HONKY-TONK BEAT: NASHVILLE'S LOWER BROADWAY

Tootsie’s Back Room On Front Burner

BY CHET FLIPPO

NASHVILLE—The joint is jumping, the room is packed, the Back Room at Tootsie’s Orchid Lounge is vibrating to a strange new sound that was actually last heard in this room some 40 years ago. Welcome to honky-tonk beat, the subculture that has led the way in Nashville’s burgeoning Lower Broadway scene downtown. History hangs heavy in this joint, and Tootsie’s legend is a big reason for this scene.

Holding court are singer Greg Garing and his band, who have revitalized Tootsie’s, and in turn, Lower Broadway. People still talk about the night that Marianne Faithfull showed up to duet with Garing on Hank Williams’ “I’m So Lonesome I Could Cry.” Garing started playing Tootsie’s Back Room around the same time last sum-

mer. The same sort of phenomenon was going on right after night with BR5-49 three doors down at Robert’s Western World (see story, this page). A new scene has developed on its own in Music City, away from the usual alternative music venues, away (Continued on page 88)

Dial BR5-49 For Alternative Country

BY JIM BESSMAN

NASHVILLE—When you’re doing what countless guitar-toting dreamers have been doing since the glory days of the old Ryman Auditorium: playing pure, hardcore country music for tips at one of the decrepit bars bordering the former home of the Grand Ole Opry in Nashville’s Bowery—Lower Broadway.

Except that the Ryman’s been restored, the tip jar’s full, and so is Robert’s Western World, home of BR5-49, a band that has single-handedly transformed Lower Broadway into the hoppin’est place in Music City.

Every week, Wednesdays through Saturdays, from 10 p.m. to 2 a.m. and with no breaks, the quintet—garbed in thrift-store Western outfits and named after the consistently flabbed phone number in the late “Hee Haw” great Junior Samples’ comic car salesman routine—packs a capacity crowd of 200 wildly ecstatic fans into (Continued on page 89)

God Save The Queen: U.K.’s Christian Music To Dance To

BY TONY CUMMINGS

LONDON—The sacred and the secular are standing together before the musical altar here, as gospel and dance music tie the knot to produce one of the most unlikely musical fusions. The sanctified dance scene has thrown up a clutch of new dance artists, underground club hits, and, with an array of dance artists, the massively successful Eternal, even occasional mainstream pop. The movement has a dual thrust, with dance artists like the World Wide Message Tribe, 65DBA, and the Wades coming from the U.K.’s small but growing contemporary Christian music scene, while Christian artists such as Eternal, No Colours, and TRUCE are recording dance music with specificity gospel lyrics for mainstream companies. It’s a scene that crosses all dance subgenres: house, techno, R&B, hip-hop, rave, and even jungle, as Christians increasingly perceive (Continued on page 86)

IN THE NEWS

Justice Dept. Drops Ticketmaster Probe

SEE PAGE 3
THE SHOW MAY BE OVER, BUT THE APPLAUSE CONTINUES...

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- I'LL BE THERE FOR YOU • THE REMBRANDTS • JARTWEST

COUNTRY
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COUNTRY SINGLES SALES
- ANY MAN OF MY CHOICE • BOB INDIE

DANCE / CLUB PLAY
- SCREAM • MICHAEL JACKSON • JANET JACKSON • OJC

DANCE / MAXI-SINGLES SALES
- ONE MORE CHANCE • THE NOTORIOUS B.I.G. • BAD BOY

LATIN
- EL PAJO • JUAN GABRIEL • MEO

R&B
- ONE MORE CHANCE • THE NOTORIOUS B.I.G. • BAD BOY

R&B / HIP HOP / RAP
- BEST FRIEND • BRANDY • L.A.W.

R&B / SOUL / GREAT NEW R&B
- ONE MORE CHANCE • THE NOTORIOUS B.I.G. • BAD BOY

R&B / HIP HOP / RAP
- ONE MORE CHANCE • THE NOTORIOUS B.I.G. • BAD BOY

ROCK / ALBUM ROCK TRACKS
- DECEMBER • COLLECTIVE SOUL • ASCAP

ROCK / MODERN ROCK TRACKS
- HOLD ME, TOUCH ME, KISS ME, TAKE ME, OZ • EURONoise

HOT 100 AIRPLAY
- I'LL BE THERE FOR YOU • THE REMBRANDTS • JARTWEST

HOT 100 SINGLES SALES
- ONE MORE CHANCE • THE NOTORIOUS B.I.G. • BAD BOY

HOT 100 SINGLES SALES
- ONE MORE CHANCE • THE NOTORIOUS B.I.G. • BAD BOY

TOP VIDEO SALES
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LASERDISCS
- INTERVIEW WITH THE VAMPIRE • WARNER HOME VIDEO

MUSIC VIDEO
- VIDEO GREATEST HITS • HISTORY • JAY-Z MUSIC VIDEO

RENTALS
- INTERVIEW WITH THE VAMPIRE • WARNER HOME VIDEO

U.S. Drops Probe Of Ticketing Business
Justice Dept. Finds No Fault; Ticketmaster Prevails

BY ERIC BOEHLERT

NEW YORK—By ending its yearlong investigation into the ticketing business, the U.S. Justice Department effectively named Ticketmaster the winner in its highly contentious heavyweight bout with Pearl Jam. The final bell rang, supporter in both corners were still fighting it out.

"For Ticketmaster to finally be able to weather this storm," says one concert executive. "It’s a damn shame," counters another. "It’s not a level playing field, the hope was Justice would make it one."

One thing is for sure: The battle royal will not soon be forgotten. By pitting the world’s biggest rock band against one of the concert circuit’s most entrenched player—Ticketmaster—the music industry enjoyed ring-side seats to an unusually public and free-wheeling business dispute (Billboard, July 8).

According to Attorney General Janet Reno, the Justice Department’s announcement, which had been expected for weeks, was driven by the fact that new businesses were entering the marketplace. That, she says, convinced Justice officials “this was not an appropriate time to bring a case.”

“Just because someone develops software and technology capabilities . . . does not mean it is an invincible,” says Ray Garman, president of Fillmore Mercantile, a majority shareholder in EMI, the new national ticketing company that handled ticket sales for Pearl Jam’s truncated 1996 tour.

The battle began in May 1994, when Pearl Jam went to the Justice Department that Ticketmaster, through its vast network of exclusive contracts with concert venues, enjoyed a monopoly. Within weeks, the Justice Department announced it would investigate the ticketing industry. Pearl Jam then announced it would tour ‘96 without Ticketmaster, a move both endeavors have sought to橇 in competitive developments.

Both endeavors have come to abrupt conclusions: On June 24, Pearl Jam effectively canceled its Ticketmaster-less summer tour (three dates were subsequently rescheduled), and on July 5, the Justice Department effectively canceled its Ticketmaster investigation. Both announcements say it “will continue to monitor competitive developments in the ticketing industry.” So say the timing is not coincidental.

Sources say that the Justice Department, like all high-profile Washington, D.C., institutions, by necessity possesses a well-tuned political antenna and that staffers may have detected important shifts in Capitol Hill’s silence on the ticketing issue has been deafening.

“[If Democrats were still in control], I have no doubt something would have happened in the House. But I felt the new Congress was simply not ready to [pro] the Justice Department,” says an industry veteran.

According to those in contact with department investigators, following a water-tight full, the Ticketmaster probe regained momentum this spring when a new batch of interviews were ordered with artist managers, venues, and ticketing executives. The information gathered—focusing on contracts and the economics of service fees—was brought back and presented to senior Justice Department officials. They

(Continued on page 97)

Warner Answers Morris Suit, Cites Atlantic CD Scandal

BY DON JEFFREY

NEW YORK—Warner Music Group plans to file a countersuit against fired executive Doug Morris, charging that he was dismissed because he was co-chairman of Atlantic Records when the alleged illegal sale of CDs occurred at the label.

In documents filed July 5 by Warner Music with the New York State Supreme Court, the company states that Morris was fired because of “improper sales practices” at Atlantic. Referring to statements in Morris’s June 28 lawsuit against Warner that he had “been ‘slammed’ by the firing and that he had not been given ‘cause’ for it, Warner’s legal memorandum says he was “well aware of the underlying reasons for his termination.”

The court papers claim that during contract negotiations last December on Morris’s appointment as chairman/CEO of Warner Music U.S., the longtime CEO of the record company, he knew about the illegal CD allegations but “made no mention” of them.

Warner Music, according to the document, will seek to recover more than $10 million that it says it paid to Morris since the employment contract was signed Dec. 5, 1994. The compensation package included a $5.5 million signing bonus, a guaranteed annual salary and bonus of nearly $5 million, stock options, a deferred-compensation package, and such perks as a personal chauffeur and use of a company jet.

Morris, according to the lawsuit filed two days after he was fired, is seeking $50 million in damages and compensation that he claims he would have received over the five-year life of the contract.

When Warner Music Group chairman Michael Fuchs fired Morris on June 21, he said in interviews that he had taken action to end the turmoil that had wracked the record company for the past year (Billboard, July 1). Fuchs made no mention of the CD scandal and told Billboard that he would not comment on internal matters. But, as reported by Billboard, some sources said the issue was central to Morris’s termination.

A motion made late last year of stolen CDs led the company to hire independent investigators. As a result of their probe, 10 Warner Music Group employees, including Morris, were arrested July 1 in a $5 million raid. Morris himself was interviewed Feb. 8. Sources have said he initiated the investigation when he learned of the abuses. But

(Continued on page 97)
MTV, EMI Link For Licensing Deal
Label Drops From Channel’s European Suit

INVESTMENT PLANS NIXED
FOR WARNER/CHAPPELL

BY IRY LICHMAN

NEW YORK—Time Warner has applied to add another $50 million to sell an interest in the earnings of its huge music publishing entity Warners Bros. Music Publishing.

According to sources close to the matter, the publisher’s parent, which had sought such a deal to help pay off a debt, has now added that the move had created the “wrong” perception. That is, Time Warner had inadvertently suggested that the bulk of Warners Bros./ChapPELL’s assets would be sold, although there was never any intent to sell the company or ownership in any portion of its catalog.

Time Warner was perceived to be “offering things that were not for sale,” a source said.

However, the source notes, Time Warner’s actual concept was to form another company whose dividends to investors would be based on Warner/ChapPELL earnings. “Unfortunately, this was not made clear,” says a source, adding that “we received many unsolicited offers” for the company.

A breakup of the company’s entire song catalog would well surpass the $1 billion mark, while the arrangement envisioned by Time Warner was said to be worth about $600 million (Billboard, May 27). Many music publishing executives said at the time that it was unlikely a major publishing operation would buy the ability to earn royalties from the catalog without owning or controlling copyrights involved in such an investment. Others felt that Time Warner had, by the very act of proposing a nonsouthern arrangement, also set in motion listing all of Warner/ChapPELL’s copyright assets.

(Continued on page 16)

COURT BLOWS CHALLENGE TO ANTI-PORN ACT

BY BILL HOLLAND

WASHINGTON, D.C.—The Supreme Court has upheld an appeals court ruling that clears the way for enforcement of government-imposed record-keeping and disclosure requirements on X-rated material, including home video.

The law at issue, the controversial Child Protection Restoration and Penalties Act of 1990, is designed to prevent the use of children in material that depicts sexually explicit conduct.

For the first time, state and federal prosecutors in jail appeal to retailers and distributors as well as producers of such material.

Challengers to the child protection act, including the Video Software Dealers Assn., have warned that the law would have an impact on a “vast number of visual materials” that appear in galleries, movie theaters, public libraries, and video stores.

The groups argued that the law would also abridge the freedoms of producers of sexually explicit material in which all performers are adults and consensual.

At press time, VSDA had not commented on the June 28 Supreme Court action and its implications.

As to whether enforcement policy will be immediately triggered by the Supreme Court decision, a Justice Department spokesman says, “Right now, all we can say is that we’re in favor of it. We will be reviewing our compliance plans to respond to the Court.”

Under the law, pre-1990 explicit material is exempt, as is disclosure information on product packaging prior to May 1991. However, the law against enforcement of the law was granted.

Still unclear is an exemption for material created after Aug. 1991 and the date of the Supreme Court decision.

The ruling applies to material in which there is actual (not simulated) sexual conduct; this includes intercourse, bestiality, masturbation, and sadistic or masochistic abuse.

Producers of such material are required to

(Continued on page 87)

WOLFSMAN DIES ‘ON CUSP OF GREATNESS’
Oldies Show, Autobiography Were Well-Received

BY PHYLLIS STARK

The death of legendary radio personality Wolfman Jack—a June 1 tended show, ironically, at a time when he seemed poised for a major career comeback.

His weekly, syndicated show had grown to 79 affiliates, and the show’s syndicator, Digi-Net Syndication, had just reached a deal to launch a country version for Astro Broadcast Group stations KKF/KYK/P Los Angeles and KOWF San Diego. That deal had not yet been signed.

In addition, he had just completed a 20-day tour to promote his autobiography, “Have Mercy! Wolfman Jack: The Original Rock ‘n Roll Animal,” published last month by Warner Books.

The book was out and doing well, and there was a sense of being on the cusp of greatness,” says Digi-Net president Greg Morley.

Wolfman Jack, 57, died of a heart attack at his home in Belvedere, N.C.

With his distinctive raspy voice and trademark howl, Wolfman Jack was known to a generation of radio listeners all over the country, partly because of his broadcasts on Mexican border station XERF. That station, located in Ciudad Juarez, Mexico, near Del Rio, Texas, had a 250,000-watt clear-channel signal that covered much of North America.

Born Robert Smith in Brooklyn, N.Y., in 1938, he had been working in radio since the age of 19. Among the stops in his colorful career were WYOUNG Newport News, Va. (where he was known as Daddy Jules); KCLJ Shreveport, La.; WNEW and WNBC New York; XERF, 1952 and XHT, San Diego; Los Angeles stations KDAY, KTHK, and KRLA; and Armed Forces Radio.

He is credited with being the first radio personality to bring contemporary R&B music to a national audience. During his stint at WYOUNG, he opened the “night time dance club, sparking an incident in which the local chapter of the Ku Klux Klan burned a cross on his lawn.

While working south of the border in Managua, Wolfman also ran a mail order business selling glow-in-the-dark baby Jesuses and sugar pills that he implied could help those problems, according to the Los Angeles Radio Guide.

He played himself in the 1975 hit George Lucas film “American Graffiti,” and his numerous television credits included an eight-year stint as host of NBC’s “The Mike Douglas Special.”

During his career, Wolfman Jack was the subject of at least three records that charted on the Hot 100 singles chart, including the Guess Who’s “Clap For The Wolfman.”

Recently, he had been hosting an oldies show sy and 2002 and syndicated by Clear Channel and produced by Liberty Broadcasting.

The four-hour weekly show on Friday nights, originating from Planet Hollywood in Washington, D.C., had been available on satellite since November 1994. It was heard on flagship WXHT Washington and 78 other

(Continued on page 87)

EMI Major Executive Changes
Made At EMI, BMG In U.K.

BY ADAM WHITE

LONDON—While British prime minister John Major was reshuffling his cabinet, two U.K. music majors—EMI and BMG—were redefining the duties of a number of key personnel.

Coincidentally, both companies have created new units and given the jobs of running them to up-and-coming executives: Jeremy Magna at BMG and Roger Lewis at EMI.

At EMI, president/CEO Jean-Francois Cecillon has created a new label group, EMI Premier, which takes a strip of two of the more prominent record firm’s strategic marketing division.

The division has been scrapped, and its managing director, Andrew Pryor, has departed after nine years with EMI.

Pryor will handle core catalog, MOR repertoire, and specialized labels including Capital Force, the Christian Music Group, and the Hemisphere world music imprint— as well as the activities of EMI Classics and Virgin Classics.

Lewis becomes managing director of EMI Premier; he was head of the U.K. company’s classical division. Previously, Lewis held a senior management post at the BBC’s national pop music station, Radio 1. Among other positions, he was in charge of the show’s music library.

Lewis will continue as a director of EMI, and he will report to EMI’s new chief executive officer, Bill Wyman, who replaced Neil Godfrey in November.

(Continued on page 81)

THAI BOW TO THE PRESSURE OF IFPI
To Control Piracy

BY JEFF CLARK-MEADS

LONDON—International labels body IFPI is suspending its official complaint against Thailand after effective action by the authorities there to clamp down on piracy.

In 1991, IFPI complained to the European Commission about suspected action by the administrative arm of the European Union, about piracy rates, which account for approximately 25% of total sales. This was followed by a threat from Garrett, director general of the London-based IFPI, that the country’s enforcement efforts would now have the problem in hand.

Garrett visited Bangkok, Thailand, to meet with government and record company representatives and the head of the EU mission there. He also visited areas

(Continued on page 16)
Settin' em up...
Corporations Must Decide Own Philosophies

BY DAVID A. HELFANT

In today's complex and challenging time, the morality and political correctness of the public influence the goals and directives of corporate America. In the recording industry, how does one balance the ever-changing morality while protecting the desire to make money and provide an open forum for artists to creatively express themselves?

