.

Hansa is also credited with giving a first chance to such successful producers as Giorgio Moroder, Frank Farian, and Johann. This year Hansa--a joint venture with BMG since the mid-80's--is enjoying another string of hits. Hansa marketing director Christian Wolf attributes the success to two factors: "First the joint venture with BMG, and secondly, we concentrated on the Europrom dance scene and did not try to compete on the dance floor. Hansa has a long tradition as a schlager label and is not considered an established dance label, so we put the emphasis on marketing the commerciality of acts like Real McCoy and La Bouche and did not attempt to compete with other dance acts.

La Bouche--whose band members are singer Melanie Thornton from South Carolina and rappers Lance McCoy and Gary Kaye from Anchorage, Alaska--is signed to Hansa's MCI label. Its debut single, "Sweet Dreams," which was produced by Ulli Bremner and Arna Adard, peaked at No. 2 in the German charts, selling in excess of 250,000 copies (gold status) in Germany and in France, Italy, Spain, Scandinavia, Israel, and Canada.

The follow-up single, "Be My Lover," also released on Hansa/Geoff Brown, is expected to do well in the U.K. and Germany. The song "Faith In Love," released worldwide in July, will

Milanes Foundation Closed By Cuban Gov’t Musician Publicly Lays Blame On Culture Ministry

BY HOWELL LWELEWLYN

MADRID—The Cuban end of an important cultural foundation set up to encourage musical exchange between Spain and Cuba closed following a protracted conflict between Cuba’s culture ministry and its best-known contemporary artist, Pablo Milanes.

The news broke in Spain June 9 as Milanes—co-founder of the foundation that bears his name—arrived for a tour with singer/songwriter Victor Manuel. The Spanish side of the Pablo Milanes Foundation was dissolved after the closure, but Milanes’ numerous friends in the Spanish music industry were shocked by the events.

The rupture between Milanes and Cuba’s culture ministry is significant in that, apart from being Cuba’s best-known artist, it has an independent deputy in the Cuban National Assembly and a staunch defender of Fidel Castro and the revolution. At least one government spokesman in Madrid, during which there was much speculation as to the cause of the foundation’s demise, commented that after a June 12 letter in which he blamed culture ministry bureaucracy, and not the Cuban revolution, for the crisis.

The foundation was set up two years ago in Havana and a few months later in Madrid as “an independent, self-financed cultural project without ideological aims,” Milanes told a Madrid press conference in 1984 that musical talent and independent culture in Cuba would be the foundation’s justification.

In Spain it’s believed there were two key problems: the financial problems and Milanes’ increased irritation at culture minister Armando Hart’s attempts to gain greater control over the foundation’s management.

It is understood that Milanes was an ally at official red tape that made it hard for him to bring Spanish artists and Cuban artists to collaborate. The result was that singer Joaquin Sabina and pop/rock band Los Ronaldos took part in the foundation’s Amo Esta Isla (I love this island) scheme. Among those acts to play in Cuba as part of the project were new flamenco pioneers Ketama, 30-Year-Old V’s, and the band Ana Mendieta.

The Cuban side of the foundation has been controlled by the Ministry of Culture since the 1960 revolution, while Havana is the first representative to publicly confront the culture ministry.

Sources say that the island’s leading exponent of the exceso versus senget genre wrote a letter to Castro some weeks ago to explain that the barriers placed in his way by the ministry.

Members of the foundation’s Spanish committee include such musicians as Sufi, Miguel Caro, Senen Antonio, Luis Eduardo Auto, and Teddy Bautista, VP of performing right society SGAE.

Sing Sing Busts Out On German Charts

GEMA’s Income Up 6% In ’94

HAMBURG—German authors society GEMA saw revenues rise nearly 6% in 1994 to a total of $864 million.

Income from broadcasting and public performance increased from $308 million in 1993 to $345 million last year; mechanical royalties rose from $414 million to $564 million.

As with rises in mechanical income in previous years, last year’s rise was due to a surge in the growth of," GEMA president Reinhold Kreile says, is "due to the increasing sales of CDs in Germany (Billboard, June 17), the so-called CD boom.

Income from the blank tape and recording hardware royalties and from music rental fell $714,000 to $38 million...but these events.

From a mechanical perspective, GEMA saw a rise of 6% in 1994 (the same as in 1993) and a rise of 9% in 1992 (for £158 million). GEMA presidentReinhold Kreile says, is "due to the increasing sales of CDs in Germany (Billboard, June 17), the so-called CD boom.

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## HITS OF THE WORLD

### JAPAN

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French Charts Return To TV: Industry Seeks Better Profile

BY EMMANUEL LEGRAND

PARIS—Following two years without proper media exposure, the sales charts are back on French TV and radio stations. This is after years of neglect, but it’s not a revolution. The charts are still not given adequate attention, despite the fact that the charts are not being given prominent media attention.

In the last week of May, French public TV channel France 2 launched its late-night weekly chart show on Fridays, while national public radio station Europe 1 started its new weekly singles chart show, aired on Saturday afternoons. An albums chart show will start in early July on FM network Europe 2, part of the Europe 1 media group. All shows have a circulation of 100 titles in their charts.

The shows mark the return of French charts to national radio and TV after a two-year hiatus. The shows were canceled in 1999 but had continued on the online music charts, which the industry had to start from scratch with new methods and funding. Ironically, Europe 1 was one of the first to launch a new CD album chart show although that dropped one year ago.

All broadcasters using the chart signed a deal with French label SNEP (the French branch of IFPI) and independent producers group UPFI, which provide the data used to produce the charts. The charts are financed by SNEP and based on a sample of stores equipped with point-of-sale systems, although sales data from market researchers IFOP and Tite-Live. The production of the charts is believed to cost the music industry some 10 million francs a year (82 million euros). Europe 1 said the charts are “wholly part of the station’s musical policy, based on diversity” and will be used by TV and radio programs, artists, authors, composers, performers, both French and international.

For the French music industry, this increasing media exposure is seen as a way to relearn interest in music. In an outburst of enthusiasm, for the first time ever, there is no evidence that the media blitz has had any effect on record sales.

Frustrated by two years without charts on TV, the French music industry welcomed the launching of the new late-night chart show, which airs at 1:30 a.m. “Better late in the evening than nothing,” says a record label executive. Yet according to ratings, the first episode of the show is only watched by 120,000 viewers on average. “Even my children are asleep at this time,” jokes independent producer Francis Dreyfus.

Patrick Zelnik, president of SNEP, says that “the simple fact that our charts are exposed on TV in itself is positive.” He adds that he is convinced the situation is temporary. “We have a very good relationship with France Télévision, and we have been given the guarantee that the show will be on TV in the near future and after the new schedule in September. We have a real partnership with them. And what also interests us is that there is a general interest from France Télévision to increase music programming on their channels. And we feel that this will benefit the whole French music industry.”

France Télévision and Time Warner Inc. signed a co-operation deal this January. One aspect of the deal, signed by Time Warner chairman Gerald Levin and France Télévision president Jean-Pierre Elka- bach, is to produce co-produced programs on France Télévision. The chart show is the first step in this direc- tion. The French TV industry, which is so tired of the usual American music shows, are happy to watch something new.

Louise Beriot, scheduling director for France 2, says the chart show is a part of a wider interest in music programming and aims to attract younger viewers in the 13-35 demographic. Weekly programs dedicated to music will increase from almost zero to eight hours a week on the two public channels. The music charts will repre- sent only one hour.

Beriot says that French public TV had lost “its capacity to attract, present, and expose talent, especially new talent.” He adds, “We want music to become one of the driving gen- res on our channels. Our goal is also to provide a range of programs for French audiences.”

The Music Industry and the radio show have told our partners that French content must not be less than 40% of our total output. So we will be working hard to experiment with new shows and not just be a pipeline for videocassettes.

Beriot says that these experi- ments have already led to the launch a music channel. Music chan- nel MCM-Euromusique is already operating in France and on Europe 1.

GEMMA INCOME UP 6% (Continued from page 61)

distributed by 3,599 from $734 million to $777 million. This amount will be distributed among copyright owners throughout the world from Germany, where music from all around the world is played and listened to.

Over the last 10 years, GEMA’s sales have risen from 1,083 to 3,599. The same publication, as well as the same distribution sum as in 1994.”

GEMA’s annual general meeting was due to take place in Munich June 20.

Campus Radio Brings Labels Back To School

FREEWHEELING FORMATS HELP ESTABLISH NEW BANDS

BY LARRY LEBLANC

TORONTO—Canadian-based record labels are increasingly targeting campus radio sta- tions to launch grassroots, alternative-styled acts.

For the independent record radio station that traditionally provided an early launch- ing ground for emerging talent here, only in the past year have label execu- tives realized that, with campus legs grounded, stepped up promotional ac- tivities at about 50 stations operating at universities and community col- leges.

This activity includes substantially boosting servicing of product to addi- tional campus stations, hiring stu- dents part time to supplement in- house promotion, and readily provid- ing product for contests and opportu- nities.

“Campus radio is being more ex- posed because those stations now represent the dominant musical style in many colleges, and it’s a bell- to the marketplace,” says B.G. Enterprises, which launched Canadian acts Moi$t and Moist on a strong support from campus stations.

“Without question, the [campus] market has changed recently,” says Peter Diemer, VP of national promo- tion for EMI Music Canada. “A lot of music that was once left of center has become more accepted at the main- stream level and campus radio is in tune to a lot more of the product we have. At the same time, most campus outlets are now better organized. They now regularly mail playlists to the [music] trades and keep labels informed [as to what they’re playing].”

No one is more convinced of the successes of such alternative acts as Nir- yana, Nine Inch Nails, and Toad The Wet Sprocket. As Vancouver radio station CIXM in Victoria, British Columbia, now has its own campus station, it realizes that campus radio could pro- vide them with opportunities to launch alternative music at a much earlier stage.

“After [alternative] music got into the mainstream, labels suddenly realized this was a market which can be tapped,” says Allison Brock, national marketing manager of Virgin Music Canada. “It’s not a case of selling 5,000 or 15,000 copies—an album can pop into the mainstream.”

“Decade ago we had no tangible evidence that [campus radio airplay] could ever deliver the next [music] hit in terms of sales level as we do today,” says Randy Lennox, senior VP/GM of MCA Rec- ords Canada. “We cut our teeth at campus radio and we’re aware that campus radio can be a canary in the coal mine.”

“Without campus radio and [national video] MuchMusic, I don’t think we would have achieved the platinum record [200,000 units] with Ill Communication.”

“Campus is an avenue for sun mix culture right now because mainstream radio hasn’t got into it, except for Portishead,” adds Virgin’s Brock. “We’ve got [sub-styled] records by the likes of Suede and Dream Theater out, and campus radio is the place to take them initially.”

The diversity of campus radio stations’ playlists makes it diffi- cult for labels to plan a promotional campaign targeted at the format.

“It’s not really real [university] radio,” says Diemer. “You insure that the programmers have the music you think fits their format, and they will gravitate to what it’s doing.”

And, for the most part, campus radio is album-oriented. You can’t work a specific single. A single will only get featured on campus radio if it fits the station’s format.

Rochee contends that few campus programmers are being influenced by labels. “It’s not a format that smells like failure and feels like death [it’s] getting the real hard sell from a label,” he says. “Record labels are generally really flaccid. Conversely, with music that’s good they don’t do follow-up calls. If it’s good, it gets played.”

Michael Levin, director of national promotion for Sony Music Enter- tainment (Canada) says that his company will become even more aggressive with campus radio. Sony is launching a college marketing department in mid-July.

“Our scope is going to be broader than what we’ve done previously,” Meranda says. “We’re going to get more active in campus life. We’re go- ing to hire 10 second-year university students and get very heavily into al- ternative media and retail and the Internet.”

MCA Records, like Sony and sev- eral other labels, also has hired uni- versity and college students to supple- ment in-house promotions and build further awareness of its roster. Len-nox is excited about the strategy.

“We’ve hired six university students to make presentations for concerts and to work with the campus stations,” he says. “These street reps then come back and help us sell a story. Even though [campus] airplay might not translate into immediate sales, certain records [with feedback] will jump off the radio, and we can then pri- oritize them.”

Once having established new re- leases at campus radio labels, will be- fore servicing album rock program- mers, first try to get airplay at the few modern rock stations in Canada. These are the stations that are gaining further awareness of its roster. Le- nonx is excited about the strategy.

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Big Daddy Moves Into Independent Distribution

BY ED CHRISTIAN

NEW YORK—Can the independent label drive its business when another national distribution company? That’s the question Big Daddy, a Maplewood, N.J.-based company, is asking as it moves out of the start-up phase into becoming a fully operational company.

Big Daddy was fathered by Burt Goldstein and Doug Bail, who were executives with Landmark Distribution. Nick Marica, a longtime sales executive with Atlantic Records, has joined the company as a partner and will head up the sales effort.

"There will always be opportunities" in the independent distribution sector, says Goldstein. For instance, he notes that Alliance Entertainment Corp., recently agreed to acquire Independent National Distributors Inc., and when that deal is completed, Alliance will probably have about 800 labels going through its three distribution arms—INDI, ACC Music Distribution, and Passport.

"With the consolidation at the independent level, there will be a lot of movement to restructure," Goldstein says. "The bottom 50% of labels handled by any big distributor are going to be unhappy; that is the nature of the business. No one company can handle so many labels.

For the last few years, some of the larger distributors have been pruning their label portfolios, and that trend continues. By cutting back on labels and, consequently, the number of stock-keeping units, a distributor can force and spend more time on marketing the reduced number of records, Goldstein says.

For instance, Goldstein states that he and Bail decided to re-enter independent distribution. "In 1991 we had 21,000 SKUs and then began cutting back on labels. By 1993 we were down to 5,000 SKUs, and that was our most profitable year.

And as labels are cut or leave established distributors, there will be room for new companies to find a niche. Big Daddy, Landmark, for which Goldstein served as president and Bail served as chairman, has been among those which hope they find a home at Big Daddy.

In the fourth quarter of this year, Goldstein and Bail boughtAscending Music Inc., a 17-year-old independent distributor, and when that deal is completed, Big Daddy will have moved into the world of national labels. The company will begin distributing the lines of such companies as Goldco, which is owned by former Tommy Star, and New Beginning, which is owned by former Monkees Peter Tork and the Housewives.

Big Daddy has signed a deal with Burt Goldstein and Doug Bail de-
veloped a tapestry for the home of the year award from Micallef. In addition to this, Detroit sales rep Sean Hickey, not pictured, won the building of the year award for tenacity and determination.

Wherehouse Trying To Shore Up Shaky Finances

BY DON JEFFREY

NEW YORK—Wherehouse Entertainment, the unaffiliated music retailer, has received a new deadline of Sept. 30 to restructure its finances. Although it has made some improvements through cost controls, accounting changes, and greater sales of high-margin used products, those measures may not be enough to prevent default on its loan agreements amid continuing price wars and a sluggish economy.

The chain—which operates 345 stores—expects to decrease its store count by 10-20 stores this fiscal year. The company has stated in financial reports that it "will require some reorganization to prevent it from being in a state of financial difficulty." It also notes that "the future of our business is dependent on the successful reorganization of our debtors."
Best Buy, Circuit City At War; Bain Bids To Buy Alliance?

LOOKS LIKE like the price war is heating up again. According to reports, the Circuit City, the Richmond, Va.-based electronics chain, is offering all single CDs for $8.98 as part of what is believed to be a monthly sale. In response to this, Best Buy, which recently raised CD prices by $1, has dropped its CD prices to $8.98 in markets where it competes with Circuit City. More on this as it develops.

