HE’S BACK

SUMMER’S GLOBAL REGGAE RIDDIMS

U.K. Artists Find Eager Majors, Buying Public

BY KWAKU

LONDON—The outlook for reggae in the U.K. is particularly promising, as major labels show a willingness to sign and promote artists with a critical following. (Continued on page 54)

Aborigines Get Popular Forum Through Reggae

BY CHRISTIE ELIEZER

MELBOURNE, Australia—It’s not surprising that the young black Australian artists are being courted by the music business. (Continued on page 55)

Reggae Makes A Lucrative Splash In Japan

BY STEVE MCCLURE

TOKYO—One sign of just how big reggae has become in Japan is the introduction of a credit card designed especially for fans of the music. (Continued on page 56)

WPLJ And WSIX Top Billboard/Airplay Monitor Award Noms

BY PHYLLIS STARK

NEW YORK—Top 40/adult WPLJ and country WSIX Nashville have swept the nominations in the 1995 Billboard/Airplay Monitor Radio Awards, earning six nominations apiece.

WPLJ, which topped the Billboard/Airplay Monitor Awards last year, scored nominations this year for station of the year, program/operations director. (Continued on page 79)

Speaks Has ‘No Equal’ On Mecca Don/EastWest Set

BY HAVELOCK NELSON

NEW YORK—Up-close and personal encounters will be the primary tool for building awareness of new Mecca Don/EastWest/Elektra Entertainment Group R&B vocalist Michael Speaks. That’s because the 19-year-old performer is more than just another studio-invented new jack singer, according to observers. The fledgling performer is a gutsy, magnetic soul man whose emotion-packed act belies his age. Says Doug Daniels, Elektra’s senior VP of black music, “Anyone who has seen Michael perform has seen the power and dynamics of a true star in the making.”

Fans Sidelined By Flip-Flops In Pearl Jam Jam’s Tour

BY ERIC BOEHLERT

NEW YORK—As the emotional roller coaster that is the Pearl Jam summer tour continues to crest and plunge, with eyes of “It’s off!” and “It’s on!” ringing in fans’ ears, industry observers are trying to remember anything quite like it. Few pretend to know where the next bend lies. (Continued on page 85)

Agreement Paves Way For Senate Perf. Right Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Judiciary Committee was expected to approve the music industry’s performance right legislation in a vote June 29, following a last-minute agreement between record labels and music publishers. The committee’s approval would be the first step towards the passage of the historic bill in the Senate.

On the eve of the markup, sources said that the committee was expected to approve the measure. (Continued on page 89)
TOBY KEITH
SONGWRITER
SINGER
MUSICIAN
ENTERTAINER

From the childhood ideas of "Should've Been A Cowboy" to the adult heartbreak of "He Ain't Worth Missing," "Wish I Didn't Know Now" and "Who's That Man" and from the disillusionment of life in "Upstairs Downtown" to the wryness of "You Ain't Much Fun," Toby has crafted six musical treasures and achieved chart-topping success.

Dynamic live performances of songs like "A Little Less Talk And A Lot More Action" and "Big Ol' Truck" while on tour with Reba McEntire, Brooks & Dunn, and Sawyer Brown have earned Toby a multitude of dedicated fans.

Toby's second album, Boomtown, has already attained gold status and his debut, Toby Keith, has soared to platinum heights and beyond.

A CONSUMMATE ARTIST
Suddenely, Tammy Will ‘Get There’

"Life is fragile," says Beth Sorrentino, pianist/vocalist/songwriter for the group known as Suddenly, Tammy, "and so our music is protective overall of that quality."

Like a brief cloudburst that cleanses a muggy morning, or the stretching of a child’s young bones in the uncluttered clarity of this Lancaster, Pa., union of piano/vocal, bass, and drums has a natural rightness as calm and penetrating as the modest moment portrayed. There can be no other way. For Suddenly, Tammy’s expressive power can make one believe all the little things in life that get overlooked.

Despite the silken sober gracefulness and the stately building college fan hubbub, Suddenly, Tammy is itself at peril of being neglected by an inattentive public. Following two EPs and a self-titled 1985 album on Manhattan’s independent spinART label, the single-jeans label, the "We Get There When We Do," was issued by Warner Bros. last March. Unfortunately, the new album’s expected chart success has thus far eluded the young band.

After two national tours and considerable critical acclaim, Suddenly, Tammy’s popular clout is best encapsulated by a recent late-night gig at the trendy tress-lit cowbell-tinged club. Mostly to local printer and his social worker on March 20, 1979. John is the second Heitmueller to make his mark on the region’s thriving music scene (older brother Karl manages BBC Records). He was the younger Heitmueller’s basement CatBox Studio (“The name comes from the five cats and their kitty litter boxes that were scattered around Kenny’s 4-track” where Beth and the band, all graduates of Hempfield High School, began rehearsals in 1989.)

The two five-song EPs emerging from the CatBox, “Spokeshow” (1991) and “El Presidente” (October 1992) contained many of the tracks from Suddenly’s live shows, highlighting the spinART record and “We Get There When We Do,” among them “Long Way Down,” “Mark Of Man,” and the first piece Beth wrote for the band, “No Respect Girl.”

The latter song’s story concerns “a charismatic girl,” in Beth’s words, “who rolled through town like a hurricane,” at the same time Beth returned to Lancaster (1984-86) studying musical theater at the Boston Conservatory of Music, Dance, and Theater. “I was amused and amazed,” she reflects, “by the effect a strong, resonant,组织实施 that brings the song to life.”

If Suddenly, Tammy’s sound is altogether in the Transcendental sense. Since we don’t have electric guitar, we emphasize melody and subtext, and we don’t really emulate any current styles.

"My dad was a jazz drummer, and Beth and I grew up hearing Ray Charles, and John Coltrane, and Ed Wilcox, and Donovan. I was a snare drummer in the Hempfield Black Knights marching band and also learned percussion in the school jazz band, so our stuff is rock’n’roll with slightly skewered dynamics.”

Jay Sorrentino (born Dec. 20, 1960) and his sister Beth (also born Dec. 20, 1960) are two of three ofspring—24-year-old Martha sang backup on “We Get There...”—by attorney James Sorrentino and the former Linda Hills, who were divorced in the early ’78. Like her mom, who now works in adult rehabilitation at the Horseshoe Medical Center, Beth has a propensity for special education and care-giving. "I used to teach at the Montessori Academy of Lancaster," says Beth, "and in 1969-94 they asked me to develop a twice-a-week Music and Movement program for the daycare children that we threw into our society.”

The experience led to a track co-written with her brother on the new album. Titled “Not That Dunce,” it will be serviced to Triple-A radio late this summer. “The title phrase,” says Beth, "comes from something I saw a parent yell when scolding a child in a mall: ‘Quit doing and saying all the time. You’ve not that damn smart.’ I’m gonna use it, it isn’t meant literally but refers to the close-minded attitudes of people determined to do anything they have to do, regardless of how it mires our ears.”

Beth grows increasingly serious discussing other formative influences on her songwriting sensibilities, which range from the lingering pain of her parents’ breakup to the early deaths of friends in elementary school: "I practice a lot of religious practices, especially Christian, since it’s brought us a goody Beth’s sulfate, “just like you would with the eyes, noses, ears, and hit on a Mr. Potato Head. We’re the Mr. Potato Head of music.”

"It’s our own brand of freewheeling, something extra for the audience’s entertainment dollar,” says Heitmueller, onetime resident sound engineer at Lancaster’s legendary Channel Club, the bistro ground for Ocean Blue, Live, Innocence Mission and other bands, where he has his social worker on March 20, 1979. John is the second Heitmueller to make his mark on the region’s thriving music scene (older brother Karl manages BBC Records). He was the younger Heitmueller’s basement CatBox Studio (“The name comes from the five cats and their kitty litter boxes that were scattered around Kenny’s 4-track” where Beth and the band, all graduates of Hempfield High School, began rehearsals in 1989.)

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Back in December, Beth has written a poem which has been poetry as it was always to be: “I am not that dumb.” The title phrase, says Beth, "comes from something I saw a parent yell when scolding a child in a mall: ‘Quit doing and saying all the time. You’ve not that damn smart.”

For Beth Sorrentino, whose delicate yet declarative piano technique was called “from studying Carole King’s ‘71 ‘Tapes’ album since the age of 6,” Suddenly, Tammy’s outtakes is “elementary wave or is the backdrop for the band.”

"I hide my feelings in our songs," she adds, "by describing images that can speak for themselves. That way I don’t have to say exactly what I mean, only what I feel. The music goes so deep for me and Jay that we can protect ourselves by playing it publicly. Otherwise, we’d have to put our fingers on it alone.”
On June 5, 1995, BMG sued ABKCO claiming that BMG never authorized or licensed ABKCO to release "Sam Cooke's NIGHT BEAT" and obtained a temporary restraining order preventing ABKCO from distributing and selling that record.

ON JUNE 20, 1995, AFTER LENGTHY ORAL ARGUMENT IN FEDERAL COURT BEFORE JUDGE PRESKA, THE PARTIES AGREED AND STIPULATED IN OPEN COURT, AMONG OTHER THINGS, THAT:

1. The temporary restraining order was removed

2. BMG’s action against ABKCO was dismissed with prejudice

3. ABKCO’s right to distribute and sell worldwide "Sam Cooke's NIGHT BEAT" was confirmed
SAM COOKE'S

NIGHT BEAT

…and Sam Cooke's Night Beat goes on
Commentary

Artists Deserve Performance Rights, Too

By BARRY BERGMAN

There is an urgent need for passage of legislation granting a digital performance right in sound recordings, which has not received the attention it deserves. Those of us who have been working for the rights of artists and music publishers have been forced to negotiate with the writing community for a portion of their revenues, bringing about some creativity, but not much else.

The IMPF wants artists to treat the same rights as songwriters and music publishers. Unlike Warner, who is strictly a songwriter and does not perform her own compositions, artists are also songwriters and music publishers. We must make certain that the rights of all creative people, including artists and songwriters, are equal.

Digital interactive broadcasts are designed to allow consumers home duplication of existing music. Artists currently receive a royalty payment each time a recording is sold. Digital interactive transmissions have the potential to cut into these music sales and erode royalty payments at best, and may even lead to the collapse of the music business.

The music industry has been on the ropes for the last 10 years, and now a new threat looms on the horizon. The music industry must not be allowed to walk away from its responsibilities without a fight.

UPDATE ON CHINA

It has been brought to my attention that my commentary on copyrights in China (Billboard, June 10) fails to mention some important new developments at the World Intellectual Property Organization of China. I believe this information provides a more accurate picture of the present situation.

MCSC has received assistance from the International Confederation of Societies of Authors and Composers (CISAC) regional office in Singapore as well as the Composers and Authors Society of Hong Kong. Thanks in part to their efforts, MCSC collected $400,000 in royalties for the composers during 1994. This is good news for composers and music publishers around the world. Although there is not yet a collection mechanism in place for foreign copyrights, the collection of domestic royalties is a necessary first step.

There are now MCSC offices in six provinces, in addition to the headquarters in Beijing. MCSC’s cooperation with CISAC and CASH is ongoing. In April and May, 10 MCSC staff members received training at the CASH offices in Hong Kong. In June, Edward Murphy, president of the National Music Publishers’ Association and Warner Music Group, flew to Beijing to meet with MCSC’s new chairman. These ties to the international collection agencies, coupled with MCSC’s newfound ability to collect royalties, can only expand upon the day when foreign copyrighters begin to accrue value in China.

Michael Primont
Chenery Lane, Inc.
Beijing, People’s Republic of China

MORE ON CHINA

I read with great interest the commentary by Michael Primont titled “Chinese Royalty Reform Is An International Issue” (Billboard, July 8). I believe that there is an important international community movement, represented by the International Federation of the Phonographic Industry (IFI), the International Confederation of Societies of Authors and Composers, and the MCSC, that is dedicated to protecting the international copyright rights of domestic performers.

The focus must not be on the variety of distribution systems and the large corporations creating them, but on the fact that no matter how music is distributed, it will always be the role of international copyright law to ensure that royalties are paid to artists.

I was also interested in the letter from Arnold A. Gurwitch that appeared in Billboard on July 8.

Arnold A. Gurwitch
International Consultant
Los Angeles, CA

LETTERS

Barry Bergman, a New York-based manager and music publisher, is president of the U.S. branch of the International Music Publishers Forum.

If these technological innovations permit the digitalization of music, a most welcome opportunity for remuneration to the creative community, the very foundation of the entertainment industry will be threatened, and entertainment will be one of the largest growth industries in the 21st century.

In its trade dispute with China earlier this year, the United States was pressured to soften its stance against Chinese trade practices. It was forced to bow to pressure from China and even surrender trading rights. This is a great example of the powers of China.

We must not lose sight of the larger context of this issue. As technology permits new methods of distribution of music, the creators in the musical art form should not be deprived of their rightful revenues.

If these digital services develop and are advertised, the advertisers will feature the artists’ names in print and their performances in audio or visual forms.

If artists do not receive the performance right, they will never hear the song. A song is a bunch of notes and chords and words that do not have meaning on their own. June is the month of roses and July is the month of rain, but the meaning is given by the performer. Music is a medium that has a history. Who gave the performer his song? You are being asked.

All creative people, including artists and songwriters, should be deemed entitled to their performances.

We must make certain that the rights of all creative people are equal.

Barry Bergman, a New York-based manager and music publisher, is president of the U.S. branch of the International Music Publishers Forum.
Ralphs Grocery Chain Plans Music Sales In 100 Stores

■ BY EILEEN FITZPATRICK

LOS ANGELES—Ralphs Grocery Co. partners can put music on their weekly shopping lists, thanks to an expansion plan that will slowly add the product category to the Southern California supermarket chain.

The Compton, Calif.-based chain has added music sections to 18 stores and plans to roll out the program to 100 stores within a year, according to VP of general merchandise Graham Lee.

Ralphs Music Choice, the sections consist of 12-foot, wrap-around fixtures, which hold about 800 CDs and cassettes. Product selection has a top 40 emphasis, with some jazz, classical, country, and catalog titles.

The grocer, however, will not carry stickered product.


“The gross profit is below our other general merchandise items,” says Lee, “but there’s a huge demand for home entertainment products, and we’re looking to get our part of the action.”

Competing retailers are not surprised that the grocery chain has made the move to music.

“It’s a great impulse item in a supermarket,” says Steve Eckicker, owner of five-street Penny Lane Records, based in Pasadena, Calif. “Our clientele is more sophisticated and is not going to depend on Ralphs to buy music. They may grab Michael Jackson’s latest there, but overall I’m not concerned about it.”

However, other retailers are not happy about the move. “It’s just another reason why it’s becoming more and more difficult for record retailers to compete,” says Bob Say, VP of Moby Disc, a seven-store chain based in Brea, Calif. “The pie just keeps getting split into more and more pieces. I don’t think this will increase the total customer base for music, it just increases the overall number of people selling music.”

Lee says Ralphs will target impulse buyers with a front-end fixture, holding 90 CDs, which will be attached to checkout stands to supplement the section. Various end-cap displays for catalog promotions are also planned.

Asked for specific target customers, business, traffic flow is much more significant than a Blockbuster,” he (Continued on page 78)
Two Nelson Releases For July 4
Rhino, Justice Collaborate On Promotion

BY DEBORAH EVANS PRICE

NASHVILLE—Willie Nelson fans will have multiple reasons to celebrate on Tuesday (4), when two Nelson projects are simultaneously released by different labels.


"In the beginning, it was coincidental," Nelson says of the dual release. "Rhino Records was coming with their album, and Justice was coming with theirs. The Fourth of July picnic was happening, and I guess they both decided that was a good day to come out with it. That's fine with me. The more the merrier."

The Justice release was recorded at Nelson's Pedernales studio in Spicewood, Texas. Produced by Grady Martin, it marks Nelson's return to traditional country with tunes like "Snake, Snake, Smoke," "Four Walls," and "Cold, Cold Heart."

This is Nelson's second release on the Texas-based label. His first June release, "Moonlight Becomes You," was nominated for a Grammy. The Nelson collection spans more than 30 years and includes Nelson's first recordings, "No Place For Me" and "Lumberjack," as well as his 1961 demo for Pamper Music, never before released tracks from his Atlantic Records sessions, 14 songs.

(Continued on page 92)

Time Bomb Detonates With Social Distortion, Vandals

BY CRAIG ROSEN

LOS ANGELES—Time Bomb Recordings, the new joint-venture label formed by former A&M GM Jim Guerinot and Artists/EMI, will bow July 18 with reissues by seminal Orange County, Calif., punk acts Social Distortion and the Vandals.

The new label will reissue Social Distortion's long out-of-print first two albums, "Mommy's Little Monster" and "Prison Bound," and a new rarities collection by the group called "Mainliner (Wreckage Of The Past)." The Vandals reissues are "Peace Thru Vanity" and "When In Rome Do As The Vandals."

Guerinot's Rebel Waltz Management oversees the careers of Social Distortion and Offspring. He also managed the Vandals at one time. The reissues are particularly

(Continued on page 78)

Modern Rock Featured On 'Clueless' Soundtrack

BY BRETT ATWOOD

LOS ANGELES—Capitol Records is optimistic that a combination of cover versions, new tracks, and rare cuts will attract listeners to the modern rock-jacketed soundtrack to the Paramount Pictures film "Clueless," due July 18.

The soundtrack to the teenage romantic comedy contains versions of such '60s modern rock tunes as Kim Wilde's "Kids In America," covered by the Muffs, and Psychedelic Furs' "Ghost In You," re-done by Counting Crows. Also featured are such '70s covers as the Flamin' Groovies' "Shake Some Action" by Cracker and Mott the Hoople's "All The Young Dudes" by World Party.

Among the other artists who appear on the album are the Beastie Boys, Coolio, Luscious Jackson, and Jill Sobule.

The album is the first Capitol soundtrack

(Continued on page 78)

Online Radio Station Gets ASCAP License

BY MARILYN A. GILLEN

LOS ANGELES—The computer transmission of music has taken another step toward the mainstream with the granting of an ASCAP performance license to an online radio station.

ASCAP's licensing move, its first in the online realm, follows on the heels of BMI's issuance of the first-ever such performance license to Adam alternative and under-

(Continued on page 19)

Sam Cooke Issue Resolved; Both Parties Satisfied

NEW YORK—Both BMG and ABKCO are claiming victory in their battle over the release of Sam Cooke's "Night Beat" collection. On June 21, U.S. District Court Judge Loretta Preska ruled that ABKCO must instruct its distributor, PolyGram, to send stickers to retailers for placement on previously shipped copies of "Night Beat." The stickers, to be placed on the lower left corner of the CD covers, will say, "Originally manufactured in 1963 by Tracy Ltd. for the RCA Records label."

Future pressings will have the label message printed on the packaging.

The judge also lifted a temporary restraining order, granted to BMG two weeks earlier, which prohibits the sale of the ABKCO release. BMG contended that by releasing "Night Beat," ABKCO had violated a 1984 agreement between the two companies (Billboard, June 17).

According to court papers, ABKCO's license to manufacture and distribute "Night Beat" expires on either Aug. 31, 1997, or Aug. 31, 1999. The exact date will be determined in pending litigation.

The ruling stipulates that ABKCO cannot interfere with BMG's plans to issue an album of previously released Cooke material that could come out as early as the fall. That album will consist only of RCA master recordings and will not include material owned by the Tracy and Keen labels, both of which are now owned by ABKCO.

MELINDA NEWMAN

For more information, visit www.americanradiohistory.com
**Artists & Music**

**Bjork Wins One Dispute; Sample Charge Pending**

This story was prepared by Dominic Pride, Jeff Clark, Meads, and Roger Pearson.

LONDON—Tracks from Icelandic star Bjork’s two solo albums have become the subject of two different legal actions in January.

Bjork faced one action in the high court by composer and arranger Simon Lovejoy (real name Simon Fischer) in London, but Lovejoy’s claims were not substantiated. Finding for Bjork, he described Lovejoy’s role as that of a technician putting down Bjork’s thoughts, rather than that of a composer: “I think Lovejoy’s contribution was minimal,” he said.

The judge observed, “Where there’s a hit there’s a writ. It’s an old saying in the record world, and Bjork has found that to be true to her cost.”

Bjork—the former full name of Bjork Gudmundsdottir—was sued jointly with her company, Bapisi Limited, One Little Indian, and record producer Nellee Hooper.

In his writ issued February 10, Lovejoy claimed that he was reponsible for part of the composition of “Crying” in what he said was a two week songwriting session with Bjork in London.

Bjork also claimed that Lovejoy had copyrights in other tracks from “Debut”: namely, “Human Behaviour,” “Venus As A Boy,” and “Aeroplane,” but these assertions were dropped before the case came to trial.

Giving evidence June 20, Bjork said that she had met Lovejoy in a Reykjavik (Continued on page 86)

**Kingsmen To Reclaim Master Recordings**

Band Received No Royalty Payments For 30 Years

**BY CHRIS MORRIS**

LOS ANGELES—A U.S. District Court judge here has ruled that the Kingsmen (support act for the Beach Boys’ 1964 U.S. tour) were wrong in their record companies, including the group’s much-cherished 1963 version of “Louie Louie.”

Judge William D. Keller’s June 20 order resolved an action brought to trial in L.A. federal court in November 1994. The Kingsmen—Richard Peterson, Mike Mitchell, Lynn Easton, Norm Sundholm, and Barry Curtis—filed suit against G.M.I. Records. That Nashville-based company purchased 102 of the band’s masters, which had changed hands frequently over the years, as part of a 1984 deal for a catalog of over 10,000 recordings. The purchase price was $500,000.

In their suit, the Kingsmen maintained that they were entitled to re- (Continued on page 12)

**Billboard**

Deborah Robinson is named Eastern advertising rep for Billboard in New York. She was Western advertising rep in Los Angeles.

**Record Companies**

John Reid is named president of A&M/Ilanad/Motown Records of Canada, based in Ontario. He was marketing director of London Records in the U.K.

Ron Laffitte is appointed senior VP, CM, Warner Music Entertainment Group in Los Angeles. He was president of Laffitte Entertainment.

Kevin Evans is appointed senior VP of the black music division of the RCA Records Label in New York. He succeeds James Johnson, who has been named GM of the Urban Music Records division.

Sid Birenbaum is promoted to president of Discovery Records in Los Angeles. He was VP of sales and marketing.

Tim Burrus is named VP of promotion for Hollywood Records in Los Angeles. He handled national promotion at Interscope.

Laura Mitgang is appointed VP of A&R for Sony Classical in New York. She was VP of administration for Sony Classical Film and Video.

Doreen D’Agostino is named GM of the Direct Music Company in New York. She was head of her own independent media relations firm.

GRP Records in New York promotes Beth Lewis to senior director of promotion and Marshall Lamm to manager of publicity. They were, respectively, national director of NAC promotion and publicity coordinator.

Warner Bros. Records appoints Ira Kura director of artist relations, black music division, in Los Angeles and Winston Burns manager of artist relations, black music division, in New York. They were, respectively, manager of artist relations, black music division, at Warner Bros. and Southwest regional representative for Reprise.

Tommy Boy Music in New York appoints Gabrielle Smith director of A&R, Albee Ragusa director of Urban Records, and Johnny D’Agostino head of the artist relations department. They were, respectively, director of A&R at Ral/Def Jam, director of marketing for Tommy Boy, director of R&B publicity for Artists, and director of artist development, at Oaktree clothing stores.

Paul Ramey and Brian Bachus are named co-heads of Grovetown, a new RCA label, in Los Angeles. They retain their respective titles of RCA national director of jazz and progressive music and RCA national director of Artist Relations for jazz and progressive music.

**Related fields**

Singer Wonder in New York appoints Joanne E. Singer senior director of marketing and Karen Grae-Baker director of marketing. They were, respectively, director of children’s marketing at PolyGram Video and director of marketing, children’s programming, at the Walt Disney Co.
Capitol’s Blind Melon Offers ‘Soup’
2nd Release More Than Album Du Jour

BY CARRIE BORZILLO

LOS ANGELES—It’s been almost three years since the multifaceted success of “No Rain” and the “Blind Girl” mascot helped bring Blind Melon’s self-titled Capitol Records debut to multi-platinum success.

With the release of the band’s second album, “Soup,” coming Aug. 10 on vinyl, cassette, CD, and a limited-edition Digi-pak, the label is hoping to prove that Blind Melon’s success at radio has been more than just a fluke.

“No Rain” was a phenomenon,” says Denise Skinner, VP of marketing and operations at Capitol, of the song that became a No. 1 Modern Rock Tracks and Album Rock Tracks hit in the fall of 1995. The videoclips was primarily on MTV and other video outlets, to the point that the actress who played the “Blind Girl” even began to give interviews.

“At the end of the day, it bordered on overexposure,” says Skinner. “To be quite honest, I’m not quite sure that’s what we want this time for Blind Melon, as much as keeping the music real and credible. Not that ‘No Rain wasn’t—it was just too much exposure.”

BLIND MELON: Brad Smith, Shannon Hoon, Rogers Stevens, Christopher Thom, and Glen Graham.

Like “Blind Melon,” which peaked at No. 8 on the Billboard 200 a year after its September 1992 release, Capitol expects to be working “Soup” for the next two years and to release up to five singles from the 14-song album.

The first single, “Galaxi,” will be serviced to modern rock and album rock radio stations simultaneously on July 6. A video, directed by Jake Scott, will be sent to video outlets on July 24.

Before that, though, a 10-inch demo version of the album tracks “St. Andrew’s Fall,” “Wilt,” and “2nd” and the album cut of “Galaxi,” will be serviced to college radio programmers on June 29.

Another special item is the Digipak version of “Soup,” which will include a 16-page booklet resembling a menu, to tie in with the “Soup” theme. Approximately 25,000 of the limited-edition packages will be available at retail.

In addition, a Blind Melon screen saver will be distributed as a promotion to radio, retail, video, and press representatives. The screen saver can also be downloaded by fans from the Internet at the Capitol World Wide site, http://hollywoodland-vnc.com.

The screen saver, in production at

(Continued on page 33)

June 29.

Soul Man Solomon Burke: Live & On Film;
Capricorn’s Smoking New Compilation

BURKE’S LAW: George Nierenberg, producer and director of the award-winning documentaries “Say Amen, Somebody” and “That Rhythm, Those Blues,” is in pre-production of a film on soul music titled “Sight Inspirations.” The movie will focus on Solomon Burke, although Nierenberg will interview other soul legends.

“This is going to be my ‘say amen’ of soul music,” says Nierenberg. Burke will be the centerpiece of the film, which is slated for a late 1996 release, because “his life embodies so much of what soul music is about. He was a boy-wonder preacher at 12 years old, so he comes out of the church. He was one of Atlanta’s first soul stars. He’s an entrepreneur. He’s actively involved in the churches. He’s a funeral parlor owner. He’s got 21 kids. He is still actively performing the music he made popular. And he puts on one hell of a show.

Burke played at Tramps in New York a few weeks ago and proved why his Black Top album plus members of the band plus members of The Chieftains, Cracker, Cypress Hill, Drivin’ N’ Cryin’, Gov’t Mule, Raging Slab, 311, Widespread Panic, and Ziggy Marley & the Melody Makers. Many of the songs will be covers of pot songs; Cracker will remake Brewer & Shipton’s “One Over The Line,” and Blues Traveler will tackle Sly & the Family Stone’s “I Want To Take You Higher.”

In the finest example of back-pedaling we’ve seen today, Capricorn Records president Phil Walden states in an announcement that “the project is not an endorsement of the usage of marijuana or any other illegal substance.” Capricorn’s alliance with the project should be viewed as support of “the belief that the criminal prosecution of marijuana imposes unjust and unfair penalties . . . to help spread the word about the many positive actions of NORML and the benefits of hemp as more than a drug.”

Coincidence? Clare Beck, wife of Epic senior VP of product management Dan Beck, who was born as interested in the Michael Jackson project as Jackson himself, gave birth to a girl on June 20, the same day “HisStory” came into this world. The baby is named Michaela Anne.

Secrets of the 1972 Atlanta Lynyrd Skynyrd plane crash will be revealed in a new book by music journalist Peter Balon. Balon’s book, “One Night, One Day,” is being published by Applause Books in the fall of 1996. The book will feature interviews with surviving band members and others involved in the crash, and will be published in time for the 25th anniversary of the crash.

URGE OVERKILL: Ed Rooser, Blackie Onassis, and Nash Kato.

URGE OVERKILL Album ‘Exits’ From ‘Pulp Fiction’

BY CRAIG ROSEN

LOS ANGELES—In the wake of the surprise 1994 hit “Girl, You’ll Be A Woman Soon,” Geffen Records is set to release Urge Overkill’s “Exit The Dragon” on Aug. 15. But don’t expect the band to cover the same terrain it did in its remake of the Neil Diamond tune.

“That’s only one side of the band,” says Urge Overkill guitarist/vocalist Ed Rooser. “That was just a spur of the moment thing. To continue in that vein would give the illusion that the band is some sort of, you know, isn’t really true.”

Nonetheless, the inclusion of the song, which was originally featured on the band’s independently released 1992 “Still EP,” on the soundtrack of Quentin Tarantino’s “Pulp Fiction” helped to expose the Chicago-based underground act to a new legion of fans. The song reached No. 11 on Billboard’s Modern Rock Tracks chart in late 1994, and a videoclip received substantial play on MTV.

Says Joel Oserstein, Southern California GM of 35-unit, Simi Valley, Calif.-based Tempo Music & Video, “Chalk up another success story to Quentin Tarantino. They’ve been a great band for years, but it took Quentin to show everyone.”

Robert Smith, head of marketing for Geffen, says that the exposure from “Pulp Fiction” continued to build awareness of Urge Overkill in the marketplace after a successful run of the band’s debut, “Saturation.” The 1995 al

(Continued on page 33)

(SHURE MICROPHONES)

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SCOTS Has An Original Recipe For Roots Rock
DGC Act’s Live Shows Provide A Taste Of The South

BY CHRIS MORRIS

LOS ANGELES—DGC Records doesn’t plan any major marketing hikes and whistles for the Aug. 15 release of Southern Culture On The Skids’ label debut, “Dirt Track Date.” But Geffen head-of-marketing Robert Smith doesn’t think that’s such a bad thing. Smith says, “How can you possibly be so presumptuous as to think that you could think of something clever to add to a band that plays on stage with a line of dancing men and women, a guy in a black suit with a Mexican Santo wrestling mask on his face, a box of chicken being thrown around? It’s an amazing thing going on.”

Indeed, SCOTS (as the band is known) may be its own best advertisement. The aberant Chapel Hill, N.C.-based roots-rock band’s live shows—with their episodes of “kudzu limbo” dancing, Tabasco guzzling, and chicken eating (and, often, chicken toasting) by audience members—are rock’n’roll entertainment at its freakish best.

The members of the group, whose original songs poke affectionate fun at Southern life, dress for their trailer-park roles: singer/guitarist Rick Miller and John Deere cars and his several, drummer Dave Hartman goes for skinny-brim straw hats, and bouffant-wigged bassist Mary Huff’s ensembles range from tight capri pants to vintage ’50s party wear.

Ray Farrell, head of alternative sales for Geffen/DGC, is a longtime fan of SCOTS and arranged the band along with A&R man Todd Sullivan. He says the appeal of the group’s live shows and its music is that it has cut across various indies releases, cut across a variety of audiences.

“They play for a really wide variety of people, a lot of different demographics—in many cases, a lot of people who don’t really watch MTV at all but simply love going to see a great live band. I’ve seen them play to a crowd of 10 people who hung out at a bar that they happened to be playing in, and they have everybody going crazy by the end of the set. I see this night after night, and it’s a party on stage.”

“On any night there is somebody who wants to eat chicken, Miller says, referring to the nightly audience-participation ritual that takes place on the band plays “A Piece of Me.” Everybody’s got their own way of eating chicken in all geographic areas.

“Something—it’s never any problem to get somebody to put on a wrestling mask . . . It keeps us entertained. We do the same songs a lot, as every band does, night after night. The best thing is to always get [our] audience involved, because they’re always entertaining for us, because we never know what to expect.”

SCOTS’ high energy shows and its funny and unique music, which combines blues, rockabilly, country, and swamp rock, allows the band maximum flexibility on the road.

Farrell notes, “It’s [gotten] to the point where they can go out on a tour and open for Jesus Lizard one month, and then go out and open for Pop Staples the next month, and then go back out with the Reverend Horton Heat, and everybody gets it.”

Prior to any major live work by the band this summer, DGC/Geffen will begin a retail push for “Dirt Track Date.” A month before the mid-August release date, the label will circulate thousands of “dist track race” posters to retail outlets and distribute in-store play copies of the album. “We want people to play it in the store for a month before it comes out,” Farrell says.

For radio, the company hasn’t narrowed choices down to any single track. Smith says, “We don’t want to limit this immediately to a single song and [an] airplay date.” A pro CD will go to triple-A stations on July 11 with five songs: “Voodoo Cadillac,” “Firefly,” “Fried Chicken And Gasoline,” “Whole Lotta Things,” and “8 Piece Box.” In addition, the entire album is going to college and alternative.

While the group’s colorful image is extremely video-friendly, Smith says, “Because the album is so varied, and we think the response is going to be so positive and healthy, rather than isolate a single song and make a video of it now, we want to remain flexible. We’re”

John Doe Moves Forward
As Solo Artist With New Set

BY JIM BESSMAN

NEW YORK—John Doe, whose debut album for Rhino’s Forword label, “Kissingshadow,” is due Aug. 15, has changed the label’s typical fashion.

“I was a big fan of X’s for a long time and a big fan of John’s for seeing his solo shows since ’87,” says Gary Stewart, Rhino’s senior VP of A&R. “There was something very special about him as a solo artist that never got captured in his Geffen solo album [1990’s ‘Meet John Doe’]. The album was very good, but it didn’t have the natural feel of his voice or the warm but intense side of him that wasn’t captured in X.”

Stewart says, “I’d heard a ton of unreleased material that he showed me that I wanted for myself—which is always my main motivation for signing artists.”

Stewart had “feebly” approached Doe, X’s bassist/vocalist, shortly after first seeing him perform solo and suggested a recording deal. Doe credits Stewart’s “annoying persistence—and brilliance,” along with Rhino’s previous relationship with his X bandmate Exene Cervenka on her 1990 solo album, for finally pulling it off.