This difficult and controversial issue is a constant balancing test for record companies. On one hand, labels want to promote an open forum for creative recording artists to affirmatively and, at times, aggressively take positions on issues that may not be popular or embraced by the masses. In my opinion, the label's duty toward the industry's artists has been catalysts in the evolution of the music industry, among them the Doors, Jimi Hendrix, and Bob Dylan. If society is to be progressive, we must support artistic vision.

Stapled with this creative balance of artistic freedom and First Amendment expression is the practical reality that every record company is running a business, the success or failure of which rests upon record-buying public and its perception of the label's image and artist roster. When parents decide to buy an album released on Walt Disney Records, they have a good idea of what the substance of the material will be. Should the public be allowed to force Disney to put out gangster rap because it feels that Disney's product is too juvenile and clean? The answer is obvious.

However, the answer becomes less obvious when politicians and influential public figures apply pressure to a record company by requesting that it stop distributing product that is potentially offensive to a portion of society. Naturally, adults can make objective decisions about the content of the music they want to listen to or purchase for their children. Is it the label's responsibility to respect their wishes?

This leads to an interesting dilemma. For the record labels, the issue is a very controversial one, but the line is the marketplace. The success of any company depends on how well the label's product is received by the masses. The label's duty toward the public is to respond to the public's ability to hear and purchase the label's product. If the public is not interested in the label's product, the label's duty toward the public is to respond to the public's ability to hear and purchase the label's product.

CONCERNS ABOUT BLACK MUSIC

I read Billboard's spotlight on black music (Billboard, June 8) with much interest, and I'd like to make some additional points.

First, why is it that first-tier black artists receive all the press, with no mention of second-tier black artists? Have we Anita Baker, Janet Jackson, Whitney Houston, and Boyz II Men, can charge $200 for tickets and fill stadiums, and we have unsigned acts who have to settle for $150 gigs at local discos just to eat? But where is the second tier of black artists who have established reputations? They are selling lovers in our market.

Second, where is the new talent being heard? In 1986 we heard fresh sounds from several different sources: Brandy, Brownstone, Dionne Farris, Soul For Real, and Des'ree. Each of the named artists has a chance at making a long-term investment in the music business. But so many of the sounds you hear on black radio are solid of the moment: Will Alina Howard and Montell Jordan be big names in five years? Lastly, there is a lack of vision on the part of the record companies. Rap music sells millions and the record companies get paid, but it's cheap labor! They know it and they exploit it, while real black singers have to beg to get and keep a "catching recording contract" to get to the Big Six. This is not the case in country music: why is that? Black music is less valuable to the record companies? We cannot afford to let the success of a few songwriter and producer-driven groups and abandon the product it intends to release or enhance its share of the marketplace.

MANTOVANI FINDS CHILE

Mantovani says that he found Chile's retail structure in shambles and that "stores were poorly stocked and managed by personnel who did not understand the rudiments of retailing." He further states that "the main buying power are between 14 and 18 years of age." In addition, he says Feria Del Disco owns 56% of the domestic market and "with little or no control of our market, we could not fully know our market." The market is not in ashes, but growing. Incidentally, there are no deals with some other retailers and labels that have problems, but we cannot conclude from this that the market is unhealthy.

Feria Del Disco stores very well located, have a large variety, and are very well stocked. Fewer than 1% of our sales are wholesaled and managed by personnel who did not understand the rudiments of retailing. The answer is obvious.
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...and knockin' em down!
Yab Yum/550’s Jon B. Proves More Than ‘Someone To Love’

BY CARRIE BORZILLO

LOS ANGELES—At 19 years old, rising star Jon B has already made a name for himself as a recording artist, songwriter, and producer.

As an artist, he’s scoring big with his first single, “Someone To Love,” a duet with Kenny “Babyface” Edmonds, which is No. 11 with a bullet on the Hot 100 Singles chart and No. 8 on the Hot R&B Singles chart this week.

His Yab Yum/550 Music debut album, “Bonafide,” moves from No. 97 to No. 88 this week on The Billboard 200. The album, which was released May 23, has sold more than 55,000 units, and “Someone To Love” has sold more than 190,000 units, according to SoundScan.

As for his other credits, Jon B. co-wrote and co-produced a song with Babyface for Toni Braxton’s forthcoming LaFace/Arista album, due Oct. 18 (Billboard, May 13). He has written and produced songs for upcoming albums by A7, New Edition, Color Me Badd, Dee Dee O’Neal, and Rotay.

In songwriting abilities also landed him an invitation from Peter Gabriel to a “recording week” in Bath, England, July 24-29, during which artists, writers, and producers from all over the world will write and record an album together for Gabriel’s Real World label.

“The depth he has as an artist in terms of his songwriting ability is truly amazing,” says Michelle Santoso-so, PD at top 40 rhythmic KMLE, San Francisco. “The thing that separates

Williams Hopes To Land Fans For Parachute Debut

BY TERRI HORAK

NEW YORK—Mercury Records is taking the slow road on its drive to build a following for singer/songwriter Jane Kelly Williams.

The Georgia native’s major-label debut, “Tapping The Wheel,” is due Aug. 9 on the Mercury/PolyGram imprint. The label is counting on Williams’ charisma and evocative lyrics as the major elements of its low-key marketing campaign.

“She is the type of artist that has to grow organically, and by touring and establishing a radio base, we will... allow her to get some momentum,” says Tom Vickers, senior director of A&R at Mercury and head of the Mercury/PolyGram imprint (Billboard, Oct. 31, 1995).

“Basically the whole concept of Parachute is long-term artist development, and that’s what we’re doing with Jane,” says product manager Hagi Einb. “Touring is going to be a very important component of the project because people really need to see and hear her.”

To that end, Williams will play “anyplace and everywhere” and some people in front of her,” Einb says. That includes branch offices, which Mercury hopes will provide an important layer of support. “Anyone that meets Jane is going to love her, so I want her to establish a rapport with our field people,” Einb says.

Exact dates have not been set, but Einb expects a tour to begin (Continued on page 96)

Napolitano Makes Warner Her Pretty & Twisted Nest

BY CRAIG ROSEN

LOS ANGELES—After Concrete Blonde played its final live show a few years ago, Johette Napolitano wasn’t quite sure what she wanted to do. Nonetheless, the singer/songwriter found a supporter in Danny Goldberg, president of Atlantic Records.

“He said, ‘I don’t care what you do or when, as long as you do it for me.’” says Napolitano, who found the offer too good to refuse. When Goldberg was named chairman/CEO of Warner Bros. Records in November 1994, he was able to take Napolitano with him.

“Pretty & Twisted” does exactly what the song’s title promises. It’s a seductive, slinky number powered by a bossa nova beat and featuring background vocals by Chaka Khan and Lisa Fischer.

“I’ve been a fan of hers for a long time,” Goldberg says. “I loved Concrete Blonde.”

Goldberg is also pleased with the results of his deal with Napolitano. What originally began as a solo project evolved into Pretty & Twisted, a trio that includes former Wall Of Voodoo guitarist Marc Moreland and drummer Danny Montgomery.

The group’s self-titled debut was released Aug. 8. “She is the kind of artist you have to believe in and let her do her thing,” says Goldberg, “and she exceeded my wildest expectations in terms of the depth and quality of the record that she made.”

Now the challenge for Warner Bros. is to let the public and tastemakers know that Pretty & Twisted is Napolitano’s new project. The label will attempt to do that with a postcard campaign to key retail and radio outlets, pointing out that Pretty & Twisted features Napolitano and Moreland.

The second in the series of postcards will be shipped to modern rock, album rock, and triple-A radio on July 18 along with the CD single of “Ride,” a song Napolitano wrote with onetime Saints member Chris Bailey.

A videoclip for the track directed by Jane Simpson, who shot many of Concrete Blonde’s videos, is in production.

“This is definitely going to be a top priority,” says Goldberg. “She does

Seal Album Takes Off On ‘Bat’ Wings

Hit Soundtrack Boosts Sales Of Sire Set

BY J.R. REYNOLDS

LOS ANGELES—The self-titled sophomore album by Sire/Warner Bros. artist Seal has quietly sold 995,000 copies since its June 18, 1994, release, according to SoundScan.

Now, with some help from the Caped Crusader, the U.K. alternative-pop artist’s songs are being featured on a new multi-format recording project.

His current single, “Kiss From A Rose,” which is featured on the “Batman Forever” soundtrack, has become a music video and multifORMAT radio favorite.

The hauntingly romantic “Kiss From A Rose” is No. 25 on this week’s Hot 100 Singles chart. The success of the single has re-energized sales of Seal’s album, which debuted and peaked at No. 20 on June 18, 1994.

Nearly a year later, on June 3, “Seal” re-entered The Billboard 200 at No. 193 and has since rebounded to No. 50.

Throughout the month of May, “Seal” was selling about 5,000 copies a week, according to SoundScan. After the May 23 release of the “Kiss From A Rose” music video and the June 6 release of the single, sales jumped to 11,000 units for the week ending June 11 and 15,000 units per week for the weeks ending June 18 and June 25. (Continued on page 96)

Jobim Boxes: Double-Barreled Bossa Nova

BY CHRIS MORRIS

LOS ANGELES—The late Brazilian composer/arranger Antonio Carlos Jobim, who pioneered the samba style known as bossa nova, will be fited this fall with simultaneous box-set compilations of his work from Verve and Warner Bros.

The two labels plan to release the sets almost simultaneously in late September or early October. They hope to reap the same heightened awareness that greeted Blue Note and Verve boxes devoted to pianist Bud Powell when they were issued simultaneously last year (Billboard, Oct. 1, 1994).

Since Jobim’s death on Dec. 8 (Billboard, Dec. 24, 1994), his legacy has become a fixture on Billboard’s Top Jazz Albums chart. Joe Henderson’s “Double Rainbow,” The Music Of Antonio Carlos Jobim, a recital of the musician’s works in the manner of the tenor saxophonist's Grammy-winning hommage to Miles Davis and Billy Strayhorn, has been in the top 10 on the chart since its debut the week of April 8. The Verve album stands at No. 8.

Henderson has toured the U.S. in support of the album in recent weeks, performing with a Brazilian band—guitarist Litto Nebbia, drummer Eliazer Nascimento, pedal steel guitarist Marcio Paulino, and keyboardist Bui Blank—plus the Jobim songs “A Hundred Years From Today” and “The Girl From Ipanema”.

The two sets mark a major renewal of interest in Jobim’s celebrated bossa nova compositions, which sparked an international craze in the early 1960s.

In 1962, “Jazz Samba,” a Verve album by tenor sax Stan Getz and guitarist Charlie Byrd, rose to the top of the charts, with the Jobim composition “Desafinado” (Out Of Tune) ascending to the top 20 of the Hot 100 Singles chart. “Getz/Gilberto,” the 1964 album on which Jobim appeared with Getz and fellow Brazilian musicians João and Astrud Gilberto, peaked at No. 2; it notched a No. 12 hit on the Hot 100 Singles chart.

(Continued on page 75)
Mary Chapin Carpenter
...the rare performer who is of her audience, not above it. - Newsweek

See her nationally televised “In The Spotlight” special airing Wednesday, July 26 on PBS.

Stones In The Road
...a superlative record – one of the year’s finest, in any genre. - New Country

1995 Grammy Winner Best Country Album
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Artists & Music

1st Half ’95 Platinum Certs More Than Doubled Over ’94

BY CHRIS MORRIS

LOUISIANA—Multiplatinum and platinum album certifications soared during the first six months of 1995, according to midyear figures from the Recording Industry Assn. of America.

In June certifications, the Eagles’ Elektra debut, “Their Greatest Hits 1971-1975” rose to second place in the all-time best-sellers column. The album, at 22 million units, now stands behind only Michael Jackson’s “Thriller,” which is certified for sales of 24 million.

The six-month RIAA tally indicates that the number of multiplatinum albums more than doubled in the first six months of the year; 168 albums were certified at 6 million or more during the same period last year. Platinum albums were up 47.8%—105 this year vs. 71 during the same period in ’94. Gold albums slipped slightly. Through June, 141 were certified as opposed to 154 in the first six months of ’94.

In June, the Eagles’ “Their Greatest Hits” became the best-selling rock album and best-selling greatest-hits collection of all time.

The Eagles’ closest competitor in certified sales are Fleetwood Mac’s “Rumours” (17 million), Boston’s self-titled debut album and Bruce Springsteen’s “Born in the U.S.A.” (15 million), and the Eagles’ “Hotel California” and the soundtrack for “The Bodyguard” (14 million). “Hotel California” reached its new high-water mark in June.

With certified sales of 56 million, the Eagles now stand third on the list of artists with the greatest aggregate certified sales. Leading the Eagles are the Beatles (76 million) and Billy Joel (58 million); just behind the Eagles are Garth Brooks and Barbra Streisand (62 million) and Elvis Presley (48.5 million).

Country star Brooks added to his lode with the June certification of “The Hits” (Liberty) at 6 million. The set is tied with Madonna’s “The Immaculate Collection” as the best-selling hits compilation of the ’90s. Pearl Jam’s 1991 Epic debut, “Ten,” climbed to the 9 million plateau in June, becoming the best-selling bow of the ’90s, as well as the best-selling alternative album.

Country singer John Anderson, English punk rock unit the Clash, R&B phenom Brandandy, and the late guitarist Stevie Ray Vaughan all collected their first multiplatinums.

(Continued on page 87)

ESCOBEDO SEEKING CROSSOVER SUCCESS

Virgin Album’s Pop/R&B Is Not For Latinos Only

BY JOHN LANERT

Cleto Escobedo reckons that if it weren’t for Paula Abdul, he would be in his hometown of Las Vegas “singing ‘I Wanna Sex You Up’ at the bar to Caesar’s Palace.”

Instead, the expressive saxophonist and soulful backing vocalist on Abdul’s 1992 Under My Spell tour is stepping into the spotlight with his solo album, “Cleto.” Due Aug. 8 on Abdul’s Captive label through Virgin, “Cleto” is a pop/R&B effort featuring 14 tracks, four of which are Spanish-language versions of the English-language titles. Escobedo and Virgin executives are hoping the album will achieve the crossover success of Latin artist stars such as Gloria Estefan and Jon Secada.

Escobedo, 28, figures that his set will appeal to many “people like me”—second- and third-generation Latinos whose primary language is English and whose musical preferences often lean toward a blended pop/R&B sound.

“All of my friends are not Latino,” adds Escobedo, who is of Spanish-Mexican heritage. Still, he admits that latter-day Latino immigrants who continue to assimilate into the U.S. mainstream “need Latino role models and heroes.”

A host of well-known producers and songwriters—including Sheila E., Brian McKnight, and Robbie Nevil—contributed tracks to “Cleto.” Escobedo also wrote five of the album’s songs.

Though Escobedo plays sax on all of the album’s tracks, he downplays his instrumental work, noting that “I want to put emphasis on my career as a vocalist.”

Escobedo’s label bow also launches the inaugural entry into the Latino market by Virgin, which does not have a Latino imprint. According to Ernie Ferrer, Virgin’s director of product management, the company’s strategy is to set the table for Escobedo’s entry into the Anglo market by establishing his presence in the Latino arena.

Two months ago, Virgin began working “Si Supieras Tú,” the Latino counterpart to his first Anglo single, “If You Had A Clue,” which was slated to be released around August. Virgin enlisted the services of Los Angeles-based promotion company Uno Productions to promote the Spanish-language single to Latino radio in the U.S. and Puerto Rico.

“Si Supieras Tú” and “If You Had A Clue” were later released to retail as part of a double-A-sided single that includes “Always Wanted” and “Te Quiero Para Siempre.”

Virgin bolstered the release of the

(Continued on page 87)

LITTLE STANDS IN THE WAY OF PERFORMANCE RIGHT BILL

BY BILL HOLLAND

Washington, D.C.—The record industry’s digital performance right bill, which won unanimous approval April 29 from the Senate Judiciary Committee, is on a fast track toward congressional passage, according to Capitol Hill sources.

A compromise forged June 27 between the Recording Industry Assn. of America and the National Music Publishers’ Assn. was crucial to the committee’s vote (Billboard, July 8). It resulted in amendments to the bill that removed concerns voiced by music publishers and songwriters that their existing rights could be trampled by the new digital performance right.

Following Senate floor action and expected House committee and floor approval, final passage could come later this summer, insiders say.

The Senate bill, S. 227, now awaits full Senate passage. The House bill, H.R. 1506, could get a markup to a full Judiciary Committee vote as early as Aug. 27. The Senate amendments are accepted.

The only possible hurdles, sources say, is that a member of the House Intellectual Property Subcommittee might voice further concerns or try to modify the Senate amendments. But the earlier compromise makes major modifications unlikely.

However, a subcommittee member could try to attach an amendment dealing with nonbroadcast into the House bill. While Hill staffers say that isn’t expected to happen, a similar parliamentary tactic almost scuttled the bill’s June 29 approval.