W HOS ON FIRST: Financial columnist Dan Dorfman recently reported that a bidder offered $8.50 a share to buy Alliance Entertainment Corp., but was turned down. Although Dorfman didn't name the suitor, reliable sources say it was Bain Capital, the company that recently bought into Alliance, purchasing 1.6 million shares from the departing Bruce Orgi- vie, as well as an additional 1.025 million preferred shares in an Alli- ance subsidiary. Bain's Robert Gay joined the Alliance board of directors at the time of the purchase. It will be interesting to see if, after Bain becomes more familiar with the company, it comes up with a sweeter offer to buy Alliance.

W R T H S: OF WISDOM: Retail Track was recently cleaning out old computer files and came across this little (unedited) nugget from this year's National Assn. of Recording Merchandisers conven- tion. In his address at the meeting, then NARM president Scott Young noted that the computer-game business had evolved into an ratings system. Although the record industry has already responded to criticism about lyrics and placed parental guidance stickers on appropriate titles, Young said, the music industry shouldn't let down its guard on the issue of lyrics. "The computer-game rating system may not be better than ours, but we should look at it," he stated. "The [lyric] issue isn't in our face now, but it will come back to us."

Three months later, Sen. Bob Dole started tossing verbal bombs at Hollywood and the music industry. CELEBRATE: On June 16, Martin Specter, founder and chairman of Miami-based Spee's Music, turned 90 years young. On June 19, he did what he always does on Mondays: he went to work at his office in the back of the Spee outlet in Coral Gables, Fla.

H O T S I D E S COMING UP: The Musi- cal Group has announced that its independent record label, Orchard Lane Music, has signed some acts and is gearing up to release albums in July or August. According to a press release, Orchard Lane has signed This Perfect Day, a pop-rock band from a small town in northern Sweden, and The Blenders, a Ben E. King group from South Dakota. Orchard Lane is distributed by M.S. Distributing.

S P E A K I N G OF MUSICLAND, the company recently announced that its book division has passed $200 million in sales. The company, which has offices in Washington, D.C., and New York City, has divisions that run 52 and 96 outlets, respectively, carry books. At Media Play, the book product line generates 24% of sales, as part of its relationship in the book. The company has promoted Mary Henderson, who joined in 1992 as divisional merchandising manager, to VP of the book division.

H I T T I N G THE ROAD: The National Assn. of Recording Merchandisers is gearing up for its fall conference, which will once again be held at the Arizona Biltmore in Phoenix. It will kick off Oct. 29 with the conclave, followed by a one-top record store conference, running Oct. 22-24.

There will be no retailers' con- ference this year. Next year, March 22-25, the annual convention will be held in Washing- ton, D.C., at the Sheraton Wash- ington hotel. In addition to the usual business sessions, a "gala contest for Congress will be staged at the famed Constitution Hall," according to a NARM press release.

Q U I C K O N E S: Last month, Har- rison House opened its 42th location in Bloomfield, Mich. ... The Dave Brubeck Mart, which has spent the last 32 years doing business in the Grand- State Building in Chicago, has moved to a new location on Wabash Avenue. The new space measures approximately 3,500 square feet; this is double the size of the old store. The new location includes a book and magazine depart- ment; a performance space; the extensive reference library of the company Deblunk Records; an expanded video department; a larger, more accessible library of in-store play copies; and expanded sections for gospel, sports, world music, and other genres.

M A K I N G TRACKS: Joe Parker, who joined EMI to head up the label's sales efforts, has been busy putting together a staff. So far, Risa Bridges- Hall, formerly with CEMA in Chicago, has been named Midwest regional sales representative; Denise Willis, formerly with Zoo Entertainment, has joined as Southeast regional rep and Alesa Levy, formerly with Mercury, will join as Northeast rep ... Russ Martin, formerly with Miramar, has joined Entertainment Distributing Inc. as national director of sales and marketing, EDI, based in Eugene, Ore., is a distribution company that specializes in servicing wholesale clubs, mail-order companies, and other nontraditional music outlets ... Steve Vanyo, previously an area manager for Warner Bros., Entertainment, has been named GM of Zoo Records, which runs seven stores in Phoenix, Tucson, Arizona, and Las Vegas, Nev., respectively. Kiyoshi Ogbie, who recently left Alliance Entertain- ment Corp., was among eight winners of the entrepreneur of the year award handed out by the Orange County, Calif., office of Ernst & Young.

Walt Disney Records has tapped into that power by bombarding consumers with messages and incentives to purchase other Disney catalog favorites when they purchase one of these amazing hits.

Are you on board? By stocking up on all the classic Disney soundtracks andmerchandising them up front with the hits, you'll have the opportunity to make these hits work hard for you and your business. And you'll see Walt Disney Records continue to link the hits with catalog throughout the fourth quarter and into '96.

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Women Helping Women With ‘Global Divas’

Rounder’s Female-Artist Compilation To Benefit UNIFEM

Women of the World: What on earth do Marlene Dietrich, Björk DÍ Aurora, Aretha Franklin, Lydia Mendoza, Marianne Anderson, the Mahotella Queens, Paty Cline, Miriam Makeba, Edith Piaf, Aretha Franklin, Värttinä, Celia Cruz, and le Mystère Des Voix Bulgares have in common?

Well, they’re all female musicians. But they also, along with 30 others, will be featured on the Rounder Records compilation “Global Divas,” a three CD set scheduled for release Sept. 19.

Some of the proceeds from the package, which is being issued to coincide with the United Nations Fourth World Conference on Women to be held in Beijing this fall, will be donated to the United Nations Development Fund for Women (UNIFEM), a nonprofit organization dedicated to providing support and services to women worldwide.

“Global Divas” was conceived by Brooke Wentz, music director for cable sports network ESPN. Wentz has moonlighted as an album producer in the past, and her work on Ellipsis Arts’ best-selling world music compilations “Global Meditation” and “Global Celebration,” which have sold a combined total of more than 56,000 units, uniquely qualifies her for her present task.

Wentz has been a member of UNIFEM for over five years and initiated the “Global Divas” project with art director Bonnie Butler. She says that the Rounder compilation is designed “mainly to get people to donate money to set up infrastructures for women in the Third World.”

She had originally thought about putting together an African music compilation, but she says, “I thought, well, African music is a little too small.” So “Global Divas” will encompass 42 selections by a diverse group of international performers, all of them women.

“I chose this music because I enjoy it, and it gives me a really uplifting feeling from it,” she says.

Some of the material, such as the tracks from the Mahotella Queens and Makeba, has never been released in the U.S., while a cut by Bob Marley’s mother Cedella Marley Booker has never been released at all.

Joni Mitchell and Linda Ronstadt have already contributed notes for the package, and Wentz hopes to enlist other performing women to write for the set.

“Global Divas” sounds like a noteworthy overview that will support a righteous cause. Bravo to Wentz and to Rounder.

Quick Hits: Contrast Record Co. has started up business in Conehoochen, Pa. The indie imprint, which is handled by M.S. Distributing in Hanover Park, Ill., is a partnership between Kevon Glickman, head of business affairs at Ruffhouse Records, and attorney Edward Toptani. Hardcore rap icon Schoolly D’s album “Reservoir Dog” is among the company’s first releases...

Kilmister fans take note: Flag Waving rave Motorhead has been signed to metal specialty label CMC International in Zeeland, N.C. The group’s first album for the company, “Sacrifice,” will be released July 11.

Fountainbleau Entertainment, a new label launched by songwriter/vocalist Rafael Fuentes in New York, bows this month with a debut solo album by former Johnny Winter sideman Jon Paris; guesting with the singer/guitarist/harp player are pianist Johnnie Johnson, the Uptown Horns, and Anton Fig of the CBS Orchestra from “Late Show With David Letterman.”

Also new is PC Music, a San Diego... (Continued on next page)
of the business eventually got

Rainbow came into being 18 years ago when founder and president Joe Maxwell, then a high school chemistry

Newark, Del., and he moved over

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FOR WEEK ENDING JULY 1, 1995

Billboard's September 9th issue will debut the Merchants & Marketing Supersection, newly created to accommodate improved and expanded retail and home video coverage, as well as emerging product categories, such as audiobooks and multimedia technologies.

To usher in this exciting new framework for retail-related coverage, Billboard presents four Specials titled "The Retooling of Retail" which will examine the nuts and bolts of the following retail subjects...

**ISSUE DATE** | **SPECIAL** | **AD CLOSE**
--- | --- | ---
September 9 | Store Fixtures | August 15
September 16 | Non-Music Products (Apparel, Books, Magazines, etc.) | August 22
September 23 | Retail Systems/Software (Security Systems, Retail Computer Software) | August 29
September 30 | Distribution | September 5

This quartet of retail specials will be must-reading for all those involved in the music and video retail markets, as Billboard simultaneously unveils its new Supersection.

Join Billboard in fine-tuning its retail and home entertainment coverage. Be in on the foundation of this premiere retail happening.

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**POP**

**SPOTLIGHT**

**Michael Jackson: History and Future—Book 1**

**PRODUCER:** Various

**EXECUTIVE PRODUCER:** Various

Michael Jackson is a gifted musical caretaker of negotiable emotional maturity, and the latter trait increasingly overshadows the former as he struggles to contain dubious moral intentions. In the album's lead single, "Human Nature," the pileup of middletempo ballads, "Past, Present and Future—Book 1" only is confined to its 15 superbly versatile on street-level cuts, like 

---

**NATALIE MERCHANT**

**PRODUCER:** Various

**EXECUTIVE PRODUCER:** Various

**EARTHLIGHT**

*Earthlight* is a Likely fit among fans and proponents of modern rock, album rock, pop, trip-hop, A, and AC stations. An album that reinforces Merchant's commitment as a songwriter, singer and, harmonian.

---

**ISHUS**

**Post**

**EXECUTIVE PRODUCER:** Various

**EARTHLIGHT**

The former front woman of Icelandic alternative rock trio Sugarcubes keeps up her considerable momentum as a solo artist with a second collection of first-rate, easy-listening and adventurous adventurously as they are accessible. Working with such streetwise musical scene makers as Nellie Hooper, Yoko Miwa and Mike and the Vitamin String Quartet, Bjork crafts a flawless album of rich grooves punctuated by her incisive vocal delivery. The album's mixing techniques range from heavy operator "Army Of Me," delightfully "Izabel," and Eric's surprisingly jazzes the solo spotlight's her well-thought-out lyrics and absorbing vocal style. Although the album's many slow numbers lack zest, its more spirited tunes—especially "Carnival," "Try All Things," and "Jealousy—"are likely to find favor among fans and proponents of modern rock, album rock, pop, trip-hop, A, and AC stations. An album that reinforces Merchant's commitment as a songwriter, singer and, harmonian.

---

**PRAVORTOY & FRIENDS 2**

**PRODUCER:** Various

**EXECUTIVE PRODUCER:** Various

London 444 460

It is unfortunate that some of the biggest names in the classical, pop, and new age worlds—Luciano Pavarotti, Bryan Adams, Andrea Bocelli, Giorgia, Nancy Gustafson, Michael Kamen, and Andreas Vollenweider—felt the need to collaborate on a project that has no apparent musical motivation. With glaringly inconstant voices, Pavarotti and Adams duet on the classic "Un Solo Mio" and the rock 'n' roll All For Love," and the rest of the cast, in various combinations, collaborate on equally pallid performances. Far from the meeting of musical cultures it purports to be, "Pavarotti & friends" turns out to be an opportunistic marketing play.

---

**EQUIVLE**

Music From A Sparkling Planet

**PRODUCER:** Various

**EXECUTIVE PRODUCER:** Various

**BIOGRAPHY**

Celebrating the bi-fantasy of Stravinsky of Schock Juan Garcia Esquivel, this follow-up to last year's release is awash in his revered grab bag of bouncy percussion, whistle-choruses, tiger-growl guitars, and zim-zuming vocals. With a very clever form of a body-mud modeler and pandante system. Mr. Esquivel's epic, spacey, extraterrestrial standards are a major contribution to the pop/rock world, and a welcome addition to the genre.

---

**SPOTLIGHT**

**VANESSA DAVIDSON**

**PRODUCER:** Various

**EXECUTIVE PRODUCER:** Various

First release on Bob Kranick's MCA-distributed label is this refreshing project by New York-based Vanessa Daugh, who takes the audience of poems by Erica Jong and sets them to sparse, trance-like dance grooves. With help from multi-instrumentalist and studio wizard Peter Daou-Vanessa's husband and producer/keyboardist/violinist duo the Daou—she forges a new genre from elements of jazz, club-friendly grooves, and intellectually charged lyrics. Highlights of a seamless set are the enchantingly repetitive "The Black Roses," the suggestive "The Long Tunnel Of Wanting You," and the jazzy, breezy "Becoming A Nut."
**NEW & NOTED**

**ALAN MORISSETTE You Oughta Know (4:12)
PRODUCER: Rick Price
WRITERS: Alanis Morissette, Jolin Cazinkel
PUBLISHERS: New Mission 01 (CD single)
**

This attack of Euro-sampled dance singles continues, this follow-up to the act's previous single, "Saturday Night," flying over the top with kiddy-goldy flavors. The beats have hookency enchunks, and the synths have a shiny, candy-coated flavor. Single's only problem is a granting vocal performance that somewhat resembles the squeak and squeal of a kewpie doll. Still, the odds of crossover radio programmers coming to the party are fairly good.

**AHAROHOM Vibe (no timing listed)
PRODUCER: W. B. A. Rabb
WRITERS: W. B. A. Rabb
**

Newcomer Aharohom employs a plethora of classic funk and soul sounds on this sweet pop/hip-hop love song. His rhymes are fine and are delivered with an appealing lilt. Aharohom has an ear-catching combination of "feel the vibes" chant and soulful, improvisational, Open-minded, top 40, crossover, and R&B programmers ready to make room for an indie upset should look no further than this cute I'll Jam.

**BRIAN MCKNIGHT On The Down Low (4:20)
PRODUCER: Brian McKnight
WRITERS: Brian McKnight
**

McKnight gets the hippest touch and appears poised to take over as the R&B community's top male vocalist. On this jumpy, not-so-raunchy, treat from his album "Remember You," his warm and flexible voice is infused with a sexy edge that has not been heard since the mid-90s. His studio chops are also on point, as he finds the perfect balance between sultry, old-school R&B and modern pop. The end result should be an ardent approval from both youthful and mature record-buyers.

**WORLD A.L.G. No Woman No Cry (3:42)
PRODUCER: W. F. Phipps
WRITERS: W. F. Phipps
**

A.L.G. is back with a new version of his classic song, "No Woman No Cry." The song is a well-known classic in the reggae genre, and this version features a female vocalist in place of the original male vocalist. The new arrangement brings a fresh perspective to the song, and the showcase of the female vocalist's talent is impressive. This release is sure to please fans of both reggae and contemporary R&B music. The song carries the message of empowerment and freedom, resonating with listeners across generations. The production is top-notch, with clean and crisp sound quality that enhances the overall listening experience. Overall, "No Woman No Cry" is a solid reimagining of a timeless classic, appealing to both new and existing fans of reggae music.
The Origin of A Multimedia ‘Species’

LOS ANGELES—MGM Interactive/ Cyberdreams alliance will bear its first fruits next month, with release of a computer screen saver featuring clips from “Species” and artwork by HR Giger, who contributed to the film. The screen saver will launch in “close proximity” to the film, which opens July 5.

Next up, according to Cyberdreams director of legal and business affairs Daniel PelLi, is a game series. “We have taken the studio model as our approach,” Frankel says. “We will not hire a staff of developers in-house, but we will instead put together the best possible teams for each individual project. Cyberdreams’ track record tells us that they will be a valuable partner in translating ‘Species’ into a compelling game.”