Gary was always a supporter of the more acoustic shows I’d done around California, and I think that’s the kind of record he wanted initially,” says Doe. “He was kind of shocked with what we came up with, but luckily there are some of those elements there.”

“Kissingshadow” turned out to be a band album. The group, dubbed the John Doe Things, features Doe on vocals and guitar, the Blasters’ Smokey Hormel on guitar and backing vocals, Edie Brickell & The New Bohemians’ bassist Brad House, and Beck and Walt Mink drummer Joey Waronker.

“With Forward, people either have what they want together—or they don’t work with us,” says Stewart. “John’s made over 12 records in his career and knows what he wants. This album combines his country-inspired folk side and his more edgy alternative rock side, so it’s the proper hybrid—neither a blatant cop of an X record nor a more-sensitive-than-thousinger-songwriter album.”

The two sides of “Kissingshadow” noted by Stewart provide Rhino with two promotional avenues. Triple-A formats are getting a four-track promotional CD containing the album cuts “Fallen Tears,” “Kissing,” “Trag- ety By Definition,” and “Going Down Past,” while alternative stations will get a three-cut disc featuring “Love Knows,” “Liner’s Market,” and the non-LP track, “Millionaires.”

“It was the 14th cut that would have made the album, but there wasn’t enough room,” says senior di- rector of product management Faith Raphael. “So we gave [alternative ra- dio] something extra to wrap their arms around.”

Raphael adds that there was “so much strong material” that selecting which cuts to promote became a “real negotiation for all of us,” including Doe, who co-produced with Don Gil- more and even helped design the packaging.

“I’ve never been involved.”

(Continued on page 38)
EMI Makes Major Music Catalog Available Online

By Jeff Clark-Meads

LONDON—The music industry has taken another step along the highway to the digital delivery of music directly to the home.

For the first time, a major music publishing company catalog is available for commercial use via computer network. Those involved with the project say that all they need is the go-ahead and they can produce a system for home use.

The first catalog to be available digitally is that of KPM Music, the London-based production music library division of EMI Music Publishing.

The KPM catalog is now available to filmmakers and broadcasters via the IBM Global Library. This means producers can access and license any of KPM's 10,000 tracks over the IBM Global computer network. The material is also eventually expected to be available on the Internet via the IBM Global network.

The IBM Global network is a secure corporate network that is made available to companies for commercial use, according to Larry Boden, director of multimedia for IBM. It allows KPM to control the kind of access that users have to its data. In addition, Boden says IBM's network can handle higher volumes of data transfers than the Internet, which allows for CD-quality sound.

Access to the KPM data will require the use of application software, which will be provided to EMI Music Publishing clients, says Boden. The software will run on most office computers that are equipped with sound cards. A pricing structure for the software has not been determined by IBM.

IBM developed its system for KPM in partnership with London company Multimedia Archive and Retrieval Systems.

MARS director Andrew Hill says that although KPM is the first library to go online, "we've been talking to all the other majors for the past year." He specifically cites EMI and its Atmosphere library division.

Asked about the development of MARS systems, Hill says, "If EMI said to us that they want [the software] in every home, they could have it."

Peter Cox, KPM managing director and EMI Music Publishing U.K. board member, says EMI is "watching very closely. The library was the best and most logical way to start."

Cox says such digital distribution is inevitable for music libraries. "If we didn't do it this year, we would have to do it next," he says. "I know everybody with a catalog is watching this, but nobody goes around wearing a badge telling you how far they've got. The potential is enormous. It's only a matter of time before other people take this on."

Cox says the greatest problems in KPM's launch were logistical. Each of the nearly 300 CD's in the KPM catalog had to be digitized—taking five to six hours for each transfer—and the laborious process of listing and describing their contents had to be completed.

When potential users access the KPM catalog via the IBM library, they are given broad categories of musical styles that narrow down into subcategories until, eventually, a track listing is offered. The film or TV producer is then able to hear the track before deciding whether to download the digital, CD-quality version of it for broadcast use.

Once a track has been chosen, the customer can obtain a license from a local licensing society, such as the U.K.'s Mechanical Copyright Protection Society, by completing an on-screen form. Cox says the task of putting tracks into coherent, self-explanatory categories was "brain damaging." New versions of the cataloging in languages other than English are being produced.

Cox added that the costs of the project, Hill says his company is working on the premise that those who benefit will be able to share the financial burden.

He points out that MOPS benefits because the licensing information it requires arises in a legible, manageable electronic state instead of on a possibly unreadable or confusing paper form. The music libraries will benefit, he states, because of the ease of use of their catalogs.

Cox says, "We are currently debating a percentage of income that will be paid by MOPS or the libraries or both."

"This adds that music users may be charged for having access to the catalog and may be decided that it is more commercially viable to give free access to film and TV companies.


court awards rare masters to n.j. label
(Continued from page 5)

Copyright protection," says a Sony representative.

The judge's ruling did not affect non-Sony artists, who were excluded from the proceedings in an April 1984 court case that resulted in the乐队’s cease and desist letter to KPM. The judge’s ruling has the non-Sony artists, since those copyrights are held by a variey of sources.

Martin Burke, president/CEO of Cedar International—the court appointed exclusive agent for the collection—says CEG will seek proper clearances before releasing any of its material. "The real issue here is ownership," he says. "We own the tapes. We've prevailed on copyright law, but we do not have the right to release this material without name and likeness clearances."

Cox says the masters are still being listened to and cataloged, according to Burke. Among the highlights of the proportions that have been identified are 50 early tracks by Presley, including versions of "Mystery Train," "I Love You Most Of All Because," and "Blue Moon Of Kentucky," plus several of his gospel sides; an unreleased Roy Orbison performance of "I Love You Most Of All Because;" Williams tunes such as "Dear John: House Of Cards;" and "He Remembers CEG has the non-Sony artists, since those copyrights are held by a variety of sources."

Some of these artists did not finish their careers in great financial shape, so this could be a great boon to their families, he adds.

Commenting on the plans for the release of the material, Burke says, "There's no question that artists and record companies that want to work with us expeditiously, and we're happy to work with. We're certainly going to give everybody an opportunity."

Kingsmen Masters
(Continued from page 5)

come a national hit when it was picked up by Ward: The song spent six weeks at No. 2 on Billboard's Hot 100 Singles chart and re-entered the chart briefly in 1966.

The song, a party anthem that was featured in the hit 1978 music movie "Animal House" and more than one TV special, has since appeared on over 50 compilation albums according to record sources.

Other masters affected by the decision include both the band's top 5 hit "Jolly Green Giant" and its top 20 cover of Barratt Strong's "Money."

Assistance in the preparation of this story provided by Irve Lichtman in New York.
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available in a compact disc format. A star indicates vinyl LP is available.

**No. 1**
- **1.** Rusty Root: **Rust** (2727/22) *(9.98/16.98)*
  - When I Wake

**No. 2**
- **2.** Fugazi: **Assorted** (10.98/16.98)
  - Red Medicine

**No. 3**
- **3.** MC Breed (La) (10.98/16.98)
  - Fly

**No. 4**
- **4.** Corina: **Eighth Wind** (10.98/16.98)
  - Big Baller

**No. 5**
- **5.** Nicki French: **Secrets** (10.98/16.98)
  - Secrets

**No. 6**
- **6.** Sean Levert: **Neve%E2%80%A6** (10.98/16.98)
  - The Other Side

**No. 7**
- **7.** Subway: **(Way) (10.98/16.98)
  - Good Times

**No. 8**
- **8.** Silverchair: **CFC7477/22** (10.98/16.98)
  - Frogstomp

**No. 9**
- **9.** Run-7: **JOLLYNWEAT** (10.98/16.98)
  - 4 Runner

**No. 10**
- **10.** DJ Kent: **ES6292** (10.98/16.98)
  - All I Need To Know

**Regional Heatseekers #1**

Exotic Sax. Saxophonist Paul Taylor is racking up jazz/AC airplay with "Exotica," the emphasis track from his Countdown Records debut, "On The Horn." KTWV Los Angeles and KSF San Francisco are just some of the major stations playing it. The Kuzu, Mitsu-produced album features a cover of Seal's "Prayer For The Dying."**

**Superstar Ambitions**

Arm (Korn) is off to a radio-friendly single, West East/East EGG is hoping to break Sweet Water out from its Northwest home base with its second major-label album. **Korn**

**Regional Roundup**

- **1.** Rusty Root: **Rust** (2727/22) *(9.98/16.98)*
  - When I Wake
- **2.** Fugazi: **Assorted** (10.98/16.98)
  - Red Medicine
- **3.** MC Breed (La) (10.98/16.98)
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  - Frogstomp
- **9.** Run-7: **JOLLYNWEAT** (10.98/16.98)
  - 4 Runner
- **10.** DJ Kent: **ES6292** (10.98/16.98)
  - All I Need To Know

**Billboard's Heatseekers Album Chart**

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available in a compact disc format. A star indicates vinyl LP is available.
Beasley Finds 'Time' For Some R&B Jazz Saxist's Mercury Set Tries New Style

■ BY J.R. REYNOLDS

LOS ANGELES—With "Private Time," the Walter Beasley Project's latest Mercury set, the jazz saxophonist wanted to appeal to younger consumers. To achieve that goal, he used a more spontaneous recording style: corporate smooth, original R&B loops and vintage samples, and for the first time featured a female vocalist.

Says Beasley, “Most everything was produced in one take. My last album was too polished—there wasn’t enough emotion. With this album, I went back to the old school way of recording to get the soul back into the music.”

"Private Time," his fourth album, streets Aug. 22 and boasts a contemporary jazz/R&B style that includes elements of hip-hop and funk. As the set's producer, male lead vocalist, and multi-instrumentalist—he plays bass, keyboards, and percussion—Beasley used the various emotional textures that were missing from his last set.

His last album, the 1992 release "Intimacy," peaked at No. 56 on the Top R&B Albums chart and, according to SoundScan, has sold 82,000 copies.

"On the last album the mood never changed," says Beasley. "This album has tracks that feature male vocals, the female vocals of newcomer Liz Wither, the instrumentation of the two, and instrumental-only tracks. The sound isn’t all over the place, though—it’s still very intimate—but there's enough diversity there to give the project a broader feel.

Examples of Beasley's more encompassing approach include "On The Black Side," which features smooth instrumentals and a sample from the James Brown hit "The Payback," and "I’ll Be The One," both of which feature Wither's vocals.

Beasley tapped Wither to give the project a female perspective. "I wanted someone on the album who could sing to me [and other male listeners]," he says.

Thematically, Beasley formatted "Private Time" lyrically and melodically to tell stories. "Liz sings about some nice stuff, then I sing something, then we do something only with the sax. It's a variety, but it's all in the same vein."

"No commercial single is planned, but John Mazzocco, Mercury's VP of marketing and artist development, says the title song is the project's emphasis track and will be included on two promotional samplers. One version will be promoted at triple-A radio beginning July 20, the other from Aug. 3 until July 31.

Each sampler features four album tracks that would best fit the radio format it is targeted toward, plus "Private Time." The "Time" label feels compatible with both.

In addition, artist development personnel at select PGB branch offices will distribute the samplers to local hotels that have entertainment.

Stepcheld's Self-Titled Debut Fits In Well At Warner Family

■ BY J.R. REYNOLDS

LOS ANGELES—Warner Bros. is using a grass-roots approach to break Stepcheld, whose self-titled debut album layers R&B vocals over hip-hop and jazz tracks and serves it with an alternative twist.

"We're marketing the album like it is a rap project," says Warner Bros. promotion senior VP Greg Peck. "They're definitely R&B singers, but they look like a rap act. So we're taking them to the streets early and going to radio later."

In advance of the bouncy, anthem-styled first single, "Hangin' Around" (Sicka Gettin' Treated Like A Stepchild), which will be serviced to R&B mainstream radio July 25, the label began using 5,000 promotional cassettes June 27 to college radio stations, mix shows, and centers of youth influence, such as clubs and hip-hop clothing stores.

The album hits retail stores Aug. 22.

The grass-roots strategy sits well with Stepcheld, who says many of its musical influences—including Bob Marley, the Blackbyrds, Gil Scott-Heron, and Bootsy Collins—were not necessarily R&B radio-friendly acts.

"We're not radio heads," says group member Talib Lachepelle. "Our whole approach is to record creative music in order to generate some diversity out there."

Rounding out the quintet are Rahim, Cedric Stephens (Ced), Robert Cooks (Berto), and Tre Loree Washington (Treme).

Lachepelle says Stepcheld doesn't use many gimmicks to create an image. All members dress according to their own tastes, which are rooted mainly in hip-hop fashion. Peck sees this as a marketing plus.

"It will catch kids' eyes because they can relate," he says. From there, [Stepcheld] can pull them in with their straight-up urban vocals." Lachepelle adds another attention getter: the group's "animated" stage performance. To take advantage of the group's high-energy presence, the label created an electronic press kit that includes live group interviews.

Kevin Evans Envisages RCA 'Family': Prince Previews New Album At Warner

NIKKI NEWS: As 33-year-old Kevin Evans takes the helm of RCA's black music division, he has been empowered policy designed to stimulate new business partners and develop a sense of family among employees.

Evans was formerly black music president of Scotti Bros. Prior to that, he headed A&M's black music A&R department. A creative-minded executive, Evans says the division is going through a rebuilding process. "It's my priority to bring in the right executives, artists, and producers to establish a greater presence in the rap community while bolstering our R&B roster," he says.

Early additions include former Scotti Bros. staffers Chris Pringle and Missy Sheire. Pringle takes street promotion director duties; Sheire will "work in a greater capacity."

Departing are former VP Kenny Ortiz and national promotion director Tommy Thompson. While more cuts are expected, Evans says the number of employees will remain stable. He declines to discuss specific artist cuts, but says he plans to bring the roster down to a more manageable level.

"Don't look at us as the RCA of old," he says. "[RCA president] Bob Jamieson, [executive VP] Jack Rivnor, and I share the same commitment to quality artists and music."

Current R&B cornerstone act SWV will release its second album by year's end. Evans is currently completing a deal to include a Babyface-produced SWV track on the La Face soundtrack for "Waiting To Exhale," due in September.

Watch for RCA to enter high-profile production deals in the immediate future, along with new artist signings. The division is also looking to develop additional distributed label relationships. Current RCA-distributed R&B labels include Loud and Kaper.

GOLDEN OPPORTUNITY: Recently, the artist formerly known as Prince surprised top Warner Bros. brass, including label vice chairman Russ Thyret, president Danny Goldberg, and black music division president De- brown and key executives—by playing tracks from his upcoming set, "The Gold Experience." The album drops Sept. 12, and the label reportedly plans a two-pronged promotion attack: On July 11, R&B radio will be serviced with the first single, "I Hate You," while top 40 crossovers receive the single "Gold." It remains unclear whether the singles will be backed with the same B-side, or if the record will be released as a double-A-sided single.

TWO MINUS ONE EQUALS FOUR: Brownstone vocalist Monica Doby has bowed out of the trio's current international tour due to a bout with bronchitis. Detroit vocalist Kima Cooper has replaced the ailing Doby and will complete the tour dates. Doby will record on the group's still-to-be-scheduled album, as will Cooper, but it remains unclear at press time the extent of each vocalist's role in the reconfigured group.

CONVENTION Mention: The Vibe Music Seminar will be held Aug. 24-25 at New York's Marriott Marquis. The event features talent showcases, workshops, and an opening reception hosted by Quincy Jones... The fifth annual Midwest Radio & Music Assem. Business Conference will be held July 20-23 at the Doubletree Suites Hotel in Chicago. Partial proceeds from the confab's awards dinner—which honors WGCI's Doug Banks—will benefit 397, which provides toys and food for kids at Christmas.

HOLLYWOOD CULTURE: Artist/producer Norman Connors, in conjunction with the club promotion outfit Hollywood Connections, is hosting the Summer '96 Jazz Series each Sunday at the Hollywood Roosevelt Hotel. July's calendar includes performances by Connors, Michael Hendrie, Roll Perry, Kevin Love, Jean Carne, Phil Upchurch, and Marion Meadows.

ITEM: Perspective president Sharon Heyward has departed her post, leaving a wake of industry speculation regarding the label's future with A&M. Meanwhile, co-founders Jimmy Jam and Terry Lewis have stepped up label duties, becoming co-CEOs.

FOR THE RECORD: Contrary to a caption in the June 24 issue, Nova Gaye is signed to Elektra and has only one track on Motown's upcoming album "Inner City Blues—The Music Of Marvin Gaye."
**Billboard**

**Hot R&B Airplay**

Comprehensive national sample of radio airplay based on data from Radio Airplay Targeting Service. R&B airplay is electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Bandai billboards. This data is used in the Hot R&B Singles chart.

**FOR WEEK ENDING JULY 8, 1995**

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**Hot R&B Singles A-Z**

Complied from a national subsample of POG data of a cross section of key R&B retail stores which report rank of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

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**Hot R&B Airplay & Hot R&B Singles**

Records with the greatest sales gains. © 1995 Billboard/BPR Communications.

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**Billboard**

**Hot R&B Airplay**

Comprehensive national sample of radio airplay based on data from Radio Airplay Targeting Service. R&B airplay is electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Bandai billboards. This data is used in the Hot R&B Singles chart.

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**Hot R&B Airplay & Hot R&B Singles**

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ground music, largely by unsigned bands. Radio HK had previously cleared the rights to its music programming directly from bands and individual copyright owners, Hajjar says. “It was a very laborious and limiting process,” he says. “This license certainly opens up our programming options.” ASCAP repertoire includes several million copyrighted works across all musical styles.

The new ASCAP license authorizes performances of copyrighted musical works by means of transmissions on computer online services, electronic bulletin boards, and other Internet sites. It does not “grant authority to reproduce, copy, or distribute” music, according to Bennett M. Lincoff, ASCAP director of legal affairs, who adds that a distribution right is not ASCAP’s to grant.

The question of whether any transmission of music online invokes a distribution right remains a source of contention in the rights community.

ASCAP is offering online broadcasters a choice of three different “schedules” for determining the annual license fee to be paid under the new online license: one based on percentage of gross revenues derived from operation of the service; one based on a percentage of revenues attributable to the use of music on the service; and one based on a percentage of revenues attributable to the use on the service of music in the ASCAP repertoire. All have a base fee of $500. Lincoff says.

“We were very careful in designing this new license to keep in mind the smallest users and to have an accessible entry-level basement,” Lincoff says. “At the same time, it is important to establish that there is a certain minimum value for the use of music on these types of services.”

Curry’s online site, Metaverse, and Radio HK employ a technology known as RealAudio to allow homecomputer users to access stored audio programming on demand and nearly instantaneously, rather than having to wait for the audio files to be downloaded into their computers, a process that can take five times as long as the real-time length of the programming. Audio quality of these shows, at 8-bit/8 kilohertz, is pegged by users at just below that of AM radio. The introduction of RealAudio by Seattle-based Progressive Networks has resulted in a mushrooming of such online broadcasters offering music-based programming (Billboard, June 10). A “live” version of RealAudio, planned for introduction later this year, is expected to further spur the burgeoning field by allowing home computer users to access live audio feeds rather than simply stored programming.

Lincoff says he has been approached by other online broadcasters interested in the new license. Others can expect to hear from ASCAP in the coming weeks and months.

“It has always been incumbent on the music rights community to inform and educate people on their obligations,” he says.
ROZALLA admits she has often wondered that “Look No Further,” her second album for Epic Records, might never see the light of commerce—particularly since it has been on and off the label's schedule for nearly a year.

“It’s been more than a little nerve-wracking,” she says with a weary chuckle. “It’s not easy to work so hard and then wait so long to see the results. The good thing is that I’ve had singles released throughout Europe the entire time, so I’ve been busy working in other parts of the world. Otherwise, I might have gone crazy.”

According to Frank Ceroia, Epic’s director of marketing, the delay in issuing “Look No Further”—which will finally be released this month—is due to an active flow of albums by platinum-level acts at the label. “Since Rozalla is a developing artist, we didn’t feel we would be giving her or the album a fair shot,” he says. “She’s a very talented performer, and we didn’t want her to fade through the cracks.”

He adds that, in light of the project’s continued rescheduling, “we couldn’t wait any longer to put it out—even though it seems to be coming out on the heels of a huge project like Michael Jackson’s. We are going to do the best we can to market and develop this album from the clubs and hope that it groundswell into the arena.”

As she embarks on a 17-city U.S. club tour in promotion of the project, the native Zimbabwean says she is “incredibly relieved” that the label wheels are now in motion and buoyed by the largely enthusiastic press club DJs have bestowed upon her, including the first single, “You Never Love The Same Way Twice,” since its shipment last month. The delightfully retro house anthem, smartly post-produced for underground consumption by Pete Arden & Vinny Vero and Love To Infinity, advances to No. 16 on Billboard’s Hot Dance Music/Club Play chart this week.

“When you have been away from people for so long, you have to wonder if they will remember you, or even want to remember you,” she says. “There is added pressure since this album is so very different from the last one. Knowing that DJs are already playing the single so much before I go out there is encouraging.

“If You Only Love The Same Way Twice” originally scratches the surface of a richly diverse collection that, for starters, takes a torch to the “Queen of House” title that she followed Rozalla since her 1995 breakthrough, “Everybody’s Free.” While the bracing “This Time (I Found Love)” will leave familiar techno-pop skids all over the dancefloor, it is only one of many styles successfully explored here. “Free The Love” has a sparse but sultry deep house tone, while her reading of Soul Family Sensation’s “Baby” flutters with lush disco romance—thanks in part to Frankie Knuckles’ astute and typically grand arrangement.

She discards soul maturity and an increasingly flexible vocal range during the album’s more subdued moments, most notably on a pair of Andre Betts’ old-school hip-hop & R&B productions, “I Can’t Wait” and “If Love Is A Dream.” Her shining moment, however, occurs during “All That I Need,” a sumptuous slice of classic soul that we think could be her vehicle to deserved pop/overground success.

“I recently went back and listened to these songs, and all I feel is pride,” she says. “As much as I would love to have fame and money, I need to be proud of my work. I need for it to be clear to the world that I have never taken a single shortcut in my life. Especially in my career. I have moved forward and developed as an artist by working my butt off.”

Part of that development has included moving behind the scenes and sharpening her skills in vocal arrangement and songwriting. Two of her compositions released in May as “Look No Further”—the gleeful house twirler “Work Me” and the breezy midtempo pop ditty “Do You Believe.” It is a long way from her early ‘90s salad days as the mouthfalling “Babe” of house music’s superpowers and production writing team.

Shortly after the release of “Look No Further,” Rozalla will launch a double-A-sided single. The Diane Warren-penned title cut will go with pop and AC radio formats, while a ballad, “Timeing My Religion” goes to clubs. Now that the album is upon us, Rozalla is already guarding her thinking about having a recording.

“I just hope we will not be talking about it two years from now,” she says, laughing. "Something will feel my wrath before that happens again!"

Singles Going... Steady: How lovely it is to have a bit of new music from the eternally fierce Ultra Naté. As the Baltimore-rooted diva re-groups and writes material for her next project, her loyal disciples are served “Party Girl (Turn Me Loose),” the theme to the current Parker Posey movie, “Party Girl.” Although Relativity Records has the soundtrack, which you absolutely must have, Ultra Naté’s Viper Street Records is releasing this double-pack single—a good idea in terms of reaching hard-headed underground jocks.

La Náté is as fiercely attitudinal as ever, sashaying over producer Ai Mack’s jazzy Prestige. Not for grooves with arched eyebrows and swaggering runway precision. She remains the focal point of every mix, provided by luminaries Satoshi Tommie (whose Hardshell mix is da bomb), Nelson Rosado, and DJ Oji. The track will fill out the Band Of Gypsy’s forthcoming “Divas Of Color” compiliation on King Street.

R.E.M.’s “Fall On Me” is geared toward AIDS awareness and fundraising. Loveable synthpop R&B diva Kar-Alarm—an experimental 25-year-old—who has been compared to the likes of Janet Jackson. Walkerman and Kelis—will release the track on the label’s schedule on July 28.

PDT-经纬-依恋-比爱更爱

FOR DIVERSITY, LOOK NO FURTHER THAN EPIC’S ROZALLA

by Larry Plick


After a stream of so-so releases, the prolific and persistent folks at Dig It International have hit a groove that could elevate the New York indie into national prominence rivaling the “Dirty Funky” by Yazz. Alongside festivc new movers such as “Hooked On You” by Zoran, which is available as a single on July 28, and “World Of Dreams” by Gregory. Check it out.

The latest release from Jebelbeen’s anonymous indie label is “Revenge,” an R&B-laced house by Darryl D’Bonness. Producers Paul Scott and Shank Thompson grow more as tunesmiths every day and may just hit the right public chord with this one. Jason Nevin also displays considerable new depth as a remixer on interpretations that are underground-friendly without losing the original spice. Next up on Jebelbeen Records is “Brace (Take It To The Top)” by Alliance, which features fab future diva Lilias White.

PARTING GLANCES: The internationd dance music community is reeling from the sudden death of twenty-something ingénue Louise Dean of London/Trax Records. She was killed by a hit-and-run driver in London on June 18.

The singer was just reaching a successful stride as the front woman of the act’s recent No. 1 U.K. smash “Work It Out,” which packed statewide dancefloors on import. At the time of her death, a promotional pressing of the act’s second single, “Freedom,” was earning rave reviews from taste-makers. The package, which includes mixes by Brian “B.T.” transeau, K-Klass, and Loveland, will still be commercially released abroad by mid-July. At this point, the act is considering continuing with a new singer, although a final decision has yet to be made.

Summer In Motion. Dance music legend Donna Summer recently appeared on "Soul Train" in promotion of her current Mercury single, "Any Way At All," which is backed by a "Little" Louie Vega remix of "The Way You Look Tonight." The singer is currently divining her time between a concert tour that will take her to various parts of the U.S. and Europe and cutting tracks for an album that may be ready for release by the start of '96. Pictured, from left, are Don Cornelius of "Soul Train," Summer, and fellow Mercury artist Brian Midnight.
HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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**POWER PICKS**

- Move to the Rhythm (98)
- Technotronic Featuring Ya Ya X K D
- Welcome to the Factory
- Let the Beat Go On
- Pick It Up
- Ain't No Fun
- Just Ain't Right
- This Time
- Better Days Ahead
- The Tyrell Corporation
- Look Ahead
- Danny Tenaglia Featuring Carolee Silverman
- I'm Ready

**HOT SONGS**

- Relax (2001)
- Waterfalls
- Falling in Love
- First Love
- Deep Side
- Techno
- Shine
- Open Your Heart
- My Love is for Real
- I Build It
- I Settled
- I Suffer
- Take Your Time
- Losing It
- What Hope Have I
- Work That Love

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<td>9001/EMOTIVE</td>
</tr>
<tr>
<td>6</td>
<td>Move That Body</td>
<td>9001/EMOTIVE</td>
</tr>
<tr>
<td>7</td>
<td>Space Cowboy (Work)</td>
<td>9001/EMOTIVE</td>
</tr>
<tr>
<td>8</td>
<td>Never Give Up</td>
<td>9001/EMOTIVE</td>
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<tr>
<td>9</td>
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<td>9001/EMOTIVE</td>
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<td>9001/EMOTIVE</td>
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<tr>
<td>12</td>
<td>Big Popa</td>
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<tr>
<td>13</td>
<td>Baby Baby</td>
<td>9001/EMOTIVE</td>
</tr>
<tr>
<td>14</td>
<td>Feel So Good</td>
<td>9001/EMOTIVE</td>
</tr>
<tr>
<td>15</td>
<td>Keep Your Hands Ringing</td>
<td>9001/EMOTIVE</td>
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<tr>
<td>16</td>
<td>Listen to Me (Work)</td>
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<td>The Points</td>
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<td>18</td>
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<tr>
<td>19</td>
<td>Your Loving Arms</td>
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**HOT DANCE DEBUTS**

- Relax
- Falling in Love
- First Love
- Deep Side
- Techno
- Shine
- Open Your Heart
- My Love is for Real
- I Build It
- I Settled
- I Suffer
- Take Your Time
- Losing It
- What Hope Have I
- Work That Love

**HOT SONGS**

- Crystal Waters
- Sarah McLachlan
- La Bouche
- The Gap Band
- Bass Symphony
- Tova Tei
- Barbara Douglas
- M People
- Paula Abdul
- Londonbeat
- Liz Torres
- Rochelle Fleming
- Max A Million
- Lionel Ritchie
- Underground Lovers
- Sphex
- Junior Flex

**HOT SONGS**

- Champion
- Open Your Heart
- Freak Like Me
- Sweetest Day
- Shy Guy
- New York
- Never
- Reprogram
- Tonight
- Mind Blowing
- Shake
- Just a Jazzin'
- As Long As You're Good to Me
- Many Fish
- I'm Ready
- I Got It On
- I Don't Care
- I'm Here
- Run Away

**HOT SONGS**

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Lee Roy Parnell Finally Gets Lucky
Artist Updates Career On New Arista Label

BY DEBORAH EVANS PRICE

NASHVILLE—As the flagship artist for Arista’s new Career label, Lee Roy Parnell has high hopes for his new album, “We All Get Lucky Sometimes.” Backed by his road band, the Hot Links, Parnell has delivered an album he feels captures the Texas routhouse style of his live shows.

The country music veteran has always drawn praise from critics and been enthusiastically received by concert audiences, his previous outings haven’t sold as well as Parnell’s camp thinks they should. “He’s had radio success, but we’ve never really connected with the consumer on a big level,” says Mike Dungan, senior VP of sales and marketing at Arista. “We’ve pretty much maxed out at 200,000 units on his last two records, this isn’t shabby, but we think this guy is a superstar, and we will not rest until he sells like a superstar.”

Dungan says Parnell has always been a visible artist, based on the strength of his videos, and he’s always been good press. With his new release, Arista plans to raise his profile by more aggressively pursuing mainstream press outlets. The label also plans to continue his high video profile via an ad campaign on Country Music Television.

For his part, Parnell is pleased with the album and hopes it will fulfill the label’s expectations. “I’m always trying to get closer to the core of what I’m supposed to be doing,” Parnell says. “I think this one is again one step closer. I can’t say that it’s going to happen with it commercially, but as a piece of music, it’s a success.”

Parnell says he does consider an album’s commercial potential when he’s creating it. “I think it would be dishonest of me to say I disregard the commercial aspect,” Parnell says. “Any time you’re at a club you’re making music for a living, you keep that in mind. It’s kind of a tightrope in a sense, because you’re trying to express your music but have to make enough money to keep an act going.”

MORE OLD MEN: There are some remarkable high-profile acts coming out, including Vern Gosdin’s “The Gospel Album.” Out of print since 1984, when the Complete label folded, it’s now on CD for the first time.

Send In The Clowns. Mercury recording artist Kathy Mattea, second from left, dons a little greasepaint and clowns around on the set on her latest video, “Clown in Your Rodeo.” Mattea is pictured at the Nashville video shoot with her co-stars, the Longhorn Rodeo Clowns, a troupe that performs at rodeos across the country.

CMA Presents A Very Special Concert; ‘Gospel Album’ Celebrates Vern Gosdin

T HE COUNTRY MUSIC ASSN., is taking an active role in the Special Olympics World Games July 1-9 in New Haven, Conn. Along with the Interep Radio Store, CMA is presenting a concert July 6 with Tracy Byrd, Michelle Wright, and the Moffatts. Although CMA has been involved with the Tennessee Special Olympics before, this is its first effort for the World Games. “We’re thrilled,” said CMA executive director Ed Benson. “It’s quite a nice thing. July 6 is a tough date for touring country artists, but we think the cooperation and support we’ve received from everyone has made it worthwhile.”

MORE OLD MEN: There are some remarkable records coming out, and one especially worth plaudits is Vern Gosdin’s “The Gospel Album.” Out of print since 1984, when the Complete label folded, it’s now on CD for the first time. Thanks to the American Harvest Recording Society, Gosdin has been able to release the album, with more money being generated from the sale. Thanks to the American Harvest Recording Society, Gosdin has been able to release the album, with more money being generated from the sale.

Vern Gosdin was well known for his gospel music, and the album will be an excellent addition to any country music collection.

By Chet Flippo

Lee Roy Parnell

By Chet Flippo

Victoria Shaw ‘In Full View’
As Singer On Warner/Reprise

NASHVILLE—In the past few years, Victoria Shaw has made a name for herself as one of country music’s most successful songwriters. She co-wrote Dolly Parton’s “You’re A Good Man, Charlie Brown,” among other hits. Shaw also co-wrote the song “The Best Thing,” which was a top ten hit for Garth Brooks.

Shaw has been working on her own material, and she recently released an album with Warner/Reprise. “I’m so excited about this album,” Shaw says. “I’ve been working on it for quite some time, and I think it’s gonna be really good.”

Victoria Shaw’s music is a combination of pop and country, and she has been praised for her powerful voice and her ability to connect with her audience. She is a talented songwriter, and she has written songs for some of the biggest names in country music.

Shaw’s new album is titled “In Full View,” and it features some of her best material. The album includes a duet with Gary Morris, one of her favorite artists.

“What’s great about this album is that it’s a real mix of styles,” Shaw says. “There are some very country-oriented songs, but there are also some pop-oriented tracks.”

Shaw has been working on this album for quite some time, and she is excited to finally release it. “I’ve been working on this album for a long time, and I’m really proud of it,” she says. “I think it’s gonna be a real hit.”

The album features some of Shaw’s best material, including songs like “The Best Thing,” which was a top ten hit for Garth Brooks.

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

LEE ROY PARNELL FINALLY GETS LUCKY
(Continued from page 22)

"I've got the love and support I've always had, and I've also got my own promotion staff. Every artist wants to be a priority. I've been very fortunate and blessed with the bartenders, servers, and the great taste of the country music fans. I've always been treated with care, plus I still have all the muscle of the Arista marketing department.

By having his own hand play on his record, Parnell bucked Music Row's usual approach to recording, but he says Arista supported the decision. "I got it in my head I wanted to do it all by myself. I knew where you're going with this, and it scares me to death, but I love it," Parnell says. "We have a chemistry with the Hot Links that's something you can't create with different musicians. Sometimes that doesn't translate to tape, but this time it did. It just clicked. Most of what you hear is the first, second, or third take."