(Continued on page 87)
DAVE KOZ
LUCKY MAN
GOLD

AFTER RELENTLESS TOURING,
NUMEROUS TV APPEARANCES,
AND TOO MANY REEDS TO COUNT,
DAVE KOZ HAS PROVEN
WHAT WE KNEW ALL ALONG.
LUCK HAD NOTHING TO DO WITH IT.

Produced by: Dennis Lambert, Jeff Koz, Jeff Lorber, Carl Sturken & Evan Rogers; Dave Koz.
Artists & Music

Smith Goes ‘Home’ For Reunion
Set Targets Both Christian, Pop Markets

BY DEBORAH EVANS PRICE

NASHVILLE—Michael W. Smith fans will gather in 800 Christian retail outlets across the country to celebrate the Aug. 22 release of “I’ll Lead You Home,” one of the most anticipated releases in contemporary Christian music this year. With a strong push toward garnering early sales, Reunion and Arista executives are hoping the project will make a big splash on both charts.

According to Ben Howard, Reunion’s VP of marketing and sales, on July 10 Christian retailers will receive Michael W. Smith pre-release promo packages that will include posters, ad slicks, and other in-store marketing materials for the four- to six-week campaign.

“The campaign will culminate with the pre-release parties in stores on Aug. 23,” Howard says. “People will be able to pre-order copies and pick them up at the parties the day before the album releases. When they order their copy, they’ll get information on the party at their local retailer.”

The parties will be held in 800 Christian retail outlets across the country. The promotion will include a live radio broadcast from one of the events, where Smith will talk about the record and take phone calls from fans. The stores will also premiere Smith’s initial video from the album.

“We are geared toward a huge push out of the box. Obviously, one of our big reasons for that is to make an impact on SoundScan,” Howard says. “We certainly want to ship out, both markets combined, over 500,000 units. Our goal is very simple—to make this the best-selling Christian record ever.”

After nearly a decade in Christian music, Smith’s last album, “Change Your World,” propelled him into the pop arena with the success of the singles “Hell In This World” and “I Will Be Here For You” (which peaked at No. 6 and No. 27, respectively, on the Hot 100 Singles chart). Smith’s latest pop success came via a deal with Geffen that exposed him to the mainstream. Later, when BMG bought 80% of the label, RCA New York started to work with Reunion to promote its artists to the mainstream market.

There seems to be little doubt that the new album, like Smith’s previous releases, will be a major seller in the Christian market. However, with Smith and Reunion still settling into their working relationship following BMG’s purchase of the remaining 20% of Reunion (which made Reunion part of the Arista division of Warner Music Group).

(Continued on page 15)

Beggars Banquet, Thirsty Ear Part Ways; Ringo And Monkees Pitch For Pizza Hut

BEGGARS CAN BE CHOOSERS: On Aug. 1, Beggars Banquet will open its own U.S. office in New York. Previously, the U.K.-based label has utilized Thirsty Ear Communications for its U.S. operations.

Thirsty Ear Communications, which is best known for its same-named label, will continue to act as a record company, marketing firm, and radio syndicator.

“We just decided it was time for a more amicable split,” says Beggars Banquet’s Lesley Bleakley. Bleakley, who will run Beggars Banquet U.S. office, has been with Beggars for seven years in the U.K.

Thirsty Ear head Peter Gordon agrees that the two companies have worked well together.

“We’ve been working with Beggars Banquet for 10 years and had them from a small import here to one of the most prominent U.K. indies in America. There reaches a time when both labels need to invent themselves and try new directions. All the labels do seem to be growing in opposite ways. Thirsty Ear ended its distribution deal with Columbia last year and now the indie route culminated with Reintegration. In 1995, Beggars signed a deal with Atlantic to release its bigger projects, such as Buffalo Tom, the Charlatans, and Peter Murphy. These efforts go through WEVA’s indie distribution arm, ADA.

Thirsty Ear staffers who had been working on both Beggars Banquet and Thirsty Ear releases will stay with Thirsty Ear. Bleakley says she expects to hire a product manager and an assistant as soon as her office is up and running. In addition to helming the U.S. office, she will act as a U.S. A&R director. “We’ve signed U.S. acts, but we’ve never had an A&R rep here,” she says. Notes acts that go through Atlantic will continue to operate the same way. “But for smaller acts like Sundial or Polyphemos, that wouldn’t make sense. They’ll continue to go through ADA, and we can have a two-tiered label that operates from here.”

The A&R office also plans to expand its roster: “It’s just wonderful to be an indie label. We’ve been a marketing company for the last 18 [years] and a label for the last three or four years, and we’re looking to sign up all the time.” Among the acts on Thirsty Ear, which released the very successful Victoria Williams album, “Sweet Relief,” are Caspar Babypants and Pink & the Weathermen.

THI5 & THAT: Chick Graning of A&M band Scarce has been hospitalized because of a brain hemorrhage. The band’s label debut, originally slated for July 25, has been postponed until he recovers.

Among the acts signed on for Life/Ebeat’s second album are Gloria Estefan, Sarah McLachlan, Chris Isaak, the Dave Matthews Band, and Isaac Hayes. The benefit, to be held at New York’s Beacon Theatre on Thursday (13), will air on VH1 in August. Radio City Music Hall Productions will produce the halftime show for Super Bowl XXX, slated for Jan. 28, 1996. An estimated 1 billion people in more than 150 countries will watch the football game. Radio City also produced the benefit show in 1995—Ringo Starr and former Monkees Micky Dolenz, Davy Jones, and Peter Tork will shill for Pizza Hut in this amusing new TV commercial that hints at— and disquises—a Beatles reunion. If the summer heat has you drooping, now’s the time to plan a Labor Day trek to the North Pole for the Molson Ice Polar Beach Party weekend. Scheduled to play are Metallica, Hole, Venus and Moist.

Entertainment memorabilia company Musicom International has signed an exclusive deal with Guns N’ Roses.

The Bottom Line has kicked off its fifth year of the “In Their Own Words” series. This wonderful program features singer/songwriters in an acoustic setting performing their own material or works that have influenced them. Host Vin Seelsel has passed the baton to radio personality David Dye ... Lallatl USA is sponsoring a battle of the bands contest in Cleveland, Cleveland, Seattle, Boston, and Albany, N.Y. The grand prize winner will get two of its songs placed on a six-song sampler released by I.R.S. Records ... 1-800-Prime CD has just released “The Postcryst,” a collection of performances commemorating 30 years of concerts at Columbia University’s Postcryst Coffeehouse. Among the artists appearing on the collection are the Nudes, Dar Williams, Ellis Paul, and Cliff Eberhardt ... Is it just me or does it seem a little odd that the Nashville Network’s promo for its oldies show “Yesteryear” features pictures of Richard Nixon and Adolf Hitler as the voice-over invites viewers to return to “the good old days”?

ON THE ROAD: Brother Cane and the Nixons are on a club tour throughout the rest of the month. Health & Happiness Show and Butch Hancock head out on a monthlong tour July 5. In addition to opening the show, Health & Happiness also acts as Hancock’s back band ... Chicago hits the road Wednesday (12) in El Paso, Texas ... Morbid Angel starts a national tour Saturday (15) in Orlando, Fla.

Warner Live Set Reflects EVIL STIG’s Good Intentions

BY CHRIS MORRIS

LOS ANGELES—Warner Bros. hopes to lend a hand in solving the murder of Seattle musician Mia Zapata with the Aug. 22 release of “EVIL STIG,” a collaboration between Joan Jett and the remaining members of Zapata’s former band.

Proceeds from the album will be used for the ongoing investigation of the crime.

Warner A&R manager David Kim says, “It’s a project that’s designed to help out by raising funds and increasing awareness. The guys who made up the Gits have been funding a private investigator since the police gave up on this investigation.”

Zapata, who was the vocalist and principal songwriter for the Gits, was raped and murdered in Seattle on July 7, 1993. The hunt for the killer has proven frustrating for investigators and for Zapata’s former bandmates.

After hearing that Jett had dedicated a song to Zapata, Jett wrote a video for “Go Home”—a song co-written with Ilknio’s Kathleen Hanna for her Warren tour. “Pure & Simple”—Gits drummer Steve Morriarty wrote Jett a letter asking if she would participate in a benefit.

Morriarty wrote, “I was sitting down writing a couple of weeks later a really nice letter from a hotel in Germany, saying that she’d love to do anything to help and to please call me.”

So Jett called, and the two met up in a recording studio, and then they recorded “Go Home,” which was released as a single.

The single was taped as part of an artist who recorded the song. “We took the basic tracks from the live recordings, but the rest of it’s studio,” Morriarty says. “It’s kind of a cross between the two. It has the live energy that Kenny wanted to capture, but also has the attention that we were able to get by going back in the studio and re-cutting and adding additional vocals and things.”

Promotion of “EVIL STIG” begins with the July 18 release to radio of a 7-inch single, “Boh”/“Spear & Magic Helmet.” The single will be on the Billboard Recordings, the indie label that also put out an EP and album by the Gits’ current lineup, Dancing French Liberals Of St. Warner will release “Boh” to commercial alternative and rock radio on Aug. 8.

(Continued on page 17)
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
DONNA SUMMER SRO BRAZIL TOUR

MAY 23, 24, 29 SÃO PAULO
MAY 26, 27 RIO DE JANEIRO
MAY 28 RIBEIRÃO PRÊTO
MAY 31 BELO HORIZONTE
JUNE 2 SALVADOR
JUNE 3 RECIFE
JUNE 6 FORTALEZA
JUNE 8 SÃO LUIS
JUNE 9 BELEM
JUNE 10 MANAUS

Obrigada Brasil!

DONNA SUMMER

THE ENDLESS SUMMER '95 HEAT WAVE CONTINUES AT HOME

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July 3 Philadelphia
July 5-9 Trump Plaza
July 11 Cleveland
July 12 Detroit
July 14 Memphis
July 15 Atlanta
July 20 Wantagh
July 22 Kiamesha
July 25 Wallingford
July 26 Holmdel
July 28 Washington
July 29 Boston
August 3 San Diego
August 4 Los Angeles
August 9 Chicago
August 10 Milwaukee
August 11 Minneapolis
August 27-29 Ledyard

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www.americanradiohistory.com
Inbreds Square Off With The Power Of Two On TAG Debut

BY DAVID SPRAGUE

NEW YORK—Power trios have traditionally done well in the rock marketplace, but power duos? TAG will test those waters when it issues "Kombinator," the State-side debut of Ontario twosome the Inbreds on Aug. 22.

"Kombinator," which the duo recorded on a shoestring budget before signing to new Atlantic imprint TAG, deftly melds considerable power pop savvy with a decidedly low-fi aesthetic. The end result—as evidenced by each of the album's 14 songs—was satisfying, lying somewhere between Pavement and the Lovin' Spoonful.

"We started jamming together and had every intention of finding more people," says drummer Dave Ulrich, who formed the band three years ago with bassist/vocalist Mike O'Neill. "But we kept at it for a while, and people started telling us it was working fine just the way we were."

The band first garnered widespread attention through airplay on Canadian Broadcasting Co.'s "Brave New Waves" show, which aired several of the singles the Inbreds released on their own PF label (an imprint that also will appear on the band's TAG releases).

"This is a band with a very strong grass-roots image, which we want to do everything possible to maintain," says Leyla Turkkan, TAG executive v-p. "We introduced them with a vinyl 7-inch EP that went to radio and retail in May. At the same time, we went to local shows with a video [for the song "You Will Know"] that they did on their own."

Turkkan says the label will begin its campaign in earnest with a version of the single "Any Sense Of Time" remixed by Jim Rondinelli ("Hit So Hard," "Lotion.") "It's a song to work that very aggressively at both college and commercial alternative," she says. "And ADA [WEA's] independence label, Sire, has a very strong retail campaign worked up.

"Our goal is to establish a profile at retail, TAG and ADA are using a number of less-traditional tools, including calendars that use the school year as the template. "We've also gone multimedia with Splay, our newsletter," she says. "We'll be sending out 'Splay Vision,' a video version, and 'Splay Plus,' a CD Plus for in-store use. The September issue will have a lot on the Inbreds."

"We'll have them out a lot this summer," says Turkkan, pinpointing July's inaugural Macintosh Music Festival in New York as the kickoff for an August deluge that will lead into a series of early fall residency tours. "We're trying to work in afternoon in-store performances in as many cities as possible. I think we're going to go way amazed that two guys just did all that."

SMITH GOES "HOME" FOR REUNION (Continued from page 12)

with the album's evangelical lyric content, the record's potential impact on the mainstream market is uncertain (Billboard, Oct. 8, 1994.)"

"It's pretty much a Christian record," Smith says. "I struggle with the labels anyway. There's a part of me that thinks it didn't have any label on it and I could just make the record. And I think that's what I did. That's the way I looked at the whole thing—just make a record, just be who you are. This is a real reflection of my heart and what's been going on in my life over the last three years.

Despite his record's religious leanings, Smith believes there may be room on pop radio for some of the tunes. "If I think there are songs on there that could play on pop radio, but I'm not going to worry about that. Today, who knows what pop radio is anymore? It's a little tough, and I think people are finding more creative ways to sell records that just throw things together."

Reunion president Terry Hemmings says Smith made the album without the bag where he used to fit in a marketing sense. "The notion that he has to tailor his music for one market or the other is a flawed notion," he says. "I think we've lost the market where he is personally and artistically for now, and, to me, has made the finest Michael W. Smith record so far. I don't see why we can't work this at radio to any format."

"Arista/Nashville president Tim DuBois is enthusiastic about the project and Smith's commitment to his artistic vision. "I love the record," DuBois says. "And this is the album Michael wanted to make. I think one of the problems artists run into sometimes is when they start trying to second-guess record companies and try to figure out what will work and what won't work. They almost fall into that making a record by committee kind of thing. I think he's made one from the heart."

"We're currently in the process of deciding what singles to take to the mainstream," Mike Dungan, Arista/Nashville's senior VP sales and marketing, says. "We feel that doesn't mean it can't be worked on pop radio.

The question that remains is who will work the selected singles to pop radio.

"We're in a new world here," DuBois says. "We're dealing with two things. We've just received the completed album, and you're also dealing with a company that has pieces of the puzzle missing. We're looking at a move from Reunion being a free-standing record label that was a joint venture with BMG and under RCA's control to a situation where they've become part of the Arista/Nashville family and we still have a lot of things we're working out on all fronts... But I can assure you we realize we have a very important economic event happening in the life of our family right here, and by the time it's necessary, we'll have the answers to that question."

Though the project's reception at pop radio could go either way, there's no doubt Christian radio is geared up for Smith's release. "I'm looking forward to it," says Melanie Morgan, morning show co-host/producer and music manager for KLTY Dallas. "It's going to be a great project. Hopefully, it's going to be another step in furthering what we're [the Christian music industry] about and what we're doing."

Morgan says Smith, Atty Gray, records broker Kathy Troccoli and others who've attained mainstream visibility have helped increase Christian music's acceptance, and she thinks pop radio will continue to be interested in Smith. "I think he's piqued their curiosity," she says. "So if it's serviced right and the quality is as good or better than 'Change Your World,' I don't think there will be any problem with [the mainstream embracing it."

Smith worked with former Madonna producer Patrick Leonard on the album. Leonard was already familiar with Smith's music and had even arranged some of his songs for the youth choir to perform at the church he attends in California.

"He's a big reason why the record sounds different," Smith says. "This is the first time I've let someone else take control, which was hard for me... but it was a good experience. I think it's still trademark Smitty [Smith's nickname], but there's some changes. It's not tech, computer, and drum machine. It's real pure with live instruments—a lot of piano and a lot of guitars."

Ulrich downplays the novelty aspect of the band's lineup, insisting the focus has always been squarely on O'Neill's hoaky songwriting. "Even when we were recording on 4-track, you could hear those classic pop things—the Beatles, R.E.M.—in Mike's songs," he says. "I don't know how far we actually get toward capturing that sound, but that's definitely the spirit."

"Kombinator" is slightly more successful in capturing that sound than the band's charming-but-sporry 1993 debut, "Hilarious," which compiled several singles and EPs. By melding swooning pop lyrics like "Don't Try So Hard" with more obtuse pieces like "Scratch" and "Amelia Earhart," the duo has carved itself a timeless pop niche.

"We're concerned enough about tradition that we write pop songs that have structure," says Ulrich. "But we might borrow things from [Kenny Loggins] or Slint or some new wave thing from when we were kids. It doesn't make any difference to us."
MAVERICK FINDS SMOOTH GOING FOR MORISSETTE'S 'PILL
(Continued from page 1)

those themes with lyrics so strikingly personal that they seem more suited for a therapist's ears than for millions of strangers.

For instance, in "You Oughta Know," the first track serviced to radio from the Maverick/Reprise album, Morissette, 21, sings about being dumped for an older woman: "Cause the joke that you laid in the bed that was me, and I'm not gonna fade as soon as you close your eyes and you know it! And every time I scratch my nails down someone else's back I hope you feel it... Well, can you feel it?"