An earlier MGM strategic alliance, meanwhile, will also blossom into its first product this summer. “Wirehead,” due midyear, will be the first release from an MGM alliance forged last year with game company Sega.

SEEING PINK

For New York-based Wanderlust Interactive, the initial corporate strategy is also keyed to combining a popular licensed property with compelling original content. And, of course, one large, pink fleece.

“The Pink Panther is simply perfect for what we wanted to do; he is, in fact, the only character that I could imagine using,” says Catherine Winchester, president/CEO of the Pink Panther, Inc., the former head of InterOptica Publishing Ltd., which she founded in 1969.

Wanderlust wants to do, Winchester says, is create interactive titles that educate, certainly, but also “just plain entertain.”

“Our series is called ‘Intelligent Fun & Games,’ and that’s just what we intend the titles to be,” she adds. Winchester emphasizes education first, from the game plan, because it narrows the targeted user base to children. “Our products are designed for ages 8 and up,” she says, “all the way to adults.” Titles will have a global appeal—being published in five languages as well as a strong female appeal, Winchester believes.

The Pink Panther titles will feature the lithe, cool cat “touring vasty diverse cultures and countries searching for clues in a multi-level mystery,” Winchester says. There may also be a strong dose of humor, she adds, along with the educational benefits such wanderings impart.

A distribution deal is pending, Winchester says.

‘Virtual Global Parties’ Coming To SW Networks

LOS ANGELES—SW Networks and multimedia think tank Thinking Pictures aim to put a new spin on how people experience live music and multimedia technology developed to enable a host of innovative entertainment experiences, not the least of which is global parties.

“As the sun moves around the planet, you can move around the world from nightclub to nightclub,” says Gordon Gould, Netspace manager of SW Networks. “We will be creating the ultimate party-hopping experience using audio and video.

The virtual global party is only one possible application of a new communication technology SW Networks and Thinking Pictures are partnering to develop, which they have dubbed “rock.com.” The name also will be applied to a World Wide Web site showcasing the realtime audio/video delivery technology, which is already in prototype form in November.

“SW Networks, this is a perfect expression of who we are, as well as the future of SWCN/CEO of SW Networks. “It’s really about creating a sense of community and allowing people to interact with another and with this music. This announcement also marks the beginning of an era in which personal computers will be a primary medium of entertainment programming.”

Stephan Fitch, the president of Thinking Pictures, sees rock.com as “laying the groundwork for creating an infrastructure for a global music network presence. It’s based on convergence—the concept that if it’s digital, it can go anywhere: over your radio, cable, computer. It’s all about the idea of creating liquid content.

“Programming created using the rock.com digital technology can be distributed across an extraordinary number of platforms,” says Solomon, “including CD-ROM, radio and television specials, and, of course, the Internet.”

SW Networks, which is owned by Sony Corp. of America, currently delivers programming over a broad array of platforms, including digital cable radio and satellite services. It recently launched its station on the Internet (swenet.com), which will eventually be connected to rock.com. Thinking Pictures, a multimedia spin-off of M.T.L. Media, and an entertainment production company, its projects to date including producing the Rolling Stones’ live concert broadcast over the Internet.

E3 Vies With CES; ‘Nu’ Co. Gets Cash

NINTENDO IS passing on the January 1996 Winter Consumer Electronics Show in favor of a separate yearly trade show to be staged by the Interactive Digital Software Asen, in Los Angeles in May of 1996, according to sources. The annual Winter CES, which last year attracted more than 95,000 people to its traditional Las Vegas site, is sponsored by the Electronics Industries Asen. and has grown as a multimedia showcase over the last few years. The 96 show is set for Jan. 8.

EIA spokeswoman Cynthia Upson expects that more members of the former Comag’s Newwave will choose to bypass Winter CES in 1996, but she says there will still be a strong multimedia element to the show, with a heavy focus on the consumer marketplace; that presence is being moved into the Sands Hotel, she says. “The cartridge game/software industry would certainly choose to go to CES,” she says, “and their own focused show [the Elektronic Entertainment Expo] lets them do that. But there are a lot of people who want to reach the mass merchants and the big retailers who want to look at hardware and software in one setting, and there are a lot of new retailers that we can offer them.”

The debut IDSA-endorsed trade show, the Elektronic Entertainment Expo (E3), was held in May Los Angeles and was judged a strong success, with attendance topping 40,000. The E3A, meanwhile, will stage its aborted trade show, “The Digital Destination,” May 23-25, 1996, in Orlando, Fla., with sponsorship from the Software Publishers Asen., the Interactive Television Asen., and others. Its focus is on the FC marketplace and consumer-targeted digital products such as digital videocassettes and high-definition television, according to Upson. Upon expects the EIA event and the concurrent 1996 E3 show to appeal to different audiences. “Ours is not a video-game show,” she says.

NU MILLINIA INC. has gotten a $7 million cash infusion from Safeguard Security, a Florida software firm, and venture capital affili- ate, Technology Leaders LP; they become minority partners in the company. Nu.millenia was formed in May by former Comag’s Newwave exec Norman Bastin and partners to develop interactive music software (Billboard, May 13). It plans to release its first slate of 18 titles this fall.

MORE TODD: Todd Rundgren’s CD PINK album, “The Individualist,” was released this month, but its independent record label, Foreign Lick, won’t be on the future plan- ners’ radar screen. “We have to deal primarily in the format planned. The album has been delayed due to the lateness of the E3 CD Plus show,” the recording process, the artist says. The album is expected out in late July or early August and will likely launch as a “tweetro” set, Todd says. Fans need not fear: Rundgren is temporarily making the entire audio portion of the album available on his new Compuserve online forum (for ac- cess, type “Go Music”).

NEW RELEASES


 Discovery Channel Multimedia
 PC, $9.99

Just in time for summer-vacation planning, the Discovery Channel is tapping into a new area of exploration: great brews. Don’t be misled by the apparent froth of the subject matter; this is heady fare, beauti- fully executed and wittily presented.

Led by British author and scholar Michael Jackson (no, not that one), in a manner simultaneously dry as a British stout and playful as a Belgian citrus ale, the disc takes users on a grand tour of great beer that can be found at both prominent and out of the way wa- tering holes throughout the United States. With a database searchable by region, style, or characteristic, the disc allows travelers to preview the local offerings in areas they will be visiting or to collect addresses and phone numbers of pubs with notable brews of the style favored by the user. Do-it-yourselfers are also pointed toward mail-order companies offering home-brew kits and supplies.

More than a compendium, how- ever, “The Beer Hunter” is at heart an ode to the glory of hops. Jackson offers a heartfelt master course in beer-appreciation, guiding viewers through the brewing process through quaffing strategies with a combina- tion of videos, photographs, text, and inimitable style.

A great reason to raise a glass, “The Beer Hunter” is worthy of a toast.

MARILYNN A GILLEN

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BILLBOARD JULY 1, 1995

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Preschool Video Comes Of Age

 Suppliers Sharpen Their Marketing Focus

By MOIRA MCCORMICK

CHICAGO—Retailers have long believed that the earlier they introduce children's products to the parents and the customer, the better. If the fastest-growing segment of the children's video industry is preschool video, any indication, suppliers are falling all over themselves to hook the ever-burgeoning numbers of small fry.

Most of the majors have been dealing with video aimed at the market for 2- to 6-year-olds for some time, but only recently have they begun sharpening their marketing focus. Some are jumping in with both feet, acquiring and producing multiple lines of preschool product.

The Lerner Group producer of genre superstar Barney the Dinosaur, proved that live-action preschool video could be a major moneymaker when Barney became a national phenomenon almost three years ago. How did this small, Texas-based company manage to sell more than 30 million units of 15 Barney titles in the U.S. alone?

"We let retailers know from the beginning that they could make margins with our product," says sales and marketing director Debbie Ries. "Co-op dollars were available only if they advertised above our minimum ad requirements. At first, there was no plan to sell the product for 50% off, but we would for 25% or less. For Barney, it was a successful strategy; it helped us get shelf space.

"We weren't Disney. We didn't have that kind of clout. So we offered good tumis and good profitability. And we prevented ourselves from being football players as a loss leader.

The initial Barney hysteria may have cooled— as Ries puts it, "the property is maturing"— but the Barney franchise continues to grow. "We have major participation in the camp to the right of big ticket toys as a money attraction is opening at the theme park, Giffen Pictures, and Warner Bros. (101) for the Barney movie due in 1997.

Next year, we've got three direct-to-video releases coming out. We'll have two releases in September for the Spanish-speaking market, and another in November. In fall '96, we're doing a 15-city promotion with Barney and the other characters.

Disney, which invented classic animated characters such as Mickey Mouse, has "been in the preschool category for quite some time," says spokesperson Chris Rose. "Though the studio has released titles from such properties as Peter Pan, the Muppets, Star Wars, and more, it has been slowly expanding its preschool presence. The company's "Barney & Friends" block on the Cartoon Network is one example of how the company is trying to make inroads into preschool markets.

"Our research shows that there are nearly 15 million VCR households with children under 6," says Abraham. "As self-entertainment expands day by day, these families are entering the category all the time. Our marketing strategies are addressing families who want preschool video.

"It's important to develop programming that's truly age-appropriate," she continues, "with simple story lines and graphics and situations that are relevant to preschoolers' development. The Spot tapes, for instance, have five five-minute stories on each tape. That's the typical preschooler's attention span, and the stories address preschool concerns."

Creating the Bright Beginnings banner "is a strategy we've been working on for quite some time," Abraham says. "By putting these titles under this banner, we create a home at retail. Parents will know exactly where to shop for age-appropriate video. The product will be easily identified by colorful on-pack logo stickers."

Jim Henson's Preschool Collection debuts June 16 with "Muppets On Wheels," along with the first two tapes of the new Muppet Babies series, "Yes, I Can Learn!" and "Yes, I Can Help!"

Cross-promotions with toy manufacturers figure prominently in Barney Wonder's preschool marketing plans, according to marketing senior VP Wendy Moss. For Nickelodeon's Nick Jr. collection, "We've formed a strategic alliance with Hasbro," Moss says. "For PBS series 'Puzzle Place,' we're doing cross-promotions with Fisher Price."

SANTA CLARA, Calif.—Video-industry leaders who expected the REPLtech conference—held here June 15-16—to yield a consensus between the proponents of competing high-density video formats were disappointed. Despite the absence of major companies, no meeting of the minds took place.

In fact, the two camps kept walking in opposite directions. The tone of the conference was one of contentiousness, with the Sony/Philips/DVD Multimedia and the Toshiba/REPLtech camps battling on every front.

The rivalry was palpable throughout the convention, from the show floor—where the SD mascot towered above the booths of the various alliance members—to workshops and presentations, where each side made its case abundantly clear.

Asked if the SD Alliance was prepared to meet with Sony/Philips/DVD to discuss the possibility of a single standard, Rick Marguardt, VP of Warner Advanced Media Operations—had this to say: "We've tossed the other camp to the table repeatedly, and they have yet to respond."

On the other side, Arjen Bouwman, director of marketing for multimedia CD at Philips Key Modules, said, "We've always kept an open line with regard to the SD Alliance."

But the conference did offer the industry a detailed look at each system. The SD Alliance—which includes such hardware and software providers as MCA, Time Warner, MGM/UA, Matsushita, JVC, Thomson, and Mitsubishi—offered built-to-market products: single-sided five- and nine-gigabyte discs and double-sided 10- and 18-gigabyte discs.

The single-sided, single-layer, nine-gigabyte SD is capable of storing a 135-minute film of "average complexity," with Dolby AC-3 audio.

Eight Is Great. Flash Distributors drew 320 guests to its eighth annual open house June 7 at the Tribeca Film Center in New York. The party dispersed knowledge (how to sell CD-ROMs and entertainment (a local comic) and raised $750 for AIDS research. Pictured at the event, from left, are Mike Katchman, Orion Home Video, actor Jeff Spahn, John Armode, Turner Home Entertainment, actress Karen Duffy, Danny Kopeis, president of producer DeMC, and Steve Scavelli, president of Flash.
This video brings to light via song and personal vignettes the cord that ties together a slice of country music and musicians with religion. Co-executive produced and hosted by Ricky Skaggs, the program features a pared down Skaggs performing his most treasured gospel songs and promoting the breadth of what about Christianity means to them. Among those providing testimony are Glen Campbell, who performs "No More Night," Tammy Wynette with "A Legacy," among others. Complementary soundtrack is available on Columbia Records.


Denver fans can expect a real Rocky Mountain high from this best-of footage culled from a recent concert by the environmentally conscious artist to benefit the Wildlife Conservation Society. Among the 24 tunes Denverpolls from his extensive repertoire during the intimate affair are the evergreen "Country Roads," "Annie's Song," "Sunshine On My Shoulders," and more, as well as newer material such as "For You" and "Amazon." There's plenty of cross-promo advertising going on: The full concert had its television debut June 18 on the Arts & Entertainment cable network, and Sony's Legacy label has just released a companion double CD/cassette.

The program's creators have chosen to emphasize—albeit in a somewhat forced fashion—the feminine side of the newfangled crew. The characters Kirk and Ashley Kessick purvey into the monsters. The second episode concerns the jealousy felt by Ashley's friend from the old neighborhood and Kirk and Ashley at gymnastics competition.

"Airlines That Fly The Boeing 747," Just Planes Videos (800-PLANES-6), 30 minutes, $21.95.

Low-budget video is two parts how-to and one part informercials for producer Judith Olivaa's line of skin care products. The instructional segment features skin care professional Olivia demonstrating her home remedy for such facial ill as drooping eyelids, under-eye bags, crow's-feet, sagging cheeks and jowls, and double chins. Olivia also covers quick and simple exercises meant to erase lines in lips, make skinny lips appear fuller, and more. To keep viewers motivated, she shows them before and after photos during the program and also on the back of the box. The exercises are interesting and would appear to work, but unfortunately Olivia segues too soon into shameless self-promotion. Those not interested in the hard sell will know exactly when to push the power button.

"In-Line Skating Workout Video," Lamb Productions/Tapewear Video Distributors, 30 minutes, $14.95.

Try not to be turned off by the cheesy box cover and cheesy outfits worn by the instructors in this low-budget number. The program actually does give a good deal of in-line skating exercises and information about what moves are good for what muscles. Filmed in San Diego, the program gets off to a slow start with the inclusion of run-of-the-mill exercises such as leg lifts, sit-ups, and even exercises (done on a lawn here, for obvious reasons) that can be completed while wearing skates. The in-motion moves—which, happily, make up the lion's share of the program—are much more compelling.

"Face Aerobics: Exercises For A Natural Facelift," with Olivia Productions (407-339-SKIN), 30 minutes, $21.95.

In Denver's "Boys' debut video, an all-star crew of X-rated entertainment awaits people that like this sort of thing. The band expands the majority of their time wreaking havoc on the corporate offices of MTV such as personas as a disdained ex-employee, a foreign Aphrodisian, and a viewer with some thieving. There's a new network's "The Real World" that many viewers may wish they were on, and one that eludes. Other pranks find the dynamic duo caught on private phone in New York's Times Square while watching their flourished victims from a nearby window and alarming them when they take over the PA system in a grocery store. Wondering why the Boys found it necessary to incorporate a visual element for the Stargazer's fans can see the bewildered looks on their victims' faces.

"Cirque Du Soleil Saltimbanco," Telemagik/RCV Aector, 77 minutes, $24.95.