Parnell's road band consists of brothers Ben and James Pennebaker, keyboardist Kevin McDendrum, and drummers Sarah and Jealousi. The band includes acoustic guitarist Michael Spriggs, steel guitarist Dan Douglas, former Hot Links keyboardist Craig Underwood, and singer Rob Roy Parnell, playing harmonica on "If The House Is Rockin'." Mike Reid plays piano on "Saved By The Grace Of Your Love," a ballad he and Parnell co-wrote.

Parnell played guitar on recent Trisha Yearwood and Mary Chapin Carpenter hits, and they repay the favor: Yearwood sings harmonies on the ballad. "When A Woman Loves A Man," and Yearwood produced the band. "To We All Get Lucky Sometime," Parnell says they were honored to use Billy Fidd for this first single. "A Little Bit Of You."

Parnell's father was friends with Wills, and the late Western swing trio recorded in the studio of the same name. They made a small shine for it in the studio. Parnell says having the high harmonies on the album also features emotionally and spiritually uplifting experience.

The album concludes with the instumental "Soulful," which is a departure from country chart. Sales figures for the prior week would have ranked that cassette single at No. 10. Prior-week positions for that chart have been adjusted to accurately reflect last week's activity.

VICTORIA SHAW 'IN FULL VIEW' AS SINGER
(Continued from page 22)

"I think we're doing something different this time. We're doing something that's new and different.

Duncan says he's promised a new record with the band and won't rest until they have it. Parnell is hopeful, and if this album succeeds, the greatest reward will be seeing the band as a whole again. "We don't want to go on as a band, without sacrificing his artistic vision. "I think any of us who have been through that have hard to work on. I said something I don't believe in, it will leave them cold."

DEBORAH ROYNS PRICE
**Billboard HOT COUNTRY SINGLES**

**Week ending July 8, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number/Distributing Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU'RE GONNA MISS ME WHEN THEY'RE PLAYIN' OUR JUNE RAYMOND</td>
<td>JUNE RAYMOND</td>
<td>MCA 76954</td>
<td>No. 1</td>
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<tr>
<td>2</td>
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**SoundScan Top Country Singles Sales**

**For week ending July 8, 1995**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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### Billboard Latin 50 Chart

**FOR WEEK ENDING JULY 8, 1995**

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<th><strong>4.</strong></th>
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<tr>
<td>1</td>
<td>SELENA</td>
<td><strong>AMOR PROHIBIDO</strong></td>
<td>Starr</td>
<td>BMG</td>
<td>1,765,758</td>
<td>SELENA</td>
<td>102,796</td>
<td>14,207</td>
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<td>GIPSY KINGS</td>
<td><strong>THE BEST OF GIPSY KINGS</strong></td>
<td>Sony</td>
<td>BMG</td>
<td>2,151,687</td>
<td>GIPSY KINGS</td>
<td>126,759</td>
<td>120,342</td>
<td>198,159</td>
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<td>3</td>
<td>SELENA</td>
<td><strong>12 SUPER EXITOS</strong></td>
<td>Starr</td>
<td>BMG</td>
<td>47,754</td>
<td>SELENA</td>
<td>32,749</td>
<td>24,472</td>
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<td>SELENA</td>
<td><strong>ENTRE A MI MUNDO</strong></td>
<td>BMG</td>
<td>BMG</td>
<td>12,923</td>
<td>SELENA</td>
<td>11,278</td>
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<td>5</td>
<td>SELENA</td>
<td><strong>SEGUNDO ROMANCE</strong></td>
<td>BMG</td>
<td>BMG</td>
<td>7,714</td>
<td>SELENA</td>
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<td><strong>AMIGOS EN LA CALLE B 95</strong></td>
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<td>1,531,854</td>
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<td>114,002</td>
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<td><strong>MI TIERRA</strong></td>
<td>BMG</td>
<td>BMG</td>
<td>10,944</td>
<td>LUIS MIGUEL</td>
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<td><strong>DICHEN QUE SOY</strong></td>
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<td>LUIS MIGUEL</td>
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<td><strong>GUARDIANS OF THE LEGACY</strong></td>
<td>Sony</td>
<td>BMG</td>
<td>21,943</td>
<td>GIPSY KINGS</td>
<td>16,945</td>
<td>9,176</td>
<td>5,004</td>
</tr>
</tbody>
</table>

### Greatest Gainer

- **Luis Miguel** - "Mi Tierra"
- **Laura Pausini** - "La Diferencia"
- **Pedro Fernandez** - "Los Tigres del Norte"
- **Carlos Vives** - "Me Gusta"

### Hot Shot Debut

- **Cumbia Triste** - "Mambo"
- **Graciela Beltran** - "La Dificultad"
- **El General** - "Quieren Que Yo"
- **Mariana** - "En El Jardín"
- **Banda Machos** - "La Alarma"
- **Eldio y Danzo** - "El Señor"
- **Javier Diaz** - "El Amor"
- **Rivera** - "El Amor"

---

**Tropical/SA 50 Chart**

- **Paco De Lucía**
- **Luis Miguel**
- **Gipsy Kings**
- **Carlos Vives**
- **Selena**

**Regional Mexican**

- **Selena**
- **Luis Miguel**
- **Gipsy Kings**
- **Juan Gabriel**
- **Selena**

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### Notes

The chart is compiled based on sales, airplay, and other relevant data. The abbreviations used represent specific data sources and metrics. The chart includes the top 50 artists, along with the titles of their songs and the labels responsible for their release. The rankings are determined by a combination of sales, radio airplay, and press activity.
**Latin Notas**

by John Lannert

REED HOT GOES LATIN: The AIDS awareness outfit Red Hot Organization, in association with Tom Cookman, is producing "Red Hot + Latin," a multi-artist Latin compilation due out in 1996. Cookman is the manager of Sony Argentina's hot act Los Fabulosos Cadillacs. So far, no label has been confirmed for release of the album.

Red Hot is also preparing "Red Hot + Bio," another multi-artist set, which pays tribute to Antonio Carlos Jobim and bossa nova. Verve will release the album.

GETTING CAUGHT UP: Cuban singing great Vicentico Valdés died June 25 at the age of 72 of a heart attack in New York. A former lead vocalist for Tito Puente, Valdés recorded such hits as "La Montaña" and "Dulce De Mi Corazón." More on his career next week... Puerto Rican retailer Casa de los Tapes is sponsoring a one-hour rock show called "Rockafollía" on Friday evenings via WQAB-FM San Juan... PolyGram Latin recently released a superb catalog series, "De Coléctico," which boasts choice tracks by Ilán Chester, Yordano, Róci Dúcarz, Rudy La Scala, and early 80's pop diva Connie Francis, who does well singing Spanish-language nuggets such as "Aquellos Ojos Verdes" and "Nootroes."

CHILE NOTAS: "Alto Al Fuego," the latest album by veteran balladeer Pablo Herrera, has struck platinum (25,000 units sold) and is being readied as an international project by Herrera's record label, PolyGram Mexico. In August, Herrera will embark on a promotional tour to the three largest Spanish-speaking markets in Latin America: Argentina, Mexico, and the U.S. ... Michael Jackson's "HIStory" (Epic/Sony) broke all sales records in Chile when the album sold 25,000 units within 72 hours of its release there on June 16. The album sold for the high price of 1,000 Chilean pesos, roughly $47.

ARGENTINA NOTAS: Radio DJ and blues musician Adrián Flores has opened a new blues-oriented indie imprint called Blues Special Records. The label's first release, "Made In Argentina," is a live album with legendary guitarist Hubert Humlin, a former sideman with Howlin' Wolf and James Cotton. The still-unnamed album was recorded in December 1995 at Buenos Aires blues club El Sambo de Rasputin with members of local band Memphis La Blusera... Alfredo Zitarrosa, one of Uruguay's greatest troubadours, is profiled in a three-CD boxed set released by Mierofon and titled "Antología (1956-1989)." The package includes a companion booklet containing interviews, interviews, and Zitarrosa's career highlights.

Claudio Gabis, one of Argentina's first prominent rock guitarists, has put out a solo album on Warner titled "Convocatoria." Among the special guest performers are Charly Garcia, Luis Girelo, Joaquín Díaz and Divididos front man Ricardo Mollo, and Los Rodríguez honcho Andrés Caiamaro. Gabi's album features a mix of new material and covers of Argentine rock classics such as "Desconof," "Jugo De Tomate," and "Rock De La Mujer Perdida."

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires and Pablo Marques in Santiago, Chile.

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**Artists & Music**

**Latin Billboards**

**Latino Tracks**

**Hot Latin Tracks**

FOR WEEK ENDING JULY 8, 1995

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**Top 20**

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<td>JOEL RAMIREZ</td>
<td>MARIACHI CASA DE CAMINOS</td>
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**Top 10**

**Regional Mexican**

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**Spanish**

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**Billboard**

JULY 8, 1995

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*Note: This text is a transcription of the information from the Billboard magazine issue dated July 8, 1995. It contains data on Latin music artists, tracks, and sales, along with other music-related information.*
MIAMI—Billboard's Sixth Annual International Latin Music Conference, which was held June 5-7 at the Hotel Inter-Continental here, featured the inaugural Latin Music Expo, informative industry panels, and lively showcase performances. The three-day confab, attended by a record 400 conferees, was capped off by Billboard's Second Annual Latin Music Awards, hosted by Esai Morales, below. (Photos: Dana Frank)

The family of the late Tejano star Selena, who was inducted into Billboard's Latin Music Hall of Fame, accepts Billboard's first Spirit Of Hope Award on her behalf. From left: Selena's sister, Suzette Arriaga, and her husband, Billy Arriaga; Selena's mother, Marcela Quintanella; her husband, Chris Perez; and her father, Abraham Quintanella Jr.

K.C. Porter, the noted producer, songwriter, and president of Insignia Music Publishing, delivered the keynote address at the Hard Rock Cafe. (Photo: Alex Gort)

RCA/BMG recording artist El General accepts his second consecutive rap album of the year honor.

PolyGram Latino star Carlos Vives accepts his new artist award for pop album of the year.

BMG's Caifanes earned the award for rock album of the year and performed at the awards show.

RMM/Soho Latino star India performs the title song to her album "Dicen Que Soy" which won two honors in the tropical/salsa field.

Fonovisa's Los Tigres Del Norte picked up honors for regional Mexican album of the year and performed at the awards show.

Israel "Cachao" Lopez accepts his best new artist award in the tropical/salsa album category.

BMG flamenco duo Corozan Gitano performs at the first evening's showcase.

Tito Puente accepts "El Premio Billboard" for his achievements in the Latin music industry.

Rodven's Mexican rocker J. Ferron performs at the opening-night showcase sponsored by AmericDisc.

Rodven's Kiara wins the attention of an adoring fan.

MCA's Raimundo Amador performs during the SGAE showcase.

Crescent Moon/Epic artist Albita dazzled the crowd as she closed the opening-night festivities.

Awards show host Esai Morales, right, presents Miguel Spindola of La Diferenzia with the new artist award in the regional Mexican category.
A host of companies participated in Billboard's first Latin Music Expo, which ran for two days during Billboard's Sixth Annual International Latin Music Conference.

Miguel Backal, left, of Spartacus Discos talks shop at his company's booth at the Expo.

Yvette Morrison discusses this year's tour schedule at the Marlboro Music booth.

Luz Ramirez and Tony San Martin, right, hold court at the Kubaney records display.

Representatives of La Tropezienne Bakery show off their product to members of the band Pina Colada.

An attendee gets in tune at the Gibson Guitar display as Dale Jankowski looks on.

BVC's Jerry Colmeneno, right, describes his company's wares to Mark Ellis of Kaba Research & Development.

Mark Ellis checks the sound at his Kaba Research & Development booth.

Panelists Tackle Tough Topics

Jellybean Benitez, left, president Jellybean Productions, and Mark Kamins, WEA's VP of A&R for world & Latin music, discuss the growth of Latin music in Anglo films during their panel "Latin Music Goes To The Movies."

The Latin rock panel included, from left, Jesus Lopez, VP Latin, North America, BMG International; producer/artist Gustavo Santaolalla; and moderator Bruno Del Granado, VP talent & music relations, MTV Latino.

SGAE hosted a panel on the Spanish music market, which featured, from left, Francis Cabezas of Aula Tecnica de Opositores, S.A.; Eva Cebrian of Cadena SER; Eduardo Bautista and Emilio Garcia of SGAE; and Jorge Gomez of Crab Ediciones Musicales.

Gwynne Wardrop displays the literature at the ASCAP booth.

David Rodriguez greets an interested Expo attendee at the Disc Makers display.

Mark Ellis checks the sound at his Kaba Research & Development booth.
Don’t Cry For BMG’s Torres: He’s Argentina’s Latest Star

BY MARCELLO FERNANDEZ BITAR

BUENOS AIRES—Two years ago, skeptical music critics in Argentina dismissed the sudden success achieved by pop/reggae singer Diego Torres as a summer fad. But since then, his first two albums have rung up sales in excess of 500,000 units, and Torres has gone from fades to fortune. Torres’ latest BMG album, “Traitar De Estar Mejor”—propped up by the title hit single and its follow-up, “Deja De Pedir Perdón”—has sold more than 300,000 units. His 1993 eponymous debut is nearing 200,000-unit sales. When one considers that platinum records are awarded in Argentina for albums that have sold 60,000 units, Torres’ sales are impressive indeed.

Torres, son of legendary singer/actress Lolita Torres, first gained national attention as the star of the television teen sitcom “La Banda Del Golden Rocket.” He observes that sales of “Tratar De Estar Mejor” took off when domestic music enthusiasts realized that he was more than an actor capitalizing on his TV fame.

“I think most people’s prejudices ended with this second solo album, because they seemed to finally have realized I’m a real musician,” says 26-year-old Torres. “But I have always sung. I come from a family of singers, and most of my friends are musicians, not actors.

‘Prejudice is inevitable,’” he continues, “if you have great exposure in television and sell many records.”

Torres’ inaugural stab at a recording career in 1989 was far from successful, however. The Buenos Aires native was a member of a pop/funk outfit called La Marca, which came out on a small indie imprint. Due to a deepening economic slump, the album never took off, and Torres decided to center his attention on the TV show.

In 1993, Torres took another shot at recording stardom when he released his self-titled bow on BMG. Produced by Cacharvo Lopez, former bassist of popular ‘80s band Los Abuelos De La Nada, Torres’ album contained three hit singles, including his reggae anthem “Chalume.” Torres became the musical director of his live shows and reconstituted one of the best players in Argentina.

Last year, while Torres put the finishing touches on his sophomore album, BMG laid plans for an international release. Thus far, according to BMG Argentina’s A&R director Luis D’Artagnan Sarzeto, “Tratar De Estar Mejor” has enjoyed a solid reception in Latin America. The album, he says, has begun selling well in Porto Alegre, Colombia, Chile, Mexico, and the U.S., where he has completed a promotional tour and is due to play live.

Back in Argentina, Torres remains a strong concert draw. In June, Torres sold out 12 shows in Buenos Aires’ 2,500-seat Opera Theater. Six of the concerts were added after the initial nine sold out. Torres admits being surprised by the robust turnout, saying, “I thought six shows would be enough. This success is a result of touring nonstop all around the country in the past eight months.”

Most of Torres’ faithful are adolescent females who convert each of his performances into noisy exhibitions of unbridled hysteria.

“As soon as they begin shouting,” says Torres, “I tell the audience that I like euphoria, dancing, and singing along, but shouts mean nothing. And they understand.”

Having conquered Argentina’s pop market, Torres is attempting to gain credibility with Argentina’s demanding rock fans by participating in a multi-artist tribute album to local rock icon Lucas Prodan, the Italian-born singer of the cult rock group Sumo, who died several years ago.

Torres says he embraced the idea of contributing a track to the tribute album, “because Sumo was one of my favorite groups. It was also my first experience as co-producer with keyboardist Tommy Thornson.”

The reggae-tinged “saying, ‘Waiting For 1989,’ is now a highlight of Torres’ live sets, along with reggae standards “I Shot The Sheriff” and “Is This Love.”

LATIN TRACKS A-Z

http://www.americanradiohistory.com

JAZZ

by Jim Macnie

COULDIA BEEN A CONTENDA: 1984 was the year of the throat. This time around, the Thelonious Monk Competition, the country’s premier marathon, concentrates on strings. Electric guitar and acoustic bass are the instruments of the day. Participants must brush up on “Body and Soul” –– they’re in both categories. This love song has become an interpretation of the standard (among others) that’s able to sit pretty beside Coleman Hawkins’ version. The records in this jazz Olympics are now well-known: mucho media attention, invaluable notice of major-label A&R folk, and prize money in $10,000, $5,000, and $3,000 denominations.

All applications must be received by Aug. 23 for judging in late November. And if your instrument is also your pencil, the Composers Competition has the same deadline. Get on the stick. The address is $225 Wisconsin Ave. N.W., Suite 300, Washington, D.C. 20015.

Speaking of awards and competitions, the JazzFest Prize is arguably the most prestigious global honor an improviser can receive. Not only does the award come with an acknowledgement of aesthetic superiority, but it’s got a bragging right, too. From 1984, it has beefed up the status of bassist Richard Abrams, David Murray, Lee Konitz, and Tommy Flanagan. Last year’s winner was Roy Haynes. Tony Coe was triumphant in ’85.

This year’s nominees are Geri Allen, Django Bates, Dave Holland, Palle Mikkelborg, and Maria Schneider. Both Flanagan and Haynes have recently released discs associated with the prize on the Storyville label, “Plana-
talking about making a video with them already, and we've got some ideas of what it will be, but we're not committing to anything."

He adds, "There are some great and very funny ads that are going to select fanzines and odd magazines. People are going to have fun with this. There's a major anticipation at press about this. Every writer and editor seems to know about the band and are eager to get into it... [The band] will do some in-store things, and they'll do some local interviews."

In the end, touring will be central to busting SCOTS out nationally. The band, which Miller says played over 200 dates in 1994, will work in four Southern states in July before leaving the region in August, possibly for a West Coast stint with the Reverend Horton Heat.

The band still relishes the touring life, despite the fact that it can get disorienting, according to Miller. "We like being on the road. When I get home, I wake up and wonder where the hell I am. It never happens the first night—it only happens after, like, three nights. I wake up looking at the same ceiling three days in a row, and it triggers something in me, and I don't know where I am."
## Billboard Top Gospel Albums

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<th>No.</th>
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<td>Kirk Franklin and the Family</td>
<td>40-36-35-25-23-22-21-19 Records</td>
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<tr>
<td>2</td>
<td>The New Life Community Choir featuring John P. Kee</td>
<td>REVERENCE SHOW UP!</td>
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<td>3</td>
<td>William Beeton &amp; Friends</td>
<td>WEB &amp; 9-15 INTERSECTION BROKEN</td>
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<td>4</td>
<td>Donald Lawrence &amp; the Tri-City Singers</td>
<td>Bible Stories</td>
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<td>Helen Baylor</td>
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<td>9</td>
<td>Michael Fletcher</td>
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<td>10</td>
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## Artists & Music

### In the Spirit

**by Lisa Collins**

With musical tastes that run the gamut from foot-stompin' traditional gospel to jazz, it is easy for Yolanda Adams to lean back and belt out, "I am the rhythm," a line from her latest release, "More Than A Melody." The tribute album shipped to retail last week and is expected to be Adams' biggest seller yet.

...and yea, along with artists including Kirk Franklin, John P. Kee, and Hezekiah Walker, Adams makes up the melody and rhythm of a new gospel movement that is infusing and energizing gospel to record sales levels. Her demographics are about as broad as her vocal range, appealing to those from the age of 6, who approach her at concerts for her autobiograph, to those over 60.

Today, nearly 10 years after her debut, Adams is more than happy with where God has brought her. "You never really know what you're going to do when you start out," she says. "When I first started with Thomas Whitfield, my plan was to do the album during the summer on my time off from teaching. I never dreamed of leaving the school system, and when I did, it was a huge step, but I'm glad I took that step on faith. Now, my faith is to the point where it's like, 'Give me a diving board with no water, and I'll jump.'

She feels as she's made a similar leap with her latest album, "More Than A Melody," and says, "Finally, I got a chance to make a product that sounds more like what my preference of what tone and melody should be."

### Higher Ground

**by Deborah Evans Price**

This BEAUTIFUL MESS: When new members join a band it always changes the musical dynamics of the group. In the case of R.E.X. Music act Sixpence None The Richer, the contributions of drummer Dale Baker, bassist J.J. Plessico, and guitarist/vocalist Tesa Wiles make Sixpence's sophomore project one of the Christian family's most notable releases this year. Not that there was anything wrong with the act's impressive debut, "The Fatherless And The Widow," but on Sixpence's current release, "This Beautiful Mess," the new musicians perfectly complement principal songwriters Matt Stough's innovative tunes and Leigh Bingham's lead vocals.

"There's a huge difference," Stough says of the band, the name of which comes from a C.S. Lewis book. "It's like right and day, please me results. Everybody brought their influences, and it really rounded out the sound.

The Austin-based band's debut album drew comparisons to 10,000 Maniacs (they share the same producer, Armond John Petri), but on "This Beautiful Mess," Sixpence carves its own niche. "We all have different musical backdrops," Plessico says. "Some of us listen to classical, some listen to jazz, and some listen to hard rock. When you have all those musical tastes coming together, you have some really unique tunes that end up coming out.

Baker, in defining the Sixpence sound, says, "It's as if Suzanne Vega did lunch with the Cranberries, and then they went out moshing to the Smashing Pumpkins."

Bingham's readily identifiable voice is one of the band's major assets. "There's an honesty in Leigh's singing, it's a national sample of retail sales.

Flasenoc says, "You can tell that she's totally singing out of her heart. There's no disguise in what she's doing. She's not imitating anyone. She's totally being herself."

...key says Bingham's honesty extends beyond the stage. "She's one of the most approachable people I've ever seen," Wiley says. "Even though she's shy, she's extremely generous and willing to talk to people, which is good from a ministry aspect.

In addition to playing churches, Sixpence has been getting mainstream exposure as an opening act for the Smitheres.

Sixpence's new release is available in both Christian and mainstream retail outlets. Besides enjoying the music, R.E.X. consumers may also appreciate the artwork on the cover and inside the packaging. Jimmy A. Christie Knubel, Kim Thomas, and acclaimed folk artist the Rev. Howard Finster are among the artists who contributed to the project, making it visually and visually satisfying effort.

### News Notes

Marnie, Ga.-based gray dot records has signed a distribution agreement with Spring Arbor. Congratulations to Belle Winans and his wife, Deborah, who are expecting a baby on Belle's birthday, Sept. 17... Steve "Rabbit" Easter has been in the studio working on an instrumental album for Chapel Music. Ricky Skaggs recently joined him to contribute a few mandolin licks... Seattle-based trio Grammatian has signed with Fore- cast... Some of the band's earliest fans are now kids, and their early years are already remembered... Georgia rockers Third Day are heading to Europe to play the Fleet Fox Festival, as well as other European dates... Wess Farnham is endorsing the Wheaton, Illinois-based Bibbys for the World Project, which distributes New Testament Bibles. He's recording a 60-second public service announcement, which is being recorded to service 700 Christian radio stations... Lewis Family Homecoming and Bluegrass Festival attracted over 3,000 fans to the family's hometown of Lincoln, Ga. Bill Monroe & the Bluegrass Boys, former Louisiana Gov. Jimmie Davis, and Grandpa Jones also performed at the event.
Top Contemporary Christian

GEFFEN’S URGE OVERKILL ALBUM ‘EXITS’ FROM ‘PULP FICTION’
(Continued from page 10)

bum reached No. 2 on the Heatseekers Albums Chart and spawned two hit modern and album rock track “Sister Havana.”

Geffen will offer the first taste of “Exit The Dragon” on their upcoming album featuring the track “Somebody Else’s Body” ships to college, modern rock, and album rock radio.

“But the interest in Urge Overkill has been pretty constant,” says the group’s guitarist and keyboardist, Kramer, “We’re not looking for it to be a success or failure in the first few months. This is a yearning project.”

To promote the album, “Exit The Dragon,” Urge Overkill, which also includes guitarist/vocalist Naresh Kato and drummer/vocalist Blakeie Unass, once again turned to the production talents of Steve Green and Phil Nico- lolo, known collectively as the Butler Brothers. Although the Butchers produced the band’s first two albums, and Kramer, but ultimately they were never really happy in the past,” says Geffen. “We’re into the Mio Vukovic. They always had something a little more soulful that they wanted to bring out, and the Butchers were able to do that.

Yet Urge and the Butchers did opt not to simply repeat the sound of “Saturat- tion.” Says Roesser, “The last record sounds much more produced. We kind of felt that it shouldn’t sound raw, that it sort of had to be artful. On this album, we sort of realized that it didn’t matter.”

That attitude is apparent on the album, as the third track, “Need Some Air,” opens with a false start.

Part of the looseness is due to the public’s acceptance of “Girl, You’ll Be A Woman Soon,” which was recorded and mixed too soon to be completed. Some sounds are re-recorded “Purpose” and it sounds “Sati- ered,” says Roesser.

“While the production may be less re- fined,” says Roesser, “Exit The Dragon” is a deeper album. “When ‘Saturatation’ was made, the band hadn’t toured for a couple years,” says Vukovic. “It’s been born completely in the studio. ‘Exit The Dragon’ was born from a year and a half of touring. The record reflects that, and there’s more depth lyrically on this one.”

The album ranges from the dark pop of “Someone Else’s Baby” and the caustic drug anthem “The Mistake” to the epic finale “Digital Black/Epilogue.” The latter track, nearly nine minutes long with guests Jeff Smith, Dan Zakh and Tamiuka Vines, “is a sonic explosion which was featured on a Schoolly D Dubbin produced by the Butchers. She is a cross between the girl in Soul II Soul and Merry Clayton,” says Vaids. “Vukovic was looking for someone to do a duet with, but we didn’t sort of realize that this was the girl.”

Roesser adds that “Exit The Dragon,” named in part as a tribute to the Bruce Springsteen and London Leon Legacy, is an album in the truest sense, “The songs comple- ment each other, and the whole thing has a feel about it that is kind of a lost art form,” he says, noting that all three band members sing on the album.

Roesser says the band sought “to mix it up a bit by bringing different voices sing- ing and by singing together. Not too many groups besides the Beatles do that, I’ve heard says Roesser. “Exit Urge Overkill may also be looking to the Beatles in the image department. In the past, the band’s campy matching outfits have gained them more notoriety as its music, but now the band will likely tone things down a bit. “It’s always been something that kind of happens naturally,” Roesser says.

The group will initially tour Europe in August and September, then head to the U.S., for dates late in September. Details of the tours are still being mapped out.

Also later this summer, Blind Melon will release two new albums via the Epic Rec- ords “Schoolhouse Rock” compilation, due Sept. 5. The album also features acts such as Stone Temple Pilots and A Tribe Called Quest, and the bands perform renditions of Saturday-morning ABC- TV educational children’s songs such as “Conjunction Junction.” “I’m The Greatest”/“Pedicab” Blind Melon’s track is “Three Is A Magic Number.”

CAPITOL’S BLIND MELON OFFERS ‘SOU’
(Continued from page 10)

DOES MOVES FORWARD
(Continued from page 11)

adds Doe, who speaks of a “pretty tough dialog” between himself and Rhino but credits the label for “leaving us alone to do our thing.” He also agrees that there are two sides to “Kissingcrotch,” which, he says, is very different from his past output.

“Instead of being singer-songwriter, it’s more band-oriented, like X, but it differs in the narrative, since X songs are more narrative.”

“The themes are similar, dealing with romance and relationships, politics, business—kind of all over the lyrical place. We say any more stripped down, acoustic and others are more raucous, depending on whatever the songwriter calls for.”

Any friction with Rhino over the fact that “Kissingcrotch” comes out just two months after X’s self-released and acoustic-oriented “Unplugged” album on the band’s own InRokodrela label has been allayed, says Raphel.

“We weren’t thrilled about it at first,” she adds, “but it’s a full-blown X studio album, and we’re hoping that any exposure of John will augment our mar- keting efforts.”

These also include servicing vinyl versions of the album to college radio and retail and further retail support via listening posts, in-store plays, and a toll-free sampling phone line.

“Everyone seems to love the song ‘I love the way John sings here, but I don’t want to hear what he did himself,’” adds Doe, noting that Cervena has already cut the spoken-word album “Sun- face To Air Serpants” on Henry Rollins’ 213 label two months ago. “I think this shows that X members are capable of, that we’re not just one-dimensional.”

With touring with X in July and Au- gust, Doe plans to perform with his own band, the “Kissingcrotch” musicians in October or November. Meanwhile, he remains active in film acting. His latest movie, “Georgia,” starring Jennifer Jason Leigh, just premiered at the Cannes Film Festival.
One Of The Best Friends A Song Ever Had

Rosedale Country: Honored With ASCAP Award

NEW YORK—Rosedale Country, a singer-songwriter known for her warm, soulful voice, has received the esteemed ASCAP Award for her contribution to the world of music. The announcement was made at a special ceremony held at the prestigious New York Public Library.

Rosedale Country's music has been featured in numerous movies and television shows, captivating audiences with her heartfelt lyrics and soulful melodies. Her latest album, "The Love of a Lifetime," has received critical acclaim and has been nominated for several industry awards.

"I am honored and humbled to receive this prestigious award," said Rosedale Country. "Music has been my passion for as long as I can remember, and I am grateful for the opportunity to share my art with the world."

The ASCAP Award is given to artists who have made significant contributions to the world of music. Previous recipients include legends such as Billy Joel, Diana Ross, and Elton John.

"Rosedale Country is a true talent," said ASCAP President Paul Williams. "Her music is a testament to the power of song, and we are thrilled to honor her with this award.

Rosedale Country's next album is set to be released next year, and fans can expect more heartfelt and soulful music from the talented artist.
LOS ANGELES—Music videos are getting exposure through "place-based" video services that narrow-cast clips at high-traffic locations to a captive audience. Major labels are using the programs, which air in shopping malls and on college campuses, to target the desirable teenage and young adult recording-buying demographic.

Two such services—Channel M and College Television Network—provide their equipment and programming free of charge and generate revenue through advertising that accompanies the programming.

Chicago-based Channel M, which aims at programming at males age 12-24, is located in approximately 100 Aladdin's Castle video arcades. It is seen by approximately 2 million people per month, according to president/CEO Marshall J. Teichman, who estimates that Channel M will expand its video programming to 250 outlets by the end of this year.

Channel M consists of a two-hour block of programming including music videos, retail and video game tips. The show is updated monthly and airs about 12 videos per month.

"We have total penetration of sight and sound in the video arcade," says Teichman, who estimates that participating arcades have about 10 monitors that air the programming.

"Basically, Channel M exposes new music to the kids in the arcade as they hang out and play games," says Teichman. "The Aladdin's Castles are located in malls, which means that it is usually only steps away from a record store.

Channel M cross-promotes many of the artists that it plays with coupons and arcade-token incentives. For example, to promote "I Love You" by Tally Hall, College Television Network, which includes Musicland and Clear Channel, participating arcades offered a discount coupon that could be redeemed toward the purchase of a Tally Hall album at the in-mall Musicland or Sam Goody music retailer.

Another "place-based" music video service is New York-based College Television Network, which airs for a slightly older demographic on the 288 university campuses that it reaches. CTN, introduced in 1993 by Laser Video Network, consists of interactive video kiosks—generally placed in dining areas—that allow viewers to select from 110-125 videos per month (Billboard, April 16, 1994).

When no selections have been made, the computer plays a random mix of programming, including music videos, news, sports, and comedy.

CTN video coordinator Nick Schottone says that modern rock and R&B are among the most-requested music genres on the service. CTN reaches approximately 611,000 students per day, according to LVM CEO Peter Kauff.

"Most campuses are not serviced by cable, and many schools are strapped for cash," says Kauff. "We provide entertainment to the school dining areas for free charge."

Earlier this year, CTN teamed with Arieta for a music and merchandise giveaway that promoted country act the Tractors.

Another extensive music video giveaway campaign with Geffen Records is expected to begin in the fall, according to Schottone.

Beginning this fall, CTN plans to begin using kiosk ability to print out discount coupons. Upon requesting a kiosk video, the viewer will be given a coupon redeemable toward the purchase of a related album at a participating store.

CTN provides playlist information, as well as samples of its music video programming on the World Wide Web. The Internet site is located at http://www.time.com.
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Multicultural Mestizaje

The Music Of Spain Is Mixing And Merging With Others, Especially That Of Latin America

BY HOWELL LLEWELLYN

Music is the word of the moment in the world of Spanish pop-rock. Where, frankly, there has not been much to talk about in the past couple of years. As the Spanish pop-rock scene has wound itself into the 90's, a few musicians started talking about "mestizaje musicale.

Mestizaje (pronounced meh-thay-hay) literally means "crossbreeding," but, in this context, it is about a cultural mix of musical melting pot. The spirit of mestizaje—the rise of cultural and commercial exchange between Spain and Latin America—is the most dynamic influence on the Spanish music scene today.

THE CANADIAN CONNECTION

One of the first people to stir the discussion of mestizaje, beginning around 1988, was Santiago Ausein, leader of Spain's most influential pop-rock band of the '80s, Radio Futura. Ausein was born in Cuba to researchers of traditional Son and Afro-Cuban rhythms and decided that his artistic future lay in a blend, or mestizaje, of Spanish lyric and guitar with Afro-Cuban rhythms and singing styles derived from slave tradition. He even changed his name to Juan Perro (John Dog) to emphasize the mordant nature of his research. This past May, Perro released the first result of his explorations.

"Raices Al Viento (Roots In The Wind)," released by BMG Ariola, offers songs with a Spanish rock base richly adorned with Cuban rhythms. A breath of fresh air in the stagnant Spanish pop-rock scene, the album entered the Top 3 on the album chart in May. Other followers of the mestizaje spirit abound. New flamenco pioneers Ketama have been developing flamenco-salsa for some time. More Spanish bands are visiting Cuba and Latin America not just to sell Spanish rock, but to absorb Latin American—especially Cuban—sounds and rhythms.