The song features the Red Hot Chili Peppers' Flea on bass and David Navarro on guitar and the

dine, 69 me! But didn't hear a damn word of it.

This week, "Jagged Little Pill," released June 13, leaps 47 positions to No. 43 with a bullet on The Billboard 200. Maverick's promotional strategy for the album features the Heatseekers Impact Artist on Saturday (8), when the album broke into the top 100 at No. 91-79. It debuted at No. 2 on the Heatseekers chart on July 1.

According to SoundScan, the album has sold more than 48,000 units in the U.S.

The voice of the Ottawa-born, Los Angeles-based singer comes across with invigorated passion and angst because most of the songs were recorded in one take.

"When I was writing it, it was so subconscious," says Morissette, whose first moment in the spotlight came on November 26, 1982, when "Can't Do That On Television" in the mid-80s. "I wasn't aware of what was coming out of me. The floodgates were just wide open. I'd go in the booth when the ink wasn't even dry yet on the paper and sing it. It was very, very accelerated. I'd listen the next day and not really remember it."

Natalie Walek, senior buyer at the 14-store Newbury Comics chain based in Boston, says she rarely sees a "total unknown sell like this out of the box.

"They've really been asking for this," she says. "I doubled my order before it came out because there was a big radio buzz on it."

99% MOST REQUESTED SONG

"You Oughta Know" is certainly striking the chord with listeners. According to Brian Phillips, PD at modern rock WNEW (99X) Atlanta, "You Oughta Know" is the most requested song in the three-year history of the station.

"She's got a great touch with lyrics," says Phillips. "It's very mature—she cuts right to the bone. She played here acoustically, and as we were watching we got the sense that she was still learning as she went along with. We all just thought, "Wow, this is a moment we'll all remember."

Phillips says "You Oughta Know" isn't attracting attention just because of its bussiness. It's the edgy lyrics coupled with producer Glen Ballard's "very palatable pop arrangement" that makes it stand out.

Ballard, who is known for writing and producing for such pop stars as Michael Jackson and Paula Abdul, produced the album and composed the majority of the songs with Morissette, who says, "This is another side of Glen that people don't know about."

Morissette also worked with producer Michael Kamen on the soundtrack for the Coen brothers' comedy-film "The Big Lebowski." Kamen says "K-parameter," which was the first station to air the song, says "You Oughta Know" was "hugely popular and garnished No. 1 in phones the week after it debuted as the lead single."

"Just as KROQ began playing it, we had two small shows with her in L.A., at the Dragonfly and Luna Park," says Abey Konowitch, GM of Maverick. "KROQ jumped on these dates as a result, and now this 20-year-old woman was under the pressure of a major showcase. It looked like part of a master plan, but it wasn't."

Konowitch was instantly impressed with Morissette from the day she auditioned. "I knew she played "Perfect" for him in the office. Yet, he asserted that the record would be difficult to promote.

"We took a very aggressive setup approach," says Konowitch. "We got her on the road to perform acoustic in the top market radio stations. We got her out to radio and retail and kept it very grass-roots."

"As we were watching, we got the sense that Alanis will be a force to be reckoned with," Morissette embarked on the promotional tour May 5 in Calgary, Alberta, and ended in London June 10 in Oxford, UK.

"This album even has a fallen in love cover," says Konowitch. "We have the record's leap to the #2 slot in Canada after only a week of release. "Oughta Know" is the first single to be released and has sold 25,000 units outside the U.S. to date.

Morissette was not nominated for the Canadian music market. She has recorded two dance-oriented albums for MCA/Canada. Her 1991 debut, "Alas," earned her a Juno Award for most promising female artist and was certified platinum in Canada (100,000 units sold). Her 1992 follow-up, "Now Is The Time," was certified gold there (50,000 units).

Prior to those releases, Morissette

THAI BOW TO PRESSURE TO CONTROL PIRACY

(Continued from page 4)

known to be piracy hotbeds, but says he found no unlicensed product.

"At the moment, sound-recording piracy in Thailand is a firmly under control, and I applaud the government's determination to eliminate the problem," says Garnett. "The fact that Tower Records has opened up a megastore in one of Bangkok's key commercial centers is a very good sign."

Garnett adds that he believes the time is right for a conditional suspension of the IFPI's complaint. "I believe that the Thai government will cooperate fully with the EU in the fight against piracy in Thailand," he says.

Though the IFPI complaint remains nominally active, the Thai government's swift action means that the EU has taken no further action against the country. However, the IFPI's suspension of its complaint does not remove the EU's obligation to continue monitoring the piracy situation.

A new copyright act came into force in Thailand in March. Its implementation is overseen by a government committee, of which IFPI Thailand director Thienchai Nives es is a member. "This is a positive demonstration of the strength of the cooperation between IFPI and the Thai authorities," says Garnett.

The value of the Thai market has grown by approximately 70% in the last 12 months to US$55 million, driven by increasing CD sales.

"If the battle against piracy continues to be won," says Garnett, "the prospects for the record industry in Thailand look promising."

...and was certified gold there (50,000 units).

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WILLIAM CHAPPELL
(Continued from page 4)

It is unclear what role the recent upheaval in Warner Music Group management had in the decision to abandon the Warner/Chappell plan. The publishing operation reported directly to Robert Morga no, the former Warner Music Group chairman who was replaced in May by Michael Fuchs, chairman of Time Warner's HBO division. More recently, Fuchs fired Doug Morris, chairman/CEO of Warner Music U.S. It is understood that Morris, without direct responsibility for the publishing wing, knew little of Warner's plans, and that Morgado had "kept [plugged in]" close to the vest. Fuchs is reportedly among those who held that "perceptions" about how far Time Warner really wanted to go with Warner/ Chappell were wrong.

Women in Music & CBGB/OFFUG

Women in Music & CBGB/OFFUG

WOMEN IN MUSIC & CBGB/OFFUG

Wednesday, July 26

1:10 PM

Ann Minogue

with Ghost of a God

WOMEN IN MUSIC & CBGB/OFFUG

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with Ghost of a God
DENVER: Musical autonomy is a top priority for Celeste Krenz, the self-described "alternative country" artist who has released two critically praised CDs in less than two years. The latest, "Slow Burning Flame," on Krenz's own Emergency Records imprint, has received moderate to high rotation on nearly 170 radio stations nationwide. Most of this airplay has been on American-styled and public radio formats, which have reacted enthusiastically to her infectious blend of rock 'n' roll stylings and acoustic sensibilities.

Broadcast highlights include a performance on National Public Radio's syndicated "E-Town" program and regular airplay on the nationally syndicated "Acoustic Woods." In support of "Slow Burning Flame," which has sold nearly 6,000 units since January, Krenz will begin a national tour in August. She has already appeared at the Kerrville (Texas) Folk Festival and Strawberry Days in California, as well as a series of industry showcases in Nashville. Krenz's touring trio—or its seven-piece incarnation, the Goodbye Band—is open for such artists as Robert Earl Keen and Levon Helm. When Krenz is not performing, she is busy pursuing a career as a freelance songwriter; publishing company Bug Music is currently shopping her material to Nashville artists. Contact: Ginny Ragsdale, 303-531-4522.

ANN ARBOR, MICH.: "What people notice most about us is the variety of styles in our music," says singer/bassist Jason Magee of the Restroom Poets. "Every song sounds different, which is something that we consciously try to do." The band, originally from Adrian, Mich., consists of Magee, who also plays guitar, Ben Lorenz on drums, Brian Poore on bass, and latest addition Brad Skinner on guitar. The Poets' new self-titled CD blends folk, blues, jazz, rock, and even a little country into a unique sound fueled by Magee's dense, literate lyrics and passionate voice. Not only does the band have a dedicated live audience, its self-released effort has been garnering momentum in sales and radio interest, as well as a slightly bemused critical approval in reviews. "The critics seem to like us, but they don't quite know why—maybe that should be our marketing strategy," says Poore, laughing. While the Poets intend to concentrate their major push on the college market this fall, the CD has been doing a brisk business at shows (necessary at a recital) and most particularly at Tower Records in Ann Arbor, where it has become a semi-permanent fixture in the top 25 chart. Says Ann Arbor's music director at the triple-A CIDR (The River) Detroit, "These guys are very good, very captivating songwriters. It's exciting to see how much they've grown, and I really hope to see this CD take them to the next level." Contact: Brian Poore, 313-489-4134.

KAREN ROSSI

ORLANDO, FLA.: It's hard to be a swinging hepcat rocker in the town that Mickey Mouse built, but the members of the Continental Drift, a band full of raucous lyrics and acoustic sensibilities, have pulled off the trick.

"Warner Live Set Reflects Evil Stig's Good Intentions" (Continued from page 12)

The album package for "EVIL STIG" will include information contained in a wanted poster that the band has circulated for the case.

Kim says, "All the other art that we're doing in support of the record—merchandising, advertising, all that stuff—is based on the wanted poster, which gives you all the information. Even if people don't buy the record, if you see a wanted poster hanging in a record store, you're probably going to take the time to look at it." "EVIL STIG" is just the latest fund-raising effort organized by the band since Zapata's death. After hiring private investigator Leigh Hearon in August 1993, the surviving members of the Gits organized a series of benefit shows in the Northwest to find the hunter for the killer. "We didn't feel like the Seattle Police Department was doing enough," says Moriarty. "We wanted results, so we decided to organize the rock community." Zapata had close ties to the Seattle music community, and several local artists have donated their talents. Nirvana played one of the earliest benefits, and ex-Nirvana drummer Dave Grohl's new band, Foo Fighters, performed its first set at a Portland benefit. Seven Year Bitch, Love Battery, and Steel Pole Bath Tub also contributed their services at concerts.

Much to the band's disappointment and despite tremendous support from the rock community, there are still few clues about the crime. "We at this point still have no witnesses," says Dresdner. "There's very unfortunately very little physical evidence. It's been an extremely difficult case. Our private investigators have come up with 80% of everything that the police know."

Awareness of Zapata's case could be raised by more EVIL STIG dates. Kim says, "They are planning on doing more benefit shows. I don't know if it's going to be an entire tour or if it's going to be select dates, but currently the plan is for them to do more benefit shows."

Says Moriarty, "Personally, we all hope to do some more shows, because we all had such a good time."

Moriarty adds the band is hopeful that an "America's Most Wanted" segment scheduled for broadcast Saturday (8) will result in fresh leads in the case. Anyone with substantive information about the murder of Mike Zapata is encouraged to contact Hearon at 206-324-6335.
The Heatseekers chart lists the best-selling titles by new and developing artists, as defined by 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 sales are immediately visible to appear on the Heatseekers chart. All albums are available on cassette and CD. "* Asterisk indicates vinyl LP is available.

The band that has recently achieved critical acclaim for its innovative and thought-provoking style of music, known for their unique blend of rock and roll, country, and punk, is known as "Rouder Records." The band is led by brothers Bob and Mike, and the album features the E Street Band's Garry Tallent on bass and the Heartbreakers' Benmont Tench on piano and organ. Tallent also co-produced the album.

July 1 at the High Sierra Music Festival in Bear Valley, Calif., which will become part of a two-hour National Public Radio special on Rouder's 25th anniversary, as the tour kicks off, a 44-date tour, which includes an Aug. 4 date at New York's Lincoln Center for Rounder's 25th anniversary celebration, wraps up with three dates opening for Junior Brown Aug. 21-23.

**NO FLUKE:** One of Canada's hottest new rock bands, Rusty, is beginning to make some inroads on this side of the border. Modern rock stations WDFK Long Island, N.Y., WNNX (90X) Atlanta, CITM (89X) Detroit, KROQ Los Angeles, and WMMS Cleveland are starting playing the first single, "Wake Me," in April. It's off the band's self-titled import EP on Handsome Boy. The video for the song is getting played on MTV's "120 Minutes." Now, the band has signed to TAG and, as its debut, "Fluke," is due Tuesday on the label, which is a Handsome Boy/TAG release, includes remixes of the songs on the EP plus five new songs.

"We've had a stunning few weeks at radio," says Craig Kallman, president of TAG. "We have a really intense street-marketing campaign being launched. We released the album on vinyl on Handsome Boy, the album's in listening stations, and we're doing consumer advertising in Rip, Cake, Alternative Press, The Collective Soul tour will be fantastic for

**ALL SMILES:** Smiley's debut "Macquee," which was originally cut September 1994 on Headcharger/Cargo, is due July 18 on Headcharger/Atlantic. The first single, "Staring At The Sun," is getting spins on modern rock WRQX (90X) Chicago and San Diego trio is touring withinch July 1-21.

Rouder Records has kicked its marketing efforts into full swing for the Hoboken, N.J.-based duo the Delovantes. The band is led by brothers Bob and Mike, and the album features the E Street Band's Garry Tallent on bass and the Heartbreakers' Benmont Tench on piano and organ. Tallent also co-produced the album.

The band will appear Friday 14 (14) at Public Radio International's "Mountain Stage" radio program with John Prine. It will also appear Aug. 15 on "Late Night With Conan O'Brien." Meanwhile, the Delovantes have been on the road opening for such acts as Freedy Johnston, Alison Krauss, and Marshall Crenshaw. With all this going on, Rouder has decided to hire the independent Hard Core Marketing to work the album to retail. In addition, the label is servicing "Pocket Full of Diamonds" to country and triple-A radio in early July. A video is also being shot for the song. "Last time we hired a marketing company," recalls Brad Paul, VP of national promotion and publicity at Rounder, "we were probably in 1985 with Nanu Grif- th. This was a situation where initially we weren't sure what we were going to do with the Delovantes. We didn't want to pour a lot of money up front and hope it happens. We wanted to go slower and more grass-roots.

Word of Mouth Marketing launched a retail-awareness campaign for the Delovantes June 12 at 400 stores. The campaign, which promotes in-store play of the CD, runs through July 14. The group kicked off a tour

On their Own, The Verve's second full-length album, "A Northern Soul," released June 20 on Vernon Yard/ Virgin, bowed July 8 at No. 9 among Heatseeker titles in the West North Central region. The British band is on tour July 18-Aug. 1. Modern rockers WFNX Boston and WOIR Long Island, N.Y., are aiming "On Your Own."
Brother Cane's self-titled debut album sold 250,000 copies and gave them the #1 AOR track "Got No Shame." The band has toured with the likes of Aerosmith and Robert Plant, making friends and fans at every turn with their lean and hungry live shows.

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and much more to come
Luciano Reviving Spiritual Reggae
Successful Island Artist Sets Sights On U.S.

**BY ELENA OUMANO**

New York—Singers and "conscious" lyrics are on the rise in reggae music, restoring balance to a dancehall-dominated scene in recent years by DJs and rappers with gun and murder talk. Currently, the singer who matters most in Jamaica is 31-year-old Rasta-style singer Luciano, whose Island/Jamaica debut, "Where There Is Life," dropped Aug. 22. The first single, "It’s Me Again Jah," has become Jamaica’s anthem for its return to roots rock and its task of social transformation.

Hip-hop/R&B remixes may have motored reggae’s recent U.S. mainstream chart breakthroughs, but North American venues often fill for classic-styled artists even without the benefit of major-label support.

"He is the singer in Jamaica right now," says New York WNYW DJ Karl Anthony. "Everybody in the States who loves cultural reggae music wants to see Luciano here."

Luciano fever also runs high at home, in Jamaica, where his blazing live performances—in desert wanderer garb, with staff and Bible in hand—continue to be well-received. More than virtually anyone else on today’s reggae scene, Luciano hearkens back to the 70s reggae heyday with universally applicable themes and lyrical content. "Therefore, it's most important to make people aware of what he stands for and what he’s singing about—not guns, violence, and drugs, but life and spirituality."

"We have to explain to present Luciano to the American audience as he is, a very spiritually conscious human being," Luciano’s father, KoKo, says.

Reggae has been looking for its new singing prophet since Bob Marley. The pain of Marley's loss was compounded late last year with the tragic passing of Garnett Silk.

Island plans to bring Luciano, born Jepther Washington McMclmont, to the U.S. this fall for extensive visits within the grass-roots/ethnic reggae community at radio, retail, and press levels and for promotional and concert tours.

"First and foremost, we have to solidify the American reggae community's belief in him," says Ron Feld. "We want people here to know him as he is accepted in Jamaica. He is personally what he stands for on his album: a unique artist in the reggae world."

The label plans to work the single "It’s Me Again Jah" around Luciano’s U.S. presence at radio and clubs and to issue various point-of-purchase items to the North American retail community. After a few months of diligent effort in the grass-roots sector, Island believes a naturally expanding awareness, arguably connecting and instrumental mix of "It’s Me Again Jah," will cross Luciano to a mainstream audience via mainstream radio.

(Continued on page 23)

Aceyalone Bounces Onto Capitol With Debut Release

**BY DARREN HARTLEY**

Capitol Records has launched an unorthodox, promotional campaign to match the unorthodox freestyle poetics of L.A. rapper Aceyalone. In addition to exposing the debut artist to urban formats, Capitol is launching a positive and creative radio and college radio in an effort to introduce a broad audience to Aceyalone’s music.