In a rush of music and color, the marks of the one-of-a-kind Cirque Du Soleil come to splendid life in this video, which originally aired as a television special. Anyone who has ever witnessed the circus in person will know that this is an aerobics, which a feeble term to describe the magical proceedings that await. Notwithstanding including a tightrope act, ballyhoo juggling, a giant and a host of amazing visual illusions abound, transporting the audience to another world where the word gravity takes on whole new meaning. Video provides some pretty deft camera angles, creating an excitement that stays in the next best thing to being there.
‘Jurassic Park’ Sales Roll Past ‘T2’
New Top-Selling Disc Expected To Exceed 400,000

‘Jurassic’ Nears 400,000: MCA/Universal’s ‘Jurassic Park’ laserdisc has surpassed LIVE/Pioneer’s ‘Terminator 2: Judgment Day’ to become the top-selling disc of all time, according to Colleen Benn, VP of videodisc products for MCA Home Entertainment Group. Though Benn will not divulge an exact current number for the dinosaur epic, it’s fair to say that “Jurassic”sales have exceeded 350,000 units. Asked if the title will reach 400,000 this year, Benn replies, “Yes, definitely. If not, I’ll be surprised.”

In related news, “The Making Of Jurassic Park” (CLV/CAN, $34.98) launched June 15 and has a 30-minute supplementary section not in the VHS version that includes preproduction storyboards, early concept paintings, documentary outtakes, still photos, and video footage shot by Steven Spielberg while location scouting. Benn confirms that there are no immediate plans for an additional laser release of both the movie and the documentary. “I don’t see it happening now. But never say never,” he says.

Image Sales up 30%: Image Entertainment, the largest licensee and distributor of laserdiscs in the U.S., reported record results for the fiscal year ending March 31. Fiscal 1995 net sales were $86.5 million, a jump of 30.5% (Continued on page 99)

Top Laserdisc Sales

Top Laserdisc Sales

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<td>SPEECHLESS</td>
<td>MGM/UA Home Video Pioneer/Image Ent. MLD 10502</td>
<td>Michael Keaton, Geena Davis</td>
<td>1994, PG 39.95</td>
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</tbody>
</table>
### Billboard Top Video Sales

**FOR WEEK ENDING JULY 1, 1995**

<table>
<thead>
<tr>
<th><strong>TITLE</strong></th>
<th><strong>Label</strong></th>
<th><strong>Distribution Label, Catalog Number</strong></th>
<th><strong>Principal Performers</strong></th>
<th><strong>Year of Release</strong></th>
<th><strong>Rating</strong></th>
<th><strong>Suggested List Price</strong></th>
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<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td><strong>Forrest Gump</strong></td>
<td>Paramount Home Video, 32583</td>
<td>Tom Hankes</td>
<td>1994</td>
<td>PG-13</td>
<td>22.95</td>
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<tr>
<td>2</td>
<td>Truth</td>
<td>FoxVideo 8640</td>
<td>Arvid Schöweiger, Jamie Lee Curtis</td>
<td>1994</td>
<td>R</td>
<td>19.98</td>
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<td>3</td>
<td>True Lies</td>
<td>FoxVideo</td>
<td>Arnold Schwarzenegger, Jamie Lee Curtis</td>
<td>1994</td>
<td>R</td>
<td>19.98</td>
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<td>5</td>
<td>The Jungle Book</td>
<td>Walt Disney Video, Buena Vista Home Video, 4604</td>
<td>Jason Scott Lee, Cary Elwes</td>
<td>1994</td>
<td>PG</td>
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<td>7</td>
<td>The Lion King</td>
<td>Walt Disney Home Video, Buena Vista Home Video, 17500</td>
<td>Macaulay Culkin, John Larroquette</td>
<td>1994</td>
<td>PG</td>
<td>22.95</td>
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<td>10</td>
<td>Beavis and Butthead: The Final Judgement</td>
<td>MTV Video, Sony Video, 49568</td>
<td>Animate</td>
<td>1995</td>
<td>NR</td>
<td>19.95</td>
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<td>13</td>
<td>The Police: Outlands to Synchronicities</td>
<td>PolyGram Video, 8036348723</td>
<td>The Police</td>
<td>1995</td>
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<td>14</td>
<td>Maverick</td>
<td>Warner Home Video, 13374</td>
<td>Mel Gibson, Jeff Bridges</td>
<td>1994</td>
<td>PG</td>
<td>19.98</td>
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<td>17</td>
<td>Hard Boiled</td>
<td>Lorber Video, Orion Home Video, 1136</td>
<td>Chow Yun-fat</td>
<td>1993</td>
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<td>19.95</td>
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<td>18</td>
<td>The Mask</td>
<td>Warner Home Video, Turner Home Entertainment, N4011</td>
<td>Jim Carrey</td>
<td>1994</td>
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<td>20</td>
<td>Four Weddings and a Funeral</td>
<td>PolyGram Video, 8036376973</td>
<td>Andie MacDowell, Hugh Grant</td>
<td>1994</td>
<td>R</td>
<td>19.95</td>
</tr>
<tr>
<td>21</td>
<td>Big</td>
<td>FoxVideo 16593</td>
<td>Tom Hanks</td>
<td>1998</td>
<td>SG</td>
<td>9.93</td>
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<tr>
<td>22</td>
<td>Reervoir Dogs</td>
<td>Miramax Home Video, 68993</td>
<td>Harvey Keitel, Tim Roth</td>
<td>1992</td>
<td>R</td>
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<tr>
<td>23</td>
<td>Pulp Fiction</td>
<td>Columbia Video Music, Sony Video, 50213</td>
<td>John Travolta, Samuel L. Jackson</td>
<td>1995</td>
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<td>24.95</td>
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<td>24</td>
<td>Die Hard Triple Pack</td>
<td>Columbia Video Music, Sony Video, 50113</td>
<td>Bruce Willis, Bonnie Bedelia</td>
<td>1995</td>
<td>NR</td>
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<td>26</td>
<td>Speed</td>
<td>FoxVideo 8638</td>
<td>Keanu Reeves, Dennis Hopper</td>
<td>1994</td>
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<td>19.98</td>
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<tr>
<td>27</td>
<td>Die Hard</td>
<td>FoxVideo, 16666</td>
<td>Bruce Willis, Bonnie Bedelia</td>
<td>1994</td>
<td>R</td>
<td>14.98</td>
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<tr>
<td>28</td>
<td>Yanni: Live at the Acropolis</td>
<td>BMG Video, 82163</td>
<td>Yanni</td>
<td>1994</td>
<td>NR</td>
<td>19.98</td>
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</tbody>
</table>

**Notes:**
- RIAA gold cert. for sales of 500,000 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.
- RIAA gold cert. for sales of 500,000 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. RIAA diamond cert. for sales of 500,000 units or $5 million in sales at suggested retail. RIAA gold cert. for sales of 200,000 units or $1 million in sales at suggested retail. RIAA platinum cert. for sales of 50,000 units or $500,000 in sales at suggested retail. RIAA gold cert. for sales of 10,000 units or $100,000 in sales at suggested retail. RIAA platinum cert. for sales of 5,000 units or $50,000 in sales at suggested retail.

**Information Sources:** Billboard, Billboard Entertainment, Billboard Video Hot 100, Billboard Video Year-End Charts, Billboard Video Year-End Charts 1995 (1996), Billboard/Mediabase Communications.
LASER SCANS
(Continued from page 97)
from $60.6 million in 1994. Operating income hit $7.7 million, a gain of 54.7% from $5 million. In addition, Image's net sales for the three months ending March 31 were $22.3 million, nearly double the $11.8 million for the fourth quarter of fiscal 1994, which was affected by the California earthquake.

WARNER will launch "Outbreak" (wide, $39.98) on laserdisc Aug. 8. Wolfgang Peterson's epidemiological thriller has Dustin Hoffman, Rene Russo, Morgan Freeman, and Donald Sutherland in the cast.

Just out from Warner, "Cobb" with Tommy Lee Jones, "Murderer In The First" with Christian Slater and Kevin Bacon, and "Interview With The Vampire" with Tom Cruise and Brad Pitt (all wide, $39.98).

PIONEER ENTERTAINMENT bases "Star Trek Generations" (wide or pan-scan, AC-3, THX, $44.98) July 18, and this action-packed matchup of Patrick Stewart and William Shatner should play extremely well on laserdisc.

Just out from Pioneer is "The Concert For Bangladesh" ($39.98), which captures the memorable 1971 charity event that featured George Harrison, Eric Clapton, Bob Dylan, Leon Russell, and many others.

NEW LASER CATALOG: The spring/summer edition of the Laser Video File catalog has arrived. The $8.45, 42-page paperback lists more than 8,000 laserdisc titles and includes articles on boxed sets, Dolby AC-3 sound, laser hardware, and other topics. At the end of the handy guide is a comparison chart of the 45 different laserdisc players currently available (including 11 karaoke-ready units) from 17 suppliers. Laser Video File is published by New Visions, based in Westwood, N.J. Retailers can call 201-699-0006 for information.

IMAGE has "Miami Rhapsody" (wide, $39.99), Krzysztof Kieslowski's "Red" (wide, $39.99), "The Twilight Zone, Vol. 3" ($19.98), John Carpenter's "In The Mouth Of Madness" (wide, audio commentary, $39.99) due in July, and "The Towering Inferno" (wide, THX, $49.98) set for August. Nicholas Meyer's "The Day After" (audio commentary, $49.99) and a special edition of "Phantasm" (wide, extras, audio commentary, $69.99) are also coming attractions.

VOYAGER has six outstanding movies set for release in the Criterion Collection (dates to be announced): Akira Kurosawa's "Throne Of Blood" ($29.95), Orson Welles' "F For Fake" ($49.95), David Lynch's "Great Expectations" ($49.95), Bertrand Tavernier's "Coup De Torchon" ($49.95), the documentary "Day After Trinity" ($49.95), and Max Ophüls' "La Ronde" ($49.95).

PANASONIC has five combinplayers in its 1995 laserdisc line: the LX-H170 ($449.95), LX-H670 ($499.95), LX-K770 ($599.95), LX-K770 ($999.95), and a carryover from last year, the high-end LX-500 ($1,100). Each has a digital time base corrector that compensates for horizontal and vertical distortion and jitter and four one-bit digital-to-analog converters. The LX-H670 has an S-video output jack, and the two LX-K models are karaoke-ready.
is repackaging part of its “KidSongs” line and releasing new entries Sept. 12.

Anchor Bay Entertainment (formerly Video Treasures), a division of nickelodeonMANAGEMENT, “decided to be in the kids’ business” some time ago, according to Susan Emerich, children’s product manager. “It’s one of our main focuses in terms of product development and marketing,” she says. “And preschool is probably the most important in terms of its messages—it requires a good, quality, educational, wholesome message, and we make sure that those standards are adhered to.”

Her roster includes titles in the “Thomas The Tank Engine” series; music videos from Shaeria, Louis & Bram; the long-standing “Bountyons” line; and “Kino’s Storytime,” a new PBS celebrity storytelling show.

Acknowledging “a lot of competition,” Emerich says, “We needed to up the perceived value of the product. For our ‘Rusty To The Rescue’ Thomas title, we ran an on-pack free T-shirt offer and acceptances.”

Emerich adds, “Preschool continues to be a big market because of the preschool school— which will continue on an upward trend at least through 1998. People are having fewer kids, but more people are raising them. It’s an evergreen.”

LISE Entertainment’s Family Home Entertainment preschool label “complements what we’re doing with other age groups,” says Tim Fournier, VP of sales and sweet-through and multimedia.

Like others, FHE is “utilizing value-added items in each package. Younger buyers love that sort of thing—for instance, in our ‘Papa Beaver’s Storytime’ series [seen on Nickelodeon’s Nick Jr.], we’ve packaged a bookmark with a mirror.”

For the “Hello Kitty” animated series, FHE can take advantage of licenser Sunco’s major boutique presence in FАО Schwarz, as well as its own retail outlets. “Hello Kitty” launched last March, the first step of a renewed strategy for acquiring FHE licensees,” said Emerich. “We heard the Ninja Turtles, Clifford, Baloo—they’ve got a bit worn, and we needed fresh programming. We’re looking at one additional line for a 1996 release, in the preschool area.”

Fournier agrees that preschool has become a core category. However, he says that “there’s enough room for all of us out there.”

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DVD AT REPLITECH

(Continued from page 82)

three languages, and four subtitled languages, according to the Alliance. Additional features include multi-aspect ratios, which allow a movie to be viewed in full-screen, letterbox, or 16:9 widescreen TV formats; parental lockout; and backward compatibility with existing audio CDs.

Marquardt estimated the cost of mass-producing SD discs at a minimum of 15% of the current cost of manufacturing CDs. He added that four members of the Alliance—WEA Manufacturing in Olyphant, Pa., and the Toshiba EM3, Matsushita, and Pioneer plants in Japan—have replicated a total of more than 650,000 discs, using existing CD lines that have been slightly modified to accommodate the new process.

The Sony/Philips/DVD group, similarly, offers single- and dual-layer versions of its single-sided disc. The dual-layer model is capable of carrying 7.4 gigabytes of information—enough for 270 minutes of MPEG-2 video, eight channels of surround sound, capacity for multiple languages and subtitles, and compatibility with existing CD, CD-ROM, and photo-CD formats. Like the Toshiba/Tenn Warner disc, the MMC can be manufactured by making small modifications to existing infrastructure, said Mark Anderson of Philips restitution.

While the two formats differ in basic architecture, they both fulfill Hollywood’s “wish list” of accommodating feature-length movies with picture quality superior to VHS, a multiple-language capability, and other features including surround sound and parental lockout. They also address the needs of the growing multimedia CD-ROM and games markets, according to information provided by both parties.

Even Marquardt admitted that the two formats’ specifications are similar. “The real issue,” he noted, “is from CD to (SD and MMCD).”

Marquardt said the members of the SD Alliance had kept a low profile until recently because they wanted to make sure they could deliver a viable product before making a public splash. Now that they have proven to themselves that SD meets Hollywood’s criteria and is relatively easy to manufacture, the Alliance members have taken their case to the rest of the industry.

While the two sides battle for high-density supremacy, trade observers continue to press for a single format that will avoid a format war on the scale of the VHS-versus-Beta battle 15 years ago.

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TO OUR READERS

Shelf Talk does not appear this week. It will return next week.
From Auto Sound to Infrasound, Hidley’s Career Has Been Built On Breakthroughs

By Paul Verna

There is only one person in the recording industry who can legitimately claim a pioneering role in loudspeaker system design, custom installations, auto sound, studio design and construction, multitrack recorder design, console automation, and, most recently, infrasound and their psychoacoustic implications. His name is Tom Hidley.

Born in Los Angeles May 27, 1931, Hidley began his illustrious musical career when he took up the saxophone at age 11. Unlike most children who try to learn an instrument, Hidley pushed himself to extremes, practicing the sax—and the clarinet, which he picked up later—six hours a day for years. By the time he reached his 16th year, his practice routine had escalated to 12 hours per day.

So all-absorbing was Hidley’s devotion to his craft that he quit school after the eighth grade and joined dance bands that toured throughout the country. After seven years of incessant playing, however, he suffered a physical breakdown that forced him to give up playing horn.

“I was told by a doctor, ‘You carry on like this, you die in one year, because you can’t be temperate in anything you do,’” recalls Hidley. Consequently, he turned to nonperforming musical activities, working at tape-machine and loudspeaker companies by day and recording LA club gigs by night. In 1956, he landed at the JBL Loudspeaker Co., where his responsibilities included sonic evaluation of speaker performance and audiovisual field engineering on custom installations.