What is happening now in Spain is similar to the discovery of black Southern U.S. blues by British and American pop-rock musicians, academics and fans in the 1960s. Roots-rock researchers sought out old bluesmen in the Mississippi Delta, and a generation of young British musicians—John Mayall, Eric Clapton, Fleetwood Mac's Peter Green—sparked a blues boom in London.

"Naturally, there is a certain parallel between the 'discovery' of blues by music researchers and the recent contact made by the Spanish public with Cuban son roots," says Perro. "Son is a fusion of traditional Spanish lyrics and the culture of Spanish guitar played with black rhythms and songs of African origin.

"Mestizaje is for us a historical reality which is deeply rooted," adds Perro, "and it would be wrong to be frivolous about it as if it were a fashion. Mestizaje is about musical memory and ending the limitation of the worn-out patterns of standard rock. We Spanish must not—and cannot—convert ourselves into a pop empire, but we can advance somewhat in the area of the poetry of sound."

LABELING IT

The managing directors of the multinational labels in Spain acknowledge the mestizaje movement but differ in their perspective and reaction to it.

"Spain's ability to harness different influences is greater than in most countries because of the quantity of cultures that have existed here throughout history," says Ele Juárez, president and CEO of PolyGram Ibérica. "We had Celt culture even before the Moors invaded in 711, and spent 800 years spreading Arab culture before their expulsion in 1492.

"The most dynamic influence on Spanish pop-rock is still the Anglo-American scene. Larreta continues. "Spanish rock records are looking more closely at Latin America now that there can be developed in Spain." He cites Luis Miguel, Manu, Los Fabulosos Cadillacs and Carlos Vives as examples.

"Sooner or later, it will be more logical for Spanish artists to look at and work with Latin American artists, instead of recording in Los Angeles," says Juárez. "The mix of Anglo-Saxon, European, Mediterranean and Latin American elements has exciting potential."

BMG Ariola managing director José María Cárdenas says, "In the '60s and '70s were creative decades, the '80s were the speculative decade, and the '90s will bring the crisis of the (creative) cycle and, very possibly, a recovery which will include musical mestizaje as one of many ingredients. The important thing is the blooming of new poprock creators."

As the Latin American market evolves and becomes more professional, Latino artists such as Caifanes, Manu, Carlos Vives or Gloria Trevi will have a greater impact on Spanish music, says Carlos Iturbi, managing director of MCA Music Entertainment in Spain. Iturbi notes that Latino artists such as Juan Luis Guerra, Vives, Jon Secada and Gloria Estefan have already scored major success in Spain.

EMI managing director Rafael Gil says that the musical "opening-up" of Latin America reflects the region's political and social changes. Along with greater access to information, this has benefited the continent and has caught the attention of Spanish artists. But he points out that, despite the impact in Spain of Juan Perro and other mestizaje bands such as Mission Hispana and Marco Negra, "their tropical rhythms have not managed to open up markets outside Spain. Latino culture is very rich, and musicians can benefit greatly and go further than just imitating Nirvana or the Stone Roses."

At Sony Music Entertainment, managing director Claudio Condé describes mestizaje as a starting point: "The mix between poprock and Latin American music is difficult because the rhythms are so different," he says. "But the attempt to find that mix is bound to be beneficial. I think the record companies should have encouraged our musicians to travel more to Latin America to absorb the area's music, especially its attitude toward percussion, which is what distinguishes it."

Teddly Baustista, managing director of Spain's performing rights society, SCGAE, observes that Spain's mestizaje heritage is made up of equal parts of Jewish, Arab and European influences, now being absorbed by Latin American music. "For me, mestizaje is not a bilateral process but a mutual one. Dynamic music forms will always find each other and create offsprings.

Baustista adds that partly due to SCGAE campaigns to promote Spanish-language music around the world, the economic value of Latin music sold in non-Latin markets in the U.S., Canada, Europe and Japan has grown by 12% to 16% in the 1990s.

Whether mestizaje musical is bad or fact, it seems clear that an exploitation of the cultural and musical links between Spain and Latin America is an intriguing prospect. As Spain's considerable base of musical talent exchanges ideas and inspiration with Latin America, this mestizaje promises to revitalize the creativity of the Spanish pop-rock scene.

The Names In Spain

Billboard's Howell Llewellyn Profiles Some Of The Most Popular Musical Acts Spain Has To Offer

ALEJANDRO SANZ
"Alejandro Sanz II" Warner Music

Not only does Alejandro Sanz sound like Italy's superstar heart-throb reflected from Ramazzotti, but his latest Warner Music album, "Alejandro Sanz III," was recorded in Venice, Italy. With Italian producer Emanuele Ruffinengo together with the producer of his first two albums, Miguel Angel Aranaz.

"Alejandro Sanz III" entered the album chart at No. 1 in May, echoing the success the singer first achieved with his 1991 debut, "Vivo De Prisa (Living Fast)," which sold more than 500,000 copies. After that album, a great future was predicted for Sanz, who wrote most of his own songs. But his second album, 1993's "Si Tu Me Miras (If You Look At Me)," did not sell as well.

So far, 1994 has been working on "III" in Venice's Condalum Studios, which previously had been used by such artists as Sade and Simply Red. "I have never suffered so much in my life, and I have never been so happy either," the singer says of his time in the studio. "I have tried to do my best personally and professionally, and, now that I can see the results, I know it all has been worthwhile."

JORGE PARDO
"10 De Paco" Nuevo Medios

Jorge Pardo emerged in the late 1970s, when a new generation of musicians began broadening the wailing voice/acoustic guitar style of traditional flamenco, into cante jondo. Of all the paths taken by the proponents of New Flamenco since, flamenco-jazz is probably the most intelligent and interesting.

This is due in no small part to saxophonist/flautist Jorge Pardo and a group of friends mostly centered around the inspiring director Nuevo Medios. The fusion is in keeping with academic jazz drawing inspiration from music that, before the 70s, had been considered by many Spaniards to be the music of illiterate gypsies.

Among those who have played with Pardo over the past two decades is the formidable bassist Carlos Benavent. The two originally accompanied premier flamenco guitarist Paco De Lucia on international tours in the group Dolores. More recently, Pardo has played with Nash Records pianist Chano Domínguez.

Pardo's latest Nuevo Medios release, "10 De Paco," a collaboration with Domínguez, features adaptations of 10 songs written by Paco De Lucia. It continues a long streak of critical acclaim for Pardo.

His 1993 album, "Jazzpax," arranged by Vinicio Miranda and Arif Martin, was nominated for a Grammy Award. Pardo's own "Veloz Hacia Sue Sin" album later that same year consecrated the flamencojazz style.

"Pardo is the only musician capable of unveiling a panorama that crosses all current flamenco tendencies," says Nuevo Medios director Mario Pacheco.

PEDRO GUERRA
"Golosinas" BMG Arista

Afier a year in which the Spanish scene was dominated by a handful of middle-aged singer/songwriters, alternative rock was expected to storm the stage as it has done in the U.S. and Britain.

So what happens? Pedro Guerra turns up as the spearhead of a new young breed of singer-songwriters with a much awarded BMG Arista debut album, "Golosinas (Candy, Toffee)," released in March. At 29, Guerra is a prolific composer and dynamic live performer who is sure to be around for a while.

"It's not a question of singer-songwriters being in fashion or not," Continued on page 44
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Spanish News Review

The Monks Return: Following the astonishing worldwide success of the album of Gregorian chants from the monks of Santo Domingo De Silos, originally released by EMI Odeon in Spain, a live-chant recording is due this summer, "Canto Live," to be released through EMI Classics. It was recorded in 1971 in Madrid's 19th-century opera house Teatro Real by public radio Televisión Española. EMI has acquired worldwide rights to the recording.

Virgin Retail España is expected this summer to announce a store for a Madrid megastore, which will be one of the biggest in Europe. Madrid has been a priority for the company since Virgin opened a Barcelona store in 1992 and another in Seville a year later.

Two Music Yearbooks published in 1995 contain everything one might need to know about the Spanish music industry, as well as highlights of 1994. Uno Año De Rock was published by Luca Editorial and edited by Carlos Perez, head of pop/rock marketing at SAGE. Anuario De La Música was published by Editiones El País and edited by Luis Merino, head of music programming at the Cadena SER radio group.

Singer/Songwriter Couple Victor Manuel and Ana Belén, Spain's top-selling domestic artists in 1994 with the double-CD "Mochi Más Que Dos (Much More Than Two)," celebrated a year in the Top 20 chart in May, with sales heading for 500,000 units.

Italy's Laura Pausini also enjoyed a year in Spain with a Spanish album chart, with sales of her "Laura Pausini" album heading for 1 million units, according to the Warner Music label DRO.

Still Selling Well in his 50s, singer/songwriter Luis Eduardo Aute says that Spain is musically "colorized" much more than Spanish-speaking countries in Latin America. "There, of every 10 songs you hear on the radio, seven are in Spanish and three in English; in Spain, the reverse is true," he said at Milenaria '95, a festival of Spanish songs in Spain's wine-producing Rioja region.

Despite Intrados by English-language songs in the market, all-Spanish Cadena Dial remains Spain's second-most-popular national music network, with 1.3 million listeners. Cadena SER's Los 40 Principales has an audience of 3 million, while third-ranked Cadena COPE's Cadena 100 claims nearly 900,000 listeners.

Most New Trends Reach Spain with some delay. The multinational labels based in Madrid are finally waking up to the preeminence of dance music in Europe. And the adult contemporary and oldies national radio network M-80 in May launched Spain's first radio program devoted to acid jazz.

Los Ronaldos became the first Spanish rock group to be invited to Costa y el Pablo Milan's Foundation's campaign called "Amo Esta Isla 0 Love This Island." "If he shared Juan Pern's enthusiasm for the mestizo between Spanish rock and Cuban son, Ronaldo's lead singer, Coque Malla, replied "Na, my thing's rock.

Adventurous Indie label Fonomusic has signed Soul Mondo, a dance outfit that mixes hippie-counterculture values with state-of-the-art cybernetics and computer science. Leader Juanjo Javierre describes Soul Mondo as "a cybernetic dance, Mediterranean mestizaje with a lot of groove."

Spain's Pioneer Tour Promoter. Barcelona-based Doctor Music has amicably split into two companies. Company founder Neo Sola continues Doctor Music in Barcelona, while Solid Oar, based in Madrid, is led by Fernando Zabalza and Amanaco Maciá.

Spain is a Natural Location for open-air summer concerts, with guaranteed good weather and large spaces such as bullrings and soccer stadiums. But the past two years have seen a slump in tour by big-name foreign acts. Promoter Fernando Zabalza blames the recession, the sheer cost of transporting tons of equipment, the large distances between cities and the dispersion of the population of more than 39 million.

NAMES IN SPAIN

Continued from page 40

says Guerra. "It's just that the moment is perfect. The last few years, nothing much exciting has happened in [Spanish] music. Pop/rock armies are all playing unplugged stuff. Acoustic music is coming back, and the fans want to hear real songs again.

Guerra moved to Madrid from the Canary Islands off West Africa in late 1993. He soon made contact with the older singer-songwriters who were all top names before he was born. His breaks came when Victor Marquez and Antonio Carmona (who was a hit and was voted top song of 1994 at the prestigious Premios Ordes awards.

Guerra recorded a solo album and a studio album with Manuel in Brazil. But when he began earning a reputation for his impressive live shows on the Madrid club scene, he decided to record the same songs live in a Madrid studio. "Golosinas" is the result.

Delicate, incisive and humorous, Guerra's songs have little of the radical social comment of the older singer-songwriters. Yet most of them have recorded his material and embraced his talent. An impresser start indeed.

KETAMA

"De Aki A Ketama" Philips/PolyGram

Ketama had an exquisite pedigree even before the group was founded in 1980 as pioneers of New Flamenco. Its path since has earned supremacy in the field, and this spring the group released the live album "De Aki A Ketama (From Here To Ketama)" on Philips/PolyGram.

Brothers Antonio and Juan Carmona and their cousin Josemi are the latest and most successful members of the gypsy Carmona dynasty. The New Flamenco path chosen by the three is flamenco-salsa, and there are few purists of either genre left unimpressed by their third performances.

The group has recorded seven albums together and won international acclaim by recording with Malo's Tournant Dubate. With Portuguese bassist Rasti Rko, Ketama recorded the delightful "Delirious Ibéricos" in 1994.

"De Aki A Ketama" features contributions from Antonio Vega, leader of the influential 1980s pop group Nacha Pop, from the late Antonio Flores, composer and brother of flamenco-pop star Rosario; and from flamenco dancer Anconas Canales. "The night of the Antonio's" at a late March recording session was completed with Carmona's best vocal performance yet. The album is as moving as flamenco and as hot as salsa — and could be the band's first big-seller.

Through career setbacks, the members of Ketama have persevered and shown that flamenco can open up to salsa, pop, jazz, samba and more. "If we hadn't evolved, we'd still be earning a pastrana," says Antonio Carmona. "Nobody can criticize our flamenco roots. I've grown up with flamenco since I was 4. My mother sold clothes in Brazil, Argentina and Mexico, and Juan and I used to go with her. We also grew up with Benny More and Celia Cruz. Sala is very rich, and I knew we could do a lot with our instruments."

Rosiño "Siento" Epic/Sony

Somearketicians greeted Rosario when she released her debut album, "De Ley (Pure)," in 1992. The daughter of Lola Flores, one of Spain's greatest artists of the century, and the sister of the actress Lolita and the late pop/rock composer Antonio Flores — Rosario simply cashing in on her family's fame.

"De Ley," however, deservedly sold 500,000 units in Spain and 100,000 in Latin America. Becoming Spain's most successful flamenco-pop album — one that even flamenco purists found hard to criticize, Rosario offers an enchanting voice and stage presence. The singer is also influenced by her brother Antonio (who died last month), are played by a collection of excellent musicians. "De Ley" is a breath of fresh air.

So is its follow-up, "Siento (I Feel)," released on Epic Records last September. It has sold 200,000 units in Spain, according to Epic. "Siento" was not released in Latin America and the U.S. until January, and Epic is hoping that continued sales this summer could push it past the 50,000 mark in those territories.

Boosting her Latin American presence, Rosario scheduled a June 7 show for Latin journalists in Sao Paulo, Brazil — just weeks after the May 16 death of her mother, which stunned Spain. Sony Music is releasing a collection of songs from both "De Ley" and "Siento" in one album, titled "Rosario," for release in Brazil.

One critic, "Here is the Mediterranean half, gypsy, half Arab, Sensilized by Hendrix, Prince, Lenny Kravitz, [the late] flamenco idol] Camaron de la Isla, and La Farruca [the popular term for Rosario's accompanying female Piauro]."

Of her latest release, Rosario has said, "This album is full of my own feeling. That's why I wanted it to be called 'Siento.'"

Raimundo Amador "Gerundina" MCA

The gay guitarist Raimundo Amador must be the only musician to have recorded with the late prince of flamenco, Camarón de la Isla; the historic flamenco Montoya family; Spain's most influential band of the 70s, Radio Futura; and B.B. King. That's in addition to a host of other significant Spanish artists with whom Amador has recorded on 30 albums since 1975.

Raimundo Amador became the first domestic signing for MCA Enter- tainment and released his debut album in June as solo artist. The album, "Gerundina," continues a line that when Amador founded the legendary group Pata Negra with his brother Rafael in 1980, fusing flamen- coco, rock and blues.

Hence the link to B.B. King. "I've listened to B.B. King and have admired him since I was a kid," Amador says. "When I was preparing 'Gerundina,' I mentioned that B.B. King was one of my idols. He is also signed to MCA, and we sent him a tape of my music. He liked it a lot, and we went to New York to record with him. The session was incred- ible. He is an incredible person; he's 69, and he had just played six concer- ts in three days!"

They played two songs together, "Ay, Morena" and "Bolero," and their meeting was an encounter between two guitarists in a very real sense. Gerundina is the name of Amador's favorite guitar, and B.B. King, as always, used his beloved guitar, Lucille.

"It always rocks with flamenco," says Amador. "But besides rock and blues, on 'Gerundina' there is also rhumba, some tango's and other flamenco touches. There is always a mixture -mestizada."

Australian Blonde "Aftershave"

Sueño Verde

Australian Blonde has nothing to do with Bondi Beach, and the three male members of the band are not even blond. In the last two years, it has emerged as one of the foremost groups of Spain's active indepen- dence movement, defining an expression of its form of U.K.-influenced, post- grunge noise-pop, sung in English.

Australian Blonde comes from the northern port city of Gijón, whose busy alternative scene has seen it dubbed the "Seattle of Spain." Unlike many of the punk- based bands in the rest of Spain, Australian Blonde — and most of the bands that contribute to "the Gijón sound" — consists of universi- ty students who studied English philosophy.

In its debut, "Plaza Pop," Australian Blonde dominated the indie charts for months, while this year's more meditative follow-up, "Aftershave," on the small Madrid label Subcultural, has consolidated the presence of both Australian Blonde and the Gijón sound on the club scene.

One critic wrote of Rosario's music, "Here's calling card put up in a London telephone booth. Shortly before, the three members had formed the band: "as a hobby, playing for ourselves and occasionally in bars," explains singer-guitarist Fran Martinez. The Lemonheads and Dinosaur Jr. are among their influences.

Australian Blond's strength centers on catchy melodies and arrange- ments. Singing in English does not seem to have affected their popular- ity. Yet Martinez says, "We're not too worried about English-speaking markets. We'd rather start off with France, Italy, Mexico and South America."

Three of the band's songs are on the soundtrack of the rare Spanish film "El Heredero," directed by the acclaimed Buenos Aires filmmaker "Santo Domingo Del Cobre," a dynamic account of the lives of a bunch of disaffected Madrid youth. Ironically, when an Australian Blonde tune is played in a bar scene, one of the protagonists sneers, "What a pile of shit."
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MEXICO (PLATINUM ALBUM)
Latin Market Perspective

While Their Hold On U.S. And Mexican Markets May Be Loosening, Spanish Acts Break Into Chile And Argentina

By John Lennart

The golden era for Spanish recording artists in Spanish-speaking Latin America seems to be a memory as distant as the triumphs of their conquistador predecessors.

Take the U.S. Latin market, for example. In 1989, four of the top five entries listed in Billboard's year-end Top Pop Latin Albums chart were recorded by stars from Spain. Nine of this year's top 10 Hot Latin Tracks were from Spanish artists. In 1994, only one Spanish artist—Sony's Julio Iglesias—graced the year-end Billboard Latin 50 retail chart.

The disappearance of Spanish artists has not been as pronounced in such important Latin American territories as Mexico, Argentina and Chile, but record executives admit that the musical presence of madre España has been reduced. In Mexico, Jesús López, VP of Latin North America at BMG International, notes that “10 days ago, Spanish acts were really strong. Now there are fewer artists because Mexico has its own artists who can compete.”

GETTING CHILE

Chilean radio veteran Pablo Aguila says that Spanish artists, particularly pop balladeers, have lost clout with listeners in his country. “It's no longer like it was in other years, when artists like José Luis Perales, Raphael and Julio Iglesias were at their zenith,” says the famed announcer and artistic director of Santiago's high-rated Radio Pudahuel. (All three singers are currently signed with Sony.)

Indeed, veteran pop-ballad acts such as Sony's Rocío Jurado, BMG's Isabel Pantoja and EM's Paloma San Basilio are among the unfortunate casualties whose careers as recording artists have suffered declines throughout Latin America. Many of these stars' fans continue to attend their shows, but few buy albums.

The only Spanish acts to have escaped the double-edged axe of changing musical tastes and development of local artists are BMG's pop trio Mecano and some established, well-known singer-songwriters. Two of these seasoned troubadours—BMG's Joaquín Sabina and labelmate Rocío Jurado—actually thrive in Chile and Argentina, the latter being a country where Spanish singer-songwriters traditionally fare very well.

“There is a very great tie between Argentina and Spain, because in the past Spanish-political exiles have settled up in Argentina and vice versa,” explains Luis Aguado, manager of Argentina's recording industry trade association CAPIF. “There is a lot of contact between Spain and Argentina on all levels, including cultural.”

Argentina and Chile have proved to be the most fertile ground for Spain's new crop of upstarts to take root. In the past two years, stylish pop albums by five Spanish artists have entered the Top 30 of those countries' national sales charts. Warner's Presuntos Implicados, Miguel Bose and Cristina Y Los Subterráneos, PolyGram's Marcía Sánchez, and EMI's Amistades Peligrosas.

VIVA MEXICO

Presuntos Implicados, Bose and Sánchez have penetrated Mexico and the U.S., but to a much lesser degree. Two years ago, Warner pop/rock singer Alejandro Sanz made a splash in Mexico and is re-reading his new album, “III,” already a No. 1 hit in Spain, for international release.

BMG's López opines that Mexico, like Argentina, is developing a reciprocal musical relationship with Spain. “The musical sounds between the two countries are getting closer and closer,” says López. “In Spain, you can hear Luis Miguel, Manu, Alejandro Guzmán and Cafíenes. In Mexico, there is Sahmin and Seratt, and new bands like Segundod Social and Celtas Corsos are making visits to Mexico.”

López notes that there are alternate ways to promote Spanish acts in Mexico and the rest of the region. “There are video cable channels, showcase daires and television networks available,” he says. “In effect, if the artist is interested in a market, a record company can develop that market for the artist.”

Even in the U.S., there is a mild rise in activity by Spanish artists. In the past two months, Sony's Flamenco/pop singer Romario and pop/dance chanteuse Mónica Naranjo have entered the Hot Latin Tracks. “Romario has exploded here,” says Valerie Mejia, programming director at WOAM-FM San Juan, Puerto Rico. Mejia adds that Iglesias and Jurado had their day, “but pop/rock is what is in fashion right now.”

THE SPANISH SHIFT

José Béjar, president of EMI Latin, recalls the late '80s, when the Spanish artists ruled the U.S. Latin airwaves. “A Latin division was established in the U.S. to exploit foreign repertoire, and a lot of it was from Spain,” says Béjar. “But the signing of Gloria Estefan in the U.S. opened a lot of people's eyes to the possibilities of local talent. So the market gradually changed and evolved as we gained confidence in the potential of local artists.”

Given the current environment in the U.S. Latin market, Béjar expects few Spanish acts to make a clean statement. “A Spanish act, of course, can break the U.S. market if it is the right act,” declares Béjar. “But to bring an artist from Spain costs a lot of work and Legos. They come once, visit the market and leave. If radio wants that act to come to a festival, it cannot be done. So these acts don't have the accessibility necessary to effectively work the U.S. Latin market.”

SPANISH NEWS REVIEW

Continued from page 44

GUION, on the northern coast, is not only home to a new wave of alternative bands, but it is also the only city in Spain this summer to host the Rolling Stones on their "Voodoo Lounge" tour. The July 22 show will be held in the 23,000-capacity El Molinón soccer stadium.

EXPECT RENEWED HOSTILITIES later this year between state-owned Radio Nacional De España (RNE) and the Radio 3 Support Platform, dominated by independent labels. Radio 3 has lost 1.5 years from the only national network to regularly broadcast miniatures and vanguard music. RNE wants to convert it into a station catering to the older adult audience and university students.

SPAIN'S MAIN NEW AGE LABEL and distributor has recently undergone a friendly breakup. The original Sonífolk label has split from Afora Folk and taken the Lyricom imprint with it, while Afora Folk keeps its imprint La Resistencia. Sonífolk and Afora Folk continue to import new-age product from dozens of foreign labels and function mainly as distributors.

NUEVOS MEDIOS. The Madrid indie that helped launch New Flamenco and flamenco-jazz, is now championing traditional folk music from the Basque Country in northern Spain. Travas San Miguel's album "El Zurro" features the txalaparta percussion instrument, which was traditionally used to communicate between valleys in the region. Hina Truella is a new reviving ancient music Basque ballads.

PROMOTER PINO SAGLIACCIO and gypsy dancer Joaquín Cortes will introduce new audiences to court jondo, the traditional mouthful flamenco style, via a dance spectacle. Cortes' 36-acter flamenco ballet group performs at July's Sóloto Festival July 11-14.
LINKING EUROPE WITH AMERICA

THE OTUREH BROTHERS

ORORO
CABBALLERO
THE PRODIGY
PAUL VAN DYK
2 IN A ROOM
CORO
QUENCH

WHIGFIELD
NICKI FRENCH
PACO PIL
20 FINGERS
DJ HOOLIGAN
VICEVERSA
TALEESA

SINGLES TOP 20 SALES CHARTS
2ND. HALF '94

MAX MUSIC
BLANCO Y NEGRO
GINGER
ARIEL
EMI-ODEON
POLYGRAM
(1) MG RECORDS
LUCAS RECORDS
WARNER MUSIC
(1) KONG RECORDS
ARCHIVE
MAG VOLUMES
QUALITY RECORDS
GRAYSHARKEY
METROPOL
FRAGOLA
VIRGIN ESPAÑA
PONDEROS
(1) CONTRASEÑA

(1) Labels distributed by MAX MUSIC.
MAX MUSIC (1) = 39.2% Share of Spanish single market

SOURCE: AFYVE
www.americanradiohistory.com
Barcelona’s Indie Dance Labels Reign In Spain

BY TERRY BERNE

As the home of more than a dozen independent record companies, including several of Spain’s largest, Barcelona has shown it can easily compete with its traditional rival city of Madrid in the domestic and international marketplace.

Long-standing domestic-market leaders Horus and Divuca, as well as such smaller labels as Discmed and upscale AZ Records, have racked up sales both at home and abroad with acts including flamenco-pop group Jaleo (AZ), Celtic folk band Milladoiro (Discmed), singers Maria Del Monte and Alejandro Abad (Horus), and even Pope John Paul II, who recently released the Rosary for Divuca.

But it is in the booming dance scene that Barcelona reigns supreme. Dance in Spain has always been a Mediterranean phenomenon. Many trace the current European fascination with dance music to the Spanish island of Ibiza, where a decade ago the hip gathered in the beaches and clubs, returning home with musical memories that outlasted their sunburns.

Although Spain now dances in the shadows of its neighbors to the North, a vital club scene and a network of small but adventurous labels still thrive in Barcelona and Valencia.

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Three companies largely dominate Spain’s dance market: Max Music, Blanco Y Negro and Ginger Music. Competition among the three is heated. And the market has become even more crowded, as powerful Dutch indie act (with its pan-European compilations) and major label increasingly enter the dance fray.

TAKEN TO THE MAX

Based on the number of charting singles and sales of compilations, Max Music for the moment has emerged as the market leader, with Blanco Y Negro not far behind. Founded a decade ago, Max grew quickly out of cut-price compilation packaging—and more recently into hit acts. Vice Versa’s debut album, “Un Amigo De Verdad,” has sold more than 300,000 copies.

Max is best-known, though, for its TV-adsponsored compilations, which feature innovative mixes by DJs Tony Perez and Jose Maria Castells. Its 12-volume “Max Mix” series is known far beyond the Pyrenees and has moved some 6 million units, with Volume 4 alone reaching 400,000 (quad-platinum in Spain). Max’s domestic success led the company to open an office in Miami last March. “We saw a vacuum in the Latin markets in the U.S. and South America, where dance music only arrived via compilations and where the mix was virtually nonexistent,” explains co-founder Miguel Dega.

“DJs worked with imported vinyl. We release music at the local price in the most important territories—Mexico, Brazil, Argentina, Columbia, etc.—then make compilations from them. The system works exactly as it does in Spain, except that we released in Latin America about a month later, in order to make a rigorous selection of material based on success in the home market.”

Max’s releases will be promoted and distributed by Sony in both the U.S. and Latin America. Its first compilation, “Merengue Mix,” has sold 280,000 units, and subsequent albums “Salsa Mix” and “Max Mix U.S.A.” both sold more than 100,000 units. “In two months, we achieved the goal we had set for three years,” says Dega.

A BLACK AND WHITE ISSUE

Blanco Y Negro general manager Felix Buget sees a lack of television and radio exposure as the main obstacle to the growth of the dance sector in Spain. With multiple sales awards going to his company since the beginning of the year, Buget’s misgivings may seem misplaced. But Spain is not one of the few countries in Europe without a single dance-oriented radio station. While all the major national radio networks offer some late-night dance shows, the lack of any pop programming on television is debatable, executives say.

“It’s very difficult to sell music in a country without the media placing it,” declares Buget. Nevertheless, Blanco Y Negro has become expert at exploiting promotional means at hand. The company is in touch with some 300 radio stations, as well as a network of clubs and specialty record stores. Its TV-adsponsored compilations, including the pioneering series “Boleros Mix,” now up to 11 volumes, as well as “Mambo del Tiempo,” and “Skateboard,” are produced by Radio Top-Barcelona DJ Quique Tejado and regularly sell more than 200,000 copies.

But the label’s most spectacular success has been with its Techno-pop hit O.B.K., whose first album sold 400,000 units and whose follow-up, “Momentos De Fe,” has moved over half a million—the largest such success for a Spanish dance-oriented act.

The company is betting heavily on native talent, releasing some 40 homegrown productions a year. Acts like X-Samari, Tony Wilson, Anesthesia, Los Sobeos and Exoza are licensed regularly to companies in South America, Europe and Asia. The label also has exclusive distribution deals with such local labels as Pink, Predic and Contratecla.

MOVING GINGERLY

Ginger Music is distinguishing itself in a number of ways from its competitors. The company is the most-single distributor of choice for the Spanish majors. It recently has changed its tactics by compiling and releasing its own compilation discs. Its most recent collections, “Puzzletron 2” and “A Seco Mix,” consist almost entirely of new songs, including only one or two established hits as a hook. Though riskier than filling albums with familiar hits, the strategy seems to be paying off. Sales are approaching 100,000 units, and songs like Parce Floor Floor’s “Cura” of The Police’s “Message In A Bottle,” and Double Vision’s “Knockin’” have cracked the chart.
MISSION HISPANA
"Le Monde"

Compadres

Until Mission Hispana emerged late in 1984, Spanish rap was largely banal and facile. Fans in Spain bought U.S. rap without a clue of what the songs were about, while oddly rejecting Spanish bands that sang in English.

Mission Hispana is a group of dance-rap artists with a radical political edge. Its only album to date, "Le Monde," is sung in French and English as well as Spanish, to underline the multicultural message.

The act, whose members hail from Barcelona and Zaragoza, represented Spain in a European rap showcase this year's MIDEM, and "Le Monde" has been warmly embraced by critics who cite the group's intelligent, militant, sincere and anti-racist hip-hop. For example, the song "El Son Del Americano (Latin American Son)" notes, "Mestizaje for everybody/Mestizaje for a more decent world."

The group's influences range from France's Mano Negra, who is now based in Madrid, to Mexico's Maldira Vecindad. When formed in 1992, Mission Hispana's first songs were about the "black legend" of the Spanish conquistadors in the Americas, as well as hunger in the Third World, racism, and the futility of war.

The father of Yoli Benitez, one of the two rappers, is from El Salvador, and all five band members come from the poor districts of their cities. "We grew up with neighborhood rap, with the hip-hop culture, with graffiti painters," says rapper German Martinez. "Although we're not linked to any political party, we support many just causes. It's not enough just to sing about being on the edge or marginalized, without showing some solidarity."

For Mission Hispana, the best way of showing that solidarity is through convincing dance music with a message.

NEGRO ORIUNCA
"Idea Zabaldun" Esan Ozenki

The uncompromising, hectic and vibrant music of Basque radical rockers Negro Orinca (Red Winter) conveys a commitment to various militant causes.

These start with a determined musical independence that reflects the band's controversial backing of political independence for the Basque country in northern Spain — and oblique support for the armed separatist organization ETA, which is pursuing that goal.

"Combat rock" is how singer Fermín Muguruza describes the music. Sung entirely in Basque, one of the oldest languages in Europe, the music is a blend of rock, rap, ska, punk, hardcore and hip-hop. The style has mellowed a bit only after exhaustive tours of Latin markets, including Argentina, Chile, Uruguay, El Salvador and Cuba.

In 1994, Negro Orinca played concerts in El Salvador in support of the former guerrilla movement FMLN, the subject of a song on their latest album, "Idea Zabaldun (Spread The Word)," which was released in May on the band's own independent Esan Ozenki Say (It Loud) label. The album also includes songs condemning torture and hunger, defending free speech and describing urban warfare, as well as one called "Oliver Ibarra," which refers rather rudely to Oliver North.

Negro Orinca's spirit of independence is complete. Recording for their own record label, the band members handle their own promotion and decide when to tour. "We are masters of our own labor," says Muguruza.

Late last year they set up their own TV station to counter the censorship they are not surprisingly subject to. There is considerable underground support, not only in the Basque region but also in major Spanish and European cities, across Latin America and even in Japan.

NACHO CANO
"Un Mundo Separado Por El Mismo Dios"
Virgin España

On the face of it, Nacho Cano's career has taken an unlikely turn. In 1980, with his brother José María and Ana Torroja, Cano formed Mecano, Spain's most successful pop group ever. Nacho Cano has since evolved into one of Spain's most obscure, profound and challenging composers.
With Mecano dormant since their multi-million-selling 1991 album, ‘Belinda’ (all three members took separate paths), Caro, 32, lived in New York and Amsterdam and worked on the often ethereal and pretentiously titled “Un Mundo Separado Por El Mismo Dios (A World Separated By The Same God),” which was released last November in Spain, and elsewhere in Europe in spring.

The most intriguing instrumental album is guided by mystical messages derived from the Buddhism which Nacho Cano has embraced—following an ’80s influence in many of the classic rock-style verses.

“My roller-coaster life lasted from 16 to about 20 years of age,” Cano says. “I’d drink 15 glasses of whiskey, shoot a gram of coke and later, in the morning, I’d work. I feel music has always been a religion. A faith of discipline, concentration, of effort—and of pleasure at the same time.”

When “Un Mundo…” was released, Caro said Mecano would make another album in 1993 for their label, BMG Ariola. Insiders think that is unlikely. As Cano says, “My interest in Asian philosophy has led to consider my work as a prolongation of the search for my inner self.”

Meanwhile, the moderate success of “Un Mundo…” has pleased Virgin Records España, for whom Cano is the most important act on their nascent domestic roster.