Aceyalone stormed the L.A. underground circuit last year with several tracks on the Afterlife Records compilation album "Project Blowed," which brought together more than 25 rap artists. His solo debut, "All Balls Don’t Bounce," is due Aug. 25 from Capitol.

"With this album, we definitely want to break down the walls of today’s formats," says Clark Staub, Capitol’s senior director of innovative marketing. "Aceyalone doesn’t fit into the industry mode of a rapper. With this campaign, we want to reinforce Acey's originality."

"We’re having him perform in places in the alternative world as well as the hip-hop world," says Angela Thomas, Capitol’s VP of urban music. Thomas says that trail-blazing hip-hop acts, such as Public Enemy, Cypress Hill, Ice Cube, and A Tribe Called Quest, can bridge the gap between alternative and urban music. Capitol wants the same type of success for Aceyalone. "We’re doing it slowly, because it doesn’t happen overnight. But we want this album to be seen as good music instead of categorized music."

Aceyalone co-produced "Project Blowed" with fellow freestyler Abinatruk and performed with artists like Nefertiti, Mach 9, Koko, Jupiter, and Ganjah K. He also appears as a member of Freestyle Fellowship on the current "To Whom It May Concern" collaborative effort on Capitol.

"Freestyle Fellowship as a collective had one idea: a group of individuals coming together for a specific cause," says Capitol VP of A&R Kim Bullock.

"What you’re seeing now is Acey as an individual. On the "All Balls Don’t Bounce," Aceyalone fuses freestyle lyrics, jazz-laced instrumentation, and hip-hop grooves. Cuts such as "Mr. Outsider," "Boy Kingdom," and "Mi Check," the debut single due to hit stores Monday (10), contain traditional hip-hop beats, breaks, and vibes. However, the tracks "Tight," "Keep It True," and "Pass It Through" have jazz bass lines and swing currents that blend with Acey’s rapid-fire free verse flow. Acey is like a jazz drummer that falls off a rhythm and comes back. I feel people are going to respond to his style," says Bullock.

"My whole concept, the whole idea of (Continued on page 26)
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New Zine Ego Trip Crosses Music Genres
Puffy Revamps Blige Tracks; Groove Theory Bows

Apresso by Havelock Nelson

T-RIPOH: "It’s not some trendy hip-hop slang phrase...it’s timeless," says Puffy Wilson describing the name of his neat New York-based publication, Ego Trip. Jenkins is editor in chief of the mag, while his partner Elliot Wilson serves as managing editor. Covering alternative rock, hard-edged rap, and more, Ego Trip is more universal and wide-ranging than most black-backed underground teen-music zines. "There’s a strong parallel between the two styles," says Wilson, explaining the rock/hip-hop mix. "Also, we listen to all different forms of music."

Jenkins and Wilson started Ego Trip a year ago. With contributions from such veteran scribes as Michael Gonzales, Brian Cross, and Lisa Leone, the writing in Ego Trip is crisp, creative, and tight, as well as informative.

In the spring 1995 issue, there’s a poetic eulogy to Eric "Easy-E" Wright, as well as a humorous essay about the origin and meaning of the urban term "chicken-head," to which the Notorious B.I.G. refers at the top of Total’s "Can You See?"

Unlike many low-budget publications, Ego Trip doesn’t swim in typographical errors and the like. "It’s difficult work doing a quality indie publication," says Jenkins. "But all our work is starting to pay off—people are starting to notice and respect this."

H I P - H O P R A P: Bad Boy main man Sean "Puffy" Combs has completed several remixes for tracks from Aaliyah’s third album. The uptown album "My Life." They are "I Love You," featuring Smif-N-Wessun; "Mary Jane (All Night Long)," featuring LL Cool J; and "I’m With You," featuring Lauryn Hill from the Fugees. "I Love You" can be heard on mix tapes round town and several radio stations, including WPWG, Washington, D.C. Keep an ear out! After taking time to go give birth to her baby girl, Sky (that’s a fly name), Mel Larios re-joins Groove Theory, which will fi-

ACEY ALONE BOUNCES ON CAPITOL
(Continued from page 20)

music, it is that it needs to be original," says Aceyalone. "That’s not necessarily a formula that everybody should be using," although he remains true to his roots. He calls "Innovative Existence," Aceyalone respects each artist’s right to express his or her views in his or her own style. "I like to open the public’s eyes and different types of hip-hop," he says. "I don’t get mad at anybody for doing what they want to do."

Buie, who signed Aceyalone to Capitol in 1996, believes Aceyalone’s "jazzy, political, eclectic, intelligent urban perspective" will attract attention throughout the hip-hop community. "Acy, as an artist, is willing to take a risk. Even musically, he steps out," says Buie. "I think the more he gets out there—the more that he’s exposed—he will have the ability to turn people on and turn their heads."

Aceyalone hit the road in May for a five-week tour, sponsored by the Society of Composers, Authors & Publishers (ASCAP). The tour included stops in Los Angeles, Houston, Phoenix, the San Francisco area, San Diego, Long Beach, Calif., Las Vegas, and Albuquerque, N.M.

"There was a lot of energy here," says Bill Wiser, owner of Bill’s Records in Dallas, where the tour stopped on June 6. "It was very positive. I was just glad to bring them in."

There was a question of whether or not the van tour would be helpful," says Buie. "But this was a great set-up tour. Today, there are fewer and fewer hip-hop acts going on the road. I couldn’t ask for a better situation. Right now, to find a tour would be next to impossible."

During the tour, 15,000 promotional stickers and 500 T-shirts were distributed, along with 12-inch promotional Aceyalone sampler. According to Staub, Capitol is targeting its alternative promotional effort to alternative radio stations, as well as small distributors. "Ultimately, we would like to cross over to the urban format [and] the broader scope of alternative formats. But the question we’re asking ourselves is ‘How do we cross over to the triple-A format?’" Capitol will have to wait until it receives feedback from alternative radio later this month to answer that question.

In addition to the van tour, Capitol is sponsoring a remix contest for the debut single, "Mile Check." Fliers have been distributed soliciting prospective remixes. "Instead of just taking it to one [remixer], we want to open it up to everybody," says Buie. "It’s cool, really people responded. We’ve gotten a lot of entries." The three best remixes will be mixed on a 12-inch vinyl release for the Geto Boys single. Second- and third-place winners will receive $250 each. Capitol and Aceyalone will be heavily involved in the studio preparing his second solo album and part two of "Project Blowed." "I plan on having a long line of material. This is just the start of this. There are more to come."

Wish Granted. Bad Boy Entertainment presides over "Puffy," right meets with 15-year-old aspiring producer and cancer patient Paulus Boer, who “wished” to meet the producers on May 30. The meeting was coordinated through the Atlanta-based Children’s Wish Foundation International, a nonprofit organization established in 1985 to fulfill the wishes of seriously ill children.
Status quo: There isn't any movement in the top five on the Hot R&B Singles chart this week. “One More Chance” by The Notorious B.I.G. (Bad Boy/Arista) continues to hold at No. 1. In fact, it re-bullets because of a big surge in sales from the Fourth of July holiday and a heavy rollout of rich together this week. The song enjoys a 31% increase in points on the chart. “Boombastic” by Shaggy (Virgin) also has big increases in sales and airplay, and it has the second-largest increase in total airplay this week.

However, it hasn't managed to move “Don't Take It Personal” by Monica (Rowdy/Arista) out of the No. 2 slot yet. “Boombastic” remains at No. 3.

Movers and shakers: “He's Mine” by MotenStef (Outburst/RAL/Island) zooms into the top 10, rising 14-9. Moving at this speed, “He's Mine” has the markings of a No. 1 record. Not far behind is “You Used To Love Me” by Faith (Bad Boy/Arista) at No. 11. “You Use To” is No. 1 at WUSL Philadelphia and KJLH Los Angeles and is top five at three other stations. “Feels So Good” by Ysacpe (So So Def/Columbia) breaks into the top 20 this week with strong gains in both airplay and sales. “Feels So Good” is receiving top 10 action at WQZB Louisville Ky., WEDR Miami, WQUE New Orleans and WOWI Norfolk, Va. It ranks No. 1 at WQK Nashville “Brown Sugar” by D'Angelo (EMI) could end up being the sleeper hit of the summer. This single has had steady increases in sales and airplay since its debut 6 weeks ago. This week, “Brown Sugar” is top five at seven stations, including KTOW Tulsa, Okla., WTMP Tampa, Fla., and WPLZ Richmond, Va.

Greatest gainers: “So Many Tears” by 2Pac (Interscope) takes the Greatest Gainer/Sales award on the Hot R&B Singles chart this week. This surge in sales moves it 44-18 on the Hot R&B Singles Sales chart and 30-25 on the Hot R&B Singles chart. At radio, “So Many Tears” is No. 1 top 10 at WEJM Chicago, WJMI Jackson, Miss., WCDX Richmond, Va., and KMJ Shreveport, La. “You Bring Me Joy” by Mary J. Blige (UpTown/MCA) earns the Greatest Gainer/Airplay honor. It is No. 1 at WOWI Norfolk, Va., and top five at WZMP Atlanta, WXFA Augusta, Ga., WAMO Pittsburgh, and WOLF Syracuse, N.Y.

Burnin': “Criminality/ to Live” by Rezkeo (Loud/RCA) makes an impressive entry on the Hot R&B Singles chart. It debuts at No. 32 and wins the Hot Shot Debut honors. This debut is notable because it is based almost totally on sales, since both sides of this double-sided single are receiving very limited airplay at this time. Rezkeo is a member of the Wu-Tang Clan, and his video of “Criminality” has really had an impact on sales of the single.

Up and coming: “We Must Be In Love” by Pure Soul (Step Sun/Interscope) steps up the pace in airplay this week. It is No. 1 at WHUR Washington, D.C., and is No. 10 at WOWI Norfolk, Va., WMYK Norfolk, Va., WVEE Atlanta, WQOK Raleigh, N.C., WFMF and WYNMA Baltimore. Adrin Howard hits the Hot R&B Singles chart with his second single, “My Up And Down” (Mercy Don/Elektra) at No. 41. This single is in line with her bad girl image. It is top 10 in its first week at WOWI and WMYK.

Bubbling Under Hot R&B Singles

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<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL/SUBLABEL/DRUGGING LABEL</th>
<th>WEEKS BUBBLED</th>
<th>WEEKS AT Hottest</th>
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<td>1</td>
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<td>Boombastic</td>
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Records and its publishing arm, Yab Yum/550’s/ the publishing firm, is producing for other artists before sitting down to work on his own album. “I never thought of asking a publishing deal,” says Jon B. “I truly believe I would be President/CEO of Yab Yum Entertain- ment and wife of Babyface. We were working on music and his talents, we immediately wanted to sign him as an artist.”

Edmonds says she wanted Jon B. to work on his own album, build his own distribution, and establish his credibility as a writer and producer. She stopped his pub- licity at the time. "I'll be releasing 50 songs, and quickly landing him work. "We knew we needed this credibility as a marketing tool because he's a "new artist."

Edmonds is currently the No. 32 in Va., top five at WZMP Atlanta, WXFA Augusta, Ga., WAMO Pittsburgh, and WOLF Syracuse, N.Y.

Burnin': "Criminality/ to Live" by Rezkeo (Loud/RCA) makes an impressive entry on the Hot R&B Singles chart. It debuts at No. 32 and wins the Hot Shot Debut honors. This debut is notable because it is based almost totally on sales, since both sides of this double-sided single are receiving very limited airplay at this time. Rezkeo is a member of the Wu-Tang Clan, and his video of "Criminality" has really had an impact on sales of the single.

Up and coming: "We Must Be In Love" by Pure Soul (Step Sun/Interscope) steps up the pace in airplay this week. It is No. 1 at WHUR Washington, D.C., and is No. 10 at WOWI Norfolk, Va., WMYK Norfolk, Va., WVEE Atlanta, WQOK Raleigh, N.C., WFMF and WYNMA Baltimore. Adrin Howard hits the Hot R&B Singles chart with his second single, "My Up And Down" (Mercy Don/Elektra) at No. 41. This single is in line with her bad girl image. It is top 10 in its first week at WOWI and WMYK.

Bubbling Under Hot R&B Singles

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‘Fallin’ In Love’ With La Bouche

By MICHAEL PAOLETTA

NEW YORK—Frank Rauhofer is at it again. The producer who masterminded the careers of mid-’90s acts Boney M and late-’80s duo Milli Vanilli appears to have resuscitated his own career with the most German-based export—La Bouche. Not only is it a comeback of sorts for La Bouche, but also for Frank Rauhofer, who recently earned a No. 1 hit from the summer of 1975, “Fallin’ In Love.” According to the two members of La Bouche—vocalists Melanie Thornton and rapper Lane McCray—it was Frank’s idea to cover this particular song. “Frank saw it as a good way to introduce us to the U.S. market,” says Thornton.

Logic Records, the act’s stateside home, agrees. Kelly Schweinsberg, national director of promotion and marketing for the label, says that releasing a cover of a once-popular song will help La Bouche break into the pop market. “Even though there are a lot of remakes currently in the marketplace, we feel that the production on this record is better than most and that Melanie’s vocals are great,” says Schweinsberg. “When the remakes are watered down, I believe this is the one that people will continue to play. And people, especially women, who are now in their 40s fondly remember this song from when it was a hit in the ’70s.”

Though virtually unknown in this country, La Bouche (French for mouth) is widely known throughout many territories of Europe. The act has topped the pop charts in Sweden, Italy, Greece, Austria, France, Switzerland, Brazil, and Canada, and has earned two gold singles in Germany; “Sweet Dreams” and “Be My Lover,” which recently spent four weeks at No. 1 there.

Fate appears to have played a large part in the duo’s chance meeting in Frankfurt, Thornton, a native of South Carolina, went to live with her trans- portation father in 1992. McCray, a military brat born in North Carolina and raised in Hawaii, Germany, and Anchorage, Alaska, found himself in back in Germany in 1991 as a member of the American Air Force.

Within moments of being in Germany, Thornton acquainted herself with local musicians, joining the pop R&B band Groovin’ Affairs in the process. McCray, filling in for one of the band’s vacationing members, ended up becoming a permanent member. Thornton and McCray became friends. While pigging out with the band in various parts of Germany, Thornton also did studio session work for several production companies. Among them was Click Music Group, for whom she sang on the songs “Sweet Dreams” and “Tonight Is The Night.” “Both songs started out as studio projects with better tracks emerging from them and signed to a record company,” says Thornton. In the end, “Sweet Dreams” went to Frank’s MCI label, and “Tonight Is The Night” was issued on Logic Records in Germany under the band name Le Click. The latter track was eventually released last March by Logic in the States under the same name.

“I just so happens that ‘Dreams’—released in May of last year, really took off,” says Thornton. “And Frank [Frank] wanted to work with a male-female duo, asked me if I knew of a rapper who would want to join the act. I mentioned Lane’s name and the rest is history.”

The music’s “full-length debut, ‘Sweet Dreams,’ which will be issued in early September as a joint venture between Logic and RCA Records, is a collection that McCray describes as “a funky, fresh blend of Euro-dance, pop, R&B, hip-hop, and house.” “It’s definitely a pop-driven record,” says Thornton. “There are a few songs—I’ll Be There and Nice N’Sกอง that have an urban, funky feel, the majority of it is uptempo Euro-dance. Basically, it’s a pop record, and we’ll be treating it as such.”

“Fallin’ In Love” is set to receive a big response from crossover and top 40 stations at KLZR New Orleans, WWXK Providence, R.I., and WWPW Miami. According to Logic, the total number of times the single was spun at press time was 2.

“But we’re not stopping at radio,” notes Schweinsberg, who says that club play is equally important to the success of the song. “We’ve had tremendous support from the club level. It’s the perfect record for gay, straight, any kind of club.”

Strictly Rhythm’s Morel Means Business

BY LARRY FICK

NEW YORK—The time has come for George Morel to take a well-deserved bow under the roster stage spotlight. While the standard mode of operation among producers in clubland is to jockey for constant attention—even when the work does not merit a cursory nod—the brush 27-year-old has been gradually sharpening his skills and building a solid reputation that has quietly placed him among the most reliable young composers and producers in dance music. On “Morel, Inc.,” his full-length debut on Strictly Rhythm Records, he is poised to gather a lion’s share of the dancefloor.

From the first bars of the set’s gospel-charged opening cut, “Why Not Believe In Him,” it is evident that Morel has been working overtime. The underground groove savagery of his previous club records remains intact, as do the ear-catchy keyboard loops that have fueled his respected Morel’s Grooves” EP series. The difference is the maturity in his approach to melodic and lyrics. In fact, much of the album embodies the type of hooks and sing-along phrases that not only draw applause from the dancefloor, but from the crowded pop mainstream.

In an interview with Billboard, Morel says: “I wanted to show people that I’m moving to my creative potential than clubs.”

The New York-based producer writer/journalist is currently working on his next project with Le Click (the club track) ‘Unnecessary Changes’ for Strictly Rhythm,” says Tafari. “The chemistry was clearly there. It made sense for us to reconnect and do more work together.”