“IT was very, very helpful working for JBL, because there I began to see what a speaker did in a room,” he says. “They had a listening room there, the room’s dimensions were not ideal. Shapes were terrible in those days, but nobody knew it. We’d put a speaker in a room, play a known disc through it, and say, ‘OK, well, that sounds interesting.’ Then we’d move the speaker to the center of the room. ‘Oh, that sounds very different. But we didn’t know why.’”

During his tenure at JBL, Hidley supervised audio/visual installations in the homes of such entertainment giants as Frank Sinatra, Ella Fitzgerald, Lucille Ball, and Danny Kaye.

In 1969, Hidley joined Earl Muntz’s Stereo Company, which developed the first known car stereo—a 110-volt, 8-track system that was later modified to run on the car’s battery power to avoid the risk of electrocution. Among the first to own the Muntz car stereos, naturally, were the superstars of the day: Spike Jones, Les Brown, Nelson Riddle, Sinatra, and others. In fact, it was Hidley’s involvement with Sinatra that led him to Valentin, a Sinatra associate who was responsible for building MGM/Verve’s recording studios in New York.


“Three days and three nights later I was in New York,” he says. “I had slept for three hours in Tucson on the side of the road and ate candy bars and drank Cokes all the way to New York. I went to sleep again on the New Jersey Turnpike for about three hours and woke up and drove right into Manhattan.”

Within six months, the MGM/Verve facility was built and Hidley continued technically maintaining the equipment and began mixing work for the MGM/Verve staff producers. By 1964, after two years of 16-hour workdays at MGM/Verve, things began changing again. It was a fertile time in the New York recording scene, with up-and-coming pioneers like Quincy Jones, Phil Ramone, and Creed Taylor cutting their teeth in the local studios.

Ramone took notice of Hidley’s talents and hired him as audio technical manager of the storied A&R Studios, then a four-room facility comprising a live room, a control room, a disc-cutting room, an all-purpose jingle room, and a mix room.

During a brief but fruitful stint at A&R, Hidley worked for Ramone on remote recordings with Jones, supervised the sound system for President Johnson’s “Salute To Congress” at the White House, and—with Tom Dowd of Atlantic Records—installed and oversaw the stage sound, audience sound, live transmission, and multitrack recording of Johnson’s inaugral gala for Ramone.

But the brutal New York winter of 1964–65 proved too harsh for Hidley and another A&R alumnus, Al Hadani, so the two packed up and moved to California to open a studio—this time in a 1965 Lincoln. They found space at the Radio Recorders Annex at Sunset and Highland and began doing business as TTG, which stood for Two Terrible Guys.

Word of mouth spread quickly, and soon TTG became a hub for such budding rockers as the Monkees, Eric Burdon, and Jimi Hendrix, all of whom played at disc jockey gigs at a club that stood in the days of acoustic recording weren’t at all loud, and windows were often open.

“We had leakage everywhere, and we’re talking five or six musicians on a floor of something that would hold 80 musicians,” says Hidley. “And the sound pressure was so loud I could even hear it through the window. It came to a very fast realization that the acoustics that were satisfactory for the days of acoustic recording weren’t going to cut it for these loud bands. So I said, ‘Listen, we’ve got to do some acoustic modification.’”

The innovations came quickly and (Continued on next page)
Strutting Into The Studio. Guitarist Brian Setzer, of Stray Cats fame, is putting finishing touches on his second album with the Brian Setzer Orchestra, due in July on Intercor Records. Produced by Phil Ramone, the album features co-writing and performing contributions from longtime Setzer pal Joe Strummer, formerly of the Clash. Shown at Ocean Way Studios in Los Angeles, standing from left, Strummer, Setzer manager Dave Kaplan, and Setzer, seated behind the console is Ramone.
BABY MONSTER has been buzzing with activity lately. Evan Dando of the Lemonheads stopped by to record and mix his song “Mabab Of El Gooch” for the “Empire” soundtrack. Bryce Goggin engineered, with assistance from Ian Cryan. Producer/engineer Wharton Tiers worked at Baby Monster on a project by Caroline act Combine, with engineering assistance from Tom Lester. And former Kiss guitarist Ace Frehley worked on original material with engineer Bryan, who sat behind Baby Monster’s Neve board. Also at Baby Monster: producer Joseph Celli, who recorded kumungo player Jim Lee Kim’s traditional Korean sounds, with Lester engineering; jazz pianist/guitarist/arranger David Zoller, who worked on a project featuring Bob Moses, Don Alias, and Eddie Gomets, also with Lester behind the board; and saxophonist Courtney Pine, who recorded and sampled for an upcoming Verve Records project with producer Eric Calvin, engineer Lester, and assistant Peter Anklein. Room With A View has made several additions to its already impressive array of vintage and modern gear. The studio has purchased a rack of eight Neve 1073 modules—which it is adding to a bank of eight Neve 1073s—and a pair of Neve 2255 compressors. Room With A View has also picked up a TubeTech LCA-2B stereo tube compressor, an Emulator IV sampler, and a new Parasound SV-7800 DAT machine.

LOS ANGELES

At Brooklyn Recording Studio, Grammy-winning engineer Ed Cherney mixed tracks for “Orange Crate Art,” the upcoming Van Dyke Parks/Brian Wilson album for Warner Bros. Brooklyn’s Ronnie Rivera assisted. Also at Brooklyn, Jakob Dylan and his band, the Wallflowers, have been working on their second Virgin Records album with producer T Bone Burnett and engineer Neil Avon, with Brooklyn’s Tom Banghart assisting. At Sound City, Frank Black worked in Studio A on a self-produced album for American Recordings, Matt Eton engineered behind the Neve 8800, with Billy Howerd assisting. Also at Sound City, Polysons/Atlas band Sonic tracked for its upcoming release with producer/engineer Jack Joseph Puig; assisting on the Sonic sessions was Jeff Sheehan. Among other recent Sound City guests was Private Music artist Taj Mahal, who worked on an album with contributions from Eric Clapton and Bonnie Raitt. John Porter is producing the sessions, with Joe McGrath engineering and Bowers assisting. At CMS Digital Mastering in Pasadena, engineer Robert Vosgien mastered the Van Halen track “Amsterdam,” from the group’s latest Warner Bros. album, “Balance.” Vosgien also mastered the Phunk Junkee single “I Love It Loud!” from the soundtrack of “Tommy Boy” and the Bush single “Little Things,” both on Interscope Records.

NASHVILLE

John & Audrey Wiggins worked on tracks, overdubs, and mixes for their upcoming Mercury project at the Music Hall. Joe Scarfe and Jim Cotton produced and engineered, with Randy Clark also engineering. Also at the Music Hall, Polyson artist Davis Daniel tracked, overdubbed, and mixed with Harold Shedd and Ed Seay producing, and Seay, Todd Cutross, and Clark engineering. Among other recent projects at the Music Hall have been Brian Austin, who did overdubs with producer Chris Ferrin and engineers John Hurley and Graeme Smith; and Sony act Ricochet, which mixed with Seay and John Chaney producing, and Seay and Cutross engineering.

OTHER LOCATIONS

At Bear Tracks Recording Studio in Suffern, N.Y., area act Maniacs recorded with producer Armand J. Petri, who also engineered, assisted by Steve Regina. Also, Elektra act Dream Theater tracked and mixed with producer David Prater, engineer Douglas Oberkircher, and assistant Robert Siciliano. At the historic Criteria Studios in Miami, native son Jon Secada spent a week overdubbing for his upcoming SBK release. Emilio Estefan, Jorge Casas, and Clay Ostwald produced, with Eric Schilling engineering behind the studio’s vintage Neve console. Keith Rose and Ted Stein provided additional engineering. Also at Criteria, Interscope act Bush worked on an upcoming movie soundtrack. Vocalist Gavo Rossdale oversaw the sessions with engineer Stein and assistant Chris Carroll.

Among other recent projects at Criteria was 4AD act Air Miami, which stopped at the studio to work on its label debut with producer/engineer Guy Fixin and assistants Mark Dobson and Mark Graber—both from the Criteria staff.

Please send material for Audio Track to Pool Verus, Pro Audio/Technology Editor, Billboard, 1815 Broadway, New York, N.Y. 10023; fax: 212-580-5555.
The emergence of the compact disc as the premiere format has presented many challenges for replicators as they try to accommodate new markets such as CD Plus and CD ROM. In this special issue, Billboard will focus on these challenges, along with new technologies and the future of replication.

Here’s your opportunity to influence manufacturers, record labels, software designers and all the rest of Billboard’s 200,000 readers worldwide. Reserve your space a.s.a.p.

Contact: Ken Karp
ph: 212.536.5017 fx:212.536.5055
Lezle Stein
ph: 213.525.2329 fx: 213.525.2394

Calendar

JUNE

JULY
July 12-13, Detroit Regional Music Conference, Ridgedale Suites Hotel, Detroit. 313-963-0353.
July 14-15, Jack The Rapper Music Celebration, Georgia International Convention Center, Atlanta. 770-967-0591.

AUGUST

Good Works

Goodworkers: Time Warner Inc. has selected nine staffers as winners of its 14th annual Andrew Heidt-Medallian Community Service Awards for “exceptional contributions to public service, equal opportunity, and human rights” in their workplaces and communities. Each was presented with an emblematic scroll, a $2,000 contribution to the charities or community groups of his or her choice, and a $1,000 check by company chairman/CEO Gerald M. Levin and president Richard Parsons at a luncheon in New York June 19. The winners include Joann Macchita, Macintosh operator for Ivy Hill Graphics in North Amityville, N.Y., and Peter Muellhoefler, royalty accountant at Warner-Chappell Music Germany.

Back For More Help: Craig Chance will make his second benefit trip to Oklahoma City following the bombing of the federal building there. On July 1, the guitarist will be among several performers at the Spirit of Jazz Benefit Concert, which will also feature the Rippingtons, and Warren Hill, among others. All proceeds from the show will benefit the Family and Victims Relief Fund established by Oklahoma Gov. Frank Keating. Contact: Jerry Brown or Steve Levesque, 213-463-0490.

Plan HIV/AIDS Concert: Members of the music industry have formed a committee to create a concert to benefit Children’s Friends for Life, a New York-based charity devoted to the care of children with HIV/AIDS and their families residing in the New York metropolitan area. The committee hopes to have an event in later September. Contact: Reggige Louis, 201-460-7024.

Births

Girl, Kimberly Lewans, to Michael and Margaret Noji, April 19 in West Hills, Calif. He is manager, account payable, for Rhino Entertainment.

Girl, Harley Ann, to Richard and Shari Foss, April 26 in Los Angeles. He is co-founder and president of Rhino Entertainment. She is a writer and performer.

Girl, Genevieve Rose, to Mark and Marianne Hudson, June 1 in Winchester, Mass. He is music buyer/product manager for Leechmere.

Deaths

Rory Gallagher, 46, of complications following a liver transplant, June 14 in London. Gallagher was an Irish rock guitarist (see story, page 12).

Lifelines

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

For the record

A story in the June 17 issue of Billboard describing the re-entry of the Parents Music Resource Center into the lyrics-labeling controversy incorrectly stated that PMRC president Barbara Wyatt appeared on a TV program with anti-porn activist Dee Jepsen. Wyatt attended a luncheon hosted by Jepsen and her group.
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MIAMI, FL 33169

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Riggins says

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good.”

(Continued from page 12)

Bad Boy Rapper Notorious B.I.G. Getting Bigger

“salted the street” with the single early, because its demand has been “phenomenal.”

 Says Daniels. “The album is doing very well, and everybody is buying it—
even adults. Even though remixes aren’t on the album, they’re scooping it up,

because the tracks just sound so good.”

BLending catchy R&B melodies with a hard-edged East Coast rap style, B.I.G., whose real name is Christopher Wallace, lyrically conveys the urban reali-
ties of growing up in Brooklyn’s Bedford-Stuyvesant area.

“Ready To Die” was produced by Easy Mo Bee, with additional work by the Bluez Brothers, Trak Masters, and Lord Finesse.

Bad Boy president Sean “Puffy” Combs says the artist’s success is the result of several factors, including his early age, his refusal to record consistent radio play, and the rapper’s unique style. “It’s the distinctive sound of his voice and melodies that sticks in your head,” he says. “He’s making good records, and he’s getting better and better with time.”

Arista black music senior VP Jean Riggins says the videoclip of “One More Chance” was serviced to the Box, BET, and appropriate local outlets throughout the country to the single’s radio release; this played a key role in its success.

“His music is the hottest thing out. He’s one rap artist who’s showing early

Spanish lyrics with Afro-Cuban rhythms would be artistically more fruitful than following the traditional route.

From 1991 to 1995, he produced a se-

ries of compilation albums of traditional and modern Latin music, including “Se- nilla Del Sol” (Seed Of Sun), which were released by his label, BMG/Ariola.

Explaining his radical shift from Ra-

dio Puffs to John Dog, Puff says, “We at

Spanish bands are usually slab in Latin America, but changed and, in a sense, enriched. Our traditions in Spain have been lost, and we were not capable of feeling from these.”

He adds, “What has happened in the field of music and popular lyric is a certain thing have been preserved in Latin America that we have not kept well here. Our roots have been, in a way, transferred across the ocean, and they have again germinated.”

Perro acknowledges that his “musical
core, or roots, is rock n’ roll in English” and says that what he aspires to is “sim-

ply to be a frontier dog, wandering around and talking in some of the experi-
nences we could bring it here. It’s a bit like snuggling.”

While pleasing piracy of reviving

the perennial debate over Spanish-Latin crossover music, for Perro, an artist against an excess of mixtures, or of what he calls “irresponsible mestizaje, which is what is happening with world music now. I would like to dissuade my work from the notion of the ‘global village.’ Of course, it is an interesting phe-
nomenon, but we should start getting distillating substances with a certain degree of puri-
ty.”

The top 10 chart entry of “Raices al

Viento” is not an isolated event. Two other acts closely linked to “mestizaje” en-
tered the album chart at week end last week.

Perro and Veneno with "Estoy Muy Bie-

nes Des Carino” (That Affection Thing Is Very Good) and Los Rodriguez with “No Nes mas, Palabras Menos” (More Words, Fewer Woes).

Although Veneno’s flamenco-influ-

enced mix of rumba, rock blues, and African rhythms is different from that of Perro, the two have occasionally worked together since 1992, when they helped Veneno release his album in London. Perro was joined by Veneno and gypsy flamenco-rock gui-
tarist Raimundo Amauro on a mini-

tour in 1996.

Amauro, whose debut album on MCA Entertainment was released June 12, plays on Veneno’s album, Veneno’s says, “From the beginning, we realized that the record was a classic. The fusion be-
tween rock drumming, flamenco guitar, and the free interpretation of popular poetry has achieved an extraordinary power.”

Veneno formed one of the earliest flam-

cенко-pop groups, also called Veneno, in 1977 and wrote the song “Volvendo Voy” (I Go Flying), which became the anthem of the late flamenco legend Ca-

valar de la Isla.

Two members of Los Rodriguez are from Argentina, and their album in-
cudes rumbas and a milonga, which is a popular Argentine song and dance form.

The success of these three albums sig-

ifies not only the end of a long barren spell of Spanish poprock, but possibly the development of musical forms more diverse than the typical mainstream chart material.

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Miracle Price; Last Shot For ‘Star Wars’

(Continued from page 6)

at a low price,” says Tower Video VP John Thresher. “How else are they go-

ing to beat $1,576 with new releases by the other titles out there?”