Tahuiles Zurdos “La Casa” EMI-Odeon

Long before the formula of the female-fronted rock band was imported by Spain’s alternative-rock scene, there was Tahuiles Zurdos (Left-Handed Cardsharps). Well, more precisely, there were Aurora Beltran, a dynamic, blonde singer, and her brother, Lolo, a guitarist and songwriter, who founded Tahuiles Zurdos along with two friends.

There is something refreshingly construct human and eternal about Tahuiles Zurdos. The band displays an old-fashioned nature and rejection of fashion trends. A bit of 70s rock portering has become part of this group’s strength in the 90s.

All of this means that the band has a solid following, whether or not they ever have a major hit. The band’s latest album, “La Casa (The House)” has a double message, warning of the extinction of animal species while calling for human beings to be more humane. It’s not an easy message for a pop act to convey in cynical times, but the band is entirely in keeping with the honesty of Tahuiles Zurdos.

The band rejects fancy studio effects on its album. “I like to listen to records where you can tell that the musicians are human,” says Aurora Beltran, “if you mess around with samplers, you break that magic; and when you play live you end up paying for it.”

Don’t think that the members of Tahuiles Zurdos are simple country kids, however. They played at the New-Music-Seminar in New York in 1992 with panache, unimpressed by the industry hype.

Tahuiles Zurdos music has changed little since the band’s formation in 1987 and their first album on a Basque indie label. There is straightforward guitar-based hard rock, accompanied by Aurora Beltran’s powerful voice, which tends to disguise the often sweet and simple lyrics.
Sen. Dole: The Echo From Down Under

by Christie Eliezer

MELBOURNE, AUSTRALIA—U.S. Senate majority leader Robert Dole’s denouncement of explicitly violent rap lyrics has inspired similar rumbles in Australia. Newspapers here report that Sen. Bob Collins, minister for primary industries, intends to hold talks with the record industry about taking a tougher stance on hardcore rap and videos. In the last six months, parental groups have been lobbying against the easy availability of such music and are pressing for legislation to create a classification system like the one that has been in place in the United Kingdom. Mr. Collins already uses a voluntary lyrics labeling system. “I have no argument against the Bill,” said Mr. Collins. “I’m a music lover myself.” However, he adds, “I’m intervening because young Australians, particularly Aborigines [such as] my 16-year-old son, identify strongly with Afro-American culture.”

The local hip-hop community is divided over the extent to which glamorization of violence, misogyny, drug abuse, and anti-homosexual feeling abound. But many feel that the government is overlooking that and sticking commas is the best alternative.

“It’s just political-point-scoring,” says Nai Te Kopper, rapper with Melbourne hip-hop outfit Blow and editor of Hip magazine. “It’s an example of not being able to relate to black culture and being threatened by it.”

Rap fans know the lyrical expressions are part of an overall attitude and not meant to be taken seriously. What concerns me is that predominiately white art forms like grunge and heavy metal are not being tainted with the same brush.

Record labels here have already made moves to pre-empt theirwould-be censors. In addition to voluntarily labeling certain releases, most record companies tend to edit or delete tracks that could be controversial. For example, Ice Cube albums were released locally without the tracks “Black Korea” and “No Vaseline”; the track “Cop Killer” was not on the Body Count album.

Don Steele, rap producer, DJ, media presenter, and owner of record label Technological Revolution of Sounds, warns that legislation would worsen any perceived problem by driving the rap scene underground.

“Bands like Mumba Funk and JFK will merely start to distribute their records on the sly and encourage followers to laugh their tapes and pass [them] around,” he says. “Their message will get through. . . . Their lyrics are painfully honest expressions of disenchantment with their society; these views should be accepted as such and debated rather than censored.”

The Australian Record Industry Assn., which met with the attorney general and the censorship office to strongly urge continued self-regulation rather than censorship, doubts that any moves for music classification will find major support within government circles. The differences between the local film and music sectors, particularly the volume of releases, is well known. Films are easily controlled, as they are released through only three companies; music has more than 40 distributors.

“It would be physically prohibitive for the government to listen to every record for classification,” points out ARIA’s executive director, Emmanuel Candi.
ITALIAN SOCIETY SIAE TO BE FRED FROM GOV'T ADMINISTRATION

BY MARK DEZZANI

MILAN — Autonomy is being restored to Italian authors rights society SIAE. Following the government's publication of a new set of statutes for the body, the way is now clear for members to elect a new president this fall.

The publication of the statutes in the official journal Gazzetta Ufficiale June 19 comes after their approval by Italian president Oscar Luigi Scalfaro earlier in the month.

For the past two years, SIAE has been headed by a government-appointed administrator following a constitutional court ruling that the society needed to reform its executive board to become more representative of all its members.

Last November, SIAE members occupied its Rome headquarters to protest government delays in returning the body to self-administration.

The new statutes grant voting rights to the SIAE's 50,000 associate members; previously, only the 1,500 full members were allowed to vote. The new nine-member executive board will consist of five full members and four associate members.

Ex-SIAE president Roman Vlad, who was appointed by the government as administrator to oversee the changes, says that the organization can now get back to business as usual. "Now that the statutes have been modified, I hope that we can hold new elections by October. I also hope that apart from the required three-month procedural obligations, there will be no further obstacles put in our way," he says.

Meanwhile, SIAE, along with Italy's publishers organizations, EMA and UNEMI, and record industry bodies FIMI and AFI have petitioned prime minister Lamberto Dini's interim government to ratify the European Union directive 93/98, which would extend the copyright-protection period to 70 years after the author's death. Existing Italian law protects copyrights for 50 years after the author's death.

In an open letter to Dini, BMG-Ricordi managing director Mimma Guastoni says that if the directive were not ratified by the stipulated EU deadline of June 30, "14 years of potential economic compensation from works published in the first half of this century could be thrown out of the window."

Statistics published by SIAE showed a 1.7% rise in entertainment spending by Italians last year, a relative drop after taking into account the country's 4% inflation rate last year.

The statistics covering concerts from rock to opera, as well as theater, cinema, sports, arcade games, fun fairs, exhibitions, and other entertainment events showed that spending rose 72.9 billion lire ($44.2 million) to 4.473 trillion lire ($2.7 billion).

Light music concerts covering rock and folk music showed a 20% drop last year against 1993 figures. The 1994 total was 123.6 billion lira ($74.9 million). The number of events registered fell from 17,240 in 1993 to 16,610 in 1994, with attendance dropping from 8.9 million in 1993 to 5.5 million last year.

TAKES THAT TAKES THAT SILVER CLEF AWARD IN U.K.

LONDON — The U.K.'s brightest music export, Take That, was honored at home June 23 as recipient of the 1995 Silver Clef Award presented by the Nordoff Robbins Music Therapy Centre. Band members were present for the lunchtime ceremonies at London's Intercontinental Hotel.

Bryan Adams earned the Nordoff Robbins International Award, while producer George Martin took the special-achievement honor. Eternal received the Levi's/Music Therapy Award for original talent.

The event, one of the highlights of the U.K. music industry calendar, yielded approximately $75,000 for the charity. Its next fund-raiser is an HMV-organized cricket day July 23 at Wicketchurh-on-Thames, England, followed by a race day at Newbury, England, in September.
INTERNATIONAL

GERMAN COPYRIGHTS

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tection. The new copyright period begins upon a record’s release or first public performance, whichever is sooner. This copyright protection applies to German-based record companies as well as those elsewhere in the European Union and the wider European economic region; in effect, any company based in Europe.

Non-European companies will also enjoy protection for the relevant period in their home countries. The extended copyright period additionally applies to recordings for which the copyright may have expired under Germany’s previous 25-year protection period, provided that the record remains under copyright in another EU country.

Companies that have begun using public-domain records will be permitted to continue to use them within the scope of the projects they have started; they will also be allowed to complete such projects, subject to a payment of appropriate royalties. It is believed that all such projects will be completed by the end of the year.

The reforms to German copyright law also include enhancements to the status of foreign nationals. The Copyright Act now clearly states that the nationals of other EU member nations or the signatory states of the European Economic Region enjoy the same status as German nationals. Historically, the lesser protections given to non-German artists have led to a substantial bootlegging problem.

By passing the copyright law reforms, the German parliament has fully implemented the EU Rental Directive and, thereby, has created a new era in record rental, says GEMA President Reinhold Krekel. “In our eyes, it is a legislative breakthrough... During the hearing on hiring law held by the legal committee of the German parliament, the collection societies led by GEMA were able to assert... that claims to remuneration under copyright law cannot be relinquished in advance and can only be assigned to collection societies and not to the manufacturers,” he states.

According to Norbert Thurow, managing director of German label body BPW, the results of surveys conducted over the last few years prove that more than 90% of the people renting CDs do so primarily to tape them at home.

He argues that this means that the remuneration they pay is not really rental but a purchase price at a rental level.

In the past, artists and record companies have received none of the revenue generated by such “hidden” purchases.

Thurow says, "CD rental companies and their organizations have never offered them a share in their revenue—not even when the prospect of a new legal situation came onto the horizon. Instead, they continued to make full use of the privilege given to them, thanks to a loophole in German law, right up to the very last moment. Now the tables have been turned on them: Artists and record companies will have to decide whether they want to claim a share of rental revenue in the future or whether it makes more sense for them to assume that sales will be higher if rentals disappear.”
Australia And Canada Celebrate Their Indigenous Music

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The 59-member Australian contingent to the Music West Festival in Vancouver-May 12-14 included what is claimed to be the largest indigenous lineup to play anywhere in the world.

The Australians were given a full-ragalia dance and drum welcome at the airport by the native Canadian Cree, Salish, Plains, and Squamish tribes. Representatives from Canada's native music First Nation label attended the Aussie indigenous showcase at the Vogue Theater. The showcase launched the festival, which was filmed by the Much Music cable network.

The set began with traditional troupe The Monas, a Dancers, and included Melbourne-based singer-songwriter Archie Roach (signed to White Records in Australia and High Tone in Canada), the Rugby Hunter Band (White, Aboriginal/Celtic female trio Tiddis (Mercury), and Brisbane, Australia-based Rev Carmody (Festival). Their songs about past injustices, present healing, and future ties were well received.

Most poignant was Roach's "Took The Children Away," which is the United Nations human rights achievement winner and recounts how Roach and his wife, Ruby Hunter, were forcibly removed from their parents to be raised in white foster families as part of assimilation policies of the '40s and '50s.

Roach cited the song as a cousin to Cree author Larry Laynie's controversial play "Ora Pro Nobis" (Pray For Us), which is about his similar experiences in Canada. Both works depict how such policies led to the fragmentation of native communities, the near end of traditional ways and teachings, and a lifestyle of alcoholism, drugs, and violence for its victims.

A group of Australian players joined First Nation performer Lawrence Martin on stage for his showcase and partook in a number of community events—a powwow at Trout Lake, a fund-raiser for the Women's Native Youth Scholarship, and an elders' feast attended by the Prime Minister's daughter.

"It was a revelation for both sides," observes Maxine Briggs, community liaison officer with Melbourne-based Aboriginal music advisory and support body Songlines. "Our history and approach to music are very similar. All our spare time was spent with them, talking and learning. We opened up cultural channels, and Songlines and the First Nation label are negotiating to distribute each others' music in our countries."

While Music West organizers cite the Aboriginals' night as the most emotional, white Australians Tommy Emmanuel (Sony), former Man At Work leader Colin Hay, Melbourne groups trio Dirty Three (Shock), and Sydney indie bands Burning Orphans (Bark/Mushroom) and Pete Riders also put in a good showing.

"Everyone's really excited by the response to our acts," says Doh Newton, CEO of the Victorian Rock Foundation, which organized the visit. "It doesn't surprise me, because I know every act that we took over is going to do big business in the live and recording sectors."

The Aussie presence was the result of an official declaration last year of Music West and the Melbourne Music Festival as sister events. In February, 15 Canadian First Nation and white acts performed in Melbourne.

The two countries were culturally similar enough for Australian acts Midnight Oil, Split Enz, Weeklings Parties Anything, Mental As Anything, and the Church to find initial North American acceptance in Canada in the '80s.

A fiery showing at Music West '94 by Tommy Emmanuel led to an invitation by Sony in the U.S. for the guitar maestro to relocate to San Francisco, while labelmate Things Of Stone And Wood was invited back for three tours within a year.

Canada's replacement of Australia as the world's third-largest producer of English-speaking repertoire because of government involvement and support has made Canada a role model. Two VRF recommendations accepted by the Australian government in its efforts to jump-start the domestic music sector (Billboard May 27)—-the music industry development advancement scheme and the rebate system for capital investment in recording studios—were inspired by Canadian policies.

Australian arts minister Michael Lee is to visit Canada to study the workings of these policies.

Archibald funding problems now threaten to close or restrict the activities of the VRF, the close ties it has initiated seem ongoing. Its negotiations this year with Canadian governmental bodies led to an "arts support" link between the two consolidates and the possibility of funding for Canadian acts to perform in Australia. Government officials are expected to attend the next Melbourne festival.

Independent Mushroom and Shock, represented at Music West for the first (Continued on next page)
Aussie Music Renaissance Has A Decidedly Femme Face

SYDNEY—For all the recent browbeating by industry and even government leaders over the lowered international profile of Australian music and a perceived dependency on the Australian market, some key female Australian artists have already broken through the ranks, there are currently more fresh faces and new hits on offer Down Under than at possibly any other time in the past 10 years.

Indeed, it can be said that rumors of the death of Oz Rock have been greatly exaggerated.

While the 1990s were a difficult period for the Australian music industry, there were some bright spots. Bands like Crowded House and The Triffids continued to enjoy success in Australia and abroad. The late 1990s and early 2000s saw a resurgence of Australian music, with artists like Powderfinger, The Waifs, and Missy Higgins gaining international attention.

AIMEE QUIGLEY

Spanish Music From Surreal to Modern

(Continued from page 51)

tivities yet witnessed in Spain. Festimad is likely to become a permanent organization and plans to establish a Spanish indie federation.

More importantly, Festimad organized a two-day seminar in April with the Institute of Musical Sciences, where representatives of the indie music sector learned about the financing of promotion, marketing, and management sides of the industry. “After the first Festimad in November 1994, we realize the importance of business training and education,” says Festimad director Julio Muñoz. “If the indies want to survive, they must compete with the multinationals, they have to be better informed about economics.”

The Barcelona city council organizes BarCELONA Acció Musica each September. “BAM is an independent music market,” explains council spokesman Francesc Fabregat, “a space where the music industry not linked to multinationals has the chance to exchange information and do business. It’s an effort to consolidate Spain’s musical infrastructure.”

Festimad and BAM attract hundreds of groups and indie labels from all over the country, as well as A&R agents from the multinational labels hoping to spot emerging commercial trends for the future.

Rock journalist Diego Manrique thinks the indies are trying to prove their commercial viability. “And yet the big record companies at the moment see the general public apathy and are convinced they can’t sell anything new. Their mentality is mainstream, and they have no real contact with the fans. They ignore the many ‘mini-publiscs’ that exist.”

For the Record

Figures contained in last week’s Billboard story regarding the recent revival of “alternative rock” or “indie rock” were incorrectly stated. The correct figures are: total revenue was $62 million, gross profit $48 million; as well as A&R accounts for $3 million in 1995.

Shocked by their success, the buzz surrounding the release of the album had grown, with many fans eagerly anticipating the next move. The album was released in February, and the buzz only intensified, with many music critics predicting it to be a major hit.

The top brass gathered together at Sony Music International’s product presentation, held in Rome May 19-21. Shown in above photo, from left, are Sony Music international president Bob Bownie, Sony Music Entertainment Europe president Paul Russell; and Sony Music International chairman M. I. Liberman. Shown in photo below left, from left, are Sony Music Australia managing director Denis Handlin, Sony Australia artist Tina Arena, and Sony Music Entertainment president/CEO Tommy Mottola. Shown in photo below right, from left, are Sony Music Entertainment Finland managing director Anti Holma, Sony Music International president Bob Bownie, and Sony artist Dionne Farris.

The Flowers Bloom At White Nights Festival

MOSCOW—The fourth St. Petersburg White Nights Festival was held June 14-18 at the prestigious Oktjabrsky Concert House. The shows included performances by Joe Cocker, Sheryl Crow, Tanita Tikaram, Terence Trent D’Arby, Crystal Waters, and Steve Vai. The festival, jointly organized by California-based Compan Simmunicazioni and Russian promoter Vladimir Kalyayev, also has a contest for emerging bands. Hits this year were U.S. rock band the Howlers, which is signed to Lean Records.

Perhaps the highlight of the event was an uncheduled appearance by Arthur Brown—who arrived as a personal guest of Kalyayev—to perform at the event. He was invited to sing an impromptu performance in front of the crowd.

AIMEE QUIGLEY

AUSTRALIA, CANADA

(Continued from preceding page)

time, have expressed interest in working with Canadian radio stations. Shock label manager Ian Bennett says he is keen to plan tours for Eric’s Trip and Jane in Australia—both are scheduled for tours there which he says are not connected with the festival—and has had tentative negotiations with the Inbreds and Rebecca West for Australian licensing.

Mushroom A&R chief Bill Page says, “Music West is obviously a performance forum worth sending our acts to next year, but I’m still curious to see which one.” Page also admits to being impressed with the Inbreds after their Music West showcase.
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Ace Does/Vanguard Deal; Dog Eat Dog Docks Abroad

When VANGUARD Records was capturing the sounds of a new generation of folk music artists in America during the late 1960s, Ace Armstrong was a fan in Britain buying the label's exports. Three decades later, Ace Records is buying back by Armstrong and partners Ted Carroll and Trevor Churchill—has struck a deal to reissue the Vanguard catalog in the U.K.

"Vanguard caught American music in transition," says Armstrong, "and their folk albums were growing into something else, something dangerous and radical."

The label was known for its recordings from the Newport Folk Festival and early albums by artists ranging from Joan Baez to Bob Dylan, Frank Zappa to Joe McDonald to jazz guitarist Larry Coryell. Armstrong remembers the label having been Ace's contact in licensing the Fantasy jazz label for the U.K.

Through Belmondo's efforts, says Armstrong, the same licensing network word-of-mouth was set up for Vanguard, as it exists for Fantasy—excluding ZYX Records in Germany, WanneyEastWest in France, Amigo Musik in Scandinavia, etc.

"Our plan is to put an initial 25 titles in the marketplace," says Armstrong. Among those midprice reissues, he says, "will be titles from Baez, McDonald, David Womack, Sunny Saint-Marie, John Hammond, Charlie Musselwhite, and others. Later, Ace will explore new compilations from Vanguard's extensive backcatalogue.

Meanwhile, another label that caught the music of a nation in transition is Ace's own predecessor, Chiswick Records, which marks its 20th anniversary this year with another reissue campaign.

"It was sort of pub rock getting an attitude," quips Armstrong about the sounds that found a home with the label during the British invasion in 1975, just before punk swept the British scene. The label took its name from the now-defunct London suburb as a tongue-in-cheek jab at the major record companies.


To mark this 20th anniversary, Ace will reissue more of the Chiswick catalog, including albums and tracks from the likes of Willendorf, Johnny Moped, the Count Bishops, and others.

**TeLL ROADRUNNER Records that selling music is a dog-eat-dog business and you'll get no argument. The independent record company based in Holland is enjoying one of its best border-crossing successes of the year with the release of its latest rap-n-rock band Dog Eat Dog. With an established track record in the road in Europe, Dog Eat Dog released its debut album, "All Boro Kings," in April 1994. It has gone on to sell 200,000 units across Europe, charting in Germany, Holland, Belgium, Switzerland, Austria, and the Czech Republic."

The group's debut single, "No Fronts," cracked the singles chart in Sweden and received strong support from MTV, which also played the video from a second single, "Who's the King."

Following a sweep of European festival dates by the band, Roadrunner has just released a new single, "No Fronts: The Remix," a new version of the group's debut single with the added vocals by 10 other artists, including, among others, Jason Mizell (aka Jam Master Jay from Run-DMC). "We've just shot the video," reports Stefan Köster, international marketing manager at Roadrunner, who is aiming for MTV play soon.

**Border Crossings:** With their gentle, melody-driven gift of songs displayed on two previous albums on Safe House Records in the U.S., the Vulgar Boa'tmen have earned notice as one of the leading indie bands in America. With the release of their third album, "Opposite Sex," the band has been signed for the U.K. by Simon Toulson-Clark at EastWest Records. Appearances on "Later With Jools Holland" and at the recent Glastonbury Festival have spread the word about this band's quiet wonders. The Boa'tmen dock at the Jazz Cafe in London on Monday, September 19. One of New Zealand's best-loved rock-songwriters, Sony artist Dave Dobbyn, whose new album "Twice" was produced by Neil Finn of Crowded House, has been signed by Sony in the U.K. Dobbyn was flying in for a fan signing session at Borders in London...The Neville Brothers open a summer tour of Europe on July 1 at the Lakeside Jazz Festival in Helsinki.

*Home & Abroad is a biweekly column covering the activities of Canadian national music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgeway Street, London, W6 Y 9T7, or faxed to 44-171-283-2216.*

**Solitudes Ltd.'s Gibson Stays Outdoors But Nature Artist Enjoys Mercury/Polylizer Backing**

Toronto—Despite having artistic knees caused by decades of squatting, kneeling, and carrying sound and camping equipment, 73-year-old Dan Gibson is looking forward to the coming out-of-doors recording this summer. "I'm not as active as I was, but I still enjoy going out," says Gibson, one of the world's top nature-recording artists.

Best-known for his 32 Solitudes albums, all recorded in the Canadian wilderness, with sounds with music, Gibson has been recording wildlife sounds for more than 50 years. Last April, he was indicated as a member of the Order of Canada for his ecologically conscious work.

"Solitudes is a proven seller," says Dan Gibson and Solitude Ltd.'s representative, Dan Burgess, who now operates Solitudes Ltd. with partner Andrew Burgess. "We sold over a million albums worldwide in 1994. Last year, due to some distribution changes in the U.S., sales dipped roughly 100,000 units [less]."

Last July, Dan Gibson sold Solitudes Ltd. to Gordon and Eurospex. In addition, Dan is leasing to the company the exclusive rights to his nature library. One of the largest and most varied nature sound libraries in the world, the library covers nature sounds from North and South America, Asia, Africa, and Australia. The sounds were collected by Gibson or come from other sources.

One of the first moves by the new owners was to take Solitudes Ltd. away from "some capable but inexperienced" bands that operate out of Canada to Mercury/Polylizer, beginning May 24. In the U.S., the Solitudes Ltd. will continue to directly handle more than 500 accounts and will also be distributed by the Direct Co. of Connecticut.

Over the years, Dan has distributed his recordings through various Canadian and U.S. outlets, but he rejected them. "We always felt we'd lose control or our product wouldn't get shelved," Gordon explains. "It worked best and took what we've created our own niche market, and the distribution climate has changed. Last year, we were able to meet the needs of our dealers and we found out, and we got orders from everywhere."

"I've Guard Chappell, president of Mercury/Polylizer, "The product is incredibly interesting, the quality is astounding, and if you put it front and forward [at retail], it sells. This is a line we're now aggressively moving into the marketplace...We're getting it into accounts which weren't handling it before.""U.

Born in Montreal in 1922 and raised in Grimsby, Ontario, Dan Gibson spent many summers as a youth at the Taylor St. and was raised by his parents, who were sharecroppers in northern Ontario. When he was 18, he was greatly influenced by naturalist Stuart Thompson, the "father of the wilderness," and when Thompson visited the camp, "He could make a birdcall, and within seconds the bird would be there sitting on his hand." The last year, the label issued three albums, "By Canoe To Loon Lake," "Heaven On Rock Point And Along Sand Spit," and "Voices Of The North Woods" and "Birds Songs Of The Mountain Lake Sanctuary," all issued by Dan Gibson Productions.

Initially, these albums were only sold at tourist outlets in Canada. With sales slow, Gibson didn't pay his sideline venture much notice. But in the late '70s, when the recordings started selling briskly in several California outlets, Gibson was convinced sales could be even better with a more focused approach.

In 1981 he launched Solitudes Ltd., named after his favorite recording, Duke Ellington's "Solitude." The first year, the label issued three albums, "By Canoe To Loon Lake," "Heaven On Rock Point And Along Sand Spit," and "Voices Of The North Woods" and "Birds Songs Of The Mountain Lake Sanctuary," all issued by Dan Gibson Productions.

Gordon began working directly with the label in 1986, but had been involved in his father's film work for years. "I've always been an avid cinephile and have seen a lot of interesting documentaries featuring various camera crews and have appeared in a feature film, "Goin' Down." Dan Gibson also reviewed a turning point in the label's direction when he suggested that the company release the albums combining nature sounds with music. "Harmony" (1986), the first album in the nature sounds/music series, has sold 300,000 units worldwide, ac-

**BONNIE FEDRAU has joined EMI Music Canada in the newly created position of A&R representative.**

**Virgin Music Canada has signed a worldwide licensing agreement with Vancouver-based punk label Esential Noise. First releases under the agreement are from D.O.A., Wheat Chiefs, and the Subhumans. Additionally, Outside Music here will now handle distribution of the Guelp, Ontario, independent band The Deck. Members of the band on the DEG reviewers are People From Earth, Lewis Grizzard, and Black Cabbage.**

**The Canadian Record Industry Assn. has certified "Rumours" by Fleetwood Mac and "TV" by Led Zeppelin as double diamond to signify sales in excess of 2 million units. The only other Canadian double diamond award to date has been Michael Jackson's "Thriller."**

*BY LARRY LEBLANC.*
Cool Stuff Doesn’t Have To Be New
2nd Site To Take Advantage Of Vid Neighbor

BY FRANK DICOSTANZO

NORWALK, Conn.—Cool Stuff is one used CD store that has taken its success literally and laterally on the move. Opened 11 months ago, the store is getting its second start in less than the life of its predecessor, Tommy’s Kids, which closed after album Post Road in Milford, Conn., the operation just completed a move that took it from one end of its original storefront to the other.

“I was told the hassle and expense,” says owner Bob Dorchinsky. Not only did he gain an extra 100 square feet of selling space, but also the synergistic advantage of having a popular new video store called Tommy’s K’s (a midsize chain servicing the New Haven region) as a neighbor.

A newcomer to the retail business, Dorchinsky, 38, made the transition from mortgage and real estate banking to used CDs and accessories. Securing private financing, the retailer was eager to tap into what he felt was a niche market that up to now had been overlooked in his community, namely selling used CDs.

With first-year sales expected to surpass $280,000 on an inventory that’s evenly split between music and accessories, the entrepreneur is convinced he made the right decision.

Nearly 75% of Cool Stuff’s music sales fall into the alternative, rock, and pop genres. Demand ranges from popular groups like Nine Inch Nails and Pearl Jam to the lesser known Clutch and Filter, notes Dorchinsky. The music on offer includes metal, hip-hop, reggae, jazz, and blues, each of which accounts for 5% or less of sales. The store carries no new CDs or cassettes. The approximately 4,000 used CDs are prominently displayed along a 55-foot wall. The actual discs are kept behind the counter.

Customers entering the store immediately see the eye-catching array of brightly colored T-shirts that are hung along the walls and ceiling.

In addition to the more than 800 rock and movie T-shirts, accessories include pasties, pendant jewelry, candy, bumper stickers, gift items, and novelties ranging from lava lamps to pigeons, the popular bottle-cap collectibles.

According to 1990 figures, Milford, a shore-front community on Long Island Sound, whose total area is 23 square miles, has a population of 50,000 and an average household income of $44,142. Major employers include Bin Pen and Warner Lambert. The area is fairly saturated with strip malls and retail giants like the Connecticut Post Mall, Price Costco, and Sam’s Club in nearby Orange, Conn.

“At the moment, I don’t have any competition in the used market, but it’s not something I’m concerned about because of the definition unique from one another,” says Dorchinsky.

Since the retailer says his growth will focus on the music side of the business, where his profits and turnover are highest, the biggest concern remains building enough inventory to meet demand.

“Let’s face it,” he says. “If you need to build your used inventory up in a hurry, how do you do it?”

So far, the retailer has relied on a combination of display ads, classifi-

iecd ads, mailings, flyers, and word-of-mouth to draw new customers and CD exchanges. He pays up to $3 for a used disc.

Surprisingly, he adds, most of the CDs that customers bring in are in excellent condition. “I get customers bringing in brand-new releases on a daily basis because they find that they don’t like a particular CD after playing it once or twice.”

In fact, Dorchinsky keeps a list of customer requests for a particular CD. “Customers are very understanding of the fact that getting a CD is a hit-or-miss proposition in the used business.” He adds that he’s on a first-name basis with most of his customers and prides himself (Continued on page 6)

Cool Stuff's 2nd Site

A Special Donation. Wherehouse Entertainment CEO Jerry Goldress presents a check to Del Glover, right, and Andrew Glover, left, from Retail Special, which bought Wherehouse's participation in the 1994 TDK/Special Olympics “Make It Happen” campaign. From Oct. 1, 1994 to Dec. 31, 1994, a portion of revenues generated by sales of selected TDK products in Wherehouse stores was paid by TDK to Special Olympics from $1 to $10, with a minimum donation of $5,000. The donation was to benefit Special Olympics South Central Los Angeles; T’Nai Mitchell, Special Olympics athlete; Goldress; Andrew Glover of the Los Angeles Raiders; Rob Hughey, TDK Western divisional sales manager; and Gregory Willard, Special Olympics athlete.

KidSource To Promote Singer/Songwriters

Firm Makes Child’s Play Of Finding Kids’ Artists

RIGHT FROM THE SOURCE: With the record industry having all but turned its back on children’s singer/songwriters, the Chicago-based debut of KidSource Music is reason to cheer.

Founder Lynn Orman, a music publicist who has worked extensively in the kids business and is a co-chair of the children’s committee for the National Academy of Recording Arts and Sciences, set up KidSource as a promotion-oriented entity focusing on independent recording artists for kids, along with the occasional indie label. “Our objective is to get them as much exposure as possible,” says Orman of herself and partner Alan Goldberg, who runs HitSource Publishing.

One way KidSource accomplishes this is by getting children’s performers booked at retail in-stores, festivals, and a variety of family-oriented events. One of the company’s first projects was to book performers for the children’s stage at annual city festival Taste of Chicago.

Orman’s company is based in a diverse, exciting lineup, including Ella Jenkins, Dave Kamoo, Lou Del Bianco, Chic Street Man, Sooz, Nelson and Steve Rashid, Dave Ron, and Joel Frankel, to perform from June 26 to July 4.

At press time, Orman was working on the talent lineup for the grand opening of the Chicago area’s first Noodle Kidoodle (an upscale educational toy chain). Through the spring and summer, Orman has been booking kids’ artists into area Barnes & Noble bookstores (including Maria Bostick, whose delightful new album “Cool Jazz Cats” is a car-stereo favorite). “In-store appearances give artists the opportunity to build relationships directly with parents,” Orman says.

Plus, she says, “we also help performers become aware of, and compete for, a variety of high-profile awards, which, if won, can help sell their albums.” These include awards from Parents’ Choice Organization, American Library Assn., Oppenheim Toy Portfolio, and the National Assn. of Independent Record Distributors and Manufacturers.

Other recent KidSource Music activities included running a radio campaign for kids rockers Craig ‘n Co. reviving around their cut “Every Little Bit.” “We had kids calling during children’s radio shows, telling the listening audience what ‘little bit’ they themselves could do to change the world,” says Orman. Plus, she placed the music of Chicago children’s performer Fred Kock as was raised via in-flight listening programs.

Orman, a mother of four who works extensively with storytellers like Jim Weiss, says that there is no shortage of clients, and, fortunately, no shortage of places to put them or of new and different promotional schemes. Says Orman, “We’re always working on new theories for raising these deserving artists’ profiles.”

DISNEY: Walt Disney Records’ “Pocahontas” soundtrack, released May 20, tore out of the gate faster than its predecessor, “The Lion King,” debuting on The Billboard 200 at No. 4 in its first week of release. (“The Lion King” entered at No. 13) Disney shipped a house-record-breaking 2.4 million copies of the soundtrack, as well as a combined 1.3 million units of the film’s “Read-Along,” “Sing-Along,” and “Play-Along” titles. At press time, the soundtrack had sold over $50,000 units and had climbed to the No. 2 position, while “Sing-Along” (Continued on page 6)

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Discount Clubs Add New Ingredient to Price War

All of a sudden, membership clubs offering discount pricing may become all the rage in music retail. On June 23, Trans World Entertainment -- a subsidiary of Borders, and the largest recorded product retailer in the U.S. -- announced new membership clubs in the five free-standing stores that it runs in the Albany, N.Y., market.

In the last 18 months, Planet Music in Canton, Ohio, and CD World, have implemented membership programs. National Record Mart also has experimented with the strategy in one store in Canton, Ohio. Trans World is charging $14.95 for a yearlong membership, which provides a 25% discount for club members. For example, a $16.98 list-price CD carries two price points: $14.99 for nonmembers and $11.99 for members. "With our membership club, we have the lowest prices on music, games, accessories, movies, and blank tapes," says Curt Andrews, director of marketing.

The membership discount varies, according to Andrews. "It could be up to 25% off the regular pricing, and we will run member specials that will be better than 25% off," he says. The club was launched with a special on 10 Sony "Nice Price" titles, with CDs $5.99 each and cassettes $2.99 each.

Trans World touted the new strategy through print and radio ads. Some observers suggest that Trans World is using the strategy as a way to compete against the impending invasion of the Albany market by Nobody Beats The Wiz, the consumer electronics chain that offers everyday CD pricing of $11.99. Andrews says that stores which will be about 40,000 square feet, is scheduled to open in July.

But Andrews says the strategy is all "about offering our repeat customers value and selection." Says Bob Higgins, chairman/CEO for the chain, "We're trying it in five stores and seeing what kind of success it meets with." He declined to comment further.

At CEMA DISTRIBUTION, June 30 will mark the beginning of an interesting strategy. The company will delete Garth Brooks' "The Hits" from its catalog. As you might recall, when the album was first released late in the holiday selling season last year, Brooks, Cema, Capitol Nashville, et al. announced that the album would be available for a limited time only.

This month, the album was certified as having passed the 6 million mark. Although the album is still being deleted on June 30, its commercial life is far from over. Although orders will not be accepted after June 30, Cema will stagger shipments at the accounts' request until Sept. 22. Moreover, Capitol Nashville and Cema plan to aggressively market the album through Christmas.