Morel also showcases several promising newcomers on the set. Russel Johns throws up “Move Your Bumpa” with raw ragga/funk toast, while Litas White earns her diva stripes on the garage-driven “I Know.” Rounding out the vocal line are M.J. White, who soars with a glass-shattering falsetto on the disco-minded “Real Love,” and Mr. Mike, who encases R&B brawards on “Time Waits For No One.””

As “Running On Empty” gathers support from club DJs, Morel is dividing his time between weekly DJ gigs overseas and operating his own indie label, Groove On Records. He is also commissioning the demos of independent artists for a club tour that would begin midsummer. And if that is not enough, Morel has been rapping the scene, adding his personal perspective to current singles by Joi Cardwell and Chalibian.

“It’s nice to reap the rewards of all my work,” says Morel. “I’m just getting started.”
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Title: HOT DANCE MUSIC

CUMULATED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

1  2  3  4  
1  2  3  4  

Title: CLUB PLAY

CUMULATED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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Title: MAXI-SINGLES SALES

CUMULATED FROM A NATIONAL SAMPLE OF POS-POINT OF SALE EQUIPPED DANCE CLUB RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDCORE, INC. (SOUNDSCAN, INC.)

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Billboard
Ty Benefits From Brooks Boost
England's Debut Helped By Garth Tours

BY DEBORAH EVANS PRICE

NASHVILLE—When it comes to breaking new artist Ty England, RCA VP Tommy Daniel says the label had the luxury of taking a “marketing 101” approach, because after six years touring with Garth Brooks, England was already a visible performer.

“People know who Ty England is,” Daniel says. “They’ve known that for a long time, so there’s a lot of anticipation on this artist, and our single sales are starting to show that.”

Daniel says that because of his years with Brooks, country consumers are already familiar with England, making it easier to market his August debut for the label. “We have an artist who he is and has great music. We’ve got a great album and he’s got a built-in fan base, and it’s just about making sure we meet him in terms of radio, media, and the critical press … Our special promotion is to aggressively establish Ty’s name and background with radio and editorial drawing on the fact that he has that equity with Garth Brooks.”

England and Brooks met while attending Oklahoma State University in Stillwater, Okla., and they began playing in a band together. Later, after Brooks moved to Nashville and got his record deal, he called England to be in his band. For the next six years England played acoustic guitar and harmonized it up with Brooks on stage in front of sold-out audiences all over the world.

“Our whole attitude about going onto a stage was to have a good time with it,” England says, “because that’s what music was before we did it for a living.” He says he was “so much as myself.”

“Ty’s voice is deep and rich,” Brooks says. “He has a commanding presence on stage.”

England and Gill first worked together when Gill joined Berline’s band for a two-month gig in Nashville in 1977. On “A Fiddle & A Song,” due Aug. 22 from Sugar Hill Records, presents an acoustic, country-oriented collection that will strengthen the country spectrum. “All my solo albums have been instrumentals, and I thought, ‘Wouldn’t it be a neat thing to get some of my friends and people I’ve worked with to sing?’” Berline says.

“Before I knew it I had a whole album’s worth of material and you know I could do two or three like this.”

“A Fiddle & A Song” captures the heartfelt, southern tradition of mandolinist Monroe with banjoist Scroggs, one of the most definitive of Monroe’s Blue Grass Boys, on the track “Sally Goodin.” Their sons James Monroe on bass and Randy Scroggs on guitar provide the rhythm section.

A traditional fiddle tune, “Sally Goodin” has the open-ended, exciting feel of a jam session, which was by design. “Bluesgrass is fun, and I wanted to have fun with this,” says Berline, who produced the album.

“The main thing I wanted to do was get just those two playing together, which I did” at the beginning of the tune. “After that, I didn’t care what I did,” Berline says. “It was really a dream come true to get those two in there.

Berline and Gill first worked together when Gill joined Berline’s band Sudden in 1977. On “A Fiddle & A Song,” they present a standard version of “Rose Of Old Kentucky” that will wind up getting sold—hitting a heart-wrenching version of “Swept Memory Walks,” a poignant old melody of Berline’s with lyrics added later by Jack Skinner (also a member of Sudden) and a guitar solo on the album.

“A Fiddle & A Song” also features individual players including Mason Williams, Jann Browne, Rick Cunha, and the groups such as California, the Dr. Wally Riders, and the Sherman Oaks Presbyterian Church Quartet. “I wanted it to be an entertaining album, and I think it is,” Berline says. “There’s something for everybody.”

Sugar Hill’s still-evolving marketing strategy includes positioning “A Fiddle & A Song” as a “landmark recording,” according to Bev Paul, Sugar Hill’s director of sales, marketing, and promotion.

Sugar Hill will advertise in special publications and service bluesgrass and country-leaning-triple-A radio stations.

At retail, the label is offering co-op advertising in bluesgrass-friendly market outlets. Blockbuster has given Berline’s album in its ongoing “Sound Traditions” promotion, which includes end-cap placement, according to Paul. For an independently released fiddle album, the Berline title is receiving an (Continued on page 32)

Lots Of Events, Courtesy Of T.J. Martell; Teeing Off With Vince & Searching For Elvis

In the wake of the dedication of the new Frances Williams Preston Laboratories division of the T.J. Martell Foundation at the Vanderbilt Cancer Center here, the Martell Foundation’s remaining 1995 events have been announced.

They include a National Assn. of Music Merchants convention silent auction and a late-summer release for the annual “Best Of Carl P. Yarfield” album. Also, there will be a Dream DiscOvery Song Contest, Gibson Guitars’ second Riverfront Park concert July 15, a September T.J. Martell concert, a BMI reception at the Hard Rock Cafe on Sept. 29, a celebrity tennis tournament on Sept. 1, a celebrity golf tournament on Oct. 1, a bowling bash on Oct. 2, and the fifth annual Turkey Bowl on Nov. 4.

Links Lineup:
Vince Gill’s little golf party for just a few friends has blossomed into a major event and a significant pro- celebrity charity golf tournament. His first two “Ninny” golf tournaments raised more than $290,000 to benefit Tennessee Junior Golf and the Charles Davis Foundation for programs for inner-city youth talking to Funds.

In July 11 at the Golf Club of Tennessee in Kingston Springs with an impressive lineup. Pro golfers include John Daly, Lanny Wadkins, Tom Purtzer, Kries Tschetter, Lee Janzen, Bob Wolcott, and Andy Bean.

The music business will be represented by the likes of Garth Brooks, Randy Hilt, Bilye Dean, Chet Atkins, Suzy Bogguss, Cleve Francis, J.R. Daniel, Sanans, Mark Collie, Tracy Lawrence, John Michael Montgomery, Rick Pitino, Gerry House, and Dean Dillon.

Country Music’s flirtation with multimedia gets serious July 26 in the Loews Vanderbilt Plaza Grand Ballroom. “Music & Multimedia 101” will be a one-day forum sponsored by the Nashville chapter of NARAS, the recording academy, with BMI, ASCAP, and Third National Bank.

BMI’s Entertainment’s Strauss Zelnick will be keynote speaker, and the conference’s general chairman/CEO Michael Greene will serve as moderator. Panelists will include Mike McGraw of New Media Directions, David Gales of RCA Label Group, Randy Castleman of ASCAP, Bob Iarossi of BMI, Allison Kingisky from Warner Bros, and Bernie Leadon of InterAcce.

Newcomer News: The Nashville Entertainment Association’s fifteenth annual new artist competition executive councils will be held Tuesday-Wednesday (11-12) at 328 Performance Hall. “Music City Music ’95’” is sponsored by WSMX Nashville and will feature 10 performers culled from the more than 390 entries the NEA received. NEA executive director Sherry Bond will note that previous label signings stemming from the annual showcase have included Pearl River, Joy White, and Dean Miller. The acts chosen are Taylor Bailey from Lynchburg, V.T., J.A. Elston from Nashville, and Shane Teters from Brown’s Summit, N.C.

Event co-chair Ted Hacker of International Artist Management said the performers run the gamut, from bluesgrass to folk, Western swing, pop, rock, and traditional. Special guest will be songwriter and artist Skip Ewing. Tickets at $5 for one night or $10 for both nights.

In Search Of:… I don’t know about you, but the cool place to be from Aug. 6-11 will be in Oxford, Miss. The University of Mississippi’s Center for the Study of Southern Culture is convening the first scholarly 1996 International Conference on Elvis Presley, “In Search Of Elvis: Music, Race, Religion, Art, Performance.” The conference will explore “new methods and issues for the study of Southern culture, American culture, modernity, and post-modernity through the creative examination of all that intersects with the life, career, name, and phenomenon of Elvis.”

The event will gather Elvis scholars, country historians such as Bill Malone; Elvis impersonators (including El Vez, the Mexican Elvis, as well as the Elvis’s seventh-ranked top impersonator); folk artist Howard Finster, whose paintings of Elvis as a child is world famous and who will present a sermon on Elvis; Elvis’ personal jeweler-maker; and various other Elvis students, friends, fans, devotees, aficionados, and just plain wackos.
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**Notes:**
- Albums with the greatest sales gain this week.
- Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units.
- RIAA certification for sales of 1 million units, with multiplatinum sales indicated by a numeral following the symbol.
- * Asterisks indicate LP's available.
- Most RIAA sales awards are indicated by a multiple of 1 million units sold.
- All figures are approximate.
- Sales figures include compact discs and cassettes.
- Sales figures are rounded.
TY BENEFITS FROM BROOKS BOOST
(Continued from page 30)

England credits Funky for helping him create the kind of album he'd always wanted to record. "He facilitated my best songs," England says. "That's where it all starts for me. It has to be a song I can relate to and I feel. That's what Garth Funksdorf does." He finds out who I am, and he goes and finds songs for me. Then when we get in the studio, he makes them hits.

His debut single, "Should've Asked Her Faster," is climbing Billboard's Hot Country Singles & Tracks chart.

England says people who come to see him perform have some "preconceived notions. One major concern of mine was clearly on ear, was: Are they gonna expect me to be Garth? Are they gonna expect me to come out and be what Garth has been? I don't want to be compared to Garth. There's probably not a rope in those clubs that I'm gonna go out and sing like Garth. I'm just gonna go out and be Ty.

Another misconception England has been battling is that some people are viewing him as not only "a new Garth," but also in the wake of Herndon's recent arrest in Texas on charges of indecent exposure and drug possession. "A lot of people think I'm not Ty England," he says. "For seven years there was only one Ty in country music and that was me. Then another country heat came out with somebody named Ty and kind of capitalized on the name, and it's really confused a lot of the country audience. A lot of them think he's me. A lot of them think that's just one of those things. I can't do anything about it. I can only go out one show at a time and be me. And that's the only way I know how to attack it."

England says that prior to each of his club dates people have bombarded the venues with calls asking if he was the guy arrested in Texas. "I don't know anything you can say," he says. "I don't want to condemn what he did. I don't want to prejudge that guy at all. At the same time, it's a real press issue, and I don't want to hurt it, so I'm trying to do it.

Immediately after the news broke, England made several stations play his single and said he was the one who had been arrested. "I've only been aware of one station that said they weren't going to move me up because of all this," he says.

England says he doesn't think the situation has hurt his single. Daniel agrees, saying that what we have heard confusion coming up, we have called [to say] that this is Ty England. He has his own identity, and that's going to be his trademark as a people get to know Ty England. That's part of having a hit record. We've dealt with each of those situations one on one. There were a few of those initially, but in the last few weeks, nothing's come up. And nothing's come up in terms of radio. They're still moving forward. We feel like it's passed at this point.

FIDDLES, SONGS, AND BERLINE
(Continued from page 30)

unusual amount of attention from mainstream radio. Four songs from the Berline/Monroe/Scruggs recording session was featured on "TNN Country News" in March, and an updated segment will air upon release of the album. The album also will be reviewed in Entertainment Weekly.

There is knowledge in this project beyond the normal bluegrass world, so we're hoping to expose this to folks that are not normally exposed to this kind of music with other broader-national outlets," Paul says. "Because of Byron's ties to Hollywood, we're going to try to exploit that as well.

Berline moved to Los Angeles in 1960 and promptly launched a prodigious career as a session player. Having recorded "two or three [sessions] a week" for 20 years, Berline has participated in a vast number of film and TV recordings, in addition to his music industry projects.

The ultimate utility player, Berline's soundtrack credits range from the 1976 film "Stay Hungry" (Arnold Schwarzenegger's first feature) to the score of the TV show "Northern Exposure." His music career stretches from the Rolling Stones to Olivia Newton-John. He has also fronted his own bands and has been a member of such acts as the Flying Burrito Brothers, Dillard & Clark, and Country Gazette.

"I just love playing the fiddle, and it's fun to be able to play different styles of music," Berline says. "I remember years ago some old-time fiddlers heard me playing bluegrass and one of them said, 'You keep playing that bluegrass, it's going to ruin your fiddle playing,'" and I said, 'Well, that's possible.'"
### Hot Country

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### Billboard Top Country Singles Sales

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**Note:** Records with the greatest sales gain this week. **Record Industry Asia of America certification for sales of 5,000 units.**
Costa Galvanizes Carnegie Hall

**A GAL-VANIZED SHOW: One of the planet's great musical instruments, the voice of Carla Costa, was on glorious display June 28 at Carnegie Hall, as the classy Brazilian song stylist coolly sliced through her two-hour set consisting mostly of material from her new BMG album, "Mina D'Agua Do Meu Canto." Costa's show was part of the JVC Jazz Festival.**

Evenly divided between well-known songs by Brazil's master composers Caetano Veloso and Chico Buarque de Hollanda, "Mina D'Agua" was not a mystery to the Brazilian portion of the soldout audience, but the exhilarating adventuring of familiar songs surpassed by an extraordinary expressive singer.

Amantes" are but a handful of songs from "Mina D'Agua" that could end up being forever linked to Costa, much like two classics she performed early in her show: "Baby" and "Do Me Fluir."

Despite the language barrier, the sizable and enthusiastic non-Brazilian contingent had little trouble tuning into Costa, who turns 50 in September. Her burning presence, which merges a rangy, crystalline voice with sensuous stage-side sashays, needed little translation. Still, the retiring Bahia native could have bonded further with her ardent admirers by providing occasional explanatory introductions to some of her songs. Costa's evenly paced set offered few show-stopping moments, yet her performance strongly underscored the notion that bone-deep sentiment can be communicated on a grand scale...

(Continued on next page)

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**Latin Tracks A-Z**

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**Latin Notes**

by John Lannert

Amantes" are but a handful of songs from "Mina D'Agua" that could end up being forever linked to Costa, much like two classics she performed early in her show: "Baby" and "Do Me Fluir."

Despite the language barrier, the sizable and enthusiastic non-Brazilian contingent had little trouble tuning into Costa, who turns 50 in September. Her burning presence, which merges a rangy, crystalline voice with sensuous stage-side sashays, needed little translation. Still, the retiring Bahia native could have bonded further with her ardent admirers by providing occasional explanatory introductions to some of her songs. Costa's evenly paced set offered few show-stopping moments, yet her performance strongly underscored the notion that bone-deep sentiment can be communicated on a grand scale...

(Continued on next page)
LATIN NOTAS

(Maintained from preceding page)

ing level, rather than in flashy jolts of Bohemian fast fours. Looking as striking as ever, Costa dashed out the heat in increasing increments throughout the show, so that by late in the concert, when the musical floor began dropping out of the way, "Quem Me Viu, Quem Me Vê," the properly warmed-up throng immediately jumped to clap and provide backing vocals.

Costa's crack septet, directed by her studio producer, Jacques Morelenbaum, provided unassailable background support that stayed in emotional lock step with Costa during the entire performance.

As usual, Costa displayed her vocal versatility, sliding easily from ballads to sambas and even to rap. "Vou Pro- Pensa," the show's rock-steady closing number, spoke of woman as the provider of the human race, with a sexual, sexual side.

Costa's sumptuous take of the early '70s evergreen confirmed the song's message, not with a subtle per- sonality but with a decisive declaration.

"Mina D'Agra" is due out in the U.S. on Aug. 29.

VICENTICO'S ELASTICITY: Though his increasingly frail health has kept him from being on the top of his form in the limelight in recent years, Cuban bolero great Vicentico Valdés has remained a top-shelf vocalist for many veterans of the Afro-Caribbean music scene.

"He was a hip, modern singer," says Valdés' long-time producer, Joe Cain. "He had an unusual voice, and he would bite intervals like Billie Holiday, Billy Eckstine, or Sarah Vaughan. In other words, he could take a melody and change little things [to be] musically tasteful."

Sadly, a heart attack claimed Valdés' life on June 25 in New York. He was 72.

Known as "La Voz Elástica De Cuba," Valdés first attracted notice in the '60s, as the lead vocalist in Tito Puente's orchestra.

With a wonderful vocal style," says Puente. "We made great records together." Valdés later went solo and recorded 40 to 50 albums, according to Cain. His most recent albums of well-known favorites, "Diario Musical" and "Romantico De Siempre," were released in 1984 by PolyGram Latino.