Star Wars Strategy

Expecting to set a new record for sales of a catalog series, Fox will re-

lease the “Star Wars” trilogy on Aug. 29, following a 1991 video reissue of the “Star

Wars” itself on Jan. 31, 1996. The studio has established a $12.95 minimum ad-

vertised price on individual cassettes and boxes. From there, Fox will go lower and forfeit co-op ad support.

“This is not a joke,” says DeLellis. “‘Star Wars’ is going off the market for

ever.” The other two movies in the tri-

logy, “The Empire Strikes Back” and “Re-

turn Of The Jedi,” will be removed until the fall of 1997.

The limited availability of “Star

Wars” is part of a five-year plan that in-

cludes a reworking of the title by direc-

tor George Lucas.

To date, about 10 million copies of the trilogy have been sold. Distributor

Lucas is planning to upgrade “Star

Wars,” adding special effects that hadn’t been devised when the movie was pro-

duced. In 1977, “He wants new gener-

ations to see the film the way he wanted it to be seen,” DeLellis said.

Tentatively titled, “Star Wars: The Special Edition,” the spiffed-up version will

arrive in theaters in two years, fol-

lowed by a video reissue in December 1997. DeLellis says Lucas will also pro-


Fox and promotional partner Kel-

logg’s will spend $16 million advertising the “Star Wars” video trilogy on tele-

vision since last December. The campa-

ign is equal in size to that for Fox’s 1990 hit “Home Alone,” DeLellis said.

During the promotion period, Kel-

logg’s will offer a three-tiered rebate, worth up to $7, when consumers pur-

chase the titles and two boxes of Raisin Bran cereal. In an interactive promotion, purchasers of two boxes of Corn Pops can receive a free copy of “The Making Of Star Wars.” Finally, Kellogg’s will run a “last chance to own” message on 11 million boxes of Apple Jacks.
Rock Nostalgia Wars Heating Up
Formats Clash As Classics Battle The '70s

BY ERIC BOEHLEHERT

NEW YORK—Although '70s oldies radio stations have weathered the format’s initial burst onto the scene two years ago, some rock-leaning '70s outlets are still managing to wreak havoc on classic rock stations across the country.

Those classic rock stations that sport formats which tend to feature more classic rock than other modern rock formats, see their stations as being on the cutting edge of the classic rock format.

While many '70s oldies are still in the all-hits, all-the-time jockey box mentality. We need to become reliable companions to listeners," said one.

In Cincinnati, rock-based '70s oldies WPPT (the Point) and classic rock WOFX (the Fox) are battling it out. "The contest between WPPT and WOFX is much more than a win-lose battle," said one. "It's a competition that's probably the closest thing to a win-lose battle the two stations have ever shared." The stations even share the same audience, which is made up of older listeners who are more likely to listen to the Classic Rock format.

Meanwhile, across the country, some classic rock stations are struggling to stay afloat. "We have to stay relevant to our listeners," said one.

In Washington, D.C., the arrival of '70s rock stations WARR, classic rock station WZFW, and modern rock station WZZP has led to a battle of the bands. "It's a battle of the bands that's been going on for years," said one. "We have to stay relevant to our listeners, and that means doing what we can to keep them coming back.""We have to stay relevant to our listeners," said one.

The potential for classic rock problems, says Elliott, stems from the fact that the format has grown broader over the years, playing songs from the '50s, '60s, '70s, and beyond. "It's a format that's trying to be all things to all people," said one. "We have to stay relevant to our listeners, and that means doing what we can to keep them coming back.""We have to stay relevant to our listeners," said one.
On the flip side, “if you’re feeling [awful], don’t think that by going out and getting drunk or moving . . . I love people who are like, ‘Man, my life just sucks, I think I’m going to move.’ It’s like, oh, that’s a brilliant idea. So you’ll just cost yourself a lot of money, and you’ll just that you’ve only had for three months anyway, and you’re just going to take your sorry, ass and go with you. Why don’t you just stay and save every little bit of time and run and try to get [it] together later?”

The song’s hot and cold meaning comes wrapped in an infectious beat, and no doubt lots of listeners glaze over the humb ervice. “Absolutely. And very, very, very.”

Some people don’t want to be “By tomorrow I might come around.”

All they want is to be the ‘I feel good‘ part. And if that’s all you want to see, then that’s all you have to see.”
LOS ANGELES—By mixing a time-honored radio promotion staple—an on-air auction—with some new-fangled technology, KIIS Los Angeles has come up with an innovative twist on charity fund raising.

The station has teamed with San Francisco-based Global Interactive to host the first-ever radiothon and auction held on the Internet. The auction is part of the station's massive KIIS And Unite III concert to benefit the Pediatric AIDS Foundation. While the concert, featuring artists such as Dr. Dre, Snoop Dogg, and Ice Cube among others, sold out at the Staples Center, the radiothon and auction has been up and running on the World Wide Web since June 12 and will continue through Saturday (24).

The tie-in with the Web helped the station land big-ticket auction items such as actor Christian Slater's customized two-tone blue 1961 Cadillac, the custom-made Gibson flying V guitar that Michael Jackson uses in the "Thriller" video, and a customized "Star Trek" pinball machine.

"It has helped us get the more exposure [auction items]," says Karen Tobin, VP of marketing at KIIS. "Some of the other high-priced auction items include guitars signed by Sting and Sheryl Crow, a one-on-one game of H.O.R.S.E. with Los Angeles Lakers Vlade Divac, a Melissa Etheridge tour jacket, a signed pair of Traci Lords' Celtics heels, and lots of signed CDs, posters, and merchandise by various celebrities, including O.J. Simpson.

The tie-in with the Web is expected to bring in thousands of dollars for the Pediatric AIDS Foundation in addition to what the station will raise through the on-air portion of the radiothon.

"We had 100,000 bids last year," says Tobin. "We should at least triple that this year.

Tobin says she can't really estimate how much money this year's auction and radiothon will raise. However, it could potentially be in the millions.

"Just think, if the 34 million users (on the Internet) donated a quarter each, that's $8.5 million," she says.

Money is being raised via the auction, listener donations during the radiothon, and donations at the door of the concert.

With the Internet connection, auction bids could come in from all over the world. However, KIIS won't have to ship the items to far-flung places. The bidders are being held responsible for all shipping, handling, and customs charges.

In its first 48 hours online, KIIS received approximately 100 inquiries per hour on its Web site.

Chris Peasley, KIIS traffic manager and World Wide Web wrangler, says one of his highest priorities in putting this radiothon together is to try to answer each E-mail message.

"Our biggest goal is to respond to everyone," Peasley says. "We have a staff with five terminals set up. Each member looks at a certain section and they quickly cruise through the E-mail. We want to make [respondents] feel we care.

Also on the station's Web site are artist and DJs biographies and photos, information about the Pediatric AIDS Foundation, sound bites from the air talent and celebrities involved, pictures of the auction items, and chat areas where listeners can interview the artists performing at the concert.

So, how much does a major undertaking like this cost?

"I asked the question, 'What if we did it for a radiothon and a great cause?" says Tobin, "Global Interactive' said, 'Yes,' and [us] doing it for free.

Tobin says it could have cost in the neighborhood of $40,000 to create a site like this on the Web.

The site is being advertised in the station's outdoor advertising, which was donated, in newspaper ads, on the air, and through America Online and Prodigy. The free press that the event is getting in such publications as The Los Angeles Times and Orange County Register is also helping to spread the word.

As an added benefit, the Web site may help to lure people back to the radio station by directing users to tune into KIIS for the most up-to-date information on KIIS And Unite III.
O.J. Not For WFLZ's Billboards Anymore; WQHT Morning DJs In Talks For TV Show

ATTORNEYS FOR O.J. Simpson have contacted WFLZ Tampa, Fla., threatening a lawsuit if the station doesn't take down its billboards featuring mug shots of Simpson and morning men M.J. Kelly and B.J. Harris under the heading “M.J., B.J. & O.J.” The attorneys also asked the station to stop distributing T-shirts featuring the same artwork. The attorneys’ letter calls the station’s promotional materials a “crass and blatant attempt to capitalize and exploit Mr. Simpson’s current state of affairs.”

WQHT New York morning men Doctor Dre and Ed Lover are in negotiations with New World Entertainment to develop a late-night TV show. While no deal has been struck, a New World source says, “We’re very high on Doctor Dre. He and Ed Lover, and we’re taking a very serious look at them.”

Horror novelist Stephen King has acquired two more stations near his Bangor, Maine, home, according to Reuters. The new acquisitions, N/T WNSW and album-rock WKT, were purchased from H&L Broadcasting Inc., for an undisclosed price by King's holding company, the Zone Corp. King also owns all-news WZON Bangor. No format changes are planned.

PROGRAMMING: VENTURES JOINS KPLX

Stations,Ventures of Houston, already affiliated with WGH-AM-FM Norfolk, Va., fills the PD vacancy at sister station KPLX Dallas. At WGH-AM, assistant PD/afternoon host Randy Brooks becomes PD.

WKRQ, WKBW remains country.

At XHRM (the Flash) San Diego, morning personality Bryan Jones is upped from OM and moves to afternoons. Keili Chaque is upped from APD to PD and will retain her midday shift. Also, Brynn Capella is upped from programming assistant/music director to MD. GM David Duron returns to his old general sales manager job, while owner Luis Kalayan assumes day-to-day management duties.

Alan Black has been named PD at jazz/AC WSJT (formerly WEZY) Tampa, Fla. He previously was director of NAC and AC programming at the station.

by Phyllis Stark

Radio

Two years ago it looked like the careers of Steve Shannon and D.C. Chymes were finished. One debatable-on-air comment had gotten under both their skins, and many industry observers believed they would never work in this business again.

Today, a somewhat humbled and decidedly wiser Steve & D.C. are having the last laugh. In the winter Arbitron book, their morning show at top 40 WQKQ (Q104) St. Louis was No. 1 at 18-34, with a 12.9 audience share.

It may be the most surprising comeback of all time.

The duo's troubles began in May 1993 when WQKQ fired them after accusing them of being “white racist pigs” by telling her—the air—that she was behaving like a “pig.

That insult not only got them fired—after the station complained and launched an organized protest against WKBQ— but resulted in the station suing the fired jocks for $50,000 in lost revenue. (Shannon now says he never knew the fired jocks had the station pursued the suit.)

A month later they were fired from Jacor Communications' KAZY Denver. But after just two weeks on the air there, local community groups, responding to the VKQ incident, pressured management at that station to also fire them.

"That was a tough time for us," says Shannon. "We came back to St. Louis really scared, because we thought, 'Wow, if Jacor can't handle the heat...'

Upon their return to St. Louis, they did something they now say they should have done right away. The jocks visited local NAACP chief Charles Mischeaux to apologize for the incident and convince them that they were not, in fact, racist. After the visit, Mischeaux gave them his blessing, and they were subsequently hired back at the station that had fired them. Ironically, the pair has since forged a friendship with Mischeaux, who, at press time, has plans attend Chymes' June 22 wedding.

By the time the pair returned to the airwaves in January 1994, WKBQ in Birmingham, Ala., had a new management and had flipped frequencies from a 100,000-watt signal to an inferior 8,000-watt signal. Despite that handicap, the duo was able to not only regain the momentum it had begun to achieve before the racial incident, but to surpass it and ultimately achieve ratings that were three tenths better. The pair also says, "has never been an issue since then.

Both jocks say their period of unemployment was a difficult, but ultimately valuable experience. "I learned how much I love this business, because we were out of work for eight months," says Shannon. "I learned an argument called about, it's just how you say it," says Chymes. "Other than some things that got us into trouble in the past, there is nothing we won't deal with" on the air.

Both say that the honesty, spontaneity, and variety of their talk-based show are what makes it successful. "What makes it fun for me is the variety," adds Chymes. "I truly never know what to expect. We recently had a Bible theologian on the air, and we read a few of the numbers we had a couple who likes to swing."

The jocks were first teamed up at WQKQ Tuscaloosa, Ala., after Shannon had worked at WZCN Cas-den, Ala., and WWHY Montgomery, Ala., and Chymes had done stints at WVBQ Richmond, Va., and WFFX Tuscaloosa. They worked so well as a team that they were hired for mornings at WMXZ New Orleans and then at WQKQ for the morning show in Birmingham, Ala., before joining WQKQ for a time four years ago.

Because of their background, Chymes believes that the radio industry has the incorrect perception that he and Shannon are "wild and uncontrollable" and "a risk." Given an opportunity to correct that, he says, "I think we were able to convey the message that it's controlled wildness.

"Our reputation for being wild and out of control is basically from people who don't know us," adds Shannon. "I also think we're a different Steve and D.C. after being out of work for eight months. We're better businessmen; we're out with clients several times a week. We haven't had a day off since we got back. I don't think we even want a vacation."

Shannon says they now have a couple business ventures. "Our rule is, don't lose the license, and our unspoken rule now is, don't lose our jobs."

Ironically, Shannon believes all the negative publicity they received two years ago may be helping them now, although it was painful at the time.

"In the long run, I think the fact that everybody knows we here has made a difference, and it's gotten some people to listen. I really think we're reaping the benefits of all that publicity right now, because we were able to get on the air."

Having weathered the storm, Steve & D.C. are now working toward their next goal of getting their show syndicated in other markets.

PHYLLIS STARK
The Rock Hall has three halls, and the other organizations are far smaller in staff and size.

Other than the Hard Rock organizations, all of these projects are nonprofit. Most of the staff at the different locations, however, are union workers, and many are union members. The foundation has a collection of 40,000 photographs.

The foundation eventually paid the magazine an “adequate amount of money” for the instrument, which spent six months on the workbench after arriving in Nashville. Since its renovation, the magazine has been featured in a number of publications, and has been covered in various TV shows and movies.

Dick Cooper, who left the post of curator of the nonprofit Alabama Music Hall of Fame in Tuscaloosa in May, says that persuading people to release their treasures is difficult but not impossible.

“You basically have to convince them that you are going to treat whatever they give you with respect and exhibit and maintain it properly,” he says.

Among the challenges of curating is dealing with old paper products such as contracts, original song lyrics, old notebooks, or tour itineraries. These are subject to the same sorts of deterioration as other paper products, but because most are printed on paper containing acid, Cooper says that chemical residue remains in the paper forever, and while its effect may not be evident in the first five or 10 years, the paper can start to turn yellow and lose its integrity.

“Many of the things that are made of cardboard can be kept out of ultraviolet light, in particular, will cause it to fade. This can be something as simple as putting a piece of glass over the document to keep out the ultraviolet light.”

Early on, the museum hired a company to make a few display cases, but soon it realized that easy display cases were not possible. Never again, vows Cooper. Such displays place limitations on what one can do with the document in the future, because the backing can’t be detached.

Curators must also guard against dry rot. “If you put a guitar, a violin, or another kind of wooden instrument in a real dry atmosphere where there is no humidity, it can lose its moisture content and start coming unglued,” Cooper says.

As for costumes, Cooper puts mothballs in the pockets.

**ROCK HALL COLLECTION**

What of the Rock and Roll Hall of Fame’s curatorial effort? Chief curator Damon Henke — with key donors David McGee and Michael Goldberg (like Henke, both are alumni of Rolling Stone magazine) — are busy curating memorabilia for the 150,000-square-foot, $25 million facility on the shore of Lake Erie in Cleveland. They need to have 50,000 square feet of exhibition space ready for display by Labor Day.

Although Henke has no budget for acquisitions, he has a substantial kitty for acquiring exhibits and making direct contacts in the music business. He is counting on the collegiality of colleagues in his field, and on collectors whom say they will work with the hall.

Among the notable items the rock hall has amassed are a guitar from the Who’s Townsend, a huge collection of drumsticks from Byrd’s founder Roger McGuinn, various iconography connect- ing to the movement, Chuck Berry’s handwritten lyrics to such seminal singles as “Carol” and “School Boy,” boa from people as disparate as reggae king Leonard and John Lennon and Wilson Pickett.