Cema president Russ Bach says he expects the company to ship an additional 2 million units before Sept. 22. Although some might consider that a hefty number, Bach says Cema has tailored its policies to discourage stockpiling and returns. "We have doubled the buying credit and return charge on the album, which will now be a 5% return with any sales," he says. "I'm sure they will work out the kinks."
Assessing NARM Confab’s Murky Future
May Continue As Separate Indie, Consumer Meets

NOUGLES AROUND NARM: As noted in Retail Track last week, the 1996 National Assn. of Recording Merchandisers Independent Manufacturers and Distributors Conference will take place Oct. 20-24 at the Arizona Biltmore in Phoenix.

NARM’s official announcement of this year’s confab made us wonder if there was any wordauce about what murky future of the conference, which many in the business feel is the most valuable get-together for the indie sector.

We learned that while the scheduling of the ’96 conference is completely up in the air at this time, it is very probable it will continue in the future, despite concerns that may force a shift in its timing.

As Billboard has reported, the Recording Industry Assn. of America has been beating the drum for a multifaceted consumer event, tentatively called the American Music Festival. This event, styled along the lines of Nashville’s annual Fan Fair, is posted for a debut in the fall—possibly in November—of 1996 in Los Angeles. Clearly, the American Music Festival would involve the participation of NARM members (though, to data, the NARM and RIAA powers have held only one meeting on the subject).

At the NARM convention in San Diego in February, many dismayed observers expressed fears that the festival might lead to the demise of the Independents Conference, which takes place each year in October.

We approached NARM VP of communications and events Jim Donio for a take on the status of the conference.

A site and time for the ’96 conference have not been determined yet, Donio says. However—here’s the good news—he believes that the indie session, which says most attendees find to be “very efficient,” will continue if its constituents want it, even if it has to be rescheduled for a time when it won’t compete with the American Music Festival.

“Given the year, he had to be rescheduled due to other events, I feel confident that, if the industry supported it, it would be rescheduled,” Donio says. “If the independent community speaks strongly on this event, it will go on...”

Allow us to offer a humble suggestion: If NARM ultimately does juggle the timing of the conference to accommodate the consumer event, it should look at shifting the date to mid- or late summer, so that indie wholesalers and labels can have substantive discussions about fourth-quarter plans. (This timing, of course, would probably mandate a change in locale, to avoid an inordinate number of Phoenix heat-stroke cases.)

QUICK HITS: Redondo Beach, Calif-based Oglio Records has shifted its distribution from Independent National Distributors Inc. to New Hope, Minn.-based Navarre Corp. The first releases under the new arrangement—new volumes in the new wave series Flashback Cafe and the punk series Punk University—are due July 18. Due later this year as a twofer release of the first two albums by L.A.-based punk-pop unit 2029—a new album by the reunited band, “Four Day Torpedo,” will follow... Daemon Records, the Atlanta-based indie operated by the Indigo Girls’ Amy Ray, has signed a national distribution agreement with Koch International in Fort Washington, N.Y. Daemon, which recently issued an album by former Mary Mary, vocalist James Hall joined Koch’s burgeoning rap-pop roster, which also includes Hightone, Barn None, Razor & Tie, and Shanachie. Those truck-drivin’ looks at Brooklyn, N.Y.-based Diesel Only Records have hooked up with Rounder-distributed Upstart Records for a series of 7-inch singles... Diesel Only, which is operated by Jeremy Tepper, has released more than 40 noteworthy-shielder vinyl 45s over the last five years. Under its arrangement with Upstart, Diesel Only will also issue a compilation album (its third), “Diesel Delux,” this fall... In a similar vein, Alliance AEC Music Distribution will exclusively handle Montclair, N.J.-based Fruit of the Tune Music. The label includes original Texas Jewboy, Kinky Friedman and Chinga Chavin’s Country Porn... Hot dwig twice... This week, Rockwell, Ga.-based independent release “Deep Space/Virgin Sky,” a new live album by psychedelic warriors Jefferson Starship. Contributions by Paul Kantner and Marty Balin are joined on the album by two longtime Starship and Jefferson Airplane colleagues, bassist Jack Casady and vocalist Grace Slick.

FLAG WAVING: Albums don’t get much hornier than Buddy Miller’s new Hightone set, “Your Love And Other Lies.” Singer/guitarist Miller cut the record in his Nashville house. “I pretty much set up in the living room, slapped up some mikes, and helped the best,” Miller says. “I got the junk in the house to do it with. It’s a whole lot more relaxed. You can go out on a limb a lot more.”

These days, if you’re making a grizzly country tour, you’re going about as far out on a limb as possible. The risk was worth it: “Your Love And Other Lies” is about as perfect a record as we’ve heard this year. Heartfelt and powerful, it encompasses outstanding originals like “Wrecked Up My Heart” and “My Love Will Follow You” (many of which were co-authored by Miller’s wife, Julie) and sharp covers of Tom T. Hall and Louvin Brothers numbers.

Miller had some first-rate help in his endeavor. Guest contributions include Jim Lauderdale (with whom Miller plays in band and duo configurations), Lucinda Williams (“She’s it as far as contemporary writers,” Miller raves), Williams’ longtime band member Gurf Morlix, Emmylou Harris, and legendary songwriter Dan Penn.

“He lives in town,” Miller says of Penn. “I’ve been a huge fan since I don’t know how long... He happened to come over to look at a tape recorder I had. He held prisoner for a while. He opens his mouth, and it’s soul.”

Miller, who recently got off the road from a tour with Lauderdale, says he hopes to tour with his own band this summer, “if anybody’ll have me.” At present, he’s hunkered down in Nashville, far away from the sorrowing ground under L.A., where he lived for over five years, before relocating two years ago.

“The earthquakes were spookin’ me,” Miller recalls. “Every club I’d play in, I’d look for places to go in an emergency.”

We hope it won’t take an emergency to get Miller to return to L.A. to play. He’s a great one, and we’re itching to catch him live.
Billboard's September 9th issue will debut the Merchants & Marketing Supersection, newly created to accomodate 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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### TOP REGGAE ALBUMS.

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### RE-ENTRY

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(Continued from page 59)

### COOL STUFF DOESN'T HAVE TO BE NEW

(Continued from page 59)

on personal service and knowing many of his customers' musical tastes.

Besides holding frequent sales where all used CDs are sold for $3.99, the retailer encourages volume buying by implementing a sliding price scale for more popular CDs. The price breakdown is one CD for $7.99, two for $14.99, and three for $21.99. Subsequent CDs are priced at $6.99 each. Other CDs are individually priced from $2.99-$4.99. The average customer, he reports, spends $20 per visit.

Naturally, with 50% of the inventory consisting of accessories and novelty items, impulse sales play a key role. "Our customers might come in to buy a CD and, at the very least, end up adding a bumper sticker, postcard, jewelry, or incense product to their purchase. Also, as an incentive, the store has an ongoing promotion in which any customer making a purchase is given a dollar-off coupon good toward his or her next visit.

Cool Stuff's in-store play, T-shirts, and incense project a '60s retro image that Dobzinsky says appeals to customers. "It's laid-back, so customers are always relaxed when they come in." Teenagers, he adds, are drawn to the CDs, T-shirts, jewelry, and novelty items, whereas customers 35 and older are more inclined to buy music and gift products. The retailer purchases his accessories through dozens of manufacturers and distributors and attendees trade shows throughout several times a year to offer the most unique product selection possible.

Although he currently works alone, the additional traffic that he anticipates from the neighboring video store, he explains, will require opening additional hours and hiring at least one other employee.

For the retailer, getting past that first year in business was as much a challenge as a test. "Buying, selling, marketing, and merchandising are just a few of the things that I'm still learning about, but at least I can say that I'm learning fast."

Reflecting on the most difficult aspects of running a business, he quickly notes the long hours and personal commitment that come with the territory. "Look," he concludes, "I wanted a change and I got one."
**Album Reviews**

**EDITE DI BY PAUL VERN A**

**POP**

**JOHN DENVER**
The Wildflower (PRODUCTS, 1993)

Lee Legacy 46455

American iron John Denver steps back into the spotlight for a two-CD collection that is both a retrospective of a quarter century at the museum of pop/folk music and a seamless, biographical career renewal. Through stinging, live-in-the-studio renditions of his classics—"Rocky Mountain High," "Take Me Home, Country Roads," "Back Home Again," "Annie's Song," and others—Denver and a crack acoustic band take listeners on a nostalgic journey to his 70s heyday. Denver generously offers the opportunity to reitre his support for the Wildlife Conservation Society, an organization that he has been actively involved in.

**THE JEFF HEALEY BAND**

Cover To Cover (Passion 94775; see Jeff Healey Band)

After 28 shows it's easier to judge a band by its covers than by its originals. The contrasts are sharper and the unique artistry clearer. Blues guitarist Healey takes his ax to some legendary numbers on a notable new covers album and drops in the most in his own style that showcases power and attitude. The hottest licks include sitzings on Willie Dixon's "I Can't Stand It" and "Teardrops" and a new spin on the Robert Johnson number "Stop Breakin' Down."

**GOSPEL**

**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHORALE**

Live in New York...By Any Means (Benson 72718)

Hezekiah Walker has staked out real estate at the top of the gospel charts for the last three years with his previous three releases, and his latest is certain to follow suit. Possessing an unusually knack for merging pop with uptempo urban grooves, Walker and his choir offer something for everybody. With both in-you-face, funky workouts and soul-stirring ballads, the album brims with sterling collections. At age 35, Walker has firmly established himself as a voice of gospel's new breed.

**VARIOUS ARTISTS**

*Hymns In The House* (Polygram, 1993)

Essential 5695

Massicot choral ensembles like Ezekiel and Dan take far fewer entries and turn out a gem, transforming balladry into up-tempo egg-egg music. Gospel diva Crystal Lewis guests on "Joyful, Joyful." All the other vocals are handled by noted rhythm and blues voices. Walker makes the most of her turn in the spotlight, snacking on such seemingly unlikely fare as "Power In The Blood." The "All Hall The Power Of Jesus' Name," and "It Is Well With My Soul." With a splash of hit-top in for good measure, "Hymns In The House" is a triumph of both imagination and execution.

**CONTEMPORARY CHRISTIAN**

**CRYSTAL LEWIS**

Wings (Polygram 1993)

Produced by John Andrew Schurr, Brian Ray

Metro 1402

One of Christian music's most distinctive voices styles on this collection of classic hymns and spirituals. The Christianity, however, often cite Lewis as their favorite vocalist, and this project demonstrates why. She brings to her role the sensibilities of an artist who, in the most appealing way, is a spiritual Christian. Every out is a treasure, but among the most appealing are "How Great Thou Art," "It Is Well With My Soul," "We Try To Live," and "Have Thine Own Way." This timeless work that will reside in every Christian music lover's collection.

**Spotlight on**

**THE BEAU HUNKS SEXTET**

Celebration On The Planet Mars—A Tribute To Raymond Scott

Reissues: John Gartis/Red Hot Cootz

To celebrate the 1955 debut, this reissue of world music collage Deep Forest showcases power and contrasts are a delight. Dane Proctor's songs on source ranges from Central Europe to East Asia. Producer Paul Verna, Billboard, 5005 Windsor Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W, Nashville, TN 37203. Send Latin albums to John Lennon 1814 Tennis Valley Road, Los Angeles, CA 90042. Send reviews to John Lennon 1814 Tennis Valley Road, Los Angeles, CA 90042. Send reviews to Deborah Evans Price (contemporary Christian: Nashville); Gordon Elliot; (newspaper) John Dietsies (newspaper).
KID SENSATION: What Comes Around Goes Around

PRODUCER: Kevin Gardner
PUBLISHER: E.P. Kelly Music
SINGERS: Lord Troy, Lil’ Kim, Missy Elliott
BMI: 244586612

Kid Sensation aims to balance a payable rap message with a solid musical performance. However, the rap vocal is not as fitting. But the track is a crisp hip-hop production, which consists of a crunchy bassline and strong hooks. A little more strumming and picking attention to the vocal presentation would offer an otherwise adequate track.

JEWEL: For The Last Time

PRODUCER: Big Kap
PUBLISHER: M. Int'l International
SINGERS: J. Jewle, D. Knight, J. Pollock
BMI: 2082216

This following track to “I Know” is not as instant or in your face as top 40 ditties go, but it is far more penetrating and menacing with its piercing vocal. J. Jewle’s paint pictures of physical abuse (phrased so that it could apply to emotional abuse). With a chorus that repeats the title like a mantra, the song flows with a haunting quality that is underscored by the pulsing riffs of acoustic guitars and a staccato, funk hip-hop beat. Top 40 programmers aredatabase to house a song of such incredible depth and power.

THE POWER RANGERS ORCHESTRA a Go Power Rangers

PRODUCERS: R. M. Wright, R. Davis, P. Kerr
PUBLISHER: R. Warner-Tammy
BMI: 4189143

Power Rangers are to kids what The Beatles were to teens. This is not something that we should be surprised about. All shows are aimed at kids. Power Rangers. All shows are aimed at kids.

YOLO ROSS Miss Me (14.3)

PRODUCER: Croc Croft
PUBLISHER: S. Shyne
BMI: 3156789

A new R&B/dance pop/rock/rap hybrid of fun. This would be a band that you just right. No, there is no connection between this 18-year-old from Mexico and the platinum-selling Seconds and Days. Except an oh-so-similar (especially at the chorus) pop-soaked reggae sound that is even more catchy. However, the band has a limited but pleasant singing voice and a nice, relaxed rap style. Popstars is a peppy, catchy tune that does a decent job of closing out the album version, while folks at rhythm-crossover formats are more likely to pay attention to the track on the heavy, upbeat hip-hop hit by Mafi & Fluxy.
Los Angeles—Interactive-music company Ion and television software firm Macromedia have teamed to develop an authoring tool that will allow TV program companies to equip their broadcast sets with speed-record-industry entry into the enhanced-CD marketplace.

They have teamed Director Enhanced CD Toolkit, which was unveiled June 26 at the House of Blues here, builds on the highly popular Macromedia Director software and complies with the recently published Blue Book standard for producing enhanced CDs, the developer of the disc authoring tool using the will be cross-platform, or hybrid—meaning that they will be playable on both MacIntosh and Windows platforms.

The Blue Book—published by Philips and developed by a team that also includes Sony, Microsoft and Apple—defines a specific approach for combining audio and audio/visual elements onto a single enhanced CD playable on both computer CD-ROM drives and standard audio CD decks. The approach, also referred to as CD Plus, has been endorsed by the Record-

ings Industry Assn. of America as an industry standard (Billboard, June 17). While a number of record labels have Blue Book titles in development, none have been released yet.

Ion itself has two Blue Book titles in development using the authoring tool: Todd Rundgren’s “The Individualist,” which is being issued through Ion, and a multimedia version of John Lennon’s “Imagine From The Punch Bowl,” on Interscope.

Both Microsoft and Apple are also developing authoring tools for their Blue Book format.

The new Macromedia toolkit promises to “dramatically decrease the time and cost it takes for these enhanced CDs to market, while also eliminating confusion about how to produce them,” says Ion co-founder/CEO Ty Roberts, who is also a member of the RIAA technical committee that advised on Blue Book.

“In the computer industry, we are used to ‘release dates’ getting pushed back regularly, but that sort of ship-slippage just doesn’t work in the record industry, where there are marketing campaigns planned well in advance and radio pushes and so on,” he says. “This tool gives them an assurance that this product can be produced with some sort of certainty, some assurance of meeting a schedule. It also means they can be produced more quickly, so that the market can build up.”

“We’re taking the technological stumbling blocks out of their way, so that they can get on with the business of creating content,” adds Alli Gulben, VP of technology at Ion and also a member of the RIAA technical committee.

The Macromedia link also means that there is an installed multimedia user base of more than 200,000 registered Macromedia developers “who now can be turned to the development of enhanced CDs,” says Macromedia president CEO John C. “Bud” Colligan.

“That’s a wonderful reservoir of talent being made available.”

Roberts also believes the new tool will help address the “music-industry nightmares of technical support.”

“If companies build on top of this, they can track whatever hiccups occur as industry problem, so that they can build an industry database of problems and solutions instead of having to rework each of different kinds of problems.”

The part of the technical problem that they cannot address will be taken care of by time, Gulben adds. “Right now, not all the hardware in homes is going to be able to play these,” he says. “But all the hardware now shipping can, in time, the [hardware] problem will go away.”

The new toolkit contains all the tools required to create ready-to-master Blue Book discs, Colligan says. It will be made available on a wide basis beginning this fall, bundled with Macromedia Director and also available for download by owners of the most recent Macromedia Director software.

There will be no additional charge applied for the Enhanced CD Toolkit, Colligan says. Macromedia Director software currently sells for around $800.
PICTURE THIS

By Seth Goldstein

FORCE-FEEDING: If there can be too much of a good thing in home video, distributors and retailers will find that out at the back end of 1995 and the first quarter of 1996.

That's the period when Hollywood unleashes a bumper crop of summer blockbusters. The theme is, "bumper" doesn't necessarily translate to "box office." Of all the theatrical arrivals since January, only Warner's "Batman Forever" has topped $100 million. It is already considered the self-through title to beat in the holiday season.

Indeed, the pace of spring and summer openings has been such that blockbuster titles don't have a chance to build word-of-mouth enthusiasm that eventually develops into a multimillion-unit, under-$25 hit. "They're cannibalizing each other," says one observer.

The inevitable result will be a flood of rental titles scheduled for the fourth quarter and beyond. Sell-through won't go begging; "Batman" and Universal's "Casper" together are probably worth 25 million-30 million tapes. But, like it or not, the stores have to count on rental to recoup video's portion of production budgets that now routinely exceed $50 million and often top $100 million. The course is riskier for the usual titles.

Thus, stores are closing the theatrical window on some titles as quickly as they can to avoid getting lost in the pack. Word on the street is that MGM/UA Home Entertainment will street "Rob Roy." Oct. 10. Liam Neeson in kilts has grossed $21 million since the movie's big-screen debut in April.

Meanwhile, FoxVideo is said to have tentatively scheduled "The Hard Way With A Vengeance" for mid-December. "The Hard," at $81 million as of late June, can't be compared to "Rob Roy" in one regard: Both will be sold into a rental market that fluctuates between downward and flat.

The success of "Dumb and Dumber," which shipped 600,000 units in North America, was unusual. Warner's Home Video's belated goal "Interview With The Vampire" is more the norm. One reason: Life's a struggle for retailers consolidating and cutting costs like mad. It's a development the studios didn't envision 18 months ago when

Zen And The Art Of Your VCR

A New Age Of 'Wellness' In Home Video

BY TRUDI MILLER ROSENBLUM

NEW YORK—Instructional tapes are usually designed to keep one moving. But in the past two years, a genre has emerged that asks viewers to balance physical activity with contemplation. Yan and yang have reached home video.

For independents like Mystic Fire Video and Wellspring, both in New York, and majors such as Time-Life Video, the timing is right. Americans, upset by the violence, stress, and moral decline of modern society, increasingly find relief with "wellness" cassettes, which often emphasize the spiritual.

The trend started in 1994, when yoga videos caught fire, capturing 5% of the market year by year's end, according to VideoScan. More recently, videos featuring angels have taken flight, selling hundreds of thousands of units (Billboard, April 8, 1995). The calming influence is sprouting to include topics as diverse as stress reduction, UFOs, life after death, hypnosis, massage, Native American teachings, psychic phenomena, herbal remedies, Jesus, and the Bible.

"Baby boomers are aging and facing their own mortality. Their children are growing up, and they're facing the big issues: Who am I? Why am I here?" says Al Catabbiani, president of Wellspring Media, a specialist in spiritual matters.

Year-old Wellspring hopes to take advantage of the fact that few have the answers to these questions.

"We have shown that 60% of baby boomers prefer to explore many different religious teachings and learn from them, rather than stick to one religion," Catabbiani says. "In addition, the millennium num is coming, and that's a natural time to stop and think about the direction we're taking."

Video marketers are driving on the demand already tapped by the book trade, which has spawned a seemingly endless array of best-selling titles such as "The Celestine Prophecy," "Embraced By The Light," "The Road Less Travelled," and "Paper John Paul II's "Conquering The Threshold Of Hope."

Even television series such as "The X-Files" and "Northern Exposure" routinely explore spiritual or supernatural themes.

Tape is also a commercial outlet for personal feelings. Goldhil Video, which has sold more than 250,000 copies of its seven "Lilas" yoga tapes, recently released "Conversations With God," testimonies of inspirational near-death experiences.

"I had lost both my parents, and I was looking for answers," says Goldhil president Gary Goldman. "Having read many of these books [on near-death experiences], I asked my producer to investigate the subject. We came to the conclusion that there were a lot of people in my age group, 30s and 40s, who were coming to terms with their own mortality as a result."

There was a definite need for an inspirational tape that would give some hope.

The audience is as hard to define as late-20th century angst. "It's not just some new age, metaphysical person anymore; it's everyone looking for meaning in their lives," says Paul Solomon, president of distributor International Video Network, which sells guides to travel and technology and as such special cooking videos. "It has spun off into electronics. This year it's beginning to tap into the older generation, which is a huge market." Solomon said.

Marketing is equally ambiguous.

"Many of these titles have companion books, so for bookstores, we try to put together a combined display or promotion," says Solomon. "Some of the video retailers are starting to develop a section for body/mind/spirit, because people buying fitness videos are also trying to improve in other ways."

Black广播, for instance, has a new fitness section which includes yoga, tai chi, and the like, distinct from the typical aerobic fitness tapes. Other mainstream retailers are similarly inclined, including Suncoast, Target, Wal-Mart, Borders Books & Music, and Barnes & Noble.

But, says Catabbiani, "at the end of the day, this is a niche market. We've had some success with video stores and mass merchants, but when you're a niche player like we are, you can't depend exclusively on mainstream video distribution. Most of Wellspring's sales come from mail-order catalogs, health-food outlets, new-age bookstores, and direct response ads in new-age magazines.

Others are following the same "wellness" path:

- Los Angeles-based video company Living Arts (formerly Healing Arts) launched in 1988 with its first title, "Massage For Health." It focuses on mind and body fitness over spirituality.

The first to invest heavily in yoga videos, Living Arts has sold more than 1 million copies of six videos in that line. Its 25-title catalog also includes tapes on tai chi, meditation, massage, and sexuality.

- Lightworks Audio & Video, also in Los Angeles, has the "tools," "Tools For Expanding Human Consciousness." Three-year-old Lightworks has 140 audio and video titles on Native American herbal healing, past-life regression, and

THE SEX SYMBOL FOR THE '90s.

Acorn Sprouts Into Full-Fledged Video Distributor

BY CATHERINE APPLEFIELD

WASHINGTON, D.C.—The special-interest video market is a tough nut to crack, but by growing from the roots up during its nine years, Acorn Media now has a firm handle on the business.

Acorn, which president Peter Edwards launched in the base- ment of his Bethesda, Md., home in 1984, is now a full-fledged pro- ducer/distributor with a 150-title, sell-through catalog that branches into the documentary, historical, drama, and children's genres. Single cassettes are priced at $15-$20. Acorn has also cultivated a line of audio products and is considering expanding into CD-ROM.

The company, which began as Acorn Video, initially came into being via Edwards' desire to launch a line of high-end travel

(Continued on page 70)
CBS/Fox Video Ready For 'Absolutely Fab Fab' Summer

READY FOR RETAIL: The hit BBC comedy "Absolutely Fabulous" is coming to video Aug. 15, following a year-long run on cable's Comedy Central channel.

CBS/Fox Video is so hot on the program about two trashy London fashion editors, that it is bidding the release with the largest marketing campaign ever for a BBC title. The previous record holders were "Monty Python's Flying Circus" and "Fawlty Towers."

Extensive advertising will appear in People and TV Guide. There will also be television spots on Comedy Central, which has already spent $2 million launching the show since it debuted last year. The four-tape set (with three episodes per cassette) is priced at $19.98 each.

"We've done consumer print for other BBC titles, but not to this extent," says CBS/Fox VP of international marketing Mindy Pickard.

A big part of the "AbFab" campaign will be window displays booked into major retailers including Sam Goody, HMV, RKO Video, J&R Music World, and Virgin Megastore, Pickard says.

While CBS/Fox expects the show's momentum to continue to build, its third and supposedly final season began airing on Comedy Central in June. Since the season only consists of six episodes, it puts the kibosh on ancillary line extensions.

We have the problem with 'Fawlty Towers.' There's only 12 episodes, and consumers want more," says Pickard. "It's a drag, but artistically you have to respect 'AbFab.' It's terrific television that's not easily duplicated here."

But Roseanne will try to copy the concept with an American television version of "AbFab," starring Carrie Fisher and Barbara Carrera. A movie version with Sharon Stone is also in the works, and both projects should keep "AbFab" on the runway for a while.

In addition to the "AbFab" campaign, CBS/Fox is putting a big push behind the Academy Award-winning claymation short film "The Wrong Trousers."

The Oscar winner will air on the Fox Video Saturday morning lineup sometime this summer, Pickard says, and a "Wrong Trousers" trailer also appears on Fox Home Entertainment release "Far From Home: The Adventures Of Yellow Dog." Street date for "The Wrong Trouser" is Aug. 1, and retail price is $9.98.

PRICE WARS: Buena Vista Home Video president Ann Daly is excited about the pricing switch on "The Santa Clause" wasn't influenced by the anticipated $14.98 release of Fox Home Entertainment's "Miracle On 34th Street" (Billboard, July 1).

"Pricing is always a judgment call, and the original $22.98 might have been too conservative," Daly says.

"Although Fox hasn't confirmed the price on 'Miracle,' the distribution and retail community says $14.98 is a sure bet."

Buena Vista heard the reports, but Daly says it was consumer research gathered over the last two months that prompted the price change to $19.95. Buena Vista announced the title in April. More current data indicated a significant increase in demand at the lower price, she says.

"The pricing of 'Miracle' is not going to impact the popularity of a Tim Allen comedy," says Daly, who thinks "The Santa Clause" and the reissue of "Cinderella" could pull in 30-35 million units.

SUMMER SHAPE-UPS: Although they're a little late for the swimsuit season, a whole new series of exercise videos is about to hit the market in plenty of time for the holidays. Paradise Video has secured a monthlong promotion in Kmart for Tony Little's "Cardio Ab Training" and "Cardio Hips, Thighs & Buns Training," which arrived in stores two weeks ago.

The promotion runs throughout July and features a contest awarding a "cruise to fitness" with Little. Some 2,000 stores will support Paradise with point-of-purchase displays.

The new releases are the last Little titles to be distributed by Paradise, as the exercise line is moving to WarnerVision on Oct. 1. Paradise holds onto the trainer's catalog until June 1997.

On Aug. 29, WarnerVision gets "Rock Of Steel" originator Greg Smith's back on the retail shelf with "Starin' Simple," a three-tape series priced at $9.98 each. It comes with a coupon good for $2 off the first three volumes of "Abs Of Steel."


Kest has been on the celebrity training circuit, touting up Jodie Foster, Courteney Cox, and Ali Grah. He's even taught other trainers such as Kathy Smith. Feeding off the yoga trend, Kest's approach provides a cardiovasculow works out additional to tradition stretching and relaxation.

BMG Video kicks in "The Firm" (Continued on page 70).
Ron Castell resigns as Blockbuster Entertainment’s senior VP of programming and communications to join former Blockbuster chairman Wayne Huizenga in ventures unrelated to entertainment.

Barry Lebitz is promoted to senior VP/GM at Playboy Home Video.

Joseph DiMuro advances to North America sales distribution VP of 20th Century Fox Home Entertainment.

Bridget Sullivan joins Lightyear Entertainment as sales and marketing director.

Bill Walker is named manager of manufacturing operations for domestic home video, Turner Home Entertainment.

Appointments at Time Life Video & Television: Michael Prutksky to business affairs VP; Lisa Kauffman to marketing VP; and Jean Butler, formerly with Amorous Video Publishing, to special markets director.

Michael White, formerly of LIVE Entertainment, joins Warner Media Manufacturing and Distribution as administration senior VP/general counsel.

Lawrence Szabo advances to VP of financial planning and strategy for MGM/UA Home Entertainment. Molly Kronberg is named director of national accounts, Scott Davidoak director of sales, and Alan Pollan, who joins from Paramount Home Video, mid-western region sales director.

Ronald Frankel is appointed executive VP/GM of former MGM Interactive.

Mindy Mervis is promoted to senior director of KidVision, WarnerVision’s children’s label.

Appointments at Turner Home Entertainment: Michelle Wolbert to western region sales director; Scott Voss to mid-west regional sales manager; Jack DeFilippio to north central regional sales manager; Suzanne Blech to northeast regional sales manager; and Norm Burrington to the new post of director of retail sales. Reporting to Burrington are retail sales reps Ellen Atkinson, southeast; Timothy Coggeshall, north central; Lisa Hardin, mid-west; David Mecham, western; Steve Nolan, northeast; Michael Schayer, northwest; James Vogelaar, south central; and Tina Weils, mid-Atlantic.

Irwin Sirotta advances to the newly created post of national key accounts director, PM Entertainment.

Heather O’Connell becomes senior central regional sales manager.

Douglas Lowell joins Trimark Holdings to the new post of director of business development and corporate relations.

Leigh Alexander is named senior VP of marketing and sales for Philips Media’s North American operations.

Arthur Morowitz, co-founder of Coliseum Video and former president of VSDA, has been appointed president of New York-based Troma Video, which introduces a new rental label at this month’s VSDA convention in Dallas. Michael Dougherty, formerly of HBO Warner Video, and Marie DiPerna will oversee sales, marketing, operations, and administration.

Rita Brown has been promoted to VP of advertising, marketing, public relations for Dallas-based Supercenter Entertainment Corp.

Jeff Gold, formerly with Warner Home Video, has been appointed national video advertising manager for WEA.

Richard Ross has been appointed Triboro Entertainment Group acquisitions associate. He continues as regional sales manager.

Pioneer LDCA has changed its name to Pioneur Entertainment (USA) L.P. The address remains 2265 E. 220 St., Long Beach, Calif. 90801-1578.

Eric Jacobsen is named VP/general counsel of LodgeNet Entertainment which provides hotels with movie-on-demand system.

Joseph Flaherty, CBS senior technology VP; John Hendricks, chairman/CEO of Discovery Communications; and Sueyuki Hirooka, chairman/CEO of Sharp Electronics were honored at the 1995 Vision Fund of America Awards banquet, held May 4 at the Grand Hyatt in New York. Hendricks, former executive VP of ITA and now a consultant to the association, received the Fund’s First Annual Lifetime Achievement Award.

‘Gump’ Cassette Purchases Hit 12 Million Mark

NEW YORK—Consumers are gobbling up “Forrest Gump” like chocolate—or shrimp—says Eric Doctorow, Paramount Pictures’ worldwide video president.

Doctorow’s domestic arm, Paramount Home Video, claims 12 million of the 15 million cassettes delivered to retail April 27 have been purchased. Another 1.25 million copies of the $27.95 tape are being rented.

Orders of 1 million units boosted the total to 16 million, an indication “that we will continue to sell product through the end of the year,” says Doctorow, who’s “tickled” by the first results from overseas sales.

Doctorow has no intention of limiting “Gump” availability as a way to hasten retail purchases. “When they’ve gone, boy, more,” he says.

ZEN AND THE VCR

(Continued from page 47)

ge, yoga, and sexual ecstasy. Its best seller, at 17,000 copies, is “Opening To Angels.” But, says acquisitions director Chris Toussaint, “the UFO titles are also selling extremely well, as are tapes on meditation, dreaming, and near-death experiences.”

Cinecine currently has 28 video titles, among them “The Gospel According To Jesus,” which is being considered for a national cable channel; “Healthy Aging”; and “The Marriage Survival Kit.” The most popular of Wellspring’s 30- to 60-minute titles, with sales in the 40,000-unit range, include films in the six-part “Bible” series: “Zen: The Best Of Alan Watts,” “Quantum Healing With Deepak Chopra,” and “A Conversation With Thomas Moore.” Suggested list is generally $19.95.

Where independents venture to tread, big players often follow. Last June, Time-Life Video did an exclusive Barnes & Noble promotion for “Growing Younger,” a multimedia set of best selling author Deepak Chopra, featuring a video, six audiocassettes, and a workbook for $44.99.

It takes spirituality, which can often be a derogatory subject, and put it into a simple, accessible format that says, “Hey, I can watch this today and incorporate these changes into my lifestyle tomorrow,” says Madeline Boyer, Time-Life VP of brand development.

Boyer declines to give sales figures, but maintains that the multimedia set was “very successful both from our standpoint and for Barnes & Noble. It was a challenge, because $44.95 is not a price point a lot of people can carry.”

Time-Life is now beginning its second tier of marketing, which will feature the fourth-quarter release of the video and a revised workbook for $19.95.

“People today are looking for meaning and purpose in their lives,” and they aren’t excluding such TV shows, as shown by Time-Life’s “Little House On The Prairie” collection, says Boyer. “A lot of people buy ‘Little House’ because it reminds them of the positive things in life and has a moral message.”
**MUSIC**

"MTV's Video Music Awards: Select Performances," MTV Home Video/Sony Music Video, 44 minutes, $12.98. Leave it to MTV, the chief perpetrator of the sleazy-and-dice film style, to spice together the confusing, colorful performances, interviews, and otherwise notable moments from its awards show, now more than a decade old. Hosted by VJ Bill Bellamy, the program includes performances by Janet Jackson ("If," Bruce Springsteen (the Oscar-winning "Streets Of Philadelphia"), R.E.M. (a revved-up "Drive"), Tom Petty ("Mary Jane's Last Dance"), Salt-N-Pepa ("It's None Of Your Business"), Gwen N' Bases ("Welcome To The Jungle"). Run. D.M.C. (with Steven Tyler and Joe Perry on "Walk This Way"), and much more. No video clips here, just live footage.

**CHILDREN'S**


Second feature in Acorn's live-action "Kids Love" line provides a look at all aspects of the circus, from the exciting ringmaster job, to the mighty elephants on the move, to, of course, clowns. Filled with original songs, "Circus" is being released simultaneously with a companion audiotape. Coming soon from Acorn is their video/audio "Kids Love Counting," "Kids Love Singalongs," and "Kids Love Lullabies.""Bizzet's Dream," Sony Classical, 52 minutes, $19.98.