RMM Records president Ralph Mercado, who promoted many of Valdés' shows in the '80s and '90s, says Valdés was "one of the greatest bolero singers. I think he should have gotten more recognition for his talent.

PARALAMAS IRKS POLA: Parala- mas' just-released "Vamo Bate Late - Paralama A Vivi," a compilation of Parala- mas' greatest hits plus four previously unreleased tracks, contains a new entry, "(Luis Inacio) 300 Picaretas," which the band was unable to perform at a concert July 28 in Brasilia, Brazil. 300 picaretas (300 swindlers) was what former presidential candidate Luis Inacio Lula da Silva once called members of Brazil's Congress. The song documents the shortcomings of Brazil's politicians. One concert organizer began by saying that he persuaded a Brazilian judge to slap an injunction on Paralamas to prevent the trio from performing the song in Brasilia.

The injunction was subsequently overturned as unconstitutional. However, the same congressman demonstrated his still-raging ire by suing to keep "300 Picaretas" off of radio and TV stations. Brazil's legal folk are still wrangling over that litigation.

Meanwhile, Paralmas, whose last big seller was the 1988 classic "Sangria," which is getting a much-needed shot by keeping "300 Picaretas" off of radio and TV stations. Brazil's legal folk are still wrangling over that litigation.

The coalition is coordinating a Mayors for Music campaign, aimed at getting mayors in Classical Music Month at locations involved. Already signed up is New York's Rudy Giuliani, mayor and opera patron who will host an event at Gracie Mansion on Sept. 16. Also a possibility: a classical music evening at the White House. As was the case last year, many eminent musicians are expected to participate by recording public service announcements and appearing in local events. So far, no national spokesperson has been agreed upon—maybe the record labels need to cooperate a bit here.

The education component of Classical Music Month is being expanded this year: The "Classical Is Cool!" study guide for teachers in grades 3-8, distributed to 1,000 teachers nationwide last year, will be handed out on a far grander scale this year, with 3,000 in Los Angeles alone. Tapes will accompany the guides. The Coalition also recommends getting schoolchildren to special events and promotions, and the Classical Music Committee will once again be giving its National Music Educators of the Year Award at the 1996 NARM Convention.

BALLAD OF A RIVER GOD: British composer Andrew Lloyd Webber, who was responsible for the blockbuster "Phantom of the Opera," has returned with a shudderingly beautiful new work, "Ballet."

"A ballet," the composer has said, "is an art form for people who don't like operas, and it's an operatic form for people who don't like ballets."

The work, which has its world premiere at the Chichester Festival Theatre in late September, is a classic ballet in 4 acts: "The Ritual of Spring," "The Ritual of Love," "The Ritual of Dance," and "The Ritual of Death." Each act is a separate story, with no plot connections between them. The music is a rich mix of orchestral and choral elements, with a strong emphasis on dance rhythms. The production features a cast of 40 dancers and 40 singers, with a large corps of chorus members.

The production is directed by Graham Kendrick, with choreography by Kenneth MacMillan. The costumes are by John Napier, and the sets are by Anthony Lankester. The lighting is by Frank Hare, and the musical direction is by Richard Oates.

The cast includes: LUCAS HARRIS as The Prince, ROSALIND RICHARDS as The Queen, and EDMUND BURGOYNE as The Shepherd. The production opens on September 7th and runs until October 4th.
Artists & Music

3 Elder Masters Keep On Gigging

Ester & Venerabilis: Trumpeter Doc Cheatham as person of the year on ABC's "World News Tonight," saxophonist Benny Carter fulfilling a work schedule that a bustling up-and-comer would envy, bassist Milt Hinton as if there's no tomorrow—activity knows no age limits. These three veterans clock in at ages 90, 87, and 85, respectively. Each is a master of jazz, fully capable of mining the music's structural complexities and emotional eloquence. To a man, they capture the current conventional wisdom, which holds that youth and youth only, is allowed to bask in the spotlight du jour. A recent New York Times piece by Peter Watrous used the trio to cite the advantages of being a jazz elder. Their value is secure.

"I have more visibility now," Hinton recently explained. "More so than when I was young." On June 22, the New School for Social Research in New York feted Hinton, throwing a birthday party geared to acknowledge his extraordinary career. "If now, I play, I'm getting old," he quipped. "I've got the respect on my side."

Unlike some patriarchs, Hinton doesn't wax divisive about young players receiving a slew of media attention. One of his highest visibility sessions of the era was a record date—"Trick Jeevy" (Columbia)—with Branford Marsalis. "Them getting the press—it's a wonderful thing. We all grew up like that. It helps with the stick-to-it-ness in music. But it's not about getting press, you know. It's an auditory art. Judge people on how they sound."

A recent gig at New York's Jittery club proved that Hinton sounds just fine. His tone is rich enough to be luxurious, and if the whomp that his bass had earlier times is missing, it's been replaced with gracious, fluid plunks. His latest disc, "Laughing At Life" (Col- lumbia), is leeming with them. Unlike some musicians who deny reality and from the media, Hinton refreshingly opts to a comparatively limited palette these days.

"I don't have as much muscular strength as I used to, so I'm not as daring. I think more about creativity now, try to be more melodic. Back at the start, we'd try anything. I saw Dizzy go through it, and then I went through it with him—taking chances. Cab Calloway was kind of disturbed by it, he didn't understand it. When we finally got to the place where we could do what we were attempting to, it was rewarding. That's how you get your status."

Still teaching classes at the Manhattan School of Music, still choosing the subway over owning a car. Hinton's persona as role model is built on modesty and sharing. "One of the most beautiful things that could happen to you is to teach somebody something that they couldn't do before. It's quite a feeling. I don't know if I taught them—but maybe opened a few eyes over the years. It also helps to have a steady lifestyle. I've been married to the same lady for 56 years. I told her that the only thing I was going to do was play music. All I've done in my entire life is deliver newspapers and play music, and I sure don't want to go back to my newspaper route."

Plink. The harp isn't the only instrument that comes to mind when the term "jazz" crops up. But "jazz" is open to many interpretations these days. Two discs by harp players reinforce that.

Deborah Henson-Conant's "Just For You" (Laika) blends the frivo- lous with the funky. It's a live date that uses scat, narration, and singing to help connect with the audience. "Topa Trops Of Trees" by Carol Emanuel is much more hearty; it's modern classical—John Zorn, Wayne Horvitz, and Butch Mor- ris all contribute pieces— that yields naturally to pan-sensational improvising.

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NEW YORK—Songwriters were honored at the Songwriters Hall of Fame 26th annual dinner and induction ceremonies, held May 31 at the New York Sheraton Hotel and Towers and hosted by Merv Griffin. In addition to the songwriter awards and inductions, music publisher Al Gallico won the Abe Olman Publisher Award, financier Theodore Forstmann received the Point of the Arts award, and the song “As Time Goes By,” by the late Herman Hupfield, was accorded the Towering Song Award. (Photos: Chuck Pulin)

Host Merv Griffin, left, presents the Lifetime Achievement Award to Steve Lawrence and Eydie Gorme.

Columbia artist Michael Bolton, left, receives the Hitmaker Award presented by producer David Foster.

Broadway’s Burton Lane, a past inductee, accepts the induction plaque on behalf of the late Max Steiner, composer of “Tara’s Theme” from “Gone With The Wind.”

THEY’RE PLAYING MY SONG
WRITTEN BY DEBORAH EVANS PRICE

POP A TOP
Published By Sony Tree Publishing (BMI)

In recording “Hurt City,” his sophomore effort for Sony, Stacy Dean Campbell says he poured through catalogs looking for songs that really sparked his attention. One that did was the country classic “Pop A Top.” The song was first recorded by Jim Ed Brown and spent 20 weeks on the Billboard Hot Country Singles chart in 1967, peaking at No. 3 on May 20. The tune was written by Nelti Stelberg, an artist with numerous chart records during the ’60s and ’70s, recording first for Paula Records and later for RCA.

Stacy Dean Campbell says he’s always been a fan of the old school of country songwriting. “When I was a kid, I spent a lot of time with my grandparents, and I was real good friends with my grandfather. He was real in tune with that older-school country stuff, everybody from Jim Ed Brown and Ray Price to Johnny Cash and Marty Robbins. I really loved that style of music. When I was looking for songs for this record—I’ve never been a big fan of doing covers, but I was just looking for specific types of songs—somebody called my attention to ‘Pop A Top,’ and at first I thought it was a little too cute, a little too novelty, with the beer-toasting. Then I started learning to it, and the lyrics are really great on the verses. They’re really colorful, [with] great images and pictures. That line that says, ‘Did you ever hear of a clown with teardrops streaming down his face?” I love that image. It’s so wacky. I started learning to it and thought that this was something I’d like to tap into a little bit. We tried to keep the song real close to the way it was originally done. So I’m really proud of it. It was fun. I’m really glad I did it.”

Host Merv Griffin, left, and Patron Of The Arts Award winner Theodore Forstmann, right, meet some of the children who participate in the Education Through Music program at the Mount Carmel Sacred Heart School in Mount Vernon, N.Y. The young musicians, from left, are LaShawn Lopez, Victoria Vinuez, and Victor Vinuez.

No. 1 Song Credits

Title: Waterfalls
Artist: Mary J. Blige

HOT 100 SINGLES

WATERFALLS - Organized Noize, Marques Houston, Lisa Lopes
Organized Noize/BMI, Stiff Smart BMI, Bell Star BMI, Tabu ASCAP, Pebblekid ASCAP

HOT COUNTRY SINGLES & TRACKS

SOLD (THE GRUNDY COUNTRY AUCTION INCIDENT) - Richard Fagan, Robby Royer
Or ASCAP, Robroy West BMI

HOT R&B SINGLES

ONE MORE CHANCE - The Notorious B.I.G., Big Poppa/ASCAP, Justin ASCAP, EMI April ASCAP

HOT RAP SINGLES

ONE MORE CHANCE - The Notorious B.I.G., Big Poppa/ASCAP, Justin ASCAP, EMI April ASCAP

HOT LATIN TRACKS

EL PABLO - Juan Gabriel & BMG Songs/ASCAP

REVISED ‘HISTORY’ GETTING FOLIO;
A ‘NEW BREED’ TAKES THE STAGE

HISTORY’ IN THE MAKING: Warner Bros. Publications, which has marketed the folios of Michael Jackson’s last three mega-selling albums—“Thriller,” “Bad,” and “Dangerous”—is working on Jackson’s latest effort, “HISTORY: Past, Present And Future—Book 1,” which will include new lyrics for the controversial song “They Don’t Care About Us.” The song contains anti-Semitism slurs, such as “Jew one.” (Words & Music, Billboard, July 1). There was apparently no problem with changing plates for the folio in order to accommodate Jackson’s changes, which followed an outcry of protest against the slur. Jackson claimed that the offending terms were used to call attention to intolerance. “With 15 new songs, it takes a great deal of time to produce,” a spokesman for the company says. “Arrangements for the print version have to be written, and there’s a long approval process required from Michael Jackson and his people.”

The new Breth: The “Lyrics & Lyristics” series capped its 25th year June 18 with an ASCAP-sponsored presentation at the 52nd Street Y. The presentation, called “The New Breed Of The American Musical Theatre,” had four writers, two of whom are long-time collaborators and all of whom have proven track records with New York productions. They are Craig Carnelia, who writes words and music, Lynn Ahrens and Stephen Flaherty, and lyricist David Zippel.

As host and interpreter of some of the material, Lucie Arnaz exuded charm, noting at one point that the writers reflected a continuity of tradition in the musical theatre. Rather than providing continuity, one might hold that they are part of a tradition, for their material tended to discard the broad romantic gestures of the golden-era masters in favor of more personalized approaches. These writers often took ordinary occurrences from the daily lives and childhoods of their characters and fashioned them into passionate or humorous pop-art songs that appear to purposely eschew the “humdrum” tune.

Among Zippel’s selections were two numbers with well-defined melodies by a “tradiotionalist,” Cy Coeyman, from their hit shows; “City Of Angels,” “Zippel upholds rhyming tradition in another song, “Another Mother Right,” which is from a projected show based on Kaufman & Hart’s early ’30s satire on Hollywood, “Once In A Lifetime.” Zippel sees two audible tunes that Larry Hart coined in the 20s: lobarin’s scenario and passionate/butch. This is a play in which a movie mogul explains, “Even my good pictures make money.”

The performances by others in Down To Business: Clyde Otis has joined the Clyde Otis Music Group as VP of business affairs, sharing in the day-to-day management of the company with his brother, Issidoro Otis, the president. The company was formed by their father, writer-producer Clyde Otis. Clyde Otis II had been associated for the last three years with the law firm of Benfield, Weisstuck and Shurkhauf in West Orange, N.J. The younger Otis will devote more time to the planning of new projects using the company’s many hit songs, as well as the reactivation of his Take A Look Foundation.

Print On Print: The following are the best-selling folios from Warner Bros. Publications Inc.:
2. Extreme, “Waiting For The Punchline.”
4. The Eagles, “Hell Freezes Over” (guitar tab).
5. Celine Dion, “Celine Dion Songbook.”

BILBOARD JULY 15, 1996

www.americanradiohistory.com
Charitable Musicians Honored By VH1

Michael Jackson was among the numerous music personalities to be honored for contributions to special causes at the second annual “VH1 Honors” awards show, held June 22 at the Shrine Auditorium in Los Angeles. Shown, from left, are VH1 president John Sykes, MTV Networks chairman/CEO Tom Freston, Jackson, 550 Music president Polly Anthony, and VH1 senior VP of music and talent relations Wayne Isaak.

Isaak met Isaak after the “VH1 Honors” awards show. VH1’s Wayne Isaak, left, is shown with musician Chris Isaak, right, who presented an award to Anne Lennox for her work with the Rockpa Charitable Trust for Tibet.

Added S. African Footage Leads To Dube Clip’s Recall

LUCK OF THE DRAW: A video production mishap is raising Tabu/ Motown to recall the videoclip for Lucky Dube’s “Trinity.”

The reggae act’s South African label, Universal Records, asked Tabu/Motown to halt distribution of the reworked version after it objected to new shots added to the U.S. version of the clip.

Tabu/Motown inserted news footage of South African police brutality and a triumphant Nelson Mandela into the U.S. version of the clip, which was originally created by Devereux-Harris Productions in South Africa. Motown marketing and promotion consultant Norman St. John-Hamilton says the clip was recalled because it included negative imagery of South Africa.

Although Tabu/Motown agreed not to send the U.S. version to music video programmers, a Los Angeles production company sent out several copies of the clip by mistake. When the error was discovered, St. John-Hamilton called the music programmers to request that they air the approved clip, but some programmers are refusing to comply.

Thomas Okpaku, executive producer of New York-based African Music Video Box, calls the request to not air the clip with added footage “荒.” Lucky Dube is talking about the transition of power in South Africa in the video. There is nothing wrong with it. Maybe someone is trying to mold him into a cross-over artist or something, but I am not going to replace the reality-based imagery with something else.”

Eddie Ford Brown, Motown VP of business development, responds, “In our efforts to market the artist, we thought that making a video that shows the tremendous progress in South Africa over the past few years was positive. In talking to our colleagues in South Africa, we realized that they did not want to concentrate on the past, but on the future. Motown is sensitive to their need, and we respected their request to pull the video.”

ON LUMP OR TWO? The new music variety show “Electric Coffe” is hoping to stimulate viewers interest with its half-hour menu of music, art, and poetry. The show, which is produced by Hollywood, Calif-based 233 Productions, is aimed at the Los Angeles generation,” according to its co-producer/director/host Philippe Hartley.

Those who have performed on the show include Lisa Loeb, Lili Haydn, Nan Vernon, and Danny Peck.

“We take a nonlinear approach to the acts that we feature,” says Hartley. “There are no VJs accompanying the artists. We don’t talk to the acts. We just cut to the performance and let them do their thing.”

The program airs three times a week on the TCI-owned network, which reaches approximately 6.7 million cable subscribers. The TV network previews other cable television networks and provides a place for prospective new acts. The show is produced by Phantom Productions, a Los Angeles production company.

The coffeeshop has become the new town hall, where people congregate and exchange ideas. It is now an important part of our culture.”

“Electric Coffee” airs as part of the “Planet Network” and “The Eye” on MTV.

ROLLIE ROOGIE: Capital Records is capitalizing on the U.S. revival of roller disco with the release of a clip from Lousiack Jackson, titled “Here.”

The video depicts the female members of Lousiack Jackson participating in the hair-pulling, knee-kicking, competitive skating sport.

Lousiack Jackson’s Jill Cunniff says the band was inspired by the 1972 Raquel Welch film “Kansas City Bomber.” Many of the skaters in the clip also appeared in the film, which has acquired a cult following in the U.S.

“These women in the video really take their roller derbying seriously,” says Cunniff. “It’s kind of scary.”

“Here” is taken from the soundtrack, to be released in August. It is also being considered for a network special.