The first, a Clapton guitar, is Alabama’s Cooper might envy. Cooper, whose erstwhile facility may loan the rock hall Dan Penn’s original lyrics from “Do Right Woman—Do Right Man,” a hit for Aretha Franklin, has struck out with Pickett.

Pickett has a large collection of Pickett’s watching to be done. If the Pickett collection is not completed in about two years, it could be sold. Pickett has been very helpful, but so far, no one has talked to him directly,” Cooper says.

“Can’t we get him to respond to us,” Pickett calls from Prattville, Ala., just outside of Montgomery. “Tell Mr. Cooper that we have not talked to him directly.”

Representatives from related organizations, including Graceland, also say they would like to see something happen. Graceland, says in a statement, that the changes that Graceland’s decision to loan the hall a collection of memorabilia from Elvis Presley, in- cluding his guitar, shoes, and manager’s office, makes the Presley wore during his 1968 comeback on NBC-TV.

Graceland would like to see something happen, says Country Music’s Skinker. “That’s a very healthy activity in the museum field, and it’s encouraged as long as the objects can be maintained in a proper museum environment.”
you'd have to say is, "I don't know too many blues bands who would do a metatized version of an Al Green song and then do dub mixes of that." There's a blues-derived number in Big Sugar's repertoire, such as the traditionally based "Wild Ox Moon" or the Muddy Waters classic "Hoochie Coochie Man," but it's clearly a bluescurve ball, like the loud, dub-wise rendition of Green's "I'm A Man." Tedesco says that, with his first full debut, "500 Pounds," also includes a thundering cover of Traffic's "Mr. Fantasy." The B-side of the group's first U.S. single, "Highway of Love," was recorded and titled "The Ripper," ornamented by Kenny Hoppe's unexpected melodica work. "I'm in a blues band," Tedesco announces, "and he acknowledges his band's debt to the blues, he adds, "We're not museum curators."

The U.S. release of "500 Pounds" on Tuesday (27) culminates a two-year saga.

Tedesco—whose label's signings have been gaunt from modern rock acts such as the Stone Roses and My Life to bluesmen Buddy Guy and John Mayall—has been disheartenedly contacted about the band in 1993 by Tom Trentum, who heads the Canadian label Hypnotic Records, which released the Tedesco long player. Tedesco says, "[Trentum said], 'Hey, I know who you guys are, I know you've done alternative bands and blues, and you think this thing's a little of both.' And he brought me a copy of the first record, and I thought, 'I wish we'd have done that.'

"I don't know there was talent, but ultimately I passed." However, in Austin, the epicenter of modern blues, Tedesco came to the attention of producer Chris "Whisper" Layton, the former drummer in Stevie Ray Vaughan's Double Trouble, who asked Tedesco if he could release a new blues band spearheaded by Texas blues veteran Big Sugar.

"It was a big issue," says Tedesco. "I used to play fat-bodied jazz guitars and was strictly a Fender amp guy—

"I used to play fat-bodied jazz guitars and was strictly a Fender amp guy—

This was the deal here? How can I make everybody dig this?" Tedesco says, "Well, first of all, it helps if everybody can hear you. One day, I decided I wanted to make something as a project band, and I bought a Les Paul and Scott and the amps to the ceiling."

"It's an old, old, recipe, handed down from my grandmother, and it really needed to be done well."

"Let's mix some old Celtic acoustic drums and 'Lord Of The Rings' stuff with a metal guitar," Tedesco says. "That's what he was doing, John, that's why.

Silverton began pushing Big Sugar and Tedesco's new project to radio stations three months before the release of the album. In February, the "Ride Like Hell" 7-inch single was issued to college radio. In March, a five-track "Ride Like Hell" EP, including "Mr. Fantasy," "I'm A Man," and two mixes of the Green cover, was released. Tedesco says, "The market is so crowded now and so competitive, if we don't set things up properly, it's going to be hard to break."

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"Ride Like Hell" was officially delivered to album rock and modern rock radio on May 29. "We've got very few stations so far," Tedesco says, "That will change, though.

"Big Sugar does have at least one early week's worth of airplay from the Baltimore Fickle, PD at modern rock WNFZ (94Z) Knoxville, Tenn., says that "Ride Like Hell" is in Heavy metal. We look at the station's top five most requested tracks.

"I 'Freaked,'" Finkle says, recalling his first exposure to the song, "I said, 'This is going to be big,' put it immediately into rotation and began building it..." I liked the power and the originality of the sound. It's classic rock meets modern rock, and it drives.

While Silverton is serving up riders of "Ride Like Hell" and "Wild Ox Moon" to video outlets, Tedesco says that touring will be very, very significant content to the album's success.

"There have basically been three stages of awareness of this band that I've noticed," Tedesco says, "People only hear it once and turn it off. This is kind of cool, I kinda dig this. It's kinda garaggy and a little bluesy; it's kinda pop-psychedelic and subversive, and they say, 'This guy is really cool.' And then mostly, people see them live, and that's usually the final catalyst that ties all the other pieces together for people."

While no dates are firm yet, club showcases in major markets are planned for July and August, as well as a couple of summer festival appearances. "The Ripper," Tedesco kicked off its American campaign in mid-June with a pair of showcases apiece in New York and Los Angeles.

The current edition of Big Sugar—assembled since Johnson recorded together in Minneapolis with Bob Stich Wynston and the Al Cross—reflects its leader's desire to be everywhere at once musically. Bassist Gary Lowe went to school with melody maker Patuxo Pablo in Kingston, Jamaica, and is, Johnson says, the first-call reggae bass player in Canada. Hendrix, who is the Jimi Hendrix lookalike player Hoppe hired Johnson in the first blues band he ever played in and educated the guitarist in the form. Drummer Tedesco is a veteran of avant-garde jazz units.

Volume, Johnson says, is the element that dilutes the disparate pieces of Big Sugar's sound.

"I used to play fat-bodied jazz guitars and was strictly a Fender amp guy—

"I used to play fat-bodied jazz guitars and was strictly a Fender amp guy—

This was the deal here? How can I make everybody dig this?" Tedesco says, "Well, first of all, it helps if everybody can hear you. One day, I decided I wanted to make something as a project band, and I bought a Les Paul and Scott and the amps to the ceiling."

"It's an old, old, recipe, handed down from my grandmother, and it really needed to be done well."

"Let's mix some old Celtic acoustic drums and 'Lord Of The Rings' stuff with a metal guitar," Tedesco says. "That's what he was doing, John, that's why.

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Radio Worships Chubby’s ‘Goddess’

NEW YORK—Every summer has at least one breakout hit, and the early leader for 1986 is blues-rocker Popsa Chubby’s “Sweet Goddess Of Love And Beer.”

The infectious tune to an alcoholtizing beauty, included on Chubby’s “Rock & Roll Music, Bathing Beauty And The Beast,” is in the upper half of several album rock playlists, including WNRQ’s “Hot 100,” WIKS Minneapolis, and WKLS Atlanta.

“It’s a summertime record to listen to as you go rolling down the road with the top of your car down,” says WD Michael Hughes. As it was with several stations, “Sweet Goddess” had an instant impact at WKLS. This song and “Rollin’ Down The Highway” have been top five since we added it the first week of April,” says Hughes.

Chubby, whose real name is Ted Horwitz, has been playing around New York for years, including busking in the subways. In 1992, Chubby was summertime with Los Angeles NPR outlet KLFN and won an opening slot on the 1992 Long Beach (Calif.) Blues Festival. Since then, he’s been on the road since the summer. Prior to signing with OKeh, he released two albums on his own Laughing Owl label.

Although a lot of radio listeners listen to Chubby, “It’s a nice new band to consider his success long overdue. I can’t remember another song in recent months that has generated as many calls and requests,” says WNEW music director Amy Winseal. “People were saying that they had been watching the band play for years at places like Manny’s Car Wash and were now asking when they’d ‘hear him on the radio.’”

Popsa Chubby is also striking a chord at triple-A radio. “With any first-time offering, especially the lead track as others, but stations are also playing ‘Lookin’ Back’ and ‘Trouble: They’re responding to the whole album,” says James Dann of Constantine Consulting, which works with nine triple-A outlets.

550 Music’s VP of promotion, Jeff Appleton says the label has “absolutely” gotten a stronger reaction at radio than it expected with the guitar-driven “Sweet Goddess.” “We factored in the consumer with his live show, but didn’t know how rock radio would react,” he adds. “It’s just a matter of time.”

Many times you get your one shot, and if it works you go after the next one. There are no guarantees on anything,” he says. “But I feel very strongly, particularly among the people who have seen him play, that he’s known as a solid guitar player, and it will all come down to what the audiences demand.”

Chubby, who is slated to play several festival shows this summer and to radio station-sponsored dates later this summer, will be on the road through the end of the year.

MELINDA NEWMAN

Atlantic Aims To Bring Its Hoax To The U.S.

(Continued from page 1)

T-Birds landed in 1986, when “Tuff Enuff” became a top 10 smash. “They’re not locked into a triple-A audience, so no worries that they won’t transcend it,” Denberg says. “They’ve transcended it before . . . The fact that they’re on Private is encouraging to me, because, from A
to B, Jai Mahal to Jennifer Warnes, they’ve put out good records over the last few years. And Danny Kor- truch seems like a good producer to me.”

The T-Birds have always been a hard-working live unit, and they will greet the “Rollin’ Down The Highway” with a full slate of summer dates.

“They’re going on a European tour all summer, which will include a number of appearances at festivals, where Private will distribute T-Birds bumper stickers to attendees.”

While some leading performers deal with the prospect of touring with dismal resignation, Wilson admits, with a touch of dry humor, that the road is his natural habitat.

“That’s where I live,” he says. “I really can’t live in a house. I don’t know how to do it. I like the road and the vibe—especially when it’s nice and it’s nice to have a place to put all your CDs and stuff and I’m good at clearing a path between the couch and the television. Mostly, it’s just easier to carry my bag, man. I’m so used to being on the road that I don’t really care about a house.”

“Every good blues album fulfills the promise of that first orange. The T-Birds’ upcoming release is no exception. It’s a great blues record, and it’s a great T-Birds’ release. And it’s a great rock record, too.”

Rice

T-Birds’ Sire imprint, for the group’s first U.S. dates in front of the general public. It includes six dates as the opening act for blues legend Guy and three dates with country rocker Joe Ely.

To the tour, the T-Birds’ 1986 U.S. live dates were at two industry showcases in New York in March. The gigs with Guy are a particular treat to be played, with bars ranging from age in 13 to 32. It’s “something that you never think will happen, and to be seeing a 10-year-old bassist. ‘It will be great. We’re looking forward to Austin, too, cause loads of people like the Fabulous Thunderbirds have been there.”

Pat Creed, product manager at Atlantic, says the group’s tour will likely run through late August and include shows with the likes of Barbers and Sonny Landreth. However, details weren’t firm until press time.

“Wow! Where have you been?” says Wilson of Ramos. “My problem with a lot of guitarists is this is that they’re just too derivative of other people. This guy didn’t strike me that way.”

Filling out the lineup are two former members of Wilson’s solo blues band, Jeff Appleton, who played with Ramos in the Harman Band and spent most of the ’80s with James Gang, and vocals and backing vocals on the group’s latest album, “Lookin’ Back.”

Cred Creeds says that after a four-year re- view of “Sweet Like This” in the June 4 edition of The Philadelphia Inquirer, sales of the album increased in that market.

Getting retailers excited about the Hoax is also a priority for Code Blue/Atlantic. The label’s Dallas office has sent a local phone number to retailers to call to hear a bit of “Sweet Like This” and win a prize.

“It’s a very exciting band,” says Mark Rice, sales manager for the label and the famed producer who has worked with such artists as Mayall, Eric Clapton, and others.

When the band was forming years ago, the real die-hard blues bands didn’t like it but they’re in the minority. Stevie Ray (Vaughan), bless him, had to put up with the same thing. I fan’s didn’t care. Same with the Fabu- lous Thunderbirds. Hopefully, this will be a push of the vanguard of imitation blues, the band that can crack this open is the Hoax.

Vernon says that when the label signs another group that sounds like the T-Birds, “we’ll be doing two or three gigs a week and making $200 a night. Now, he notes, the Hoax plays seven days a week and “the money is better.”

“It’s been a long time since I was this excited about a band I’ve worked with,” says Vernon. “I’d have to go back to Fleetwood Mac or Ten Years After.”
CMT To Be Allowed Back Into Canada

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. and Canada have narrowly avoided a trade war over Canadian cultural protection.

Officials of the Canadian government, including Culture Minister Helene Lajeunesse, who wrote a letter warning the U.S. government and the U.S. Cultural Relations Commission not to interfere in the ‘Canadian object,’ have the Federal Court of Canada’s decision to allow Canada to continue to buy American records.

Under the agreement, the NCN name and logo will be replaced by CMT. On December 31, 1994, the Canadian government will require that all products sold in Canada be certified as Canadian-made.

On Feb. 6, Kantor accepted CMT’s petition to start an investigation under U.S. trade law’s Section 301.

American entertainment companies have complained to the USTR Office that the Canadian law has cost them more than $1 billion in lost opportunities.

CMT’s offer, for its part, had been refusing to allow Canadian artists who did not have American recording contracts.

In announcing the agreement June 22, USTR revealed that Kantor had set a deadline of June 21, after which he planned to “publish a list of retaliatory targets if progress was not made . . . in the Section 301 investigation.”

Despite the settlement, sources say the Canadian cultural preferences rule is still in effect.

RETAILERS EYE JACKSON’S FIRST WEEKS

(Continued from page 6)

Don’t Care About Us’ has seemingly held up to No. 1 sales of ‘HISstory.’ Jackson announced June 22 that he would reprogram the song deleting “the words found offensive.”

The song’s success will appear on later pressings of the release.

Several other chains report strong sales of ‘HIStory.’ Says Violet of the Columbia Records’ Store, “You can’t get into them, but if you can, you always buy.”

Harmony House priced the Jackson album at $29.99 for the CD and $18.99 for the cassette, but the chain has a policy of matching any retailer’s low price.

Kevin Hawkins, new release buyer for Best Buy, notes that a record label will usually allow them to make their first appearances on the Hot 100 this week. At No. 46 is New York-based R&B artist Faith, with “You Used To Love Me” (Bad Boy/Arista).

The song’s high on the charts as a result of direct response before a retail launch. “We’ll sell in all the revenue streams,” said Hawkins.

Bruce doesn’t consider brand identity an issue in the highly competitive kid-vid market. “HiStory” has a retail name, “I’m Not Running Off the Shelves,” Time Life may begin selling individual cassettes in an effort to boost interest, but Bruce is “never again” to undertake another “monumental project” of this size.

At the Wall, the Jackson CD was priced $24.99-$27.99, depending on the location.

Kevin Artale, buyer for 150- store, Carnegie, Pa.-based National Record Mart, “It did fine. About the same as the Pink Floyd.” It’s not a dis- appointment, but in light of the tremendous amount of overkill, you expect so much.

A report that the album’s sales may pick up on the weekend.

National Record Mart sold the CD for $24.99 and the cassette for $16.99.

Says Dave Curtis, VP of music and movies of the 60-store, Carteret, N.J., Nobody Beats the Wiz, “It was a phenomenal success. It certainly blew our projections away, and they were pretty aggressive. It was the largest dollar-grossing new release for one-day sales ever.”

The chain listed it on sale for $4.98, but circulated a special $1-off coin.