Live-action miniseries is the first in a new "Kids Love" line from Sony Classical that strives to introduce children to classical music and some of its more salient composers through stories that trace the composer's life unfolding through the eyes of a young girl who becomes unexpectedly enchanted with her piano teacher, the eccentric Bizet, and the adventures of a fair Spanish woman he concocts each time she has a lesson. His story, of course, is "Carmen," and program is peppered with scenes from the opera. If the program calls to mind the

**DOCUMENTARY**


These two educational series from the Weather Channel examine two of the most compelling and mysterious forces of nature—lightning and the tornado. Powered by interviews with victims and meteorologists, "Sky On Fire" is an intimate look at the lifestyles of 12 of the most recent phenomena that cause more direct damage than any other. "Target Torpedo" traces the history of the tornado and the impact of the video revolution on the study of the storms. Film footage courtesy of "chasers," the web of scientists, meteorologists, and others who spend much of their time driving around looking for the storms, allows viewers the first-row seat to some of the more salient twisters. Archival photos and interviews with survivors stand as testament to the deadliest tornadoes in history, including the 1925 Tri-State Tornado that killed nearly 700 people.

**INSTRUCTIONAL**

"Planning To Save," Tapevision Video Distributors (805-257-4901), 40 minutes, $19.95. Viewers want to have a pen and paper on hand when they sit down in front of this information-packed how-to, one in a series of videos from a company called Bank of America's Concepts Of Saving & Investing that focus on financial survival. Presented in straightforward seminar manner, the program primarily consists of footage of two people in the know sitting in chairs and talking directly to the camera. Charts and other visuals are literally used to help explain each concept as to how to get out of debt, how to save more money, how to increase one's earning potential, how to consolidate debts, how to decrease tax payments, and more.

**PICTURE THIS**

(Continued from page 67)

they green-lighted this summer's movies.

Stores are stingier in applying open-to-buy budgets. Hollywood this can be expected to lead to a lot of pressure on distributors to keep close to the product. Predictably, "B" titles will be the losers in the fight for shelf space. That genre is always there to take it on the chin.

**NO NAMES, PLEASE:** Don't leave Paramount Home Video out of the trend to direct distribution. "We're in conversation with many retailers all the time," says worldwide president Eric Doctorow. Doctorow, who is so against naming names, unlike those willing to confirm intimate ties to Wall Street, says Paramount also differs from other companies in its refusal to create a self-sufficient family entertainment label, with cassettes housed in vinyl clamshells. "For us, the business is less genre driven than product driven," Doctorow maintains. The closest Paramount has come was to dedicate its Moonbeam features to the family trade—but primarily for rental.

**SHELF TALK**

(Continued from page 68)

series, featuring three total body workouts, at $19.98, and three body parts tapes, at $14.98. They reach stores Sept. 12. The Millcam will also be sold via a Time Life Video direct response campaign starting at street date.

**MARK YOUR CALENDARS:** The Video Software Dealers Assn. has set the second VideoGame and New Technology Conference for Sept. 19-20. It will be held at the Riviera Hotel & Casino in Las Vegas.

**HEALTH/FITNESS**

"The Men's Total Body Workout," Motivation Media (212-876-3700), 25 minutes, $29.95. Olympic gold medalist for gymnastics Mitch Gaylord is joined by four other fitness experts in this solid program that aims to cultivate total body fitness among men. Never in danger of losing the interest of its audience, the program features frequent camera changes, with color fading into black and white and back, and backdrops ranging from the gym to the beach to a country home. Exercises include everything from abdominal (the first thing to go on an adult male, according to Gaylord) to pees. And the instruction doesn't stop there. Gaylord also discusses at length the

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 videos. “That turned out to be an idea ahead of its time, it just was not workable nine years ago,” he says. “But it led to some other programming opportunities, and we started doing documentaries that were related to historical sites mostly in the mid-Atlantic region.”

Delivering the finished goods evolved naturally. “We got into distribution because we thought we could do it better than anyone else we thought we could do it,” Edwards says. “And along the way we discovered that it was a distribution company, you had to do acquisitions, too. We could just not produce enough programming ourselves.”

To augment the acquisitions end of the business, in 1991 Edwards brought in VP of programming and acquisitions John Lorenz, formerly of PBS. “Since he joined us we have produced more than 200 programs and acquired in the neighborhood of 60 to 80.”

It was Atlas’ release of a six-part Civil War documentary series, however, that really put the company on the map. “We had our programs out already, and when Ken Burns came along with his Civil War series on PBS, our products jumped through the roof like never before,” Edwards recalls. Those six original programs have sold 350,000 units to date, and Acorn is now considering aligning with a local multimedia developer, Isis, to create CD-ROMs based on the Civil War titles.

Since learning this lesson in synergy, Edwards says he has done his best to stay focused on consumer tastes and preferences. “We try to stay ahead of the trends,” he says. “It’s important when you are in the niche marketing to not have an understanding of what a good, viable niche is, but to understand the areas where there is wanting consumer interest.”

This year Acorn hopes to ride on the coattails of the upcoming theatrical releases “First Knight” and “Braveheart”—both rooted deeply in British history—with its medieval titles “Brother Cadfael,” which originally aired on PBS, and “Charley’s Mag.” The company holds options on six additional “Cadfael” episodes currently in production. The series stars Derk Jacobi as an 11th-century detective.


Getting Acorn’s product into consumers’ hands requires finesse and imagination, according to Edwards. “There really isn’t one main distribution formula for us,” he explains. “We try to squeeze every reasonable dollar out of the product that we can, and that means, of course, about one-third of our business is catalog, one-third is wholesalers, and one-third is retail.” And when we say retail, we mean everything from chains like Musicland, Borders, and Trans World Music to specialized outlets that are trafficked by people in a given niche.”

Among these specialized locations are gift shops at museums, historical sites, and national parks; shops for Western apparel (where Acorn’s “The Cowboy Poets” is popular), and Civil War shops.

While the niche outlets continue to multiply, traditional retail appears to be looking up for Acorn as well. “We have the general sense that they are giving more shelf space to special-interest titles,” Edwards says. “Our retail opportunities for distributing our special-interest product are definitely increasing.”

**Top Special Interest Video Sales**

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**RECREATIONAL SPORTS**

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**HEALTH AND FITNESS**

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**Virgin Megastore**

To open its largest store to date in the U.S. in San Francisco next month. The 53,000-square-foot outlet will include CD-ROMs, computer software, and laserdisc sections, in addition to music and video.

**A Video Chain**

rumored to be going public has filed a preliminary prospectus with the Securities and Exchange Commission (Billboard, June 24). Tonight’s Feature Movies in Greenville, S.C., expects to raise about $20 million to complete the acquisition of nine retailstores. The new entity, to be called MovieHouse, would have 87 stores and annual revenues of $44 million.

**Surveys Conducted**

for the Consumer Electronics Group of the Electronics Industry Assn. indicate continued “unprecedented levels of satisfaction” with home theater systems, according to EIA.

The results bode well for prerecorded cassettes and digital video discs, scheduled to arrive next year. EIA found 80% of respondents would rather watch a movie at home than go out to a theater.

An estimated total of 4.2 million home theater households as of January 1995 is expected to more than double to 10.8 million by year’s end.

**Reach Entertainment**

has signed Simitar Entertainment to distribute 16 sports videos, including boxing titles featuring Muhammad Ali.

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JULY


July 27. NARAS Global Song Marketing Summit; "Defining Domestic And International Markets," presented by the Texas branch of NARAS. Omni Hotel, Austin, Texas. 512-328-7997.

AUGUST


SEPTEMBER


OCTOBER


Oct. 7-10. American Academy Of Children's Entertainment Educational Conference, Orange County Convention Center, Orlando, Fla. 914-993-3200.


NOVEMBER

Nov. 2. ITA Seventh Annual Magnetic & Optical Media Seminar, Max Hopkins Hotel, San Francisco. 212-643-0620.

Nov. 8-10. Billboard Music Video Conference, Loews Santa Monica Hotel, Santa Monica. Call 712-536-0502.

LIFELINES

BIRTHS

Girl, Daniella Grace, to Andy and Lisa Star, May 4 in Cincinnati. He is the owner of Culture 7 Records.

Boy, Tyler Albert, to Jim and Laura Cooperman, May 12 in New York. He is VP of business and legal affairs for Relativity Recordings and RED Distribution.

Boy, Ken K., to Mark and Fumiko Weller, May 29 in Edmonds, Wash. He is a songwriter, performer, and director of the Northwest Songwriters Assn.

Boy, Carson Edward, to Daniel and Bridgett Petraitis, June 5 in Nashville. He is president of Soul Purpose Productions. She is manager of Scruggs Sound Studio.

Boy, Alex Isaac, to Steven Rifkind and Nicole Lamy, June 10 in New York. He is president of Loud Records and Steven Rifkind Co., an urban street promotions and marketing company.

Boy, Ian Joseph, to Dr. Dread (aka Gary Himelfarb) and Debbie Mancari, June 19 in Washington, D.C. He is a recording artist for RAS Records.

FOR THE RECORD

Contrary to the June 10 issue of Billboard, Reba McEntire was not the first woman named entertainer of the year by the Academy of Country Music. Other women so honored have been Lorretta Lynn (1965), Dolly Parton (1977), and Barbra Streisand (1980).

California singer-songwriter Tony Romeo, 37, of a heart attack, June 23 in Butte County, N.Y. Romeo was a songwriter, producer, and recording artist best known for writing hit songs for the Partidge Family and Lou Christie. Among his songs are “I Think I Love You,” a No. 1 single for the Partidge Family and Lou Christie. His records were honored at the Billboard Bridge; and “Come On Joe,” by Jo-El Sonnier. He also wrote songs for Wayne Newton, Paul Anka, among others. His recordings include the singles “Mr. Hunkachunk,” “Go Johnny Go,” and “Carnival Girl,” and the albums “Tony Romeo” and “The Troub” (recorded with Frank Romeo and Cassandra Morgan). Romeo was also owner of Worphare Productions and Wes Farrell’s partner in Pocketful of Tunes Publishing.

Angelic Assistance. Donald Kisen, president/CEO of PPI Entertainment Group, third from left, presents a $5,000 check to the National Domestic Violence Hotline. The donation represented the first part of the proceeds from the new “AngeLight” series on PPI’s Compose label, which contains soothing instrumental music by the Heavenly Light Angelic Orchestra. Six CDs have been released; two Christmas releases will follow. Pictured with Kisen, from left, are NDIW representatives Mary Lee Haley, Sharon Walker, Sharon Obregon, Cheryl Sutherland, and Renee Carroll-Grate.

MUSIC TO HEAL BY: EMI Music has made a “significant contribution” to music for All centers in the New York area. N.J., and the largest medical center in Jackson County, the Essex Plaza Senior Center. Four other facilities supported by the EMI Music donation are Integ- rity House, Essex County Youth House, Newark Translational Super- vised Live-In Program, and Apostile House Homeless Shelter. Contact: Michael Gross, Robinson Lake, or Sawyer Miller, 212-484-7721; or Brian Dallow, 908-755-5753.

MUSIC TO LEARN BY: Columbia House Co. has made a grant of $15,000 to the Nashville-based Leonard Bernstein Center for Edu- cation Through the Arts. The Center will use the grant for «Share Your Music»—a project by Christopher Parkening with the Nashville Symphony in June for teachers participating in the Bernstein Center Summer Session, and again in March 1996 for those teachers’ students. The Summer Session provides professional development for about 300 teachers from 10 Nash- ville-area schools who are partici- pating in the Center’s development of schoolwide plans to use the arts in education. The Center, founded in Nashville in 1992, is a national re- search and development center dedi- cated to the revitalization of educa- tion through programs based on the use of the arts as a focus for learn- ing and teaching. Contact: David Ballard, 212-596-2437; or fax, 212-596-2700.

HAPPY 10TH: Time Warner’s Time to Read, said to be the nation’s largest corporate-sponsored and op- erated volunteer literacy program, is celebrating its 10th anniversary this year. The program has grown more than 40% each year since it was founded, to its current size of 214 sites nationwide, with 2,650 tu- tors and 11,200 students. A recent event of Central Park in New York, honored tutors and students from nine New York-based Time to Read locations. Contact: Helen Salfics, 212-484-6796; Jillian Neff or Fiona McBriet, 212-704-8270/ 4458.

KEEPING IT UP: Claiming suc- cess of a monthlong online fund- raising auction, Save the Earth Foundation will continue to auction autographed rock’n’roll posters and other related memorabilia on a reg- ular basis via its World Wide Web site at http://www.commerce.com/ says—earth, a nonprofit organization that provides funding to colleges and universities that teach about environ- mental problems. The original auction, which ran from April 22- May 21, featured rare and current concert posters autographed by 10 different performers and raised more than $15,000 for the Foundation. Contact: Ken Margolis, 415-366-5540; fax, 415-366-1505; or E-mail, kenmargol@aol.com.

BATTILING LUPUS: Bobby Hat- field of the Righteous Brothers will host the fourth annual golf tour- nament in his name Aug. 21 at the Los Coyotes Country Club in Irvine, Calif., to benefit an aware- ness campaign by the Southern Cal- ifornia Lupus Foundation to battle Lupus, the disease from which Hat- field’s wife suffers. After a golf awards dinner, the Righteous Brothers will perform, and an au- tion will be held that includes a 1966 half-cased convertible Mustang. A $500 entry fee includes continental breakfast, golf, green fees, lunch, photographs, an on-course refresh- ments, dinner, and the concert. Tickets for the dinner and concert only are available for $75. Contact: The Lupus Foundation, 714-933- 2121.

GOOD WORKS
LONDON—The June 21–23 APIS Show was relaunched as Audio Techni
cology '95, in response to exhibitor pressure and in acknowledgment of the change in the show's organizing force. Venerable event organizer John Hardie, who stated that the show had become wider and was really about audio
technology in its many forms.

The development coincided with a move to a single floor of the National Hall at Olympia, London, and a boost in the last two or three years, project studio," said Vaughan.

"It's a matter of fact that over the last five years there have been a substan
tial number of exhibitors from the sectors of broadcasting, sound for
to and TV, live sound, theater sound, and the last two or three years, project studio," said Vaughan.

Early estimates put attendance at around 5,000, roughly in line with last year's event. Vaughan added that the new hall was a hit with exhibitors and visitors and that there would be "no go-
ing back.

All these factors combined to give the show its fresh feel in years. Adding
more credibility to APIS was its distinction as being the world launch venue for Yamaha's revolutionary 02R digital console (Billboard, July 1).

The word "revolutionary" is often tossed about too freely, but Yamaha's prod
uct undeniably qualifies for this accolade, according to APIS attendees. To produce a desk with full dynamic auto-
mation of fully featured input channels, built-in dynamics and effects process-
ning, and compatibility with standard monitoring and multitrack formats is an achievement in itself, but for it to be fully digital and to store it in an approxi-
mately US$6,000 is positively staggering, said one exhibitor and also in attendance.

The faces of competing manufactur-
ers were drawn, and the smell of sour grapes and digital analog rivals stales in the busy project studio sec-
tor, putting the pressure on other manu-
facturers to respond to kind.

Although the 02R overshadowed the proceedings, there were other prod-
ucts of note at the three-day event. Anek revealed a prototype digital desk, aimed predominately at broadcast, which is based around a heavy-
duty digital signal processing engine that can be controlled by a variety of sur-
faces to suit the user's application.

By separating the control architec
ture from the system processing, Anek believes it has made an impor-
tant gain with what it calls "dynamic resource allocation.

"Without a digital desk, you have to select which facilities you want to use first," says Anek chairman Nick Franks. "With our system, you select the sub-systems that you want to use, and the EQ is switched out, that processing be-
comes available for something else." The company also showed its Rembr.

(Continued on next page)

Schilling Is Crescent Moon's Rising Star Estefans' Studio Guru Expands Creative Horizons

MIAMI—When engineer/producer Eric Schilling set up shop in San Francisco in 1977 to work with pro-
ducer Bill Szymczyk at his Bayshore English facility, little did he know a session with a local band would put him on the ground floor of a successful engin-
ning creative process that continues to this day.

The band, Gloria Estefan & the Miami Sound Machine, was the last band to record at Bayshore before Szymczyk shut down the facility. Since that fateful day, Schilling has engineered and mixed 10 hit albums with Estefan and company.

"I've worked with them for about 12 years now. It has been a wonderful experience, because we like each other and we have grown together. It works well, and it is really fun," says Schilling, who is also chief engineer and recording supervisor at Estefan's English facility.

At present, Schilling is involved in an Estefan English-language pop al-
bum built on it is very much roots. "The stuff they have written so far is really great, and it is going to be a lot of fun to do," says Schilling, of the project, which is tentatively due for early '96 release.

We are also doing a new Jon Se-
cada album for SBK. It is a Spanish

(Continued on next page)
MUSIC ANNEX SHARPENS FOCUS: Fremont, Calif., facility Music Annex Inc. is concentrating on the audio post-production and multimedia markets by building three new digital editing suites to keep pace with the CD-ROM game developers that use the studio's audio services, according to president David Porter.

"Last year we saw record sales at both of our studio divisions, and it was apparent that we would need to expand capacity to keep up with client demand," says Porter.

In order to help finance the expansion of the studio end of the business, Music Annex recently sold its tape-duplication division, according to a statement.

MUSIC MILL GETS BERGER TREATMENT: The Russ Berger Design Group of Dallas has completed a large-scale renovation project for Studio B at Music Mill, one of Nashville's most respected recording studios.

Music Mill's two recording studios, two mix rooms, and several corporate offices had not been upgraded in 14 years, according to chief engineer Todd Calruss. He says, "We wanted to improve the acoustical character of these rooms, as well as update the equipment. Our rooms need to sound, feel, and look better."

Berger reconfigured Studio B to maximize square footage and acoustic performance. The studio houses a new API Legacy 56-input board with George Massenburg automation, a Sony 3348 digital multitrack, and Genelec 1033A monitors. Among its credits are projects by Sammy Kershaw, Billy Ray Cyrus, Lorrie Morgan, Toby Keith, Rick Trevino, and John & Audrey Wiggin.

Culross says he and the Music Mill staff are looking forward to Berger's upcoming restoration of Studio A and the rest of the complex.

ROCKET LAB, the renamed San Francisco mastering studio, is now prepared to master CD plus titles, as well as to release from the facility. The studio's new facility Rocket Lab's existing specialties, which are top-notch audio mastering, noise removal, restoration, and lacquer mastering. Rocket Lab is affiliated with Rocket Post, an audio and video post-production facility, and high-end rental firm Rocket Rentals.

PRO PEOPLE ON THE MOVE: Sony Electronics' Recording Media and Energy Products Group makes the following appointments and promotions:

- Stephen Denny is promoted to director of marketing for consumer media from his position as marketing manager; Joseph Tiberwsky, formerly director of marketing for professional media, is named director of marketing for data media; and Ron Crowl is promoted to director of sales for data media. 
- Joe Hackett relaunches Sony as director of marketing for professional media; and Ron Crowl is promoted to director of sales for data media.
- TimeLine Vista Inc. names David Hartley VP of sales. He was formerly VP of sales and marketing for Aware Inc.'s digital media group -- L.A. duplication/replication powerhouse 42nd Street Digital promotes Bruce Hollihan to production manager, overseeing the daily scheduling of the company's Sonic Solutions digital mastering and live recording facilities, as well as trafficking of CD and cassette replication. Los Angeles-based Euphonia adds Peter Reckers to its Northeastern regional sales staff. He comes to Euphonia from AT&T Digital Studio Systems...Soundwave, an Arlington, Va.-based production facility, names Bonnie Fitzgerald production director and Russ Grubbs audio engineer. Also on staff are Amy Lowery Meza and Meg Crosby.

CRESCHENT MOON WAXES FULL FOR SCHILLING

Schilling is proud of Crescent Moon's state-of-the-art components and points out that there is even greater growth in the future for the studio.

"We have two large rooms now and two small control rooms," Schilling says of the facility, which features a Neve 1088 series and SSL 8000G console. "In a few years, we are going to move to South Beach (Fla.) and build a very big soundstage for tracking and build two rooms to mix and a couple of small rooms for just doing parts. The land at South Beach is already owned; it is really a question of designing a structure for it."

Even with all the Estefans' recording activity at Crescent Moon, the studio attracts a considerable amount of outside work.

"I was surprised when we went through our books at the end of the year to see that at least 50% of our work was not our own work," says Schilling. "It was from people who wanted to come here to work and book the room -- people who come from out of town enjoy South Beach because there is a lot to do."

APRS FOCUS ON AUDIO (Continued from preceding page)

More traditionally, Tascam weighed in with two new DAT machines. The two-head, SCMS-free DAP1 portable location recorder has phantom power, mike/line connectors, a mike limiter, and 20-BF pad, while the entry-level D260 studio unit offers defeatable SCMS, standard- and long-play speeds, and 32 kHz, 44.1 kHz, and 48 kHz recording and playback through unbalanced an- log connectors or SPDIF.

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ANNOUNCEMENTS

MODERN ROCK FEATURED ON "CLELESS" SOUNDTRACK

(Continued from page 8)

original release of Offspring has put the long-brewing Orange County punk scene in the spotlight.

Said T. Michael Jefferies, a recording studio owner who produced the band's "I'll Be Your Last.fm" single, "I'm very excited about this group. They have a lot of potential and I think they're going to do great things.

And although the album won't be released until next year, Jefferies is already planning a second album for the band.

"I'm really looking forward to working with them again," he said. "They have a lot of promise and I think they're going to be a really strong force in the music industry."
Rapidly Growing Group Appeals To House

BY PHILLIS STARK

NEW YORK—Now that the Telecommunications Reform Act has passed a Senate vote, the Coalition for Broadcast Diversity is focusing its energies on the House of Representatives in an effort to convince legislators not to approve radio ownership deregulation.

The House is expected to vote on its version of the bill sometime after the July 4 recess. The House Commerce Committee has already approved the legislation.

The coalition opposes any changes to the current local ownership laws. Originally, in a statement issued to Congress June 8, the coalition did not oppose eliminating national ownership caps. Now, it is proposing a “reasonable increase in radio ownership limits,” allowing broadcasters to own up to 50 AM and 50 FM stations.

The group is also proposing that the FCC be directed to “examine, not less than every three years, the effect of local ownership restrictions in local markets to ensure that the radio industry is not, by virtue of these restrictions, hampered in its ability to compete with emerging technologies, while at the same time safeguarding a robust level of programming competition in local markets.”

Both the Senate and House versions of the bill call for elimination of all ownership caps, including the number of stations a group can own in one market and the number of stations it can own nationally. Currently, laws allow two AM and two FM stations to be co-owned in the same market and restrict groups to 25 percent ownership.

“The allocation of those limited licenses in a manner which ensures a healthy number of diverse participants has been part and parcel of the regulatory scheme for decades and should not be changed without vigorous debate,” said coalition spokesperson Tom Milewski, COO of Greater Media Inc. “It is ironic that this has become a political issue when members of both parties acknowledge the importance of a diverse and responsible media every time the issue comes up.”

Since its formation in June with a group of 11 members, the group has been quickly gaining in size (Billboard, June 24). It now represents 25 groups, which own a combined total of 90 radio stations.

In addition to the previously announced members, the group has been joined by 10 other groups: AmCom, Broadcast Programming, Cardinal Communications, Fair Communications, Hall Communications, Northern New Jersey Radio, Pilot Communications, South General Communications, and Three Cities FM. Also lending its support to the group for the purposes of the legislative proposal only is the 16-station Susquehanna Broadcasting Corp.

Milewski calls the response from other broadcasters “gravitating.”

“I am convinced that if the people in this industry who care about independence and diversity can only be better informed about the consequences of the pending legislation, they, too, will join our efforts,” Milewski says. “The industry lobby has developed a new level of education and information on the people who make up this industry and our listeners and has only concentrated on the benefits to owners.”

CASEY KASEM COUNTS DOWN HIS 25 YEARS ON THE RADIO

BY CARRIE BORZILLO

LOS ANGELES—Some people find inspiration in the darkest places. For Casey Kasem, it was in the garages. It was 1962, and the GM at KWEB Oakland, Calif., told Kasem to change the improved comedy format that he had been using during his airshift. Kasem went to work what to do until, just moments before he was to go on the air, he found a copy of Record World’s magazine, Who’s Who In Pop Music, in the garage.

Armed with interesting facts about artists from that publication, Kasem went on the air that night with something like this: “He was supposed to be in a three-room shack and went on to live in a $30 million estate. He is Elvis Presley.”

It was this teaser/biographical format, coupled with emotional requests and dedication letters from listeners, that became the staples of the Kasem-hosted “American Top 40,” which began on July 4, 1970.

The show was syndicated by ABC/ Watermark until a contract dispute led to Kasem inking a deal in 1986 to host a similar show on Westwood One. He renewed his contract with WWI in 1993 and will continue counting down the year.

Today, his four shows, “Casey’s Top 40” for top 40 stations, “Casey’s Greatest Hits” for contemporary, “Casey’s Hot 20” for hot AC, and the daily 5-minute show, “Casey’s Greatest Hits,” on approximately 443 stations, offered over 800 stations for the upcoming year. WMTX (Mix 96) Tampa, Fla. added 15 stations, scoring four nominations each.

In the adult category, which includes adult contemporary and top 40/adult stations, a total of 52 stations were nominated. WBNX Boston, and WWIQ Pittsburgh were among the four-time nominees.

The country nominations were divided among 38 stations, including four-time nominee KZLA Los Angeles.

In the R&B category, 33 stations shared the nominations. Four nominations each went to WGGI-FM Chicago, WJLB Detroit, WKKV Milwaukee, and WQW Norfolk, Va. The R&B category includes both mainstream and adult R&B stations.

Thirty-nine rock stations were nominated this year, although no station other than WBCN garnered four or more nominations. The rock category encompasses all permutations of the format, including album, modern, and classic rock, as well as Greco-Roman Style. Chris Isaak, right, challenges WPLY (1010) Philadelphia PD Greco for a place in the singles program. This year, however, no station other than WBCN garnered four or more nominations. The rock category encompasses all permutations of the format, including album, modern, and classic rock, as well as

Radio

Coalition Opposes Ownership Caps

WPLJ, WSIX TOP BILLBOARD/AIRPLAY MONITOR AWARD NOMS

(Continued from page 1)

The year (Scott Shannon), music director of the year (Heidi Dagnese). Also, the local personality of the year (Heidi Dagnese). Also, in the local personality category, members of the group included Shannon and Todd Pettengill were nominated, as was afternoon driver Rocky Allen. The two drive-time shows will compete against each other and three other contenders in the category.

WSIX was nominated for station of the year, and former PD/music director Doug Baker, who recently left the station to join Capitol/Nabisco Networks’ alternative program, will be named in the PD and music director categories. And, in an unprecedented accomplishment, WSIX jocks coped three of the five slots in the local air personality category. Hoos Burns, Gery House, and Carl P. Mayfield will compete with jocks from Top 40 and adult contemporary/AC stations.

More stations received five nominations each from the awards. With WBCN Boston, top 40 WHTZ (Z100) New York, and top 40/adult stations WWJ, WQW Pittsburgh, and WMTX (Mix 96) Miami, Fla. Among 15 additional stations scored four nominations.

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New Challenges Afoot For Network ‘King’ Westwood One

BY CARRIE BORZILLO

LOS ANGELES—In 1975, Norm Pattiz was a nobody. He didn’t have a college degree or a lot of experience in the radio business. But he did have an idea that he was sure would work.

Pattiz started Westwood One, a company that would eventually become one of the largest producers of radio content in the world. Today, the company is valued at billions of dollars and is a major player in the radio industry.

But even now, with Westwood One in its 40th year, Pattiz is still working hard to keep the company growing and evolving.

**Radio**

One of the biggest challenges facing Westwood One today is the rise of streaming services and the decline of traditional radio.

“People are moving away from the radio,” said Pattiz. “They’re streaming content on their smartphones and tablets.”

“Radio is still a very important medium,” he continued. “But we need to adapt to the changing landscape.”

Westwood One has been working hard to stay relevant in the digital age. The company has developed a number of innovative products and services, including a mobile app that allows listeners to stream content on the go.

**CHANGING THE PLAYING FIELD**

“One of the biggest changes in the radio industry in recent years is the increasing number of independent stations,” said Pattiz. “This has made it more difficult for large companies like Westwood One to compete.”

But Pattiz is not one to sit back and let the competition win. He is always looking for new ways to innovate and improve the company’s offerings.

**CASEY KASEM COUNTS DOWN HIS 25 YEARS**

(Continued from preceding page)

KASEM, 65, the king of the top 40 charts from 1969 to 1994, has now retired from his popular radio show.

“Radio has been very good to me,” said Kasem. “I’m grateful to have had the opportunity to work with some of the greatest musicians and artists throughout my career.”

Kasem’s departure marks the end of an era for the radio industry. He was one of the first to bring rock and roll to the masses through his legendary countdowns.

But his influence will continue to be felt for years to come. Kasem’s legacy can be seen in the thousands of young listeners who grew up with his show and are now carrying on his tradition.

**FOR THE RECORD**

The call letters for WKQX Chicago are listed incorrectly in the table for the Billboard/Alpha Monitor Radio Awards that follows page 32 in this issue. WKQX is now the name of a major-market rock station of the year category.

**FOR THE RECORD**

The correct call letters for small-market country music director of the year nominee Chuck McKinley’s station are KUNE.

**FOR THE RECORD**

The call letters for WKQX Chicago are listed incorrectly in the table for the Billboard/Alpha Monitor Radio Awards that follows page 32 in this issue. WKQX is now the name of a major-market rock station of the year category.
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**Radio**

**WPLJ, WSIX TOP BILLBOARD/AIRPLAY MONITOR AWARD NOMS**

(Continued from page 78)

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<td>I'LL BE THERE FOR YOU</td>
<td>The Rembrandts</td>
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<td>2</td>
<td>YOU ARE THE BEST</td>
<td>Celine Dion</td>
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<td>SOMEBODY'S CRYING</td>
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<td>4</td>
<td>LOVE, DEAR LOVE</td>
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<td>5</td>
<td>THE RIVER OF DREAMS</td>
<td>Elton John</td>
</tr>
<tr>
<td>6</td>
<td>I WANT TO BE DOWN</td>
<td>Sheryl Crow</td>
</tr>
<tr>
<td>7</td>
<td>LOVE IS ALL AROUND</td>
<td>Sheryl Crow</td>
</tr>
</tbody>
</table>

**STIRRING UP COMPETITION**

Once again, this year's nominations will stir up some interesting contests within markets and, in some cases, within stations.

In country, KMLE Phoenix is nominated as station of the year, but it is Larry Daniels, program manager of crosstown rival KNIX, who scored the nod in the PD category.

In the rock PD category, Jody Denberg, PD at KGSR Austin, Texas, will take on last year's winner, Jeff Carrol of crosstown KLBJ-FM.

In the Spanish format, New York sister stations WSKQ-AM and WSKQ-FM will compete in the station of the year category. Also going head to head are Los Angeles rivals KLAX and KLVE, and Mayaguas, Puerto Rico's WKSQ and WAYE. In addition, McAllen PDs Tina Compese of KQXX and Bogotan Dalton of WBLY will vie for the major-market award.

The music director category, there is a three-way race among Miami stations WRTQ, WQMI, and WBLY.

In top 40, WPIC's Albie Dee and Donnie Simpson were each nominated in the local air personality category. Also, KSWS Hartford, Conn.'s Jay Beau Jones and Michael Marks will oppose each other in the same category.

Jocks at two New York stations also will vie for the local air personality award. The WQHT (Hot 97) morning team of Doctor Dre, Ed Lover, and Lesa G, who hosted last year's awards, will compete with Z100 afternoon driver Elvis Duran, who was a presenter last year.

**MONITOR READERS PICK NOMINEES**

The nominees were determined by the readers of the four Airplay Monitor publications, who cast write-in votes on a ballot that appeared in the four editions (top 40, R&B, country, and rock) of that magazine's April 21 issue. Also, ballots were mailed to all Spanish station reporting to Broadcast Data Systems.

The 1995 awards cover the period of May 1994-May 1995. Stations in the top 20 Arbitron markets and in San Juan, Puerto Rico, are eligible for the major-market awards. Market 21-50 and Mayaguez are considered medium for the purposes of these awards. The remaining stations are counted in the small-market category.

The ballot that appears in this issue of Billboard will also be inserted into the July 7 issue of all Airplay Monitors. Completed ballots must be returned by Aug. 4.

**DID YOU KNOW...**

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**Brooklyn Bass.** Delicious Vinyl/Capitol recording artist Masta Ace celebrates the release of his LP "Sitn’ On Chrome" with some help from KKB7 Los Angeles jocks. Pictured, from left, are Masta Ace, King EMZ of KKB7, and Mike Nardone of KKB7.
"I started shooting up when I was 15," says Art Alexakis, singer for Everclear.

Those early memories weave their way through "Heroin Girl," the band's debut single and No. 8 on the Modern Rock Tracks chart.

"Basically, 'Heroin Girl' is an amalgam of three things," says the long-time musician. "My brother who died of an overdose when I was 12, my ex-girlfriend who died of an overdose when I was 16, and 'Heroin Girl' itself is kind of a name for the attraction of the drug. "Heroin Girl" is kind of a created character. But certain things in the song are real. Finding a girl dead in the field, that happened. The policeman saying, 'Just another overdose,' that happened to my mom when she was in the morgue identifying my brother. Just the curtains, the coldness of it. And I meant it to be a really stark song.

"The thing about it is, I'm not sitting there ranting, 'Doing drugs are bad! Drugs are evil!' What I wrote was a song from a realistic point of view. And it's like William Burroughs said: 'If there was no allure to it, people wouldn't do it.' It's basically this guy flashing back to a time when he had no responsibilities, no culpability in life whatsoever. And there is a sense of attractiveness to it."

Yet at the same time there's a sense of irony that he's happy in hell. But you can't be happy in hell. Hell is your worst nightmare.