Joel Osterlin, Southern California GM of the 35-store, Simi Valley, Calif.-based Tempo Music Video and Audio, reports that “HIStory” sold steady, “but in the first day it wasn’t a monster.” Yet he, like other retailers, applauds the rush of hot product.

“June has really been the start of the new year as far as big, new releases are concerned,” Osterlin says. “We finally have some records that are bringing people in to the stores. Hopefully, upcoming releases from Neil Young, Bon Jovi, and the Foo Fighters can continue the pace.”

TIME LIFE GETS ‘COMFY’ WITH ‘COUCH’ PLAN

(Continued from page 6)

deal with an established homevideo vendor eager to reach a broad audience. The show has garnered critical acclaim, a loyal, growing audience, and ancillary products, says Richard Goldsmith, president/CEO of Hollywood Ventures, which licensed the series. Time Warner will publish “Big Comfy” books, and toy maker Dakin Inc. is introducing dolls based on the lead characters.

Last year, Bruce enlisted Warner Home Video to distribute the 10-hour TV series “History Of Rock ’N’ Roll,” while Time Life mined direct sales. She gave the program only a grade of “C.”

“ mortality rate. To make a decision on whether to use the program again, we’re going to have to see how it does,” she said.

Bruce sees “Growing Up Wild” and “Zoo Life,” two series currently available via television and print. They’re not on Time Life’s in-store agenda for 1995. “Our plates are pretty full this year,” Bruce notes.

Time Life lacks retail distribution so says Bruce has told her the anticipated difficulty in striking a

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**Top Albums**

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www.americanradiohistory.com
Warner Shifts Thailand Operation To Big Burner

BY GARY VAN ZUYLEN

BANGKOK, Thailand—With a rethinking of Chinese repertoire taking up most of Warner's time these days, the Warner Music Group has shuttered its operations in Thailand to focus on more lucrative opportunities elsewhere in the region. But so far this has been a good year for Warner's music and its brands.

Many of the problems from the past are alleviating. The labels Gramm-RS Promotions control the local market and media so tightly that competition has been few. Warner Music has reported a 13% increase in sales in the past year.

In 1994, Warner Music bought out the Thai-Dys and Muser labels for an estimated $4 million from Thai businessman Wasana Silphuk. Since then, Warner has cut its operating costs, saving many of the artists who moved over to other labels.

Both labels were small outfits that didn't concentrate on teenage pop and, as a result, didn't score much media attention. Many artists expected Warner's corporate clout to help break the Grammy-RS monopoly. Others wanted a chance to be part of the new wave of other companies within the region. But so far none of this has happened, and some artists are voicing discontent.

One of the local artists who has been frustrated by Warner's lack of attention is Mike Tan-Tang, a newcomer to the music scene. "I've been working hard for the past year and a half," he says. "But I haven't seen much of Warner's support."
labels and their heads, all of whom were protégés of Morris and owe their rise to him. Much information centered around the fate of Danny Goldberg, who was appointed chairman of Warner Bros. Records last year.

When Bob Morgado, the former chairman of Warner who had been warring with Morris for nearly one year, was fired in early May, and Fuchs took the chairmanship, traces of the parent company’s war lingered and the future of stability appeared to have begun.

“My expectation coming in. But it did not come about,” Fuchs told Billboard after firing Morgado.

On the day of his firing, Morgado left his offices at Warner Music headquarters at Rockefeller Center in New York and went to a scheduled meeting with Fuchs at his offices at HBO (of which Fuchs is also chairman). Sources say Morgado thought he might receive the anticipated promotion to president/CEO of the worldwide music group. Instead he was handed a press release headed, “Doug Morgado relinquishes responsibilities at Warner Music Group.” He was then escorted back to his offices and told to immediately clear out his belongings.

Firing Morgado was the “largest proportionate amount of tumult” in the music group that led him to fire Morris. Morgado declined through a spokesperson to be interviewed.

The firing of Morgan shook the music industry. Most observers assumed that Morgado, who had been warring with Morgado and that his future was certain.

Some industry sources, within and outside of Warner Music, have speculated that Morgado’s firing opens the door for Mo Ostin to return to the Warner Music fold. It was Ostin’s resignation last year as chairman of Warner Bros. Records that ignited the acrimonious relations between Morgan and Morris. Other sources say that while Warner, the former president of Warner Bros. Records, whose resignation followed Ostin’s, could become the top executive of the label if Goldberg moves on. Ostin, Morgado, and Warner were unavailable for comment at press time.

Several theories have been raised to explain why Fuchs fired Morgan.

Many believe it was related to the intense heat Warner Time is taking for the violent and profane lyrics in some gangsta rap and rock albums put out by Warner labels. Morris was the key player in acquiring Warner’s stake in Interscope Records and doubling it to 50%.

The label distributes controversial rappers like Tupac Shakur and Snoop Dogg: Dogg and alternative rock act Nine Inch Nails. This past year, members of the Time Warner board apparently have responded to public pressure by calling for the sale of Interscope.

Goldberg, Rhone, and Azoff did not return phone calls seeking comment.

Fuchs says that “it’s too early” to comment on any line of firing or promotions at the music unit. But when he was appointed chairman of Warner Music, Fuchs headed Warner Bros. Records board, “I didn’t have the question mark,” he said. “I was brought in for guidance and supervision.” He says now, “For the time being, I’m going to make more comments that are familiar with the company.”

Other sources say Morris’ departure is tied to the recent internal investigation of the allegedly illegal sale of CDs by some Warner Music sales staff to retailers and wholesalers. The abuses were mainly traced to Atlantic Records, which at the time was headed by Morris. About 10 employees were fired as an apparent result of the investigation.

“Asked about the matter, Fuchs says, “I’m not going to make a comment on that. I’m not going to discuss internal staff.”

But other sources at Warner Music say that the so-called “free goods” issue was investigated as part of the internal battles at the company, and that no further actions were going to occur.

Most executives familiar with the situation at Warner believe Fuchs had a “like personality conflict” and “chemistry” to explain what happened to Morris.

He was an internal staff member, a 30-year-plus veteran of the music business, and Fuchs, whose career has been largely in cable TV programming, simply could not work together. They say Morris questioned Fuchs’ authority, while Fuchs wondered whether Morris had the skills to be No. 2 at the music group. When asked whether Warner Music feels Fuchs has been hearing complaints from middle level executives about Morris, the biggest question mark now is the fate of the execs who head the various Warner Music labels. The three major Warner labels are: Warner Bros., Rhino, and Elektra. Both Warner Bros. and Elektra are headed by Fuchs, while金字塔 Alist of Warner/Reprise artists, “Lenny Waronker, the former head of the computer store according to Winlow.

Stein says that Warner Bros. and America Online are teaming up to give away free online software to radio listeners who tune into the broadcast.

At retail, the label is sending out point-of-purchase posters promoting the radio and multimedia events.

In the future, Stein anticipates that the entire concert will be cyberecast on the Internet. However, she says that the label will shy away from using today’s high-end technology, such as M-Bone and CU-SeeMe freeware, because “there are so few people who have access to it.”

We trust Val with our careers,” he says. He has never met Fuchs.

Also in Limbo is Warner Music’s Vina Del Mar label, which has been put on hold by Warner’s chief financial officer, and put Morris in charge of one year ago (which set in motion the events that have shaken Warner Music). Fuchs has assumed the title of chairman of that subsidiary. But some sources say the unit is likely to be dissolved.

The heads of the three music groups—whose Warner had previously reported to Morris—now report to Fuchs. Continuing to report to Fuchs are Ramon Lopez, chairman of Warner Music Group/UK; Len Bider, chairman of Warner/Chappell Music publishing; and David Mount, president of Warner Music Marketing Group.

Despite the ongoing internal battles at Warner Music over the past year—which began with the resignation of Bob Krasnow, the celebrated chairman of Elektra—it remains the market-share leader, at 22%, far above its competitors.

For guidance the music group earned $720 million on revenues of $3.38 billion.

Contributing to this report were Eric dreier in Los Angeles, Harry Edwards Ed Christian in New York, and Craig Rosen and Chris Morris in Los Angeles.

WARRNER/REPRSE SHOWCASES BRIDGE MEDIA (Continued from page 14)

provided free of charge to interested programers.

Stein says that after a positive reception to a similar double-duty appearance by Warner artist Costello May 17, the label knew it had a winning combination.

Stein says that the radio and online services are “different offer broadcast. to the way the media are perceived by the music industry.”

This gives them a chance to talk to the artists that they hear on the radio in a different way.

Winlow says the computer has an equal shot at getting “backstage passes.”

WZGC Atlanta PD Dennis Winlow says that the online event brought an additional element of excitement to the Mitchell broadcast. The station delayed the live concert by an hour so the singer would be accessible online at the same time that the station’s listeners were tuned into the concert.

“It makes [radio stations] look hip,” says Stein. “It also lets radio reach out to the part of its audience that has an interest in new media. I was surprised how many radio people were relatively undaunted about the online world.”

Weber is using both media to promote the events. Radio spots that promote the concerts also mention the “Cyber-Talk” session, while the online services urge users to tune into the radio broadcast and post a list of local stations carrying the show.

In addition, the online and CD services contain downloadable information and sound bytes of participating artists.

WZGC used the Mitchell concert and “Cyber-Talk” appearance to solicit radio sponsorship from the local CompuUSA computer retail outlet, according to Winlow.

A CD for the computer store contained a tag that promoted the upcoming concert and online event.

Although through it may be a small percentage of our listeners today, we want to keep in touch with developments on the information superhighway for tomorrow,” says Winlow.

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JOAN ROLLINS, Label Debut

**Albums**

"RS" & New Stone Riveting Rimes

*Weeks on Chart* 1995

**Joe**

*Weeks on Chart* 1994

**Mass Merchants**

**Year-to-Date Sales By Store Type**

<table>
<thead>
<tr>
<th>Store Type</th>
<th>1994</th>
<th>1995</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Chain</td>
<td>125,846,000</td>
<td>139,627,000</td>
<td>UP 11.2%</td>
</tr>
<tr>
<td>Chain</td>
<td>40,694,000</td>
<td>35,642,000</td>
<td>DOWN 12.4%</td>
</tr>
<tr>
<td>Independent</td>
<td>39,089,000</td>
<td>38,366,000</td>
<td>DOWN 1.9%</td>
</tr>
<tr>
<td>Mass Merchants</td>
<td>79,031,000</td>
<td>73,331,000</td>
<td>DOWN 7.1%</td>
</tr>
</tbody>
</table>

**Overall Year-to-Date Sales**

<table>
<thead>
<tr>
<th>Year</th>
<th>1994</th>
<th>1995</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>392,361,000</td>
<td>437,416,000</td>
<td>UP 11.4%</td>
</tr>
<tr>
<td>Albums</td>
<td>241,215,000</td>
<td>248,294,000</td>
<td>UP 2.9%</td>
</tr>
<tr>
<td>Singles</td>
<td>43,445,000</td>
<td>39,011,000</td>
<td>DOWN 10.2%</td>
</tr>
</tbody>
</table>

**Albums Sales This Week**

<table>
<thead>
<tr>
<th>Week</th>
<th>11,277,000</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last Week</td>
<td>10,421,000</td>
<td>UP 8.2%</td>
</tr>
<tr>
<td>This Week 1994</td>
<td>10,864,000</td>
<td>UP 3.8%</td>
</tr>
</tbody>
</table>

**Singles Sales This Week**

<table>
<thead>
<tr>
<th>Week</th>
<th>2,062,000</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last Week</td>
<td>2,002,000</td>
<td>UP 3%</td>
</tr>
<tr>
<td>This Week 1994</td>
<td>1,948,000</td>
<td>UP 5.9%</td>
</tr>
</tbody>
</table>

**Market Watch**

A WEEKLY NATIONAL MUSIC SALES REPORT

**IN A VERY COMPETITIVE** top five, Bryan Adams hangs onto the No. 1 position on the Hot 100 for the fifth week with his "Don Juan DeMarco" soundtrack single, "Have You Ever Really Loved A Woman?" It's the longest running movie chart-topper since UB40's remake of Elvis Presley's "Can't Help Falling In Love" from "Sliver" had a seven-week stay in the summer of 1988.

As noted a few weeks ago, this is Adams' fourth No. 1 single to come from a film. That puts him in a very small club of artists who have had four soundtrack singles hit the top. The others are Madonna, Phil Collins, and Prince. Only Adams and Madonna have collected four soundtrack No. 1 hits from four different motion pictures. Madonna's have come from "Vision Quest," "At Close Range," "Who's That Girl?" and "A League Of Their Own." Adams' other No. 1 movie hits were from "A Night In Heaven," "Robin Hood: Prince Of Thieves," and "The Three Musketeers." Collins had two chart-toppers from "Buster" and one each from "Against All Odds" and "White Nights," while Prince had two from "Purple Rain" and one each from "Under The Cherry Moon" and "Batman."

With so many titles competing to succeed Adams, it's difficult to predict who will have the next No. 1 single. But if Monica pulls it off with "Don't Take It Personal (Just One Of Dem Days)," she will break a record that has stood for 33 years and two months. The 14-year-old artist would become the youngest female to have a No. 1 hit in the rock era. Little Peggy March was 15 years and 1 month old when "I Will Follow Him" made pole position in April 1963. There have been other female artists under age 20 who have topped the Hot 100, including Lesley Gore, Tiffany, and Debbie Gibson, but no one has been able to beat March. Will Monica be the one to take away Peggy's crown? Check this space in seven days.

*STARS ON 45:* Ariana's Real McCoy is on the Hot 100 for a fourth week with "Another Night." That ties the record held by Tag Team with "Whoopla! (There It Is)" and Crystal Waters with "100% Pure Love" as the longest consecutive run on the chart since it was initiated in August 1986. The only song to have a longer visit was the 4 Seasons' "December." 1983 (Oh, What A Night," which had two 27-week runs.

JOEY, JOEY, JOEY: Jochen Tierbach of Willich, Germany, notes that while "Cotton Eye Joe" by Rednex didn't fare as well in the U.S. as it did in Europe, it still marks a rare appearance for a song with the name Joe in the title in the '90s. The only other charted Joe this decade was "Flow Joe," a No. 89 entry by Bronx, N.Y., rapper Pat Joe in 1989. Tierbach, who also points out that Concrete Blonde peaked at No. 19 in the summer of 1990 with "Joe," cites the most successful Joe song, "Ode To Billie Joe," No. 1 for Bobbie Gentry in August 1967. He says that by peaking at No. 33, "Cotton Eye Joe" was more successful than Loilita's "Cowboy Jimmy Joe" (No. 94 in 1961), but not as big as the Chipmunks' "Ragtime Cowboy Joe" (No. 16 in 1969). No doubt Tierbach will be watching closely the progress of the Smurfs' "Schlumpfen Cowboy Joe," currently No. 9 in Germany.

**By the Numbers:** Mike Stenz of Moreno Valley, Calif., writes that Bon Jovi's "This Ain't A Love Song" is the first song to debut at No. 34 in 26 years and seven months. The last new entry at No. 34 was Marvin Gaye's "I Heard It Through The Grapevine." Since then, six singles have entered at No. 33 and seven at No. 35.
FORE!

"Team T" Captain Jim Caparro
President & CEO
Polygram Group Distribution

"Team J" Captain Ron Wilcox
Senior VP Business Affairs
Sony Music Entertainment Inc.

.J. Martell Foundation

"Team T" Captain Jim Caparro and "Team J" Captain Ron Wilcox cordially invite you to the 5th annual T.J. Martell Team Challenge for the Martell Cup
August 14, 1995, Glen Oaks Club

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