"[That's] just the way I was looking at my drug years, and it's all hell to me. I don't romanticize it at all, and I try not to romanticize it [in the song]. It's just a twisted take on a real situation.

"The 88-year-old Alexakis has been off dope for 10 years, but was once on a shroud of a drug program. "I started smoking weed when I was 9. I started dealing dime bags when I was 10. I grew up in a bobbing project in the city, [for] the police. I'm dealing with a lot of the repercussions of it. You don't do drugs that hard for that long and just walk away from that. Emotionally and physically, it took its toll. But I'm pretty focused into a positive lifestyle now."

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### Modern Rock Tracks

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Artlist</th>
<th>Track Title</th>
<th>Album Title (If Any)</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>HOLD ME, THRU ME, KISS ME, KILL ME</td>
<td>1</td>
<td>ALANIS MORRISSETTE</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>MATURE MEDIA</td>
<td>1</td>
<td>COLD &quot;HOT TEA!&quot;</td>
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<tr>
<td>3</td>
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<td>ALL OVER YOU</td>
<td>1</td>
<td>CITY ISLANDS</td>
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<tr>
<td>4</td>
<td>4</td>
<td>GOOD</td>
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<td>BAD &quot;BETTER THAN EZRA&quot;</td>
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<td>5</td>
<td>5</td>
<td>ONLY WANNA BE WITH YOU</td>
<td>1</td>
<td>HOOTIE &amp; THE BLOWFISH</td>
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<td>MOLLY</td>
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<td>BUSH &quot;TRAUMA&quot;</td>
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<td>TWO STOOGES</td>
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<td>NELLY &quot;NEET'S&quot;</td>
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<td>9</td>
<td>DOWN AND DIRTY</td>
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<td>BAD COMPANY &quot;STRAWBERRY&quot;</td>
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<td>B.O. &quot;TOUCH&quot;</td>
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<td>WISER TIME</td>
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<td>WHITE ZOMBIE &quot;ASH&quot;</td>
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<td>VAN HALEN &quot;WARRIOR&quot;</td>
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<td>RIVER OF DECEIT</td>
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<td>WHAT DO YOU WANT FROM ME (LIVE)</td>
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<td>PINK FLOYD &quot;LIVE&quot;</td>
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<tr>
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<td>17</td>
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<tr>
<td>18</td>
<td>18</td>
<td>SLIP SLIDIN</td>
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### Rock Tracks

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<td>NEW</td>
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<td>TMNT</td>
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<td>GLORY</td>
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<td>RUN AROUND</td>
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<td>GIVE ME BACK</td>
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<td>MORRISSEY &quot;MORRISSEY&quot;</td>
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<tr>
<td>10</td>
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<td>CAUGHT UP IN THE GAME</td>
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<td>NINA &quot;NINA&quot;</td>
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<tr>
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<td>BAY DO YOU HEAR THE CALL OF THE HUNT</td>
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<td>NANDA &quot;NANDA&quot;</td>
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<td>JAVELIN &quot;JAVELIN&quot;</td>
</tr>
</tbody>
</table>

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**Bands:**

- **Art Alexakis**
- ** נתי ינוי**
- **Akihito Yano & Katsuo Miyawaki**
- **Yusuke Watanabe**
- **Daisuke Nakamura**
- **Futoshi Harimoto**

**Locations:**

- **Pioneer Tokyo Hot 100**
- **81.3 FM J-WAVE in TOKYO**

**Charts:**

- **Billboard Rock Tracks**
- **Modern Rock Tracks**

**Notes:**

- **Videoclip availability.**
Guilty Plea Entered For Stern Sabotage; KRFX GM Finds Simpson Bad Company

WMMMS CLEVELAND promotions director Heidi Klosterman (aka Kramer) pleaded guilty to one felony and one misdemeanor count in connection with a case of sabotage during a local Howard Stern appearance for cwsx WNCX, when live cables were cut.

Klosterman, a former WKNX engineer William Alford, who had pleaded guilty to charges that he actually cut the cables, has reportedly been sentenced to 10 days in jail and must pay a $1,000 fine for his role in the incident.

At the time of Kramer's indictment, Carl Hirsch, chairman of WMMMS parent company OmniAmerica, said that the company was guilty of no wrongdoing and that he stands behind his employees (Vox Joe, Billboard, March 25).

Five months after Jacor Communications' claim that KRFX Denver inflated a billboard featuring mug shots of O.J. Simpson and Charles Manson under the title "Bad Company," station GM Don Howe received a letter from an attorney for Simpson requesting the station take the billboard down. Howe and Jacor attorneys declined, a cease-and-desist order may be on its way.

Last week Jacor's WFLZ Tampa, Fla., flared a similar letter for its use of Simpson's likeness on billboards and T-shirts (Vox Joe, Billboard, July 1).

Meanwhile, Bad Company has issued a statement declaring KRFX's decision "an act of irresponsibility."

In other news, the seven-station Apollo Radio Group has been sold to Regent Communications for $50 million. Apollo president Bill Stabke becomes executive VP/COO at Regent. The Apollo stations are KMW/KNUL, Kansas City, Mo., KALL/KTAY/KOSO Salt Lake City, and WEZ/WWLY Charleston, S.C.

Regent already owned stations in Las Vegas, Chicago, St. Louis, and Louisville, Ky. Regent now owns 16 stations and has advertising agreements with 30 others.

Arbitron has announced that it will begin including limited Scarborough Research qualitative information in the ratings books beginning with the spring market report. Only the 58 radio markets where Scarborough measures consumer, retail, and media behavior will receive the additional information.

Radio

Programming: Z-Rock's New Sound

ABC Radio Networks' Z-Rock format has completed its yearlong evolution from hard rock to metal to a modified classic rock format. Z-Rock, which once used the slogan "If it's too loud, you're too old," is now using the position "Where America rocks."

Managing director Lee Abrams calls the change a "natural evolution. Our listeners have grown out of a lot of metal we were playing, and a lot of those '80s bands have worn out their welcome." Although Van Halen and Aerosmith are still on the playlist, bands like Winger, Poison, and Motley Crue are long gone.

Meanwhile, Westwood One has eliminated its music from its Bright AC format and added currents by artists like Dionne Farris and Blessid UnionOfFile Souls, who join such format staples as Gloria Estefan and Michael Bolton.

WGAY Washington, D.C., PD Bob Moke has relinquished the programming reins but remains as a part-time announcer. GM Bob Longwell is looking for a replacement and wants a DJ. Longwell also has hired new consultant McVay Media.

WFXN Boston PD Kurt St. Thoma has accepted the senior director of A&R position at Arista.

Former WGGC-AM Chicago PD Michael Watkins assumes those duties again. He had been acting PD at the station since March.

WPLM Boston flips from AC to SW Networks' jazz/AC format, "Smooth FM." Also, WCCJ Charlotte, N.C., flips from its eclectic classic rock format to "Smooth FM" under new owners Davis Broadcasting.

by Phyllis Stark

with reporting by Eric Bookholter and Douglas Reece

www.americanradiohistory.com

newsline...

MARK FERST has announced his plans to retire from WXPN Philadelphia, where he has been GM for eight years. He expects to leave before the end of the year.

KATHRYN LAWRENCE exits the GM job at Phoenix stations KGME/KEDJ/KHOT- FM. Sales director is Roberta Cleeverman and news director is Norma Galvez. KEDJ and KGME will become interim GMS at KEDJ and KGME/KHOT, respectively.

MIKE CRUSHAM becomes GM at KHHJ/KN-AM-FM Austin, Texas, replacing James Gustafson, now at WCCO Minneapolis. Crusham arrives from WWSW Pittsburgh, where he was GM.

DAVE NICHOLS returns to Film House as VP of marketing. He most recently was executive director of the Country Radio Broadcasters.

Chicago's Bill Gamble Keeps WKQX In Tune With Listeners

RATHER THAN PROFILING him as Broadcaster of the Week, Bill Gamble suggests it might be more appropriate to describe him as the snapshot of the people of Chicago. They are the ones that set the trends and determine the musical direction that Gamble's modern rock station, WKQX (Q101), will follow.

Gamble believes the onetime AC station was brought back to life in the early '90s by "a passion by the audience for the music" and that passion has never waned, even through several musical shifts.

"We continue to evolve and follow the audience," says Gamble, adding that Q101 is "different today than it was six months ago, and it will be different six months from now. Music is moving so quickly."

If it is the audience that is setting the agenda, Q101 is doing an admirable job following it. In the newly released Spring Aircheck Ratings, Q101 was No. 4 in the market. In addition, the station has just been nominated for three Billboard/Airplay Monitor Radio Awards, and Gamble himself scored two nominations (see story, page 1).

The veteran programmer has been doing modern rock since long before it became the hot format du jour, but he believes its current station has been well earned and its growth is in no immediate danger of leveling off, "That's what we continue to grow," he says, "but in some markets you're starting to see fragmentation of the new music audience, for the longest time there would be one [modern rock station] in a marketplace, and, with a couple of exceptions, it would be a success to "pug it out on the air" but not successful enough for anyone to think the radio station was too big. That is changing every day. People [in other formats] that are looking for an answer are turning to modern rock."

"We broadcasters will hop on a trend and ride it for that time and then move on. Other people are committed to doing well," says Gamble. "We are committed to owning a franchise. We will fight to protect that franchise, and we will invest to keep it growing."

Q101 is positioned as "Chicago's New Rock Alternative" and lives up to the name musically. A recent afternoon show was done on the theme of greats from Cali., from Mark_manual反应 to assistant PD and night jock "Bill Rock" to the theme of "Sober U Want?" on ZPSX Dallas ups the syndicated John Boy Isley and Billy James morning show from WRFX-FM Charlotte, N.C. The duo replaces KZPS Aptent Brent Alberts, who comes off the air.

by Phyllis Stark
Play-By-Play Account Of Pearl Jam Saga
Top 10 Lists, Shoe Ads Highlight Unusual Odyssey

■ BY ERIC BOEHLERT

NEW YORK—It just may go down as the most talked-about eight-show tour in rock history.

Since spring 1984, when Pearl Jam announced it would tour without a record label and began piecing together its roadshow, the band's journey has been marked with twists and turns, successes and setbacks. Pearl Jam's last tour, however, looks to be the most eventful of all.

March 22, 1994: National American Concert Promoters Assn. mono re issues a memo to its members taking a light of Pearl Jam's request. Ticketmaster CEO Fred Rosen "intends on taking a very strong stance against Pearl Jam's request that Ticketmaster's existing contracts with promoters and facilities, and further, TM will use all available remedies to protect itself and公办 @ to the promoting of Pearl Jam shows. Ticketmaster denies the charges.

May 31, 1994: A Justice Department spokesperson tells Billboard that the antitrust division is looking into "the possibility of anti-competitive practices in the ticketing business," saying an investigation that's still active.

June 12, 1994: Pearl Jam manager Kelly Curtis tells Billboard that the band will tour with or without Ticketmaster, but that the band has "signed a deal with another promoter" that "didn't have our shit together," and the band stumbled, "it was easy for people to point fingers at us," he says.

June 23, 1994: A New York state judge throws out an antitrust lawsuit against Ticketmaster filed by a congresswoman.


The irony of the now-scheduled tour is that Pearl Jam took on the enormous task of challenging Ticketmaster and what the band felt was the unfair and unjust service fees in the name of fairness for fans. Yet, it's the fans who may have to wait another year before Pearl Jam hits the road with another no-nonsense tour.

What started out as a provocative stand by the chart-topping band to change perceived wrongs in the music business soon became bogged down in unforeseen health woes, unrest among business questions, and rifts of stress (see story, below). There is no shortage of advice on what the band's next step should be.

"They need very quickly to organize a real tour with real buildings in a significant way," says ETM's Steve Curtis, "in order to do something for the kids," adds Don West, general manager of Phoenix Coliseum, where the band was supposed to play June 29. "Let on one hand, it backfire, but on the other hand, the band has the opportunity to re-brand Ticketmaster tour designed to appease frustrated fans. If that sort of agreement were hammered out tomorrow, would be shocked if not excited, says a promoter. "They just want to see the band."

Fiegueau Pearl Jam would suffer less, but in the end, "people are going to go to the show," says Curtis, "but it's going to be a real challenge to get fans back."

When the shows set for Chicago and Milwaukee were subsequently reinstated, the head-shaking begins.

"I've never seen anything like it," says Bill Gamble, PD at WKQX (Q101) Chicago. Within 36 hours the station reached the news that the show had been rescheduled. The field was off (setting off a wave of depression among fans) and then on (just a minute ago) before the show was canceled. The turnover was so high, leaders got up off the move. When three shows set for Chicago and Milwaukee were subsequently reinstated, the head-shaking begins.

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Eric Boelker
MICHAEL SPEAKS HAS 'NO EQUAL' ON EASTWEST SET
(Continued from page 1)

July 13, 13, Speaks will begin an extensive promotional tour in Chicago. He'll cover the Midwest, East Coast, Southwest and West Coast. His tour will include radio interviews and visits to local video shows, record shops, rock groups and other forms of promotion. The tour will also include visits to the various radio and TV stations that the company has been able to secure.

Meanwhile, Speaks is looking ahead to his next album, which is due to be released in the fall. He has already started work on the new project, which he says will feature some of the best musicians in the business. He is also planning to release a new single in the fall, which he hopes will be a hit.

As for his future plans, Speaks says he is looking forward to continuing to record and perform. He says he has been in contact with several record companies, and he hopes to sign with one of them soon. He is also planning to go on tour again, and he says he is looking forward to playing in front of large audiences.

In the meantime, Speaks is continuing to work on his new album. He says he is having a lot of fun recording, and he is looking forward to sharing his music with the world.

In other news, Speaks was in the studio recently with some of his favorite musicians, and he says he is looking forward to working with them again. He is also planning to go on tour again, and he says he is looking forward to playing in front of large audiences.

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The American Federation of Musicians, the American Federation of Television and Radio Artists, and the Recording Musicians Assn. of the U.S. and Canada (a studio musicians group) also appeared to be in support of the House.

Barry Bergman, president of the International Managers Forum, urged lawmakers to structure the bills so that artists are paid directly. Bergman also testified against the bill, saying it could eliminar a digital performance right under U.S. copyright law.

Moorehead's House bill is supported by all the main parties involved in the performance right issue and is expected to be scheduled for full committee markup after the July 4 recess.

The U.S. Copyright Office and a Clinton administration official gave their support for passage of the House measure at a hearing.

However, Bruce Lehman, commissioner of patents and trademarks at the Department of Commerce, said the limited scope of the current proposals would result in the music industry, returning to Congress in the future "for more years and years" to extend the protection.

Lehman added that the current bills may not have much of an international dimension, although future digital products such as music players would need "copyright protection," he said.

The administration supports the granting of a full performance right in sound recordings, Lehman added.

Globe retail 'history' in the making

(Continued from page 2)

Notwithstanding, the demand for "HiStory" has been exceptional. At Virgin Retail France's flagship store on the Champs Ellyses, Paris, customers queued all night before the album's June 16 release. The store reports that it sold more than 40,000 copies in just 8 a.m. and that its initial order of 10,000 sold out within four days.

In Germany, the album is said by retailers to be selling "sensational" due to Sony's multifaceted marketing campaign.

In Australia, the Sony affiliate says the advance order of 130,000—which includes the equivalent of double-platinum status—was the largest in the company's history. "Reaction from retail has been staggering," says Peter Caswell, Sony's manager of national sales. "It's been comparable to—and in some cases more than—the week before Christmas. 'HiStory' is being hailed as a major event because it's getting consumers back into the music stores in a big way.

That sentiment is shared by Yoshihiko Kawatani, manager of HVM's store in Shibuya, Tokyo, who says, "It's selling really well. Not just young people are buying it—it's all ages." Kawatani adds that the language barrier has kept some listeners from picking up the album. "It's not that they've changed taste or attitude toward controversy. The Tower's flagship store in Shibuya sold it record 2,450 copies of the album in the first three days after release.

Indeed, across the Far East, sales are exceeding expectations. Tower's two branches in Tokyo, Japan, report the extremely rare occurrence of a line of buyers waiting when stores opened on the day of release.

In Hong Kong, both Tower andHMV report that the album is the biggest seller in their respective territories. They add that the album is proving as popular with native Chinese as with buyers from other countries. Again, though, the album's release is driving a media impression in the Asian market.

Even at Epic in the U.S., the collector's item/marketing-phobic idea has failed to make much headway. Senior VP of marketing Dan Beck says, "I don't think we've taken that seriously. I've heard that the collector's item thing. I don't know; we're not into this for that. We're into this to have hit singles."

Beck adds that Epic is "very, very upbeat" about first-week sales for "HiStory." He notes that the album surpassed first-week U.S. sales of "Dangerous" by 29%. Jack- son's 1991 album also entered The Billboard 200 at No. 1 with first-week sales of more than 320,000.

Belying any notion that greatest-hits packages exist in catalog sales, several Jackson albums rose on Billboard Top Catalog albums chart this week. "Off The Wall" rises to No. 19 from No. 48 (with a 20% increase in sales); "Thriller" climbs to No. 27 from No. 35; and "Dangerous" makes its first appearance on the chart, at No. 47.

First-week sales were strong in Spain and Italy. According to Sony, in its first two days of release, the title sold 30,000 units in Spain; 75,000 units have been sold in Italy.

Assistant in preparing this sto- ry was provided by Chris Morris in Los Angeles, Emmanuel Lerg on in Paris, Wolfgang Spake in Han- sborg, Mike Levin in Hong Kong, Robbi McClure in Tokyo, and Christine Lilley in Sydney.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK ENDING</th>
<th>PEAK POSITION</th>
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<tr>
<td><strong>NEW</strong></td>
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<td>JULY 8, 1995</td>
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<tr>
<td>GAINER</td>
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<td><strong>No. 1</strong></td>
<td>Hot Shot Debut</td>
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<td>MIKE JACOBSON</td>
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<td>PACESETTER</td>
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<td><strong>Greatest Gainer</strong></td>
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<td>HOOTIE &amp; THE BLOWFISH</td>
<td>CRACKED REAR VIEW</td>
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<td>JOHN MICHAEL MONTGOMERY</td>
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<td>BOY BAND</td>
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<td>AM 540205</td>
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<td>NATE MERCHANT</td>
<td>TIGERSLY I</td>
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<td>ALISON KRAUSS</td>
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<td>AND THE MUSIC SPEAKS</td>
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<td>SPANNER IN THE WORKS</td>
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| **NEW** | | | |
| **NEW** | ARTIST | TITLE | WEEK ENDING | PEAK POSITION |
| ALANIS MORISSETTE | JAGGED LITTLE PILL | | | |
| TRAVIS Tritt | WARNER BROS. | | | |
| TOM PETTY & THE HEARTBREAKERS | GREATEST HITS | | | |
| DAVE SEASON | O.S.T. | | | |
| ELASTICA | DANCE | | | |
| DWIGHT YOKAM | REPESS 45004 | | 51 |
| BONAFIDE | | | | |
| JOHN B. WOJNO | | | | |
| BOB MARLEY & THE WAILERS | | | | |
| MATHEW SWEET | | | | |
| SADA | | | | |
| AEROSMITH | | | | |
| VARIOUS ARTIST | | | | |
| KENNY G. | | | | |

| **NEW** | ARTIST | TITLE | WEEK ENDING | PEAK POSITION |
| **NEW** | ARTIST | TITLE | WEEK ENDING | PEAK POSITION |
| **NEW** | ARTIST | TITLE | WEEK ENDING | PEAK POSITION |
| **NEW** | ARTIST | TITLE | WEEK ENDING | PEAK POSITION |
| **NEW** | ARTIST | TITLE | WEEK ENDING | PEAK POSITION |

*Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. New indicates debut or previous Heatseeker title.*

**The Billboard Top-Selling Albums Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by, The Billboard 200, Vol. 159, No. 3, July 8, 1995.**
<table>
<thead>
<tr>
<th>TITLE</th>
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<td><strong>TOP 5</strong></td>
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<td><strong>TOP 100</strong></td>
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</tbody>
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**TOP ALBUMS**

1. *The Bodyguard* by Whitney Houston
2. *Backstreet's Back* by Backstreet Boys
3. *Smash Mouth* by Smash Mouth
4. *I Will Survive* by Gloria Gaynor
5. *Vanilla Ice* by Vanilla Ice

**TOP SINGLES**

1. *Beastie Boys* by Beastie Boys
2. *Enigma* by Enigma
3. *Puffy* by Puffy
4. *Sarah McLachlan* by Sarah McLachlan
5. *Queen* by Queen

**NEW**

1. *Barbra Streisand* by Barbra Streisand
2. *Soundtrack* by Soundtrack
3. *New Kids on the Block* by New Kids on the Block
4. *IN* by IN
5. *Johnny Mathis* by Johnny Mathis

**RE-ENTRY**

1. *Shania Twain* by Shania Twain
2. *Stevie Wonder* by Stevie Wonder
3. *Vanilla Ice* by Vanilla Ice
4. *Tina Turner* by Tina Turner
5. *Aaliyah* by Aaliyah

**THAT WAS THEN**

1. *Boyz II Men* by Boyz II Men
2. *N Sync* by *N Sync
3. *Mariah Carey* by Mariah Carey
4. *Shania Twain* by Shania Twain
5. *N Sync* by *N Sync

**TOP SONGS**

1. *I Want to Hold Your Hand* by The Beatles
2. *Kung Fu Fighting* by Carl Douglas
3. *Reggae Music* by Steel Pulse
4. *You Can't Hurry Love* by The Supremes
5. *Let's Go Crazy* by Prince

**TOP ARTISTS**

1. Whitney Houston
2. R. Kelly
3. Mariah Carey
4. *N Sync
5. Boyz II Men

**TOP LABELS**

1. Epic Records
2. Warner Bros.
3. Atlantic Records
4. Motown Records
5. Def Jam Records

**TOP SONGS OF THE WEEK**

1. *I Want to Hold Your Hand* by The Beatles
2. *Kung Fu Fighting* by Carl Douglas
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5. *Let's Go Crazy* by Prince
ABORIGINES FIND FORUM AND VOICE THROUGH REGGAE

(Continued from page 1)

The first wave of Australian reggae-political acts, such as No Fixed Address, Warumpi Band, and Us Mob, found success with white, urban audiences, which led to record company deals and a film based on their lives. Reggae retains an underground following, albeit a large one, in Australian cities. Each city boasts at least one organization, such as Melbourne's Survival Reggae Club, which provides reggae music six nights a week. It is a multiracial members, and the continued expansion of radio and TV service into the Australian interior, some 200 new bands in the past two years, has opened up these communities to wider musical styles. Current black outfits tend to be more cosmopolitan in sound as a result.

"But reggae still plays a very large part in everyone's daily life," says Bunna Laverie, leader of Coloured Stone, Australia's longest-surviving reggae band, founded in North Queensland and known for its blend of African, soul, and rock. The act is negotiating with a U.S. label for its just-completed eighth album, "Rhythm Of Nature." Laverie says that "all of us are falling in love and soothing the brutality of life as fighting for your rights," says Laverie.

Stan Houston, bassist with Mike Springs-based group Amanda, suggests that the genre's continued appeal to Aboriginal fans transcends lyrical themes. "The Aboriginal concept of music is communal; the audience is part of the performance," he notes. "Reggae is easy to play, it's joyful and you can很容易地 join in with the music."

Reggae festivals are fun to promote their moral and legal battle for rights, their efforts find support in the international network that revolves around reggae music. A strong link has been formed with North America's indigenous peoples, who similarly found a global voice in reggae.

This spring, a contingent of Aboriginal "blackfella" acts— including Archie Roach, Will Sparks,✦ and Tiddas—performed alongside Canadian tribes at Vancouver's 15th annual "Music of the Nations" festival. A deal was subsequently signed with the First Nations label for North American distribution of recordings from the Aboriginal performers. The label also released a three-song CD-ROM of Tiddas in Central Australia.

Moreover, Aboriginal reggae acts can find their place in the global reggae scene, which has become more cosmopolitan in recent years.

ABORIGINES FIND FORUM AND VOICE THROUGH REGGAE

REGGAE MAKES SURPRISING SPLASH IN JAPAN

(Continued from page 1)

Featuring the familiar rasta palette of red, yellow, and green on a black background, the "Japansapan card" is sponsored by reggae promoter Tachiyo Ono Co. and Orient Corp. Cardholders get discounts to the pro-

moter's Japansapan concert series, a free subscription to Tachiyo's monthly Japansapan News magazine, plus others.

Reggae Japansapan '96 is shaping up to be an interesting mix of Caribbean talent. Artists scheduled to perform during the July 22-Aug. 1 concert series include I-Three, Apache India, Tolly Curtis, Farn Hall, and Japan's leading exponent of the dancehall style, the irrepressible Nakhii. Since last summer, the reggae vibe has been spread in Japan as far as the genre's unprecedented market successes and the music and its associated sense of style are absorbed into Japan's pop culture.

The phrase "Phew, what a scoocher!" was a distinctive utterance in the flaming fashion that was summer 1996 in Japan, and was later caught by a lot of people to chisel out with Awa's "Izze And Shine" (Sony), which sold more than 300,000 units—almost unheard of for a reggae release in Japan. C. J. Lewis scored a surprise hit with his own version of a song that reggae is not just summertime music in Japan. Released by MCA Victoria, "Dollars" (Andrew Lloyd) is one of the year's biggest hits.

Meanwhile, one of Japan's better reggae ensembles, Audo Active, has released its second album, "Happy Happer," on London's On-U Sound. Guest musicians on the Adrian Sherwood-produced album include Skip Marley, Delroy Wright, and Stylo G Scott.

And, following the success of 4 Non Blondes' "What's Up?" (Atlantic), Japanese pop classic "Ue O Muteki Aruko," better known abroad as "Stikyaki," two reggae reworkings of the song were released in its land of origin. The first, by female vocalist Sayoko, is an extended CD single on Avex Trax that includes both the Japanese and English versions of the song, set to an infectious reggae beat laid down by Syl Dunbar and Robbie Shakespeare on drum and bass, respectively. And Jamaican reggae singer Yami Bolo, who last year successfully collaborated with the Boom's Kazumitsu Miyazawa, released his slightly harder, rootier version of "Stikyaki" (the English version) on Sony Records.
The growing trend toward mixing reggae and dub with dance styles is evidenced by two projects—"Rockers To Rockers" by Rockers Hi Fi on Island and "Homegrown Fantasy," the China Records debut album by long-time roots-dub exponent Zion Train. The latter has also been produced as a CD-ROM.

Cliveсхем plans to release an as-yet-untitled follow-up album later this year from C.J. Lewis, the pop DJ whose "Dollars" album was certified gold (100,000 units). While Apache India's recent sophomore album, "Make Way For The Indian," on Island hasn't sold as well as his 1983 debut, "No Reservations," it is a musically stronger set.

MIXING IT UP

The top reggae hard-core producer is 29-year-old Arthur "Master" Beddows, who has just closed a deal with Bob Metcalfe's Hamilton Records for his third album. The agreement腌ed also includes a remix of "Sugar Daddy," which Beddows recorded for EMI's Island label. In addition, Beddows is planning a video album with United Artists.

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The second album from ska revivalist Bitty McLean, "Natural High," released earlier this summer on Island's "Bongo Bang Fantasy," has already generated two hit singles and could match the success of the artist's gold debut album, which spawned five top 10 hits.

Michael 'Big Michael' Kelly, managing director of Cospaetica Records, hopes that "Little Vic" Of Magic due to be released this month, will become the fourth chart-bound single by the DJ/singer duo General Saint & Don Campbell, following their album, "Time On The Move," for its launch in August.

Another album arriving in August is artist/producer Hughnigale's "Nah Give Up" on Down To Jam. The CD version includes his back-to-back reggae chart-toppers from earlier this year, plus the Maxi Priest remix of "Sorry," which was released in June.

The independent label has two noteworthy albums, "Happy Happer" by Audio Active, released early this summer, and Two Bad Cats' "Having Ability," the latter for later in the year. Some well-known names in British reggae, such as Janet Kay and Jazz Ja-Mai, are now sustaining their careers with their own-only albums releases. The Pacifists collective has just finished its fourth album (featuring Hughnigale on vocals) for release by Sony in Japan in late fall. Carroll Thompson, who has fronted two Pacifists albums, has a new solo album, "Full Circle," ready for release in Japan by EMI-Toshima.

"There's a lot of different influences coming into British reggae," says Nick Minet, aka Hughnigale, who says Cas-Daka, assistant shop manager at Starlight Records. "We're selling more reggae right now. The top-selling artist is Peter Hughnigale on album and 12-inch, and also Top Cat."

Promoter Baggs John says, "In the last few years, we've had artists like C.J. Lewis, and now you've got acts like Peter Hughnigale, Top Cat, Gen-eral Levy, Sweetie Irie. All have been getting good recognition within the mainstream. There's an industry building up. It's not like 10 years ago, when you only the specialists knew about it.

At Arista, British reggae stalwarts Tippa Irie and Lloyd Brown are signed under the Shock N Out moniker. Their first single, "Baby Mother," is set for July release, with an album to follow. "I'm going to break them as a big crossover act, but they're not manufactured in order to make hits," says Chris Hill, the Arista A&R director who has previously worked with reggae crossovers Eddy Grant and Black Slate.

Junior Dangerous, known for toasting with WEA U.K. artist Lunchmatch's hit single "Lucas With The Lid Off," will issue his debut single on Mercury in late July. His album, "Everyday Ting," was produced by Lucas and is set for a full release.

BIG AND MAXI

"There was also the understanding that Ali Campbell would be doing a solo album at some time," says Libby Griffen, Virgin product manager, on the recent release of "Big Love" by the UB40. "Hughnigale offered him a chance to show his different sides, which isn't always possible within a band."

Virgin is planning a UB40 compilation for release this year, while the label will also issue Pato Banton's "Collection" with the addition of his last hit, "Bubbling Hot," and a cover of the Police hit "Sparks In The Material World." Maxi Priest is recording his next album for BMG, and has two producers involved, including the British hard duo Mafia & Fluxy.

Kim MacPhay of Hardzone Management calls the production duo a "versatile team who've either produced or remixed artists stretching across a wide range of genres—including Boy George, Gipsy Kings, Soul 11, Janet Jackson, Stevie Wonder, Maxi Priest, and Shabba Ranks. They spend three months in Europe and three months in Jamaica throughout the year."

MCA expects to release an as-yet-untitled follow-up album later this year from C.J. Lewis, the pop DJ whose "Dollars" album was certified gold (100,000 units). While Apache India's recent sophomore album, "Make Way For The Indian," on Island hasn't sold as well as his 1983 debut, "No Reservations," it is a musically stronger set.

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Private Music

Headed in a NEW DIRECTION

Private Music is pleased to announce the signing of Willy Porter

and the major label debut of Dog Eared Dream

featuring new mixes by Neil Dorfsman

On tour this summer with the Cranberries and Toad The Wet Sprocket

Management: Gary Stendler Management

Monica To Bryan: I Won’t Follow Him

IF YOU WERE WAITING for Monica to supersed Bryan Adams and wrest from Little Peggy March the honor of being the youngest female to hit the top, you might be surprised to learn that the new title sitting at the summit of the Hot 100 isn’t “Don’t Take It Personal (Just One Of Dem Days).” Fourteen-year-old Monica holds at No. 2 with that song, while TLC’s “Waterfalls” makes a surprising leap from 7-1, the biggest jump to the top since “I’ll Be There” by All-4-One moved 8-1 in May 1994.

TLC’s third single from “CrazySexyCool” is so strong that Monica may have to settle for peaking at No. 2. That means March, who went to No. 1 in April 1994 with “I Will Follow Him” when she was 15 years and 1 month old, will remain the youngest female artist to have a No. 1 single, an achievement that has been unmatched for more than 42 years.

While Arista staffers were no doubt pulling for Monica to have a No. 1 hit her first time out, they can’t be too disappointed with this week’s chart. Arista is the distributing label on the top three singles. It’s the first time the same distributing label has owned the top three since Jan. 19, 1985, when Warner Bros. ruled the roster with Madonna’s “Like A Virgin,” Sire’s Van Halen’s “All I Need” on Quest, and Chicago’s “You’re The Inspiration” on Full Moon. Completing this week’s hit track is the Notorious B.I.G., still No. 3 with a bullet. "One More Chance” remains No. 1 on Hot R&B Singles for a third week, tying Method Man and Mary J. Blige’s “I’ll Be There For You/You’re All I Need To Get By” as the longest-running rap song at No. 1.

HISTORICAL: The top three new entries on The Billboard 200 are all by solo artists who first charted as lead vocalists in groups. Leading the way is Michael Jackson, whose “History: Past, Present And Future—Book 1” makes its expected debut at No. 1. Jackson first appeared on the album chart in January 1979 with “The Jackson 5.” The Jacksons were on their own for the first time with their Elektra release, “Tiger Lily,” new at No. 13. March made her album debut in September 1997 with 10,000 Maniacs’ “In My Tribe.” And Van Morrison is new at No. 32 with his Polydor album “Days Like This.” It enters almost 30 years to the week after Morrison made his debut with Them’s self-titled first album.

Box Office Hits: The top two films at the box office last week are represented in the same order on The Billboard 200. Walt Disney’s “Pocahontas” holds at No. 1 and “Batman Forever” moves 6-2. Both soundtracks are producing hit singles, with U2’s “One” (Hold Me, Thrill Me, Kiss Me, Kill Me) from “Batman Forever” out in front at No. 18. Seal’s “Kiss From A Rose” is the Greatest Gainer/Airplay winner, rising 34-32. Vanessa Williams’ “Colors Of The Wind” from “Pocahontas” earns Greatest Gainer/Sales honors, taking a hefty leap from 42-21. If “Colors” can go in all the way, it will be the second song from an animated Disney film to reach the zenith. The first was “A Whole New World,” Peabo Bryson & Regina Belle’s ode from “Aladdin,” which went to No. 1 in April 1993.

They Won’t Be There: Not on the Hot 100, any way. The Rembrandts move to No. 1 on the Hot Adult Contemporary chart with the “Friends” theme, “I’ll Be There For You.” Although strong enough to make an incredibly high debut on the Hot 100—possibly even strong enough to become the first title to enter at No. 1—it won’t, because EMI has no plans to release a commercial single of the track.
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