QUICK CUTS: Los Angeles-based 5th Gear Signs has signed directors Poppy Montgomery and Dwight Patillo to its roster. Patillo recently shot Candyman’s “All Night Long” for the company.

The company, which has the rights to all of Michael Jackson’s “HiStory” clips during the break, is being considered for the House of Cute Gingerbread. It is scheduled to appear Thursday (13) on MTV in a half-hour forum, “New: Raw.”

Music Video

ARTISTS & MUSIC

Box Unwraps ‘Phat’ Merchandise Plans Include Label, Product Line, Store

• BY BRETT ATWOOD

LOS ANGELES—The Box is branching out into an ambitious line of music, video, and retail merchandise. The music video network is forming BOXtunes, its new music label, and P.O. Box, its new merchandising line. The Box’s first house video release, titled “The Box Unwrapped,” is also on the way. To show off the mounting amount of box-related paraphernalia, a new retail store will open in late summer.

The merchandising line will include clothing and entertainment retailers in late summer and will also be sold directly through the channel via a toll-free number.

The first BOXtunes release, which is manufactured by PolyGram Special Products and distributed through U.S. ‘Big Phat One Of Hip-Hop: Volume 1,” due Aug. 15. The songs on the compilation are derived from the channel’s ongoing “Big Phat One” promotion, which encourages viewers to order recurrent clips on the channel.

The “Big Phat One” disc is an extension of the hip-hop programming that has defined the Box over the past few years, says Jon Baum, director of promotion at the Box. “Only the songs were among the top requested videos of all time on the Box, the compilation.”

Artists featured on the compilation include R. Kelly, Warren G, Salt-N-Pepa, and the Notorious B.I.G.

A portion of the proceeds from the sale of each BOXtunes release will benefit the T.J. Martell Foundation.

Promotion and marketing of all forthcoming BOXtunes titles will be shared between the staff of the Box and Island.

A second compilation, “Big Phat Ones Rock: Volume 2,” is due by the end of the year.

Baum says that BOXtunes will likely put out only one compilation a year.

Scheduled for release in the fall, “The Box Unwrapped” contains highlights of a concert that was held on Jan. 26 to celebrate the network’s move to its new Miami South Beach headquarters.

Sandra Bernhard, Luther Campbell, and Stuttering John host the taped concert, which features performances by Collective Soul, Bush, Mary J. Blige, Soul For Real, and other artists.

The program also contains an all-star rap jam to Parliament-Funkadelic’s “One Nation Under A Groove,” with on-stage appearances by Ice Cube, Naughty By Nature, Salt-N-Pepa, Scarface, Hammer, and other rap and R&B artists.

The title will initially be available for purchase directly from the Box, through a commercial that is scheduled to start airing July 12.

It had not been determined who will distribute the “Box Unwrapped” retail at press time.

The P.O. Box merchandise line, due out in early August, includes T-shirts, hooded sweatshirts, baseball and “cabbie” caps, backpacks, shorts, dresses, and Zippo lighters. Each of these products contains a newly designed P.O. Box logo.

Susan Ainsworth, director of press releases for the Box, says that more than 120 items are in development for the P.O. Box line.

The Box is also rending its first retail store. The as-yet-unnamed store, which is scheduled to open in early August, is located on the bottom floor of the building that houses the Box’s Miami headquarters.

Jerry Berkowitz, director of marketing for the Box, estimates that the retail space is approximately 1,000 square feet in size. The store will sell P.O. Box merchandise, as well as some music titles.

The sudden expansion by the Box into the world of retail merchandising is an effort by the channel to further increase awareness of its programming, according to Berkowitz.

All of the Box’s merchandise is aimed at viewers age 12-29, according to Berkowitz, who says that the new line will further drive brand awareness for the Box to markets that have yet to carry the service.

“We want to make sure that the Box is in front of us many eyeballs as possible,” says Berkowitz. “This is one of the nontraditional ways that builds up distribution. The Box products will help get the word out on the streets about our channel.”

Charitable Musicians Honored By VH1

Michael Jackson was among the numerous music personalities to be honored for contributions to special causes at the second annual “VH1 Honors” awards show, held June 22 at the Shrine Auditorium in Los Angeles. Shown, from left, are VH1 president John Sykes, MTV Networks chairman/CEO Tom Freston, Jackson, 550 Music president Polly Anthony, and VH1 senior VP of music and talent relations Wayne Isaak.

Whitney Houston received a VH1 Honors Award for her charitable work with the Whitney Houston Foundation for Children. Pictured, from left, are VH1 president John Sykes, MTV Networks chairman/CEO Tom Freston, Houston, and VH1 senior VP of music and talent relations Wayne Isaak.
Flying Nun Takes Wing In Europe
NZ Label Licenses U.S. Artists Abroad

BY GRAHAM REID and THOM DUFFY

LONDON—Flying Nun Records, long known for exporting some of the most
rock and pop acts from its native New
Zealand, has begun achieving success
when it licensed U.S. labels for interna-
tional markets through its 2-year-old
office in London.

The label struck its first deal with an
American act by licensing Ween, which
is signed to Elektra Entertainment in the
U.S. Ween’s latest album, “Chocolo-
ate And Cheese,” and the single “Voo-
doo Lady” have both reached the top 10
of the U.K. independent album and sin-
gle charts. The label has also re-re-
leased Winters 1991, “The Wolf,” origi-
nally issued in the U.S. on Skinny
Dip.

Since its founding in 1981, Flying Nun
has gained a strong reputation among
modern rock fans in the U.S. by discov-
ering New Zealand acts such as the
Clean, the Chills, and The healing File, and
Chris Knox, who were then licensed to
American labels (Billboard, June 4, 1994).

Knox’s latest album, “Songs Of Yesteryear,” was released this spring
in the U.S. through Caroline Records.

That critical reputation now allows
Flying Nun to draw the interest of
American alternative acts, who recog-
nize the advantage of making a deal with
the label for Europe, Asia, and Austra-
lia.

In addition to Ween, other U.S. acts
that have recently struck deals with Fly-
ing Nun include Thee Oh Sees from Boston
and La Bradford from Richmond, Va.

Other signings from America are immi-
nent.

“Since being in London, I found that
the label is very highly regarded, which
is something I tended to lose sight of
when in New Zealand,” says Roger
Shepherd, founder and managing direc-
tor of Flying Nun, who relocated from
Auckland to oversee the U.K. operation.

Flying Nun is co-owned by Australia’s
independent Mushroom Group of Com-
panies and has been part of Mushroom’s
expansion into Europe, sharing its Chel-
sea offices, which Mushroom opened in
1998.

Distributed by RITM in the U.K., Fly-
ing Nun’s releases are sold on a consign-
ment basis in Europe through Rough
Trade in Germany, Xerophone in Balti-
dia, and Barely There in Sweden. The
Fly 1 Again Sun in France, Comfort in
Spain, and Penguin in Greece. The con-
signment system allows Flying Nun to
manufacture its product at just two
European locations—Britain and Swe-
den.

“Basically, the system we’ve created
gives the music a chance in these mar-
etas,” says Gary Ashley, co-owner and
manager director of Mushroom in Lon-
don. “It’s a lot of coordinating,” he says
of the consignment system, “but we rel-
lish it.”

Ashley credits Ween’s management and
Elektra for allowing the group’s in-
ternational releases to go through Fly-
ing Nun. “Not a lot of U.S. labels in
America have the vision to allow an inde-
pendent label to release the first couple of
albums [abroad],” he says. “Ween is a
perfect example of Elektra having the
vision of seeing this band to build in
Europe.”

Flying Nun also allows artists to de-
velop with comparatively modest expec-
tations. “Chocolate And Cheese,” for ex-
ample, has sold 30,000-plus units in Europe.

“I’m ecstatic with my 30,000 Ween
sales, but I’m sure to the international
manager label at a major company it
would be rubbish,” says Ashley.

Flying Nun is not concerned that it
could lose international rights to a band
after its sales growth attracts the inter-
est of major labels.

“We are happy to be involved in the
short-term,” says Ashley. “We’ll likely
given [Ween] an ‘out’ clause if they
have big success in America.”

In the meantime, “Elektra are going to go
out there with great credibility on this
band and I’m sure to benefit from Fly-
ing Nun’s success in Europe with the
group.
Like other independent record com-
panies in Europe, Flying Nun relies on
the strength of indie partners through
which it releases its product. However,
the independent sector in Europe has been
marked in recent years by major-
label acquisitions, notably PolyGram in
Northern Europe,PolyGram, Virgin in France
and Ricordi in Italy by BMG, and Inter-
cord in Germany by EMI, among others.

Similar to the recognition of acts in
Europe can benefit its independent
partners and help keep them independ-
ent, notes Ashley. “As we build turn-
over, we can help keep these other com-
panies going,” he says.

Meanwhile, Flying Nun has reached
new levels of profitability in its home
market, the company reports, and was
honored earlier this year by the New
Zealand export association, Tradex, in
recognition of export sales exceeding $1
million New Zealand ($670,000 U.S.) in
1994.

Shepherd, who returned to Auckland for
the March presentation, received the
commendation from New Zealand’s min-
ister of broadcasting, Maurice William-
tson, and minister of trade and
industrial development, Chris Dodd.

From the Clean to the Flying Nun
Touring Plans

BY EMMANUEL LEGRAND

PARIS—The French artistic commu-
nity is in a dilemma over what to do
about the fact that three major cit-
ies—Orange, Marignane, and Tou-
lon—now have mayors from the right-
wing National Front (FN) party.

Following the victories by theFN
candidates in the recent local elec-
tions, Patrick Bruel, one of France’s
most popular singer-songwriters, an-
nounced he would not perform in Or-
ange and Toulon this summer. His de-
cision has sparked a debate among his
contemporaries.

Bruel, whose real name is Bengui-
gui, said he made his decision because
he wanted to publicly oppose FN’s po-
litics, which he describes as “xen-
ophobia and racism.” Bruel said in a
newspaper interview that he felt
threatened by the FN “not as a Jew but
as a human being.”

Bruel’s stance provoked an attack
by FN leader Jean-Marie Le Pen, who
derisively called him “the singer Bengui-
gui,” saying, “The yapping of the hound
has been replaced by menacing sounds.
We will not prevent [the National Front]
from continuing its political action in
favor of French people who are
threatened with being outcasts in
their own country.”

Ireland Joins European Music Office

BY KEN STEWART

DUBLIN—Ireland has joined par-
liamentary music lobbying group
European Music Office via the Irish Mu-
sic Rights Organization.

A joint agreement with IMRO was re-
cognized by Jean-Francois Michel,
founder and secretary general of the
3-month-old IMRO, visited Dublin in June.

Ireland is now the first English-speak-
ing member of an organization intent on
creating a greater status for European
music, both within the European Union
and internationally (Billboard, June 17).

In Dublin, Michel met media and mu-
sic industry representatives and learned
about new Irish initiatives to win
greater recognition for the Irish indus-
try.

He expressed particular interest in
FORTE, the task force established in
May by arts minister Michael D. Hig-
gins, which assesses the industry’s de-
velopment, explores its employment po-
tential, and makes recommendations
about future expansion (Billboard, May
20). Michel says he regards FORTE as
a useful model for other European
countries.

EMO states its objectives as:
Ireland concentrating the industry’s lobbying
in the European Union in order to persuade
politicians to create “a support program for
musicians similar to those that already exist for
TV and cinema.”

“Establishing the ‘importance of mu-
sic as a cultural, economic, and social
force,” says he.

- Assisting touring within individual
European countries and throughout
the European Union.
- Promoting European music abroad.
- Encouraging communication and in-
teraction among European music
professionals.
- Ireland is EMO’s first English-speak-
ing member and was invited to join
ahead of the U.K. for cultural rea-
sons.

The Anglo-Americans view the music
industry strictly as business,” says
Emlyn Shackleton, IMRO’s director of
services.

Ireland was chosen because it is
felt that Irish music, in the main, is re-
garded as part of the cultural expression
of Ireland; [this contrasts with the
U.K., where commercial considerations
predominate. Up to now, the European
Union and the European Commission
have not recognized that pop music is
the culture and language of youth.”

 Michel is aware of what is perceived in
Europe to be a reliance on North Amer-
ican music, will encourage the wider ac-
cceptance of indigenous, European music.

“Michael’s statement provoked an attack
by FN leader Jean-Marie Le Pen, who
derisively called him “the singer Bengui-
gui,” saying, “The yapping of the hound
has been replaced by menacing sounds.
We will not prevent [the National Front]
from continuing its political action in
favor of French people who are
threatened with being outcasts in
their own country.”

Le Pen also called culture minister
Philippe Douste-Blazy “an idiot” after
the artist who designed it was ready to
oppose the idea.

The R&B duo Native has also de-
cided to perform in Orange, but not all
of France’s artists share its views.

Other performers believe there are
advantages in playing there while ac-
cepting the risk of being used to give
political credence to the FN administra-
tions.

Singer Charles Aznavour, who is of
Armenian origins, says a boycott of cit-
ies with an FN mayor is “ridiculous”
and that he will perform for any audi-
ence “regardless of its skin, its politi-
cal choices, or its religion.”

Algerian rapper Khaled, who lives in
France, says he is prepared to perform in
Orange to show “fraternity between the
people.”

Singer Bernard Lavilliers says in-
stead of boycotting, artists should go
to the cities “to fight from the inside.”
He adds, “There is no benefit in iso-
lating people who don’t share the
FN’s ideas; it is better to seek out
collaboration.”

Each summer, Orange hosts a
noted classical festival. So far, the
only artist to pull out in protest at the
mayor’s political affiliation is Barbara
Hendricks.

MCA To Distribute Echo In Europe, Other Nations

BY JEFF CLARK-MEADS

LONDON—Chrysalis Music’s Echo la-
bel will be distributed in continental
Europe through MCA Music Entertain-
ment under a new deal signed by the two
companies. The agreement will also have
MCA handling all Echo product world-
wide outside North America, Australia,
New Zealand, and Japan, where
MCA does not have local compa-

dies, releases will go through BMG.

Following its first release in the U.K.
year ago, Echo was launched July 3 in
the European mainland with four al-
buns: Julian Cope’s “Autogeddon,”
Anne Dudley’s “Ancient & Modern,”
Orang’s “Herb Of Instinct,” and
Nyeck’s “Eleven Track Player.”

In other news, Atlanta-based Inter-
sound has signed a three-year licens-
ing agreement with Alliance Music for
European distribution of Intersound’s
growth product.

Alliance will handle the Christian
market directly and will approach the
mainstream market through its sales
and distribution agreement with EMI
Records in the U.K.
Nippon, Tachyon Make Reggae Deals

BY STEVE MCLURE

TOKYO—Two new deals are proving just how big a business reggae has become in Japan.

 Veteran reggae star Bunny Wailer has signed a 10-year worldwide licensing deal with Nippon Columbia—better known outside Japan through its Denon label—and reggae/promotion company Tachyon has joined forces with a group of major companies to boost its international presence.

The Bunny Wailer deal covers five albums recorded by the original Wailers, whose members included Bob Marley and Peter Tosh, along with some solo material by Tosh and Wailer. (Wailer—whose real name is Neville Livingston—and Tosh left the group in 1973.) That all adds up to a catalog of about 80 albums.

Nippon Columbia says the multi-million-selling Tosh, Wailer and the company has made in its 85-year history.

The contract also covers material recorded by Bob Marley, Peter Tosh, and Wailer together after the latter two left the group, though this material is dependent on the resolution of an ongoing court battle over copyright ownership between Wailer and Rita Marley’s Tuff Gong International.

Nippon Columbia/Denon will release Wailer’s music on a new label, Solonic/Tuff Gong. The first release is a selection of Marley’s songs and is titled “The Hall Of Fame—A Tribute To Bob Marley’s 50th Anniversary.” It comes out June 13 in Japan and will be released worldwide in a year’s time.

“We signed the deal with Bunny because we wanted to make an exclusive li-

SOLONIC-TUFF GONG DENON

sensing deal with a major Jamaican act,” says Atsushi Hashizume of Nippon Columbia’s international repertoire department.

The deal with Wailer is Nippon Columbia’s first entry into the reggae field. In May last year it set up a roots-reggae-focused subsidiary, whose first roster includes artists such as Yellowman and Gregory Isaacs.

“We’ve never been interested in the ‘this-year-only’ kind of reggae,” says Hashizume. “Right now there are too many reggae-versions-of-Whitney Houston-type songs in the Japanese market, in which who’s singing doesn’t really matter to the listeners. We want to deal with roots-reggae acts that are real.”

Solonic/Tuff Gong’s second release, due out July 21, will be “Crucial,” a compilation of original Wailers recordings selected by Bunny Wailer. The album was released in the U.S. in October and won the 1995 reggae album Grammy Award.

The Wailer releases scheduled for this year include “He Never Die—Andrew Sings Tosh” by Peter Tosh’s son Andrew, and Tosh’s “Touching” album.

“Bunny has never lost anything as an artist, and he’s an incredible producer,” says Mal Adams, a Japan-based pro-

Distributor/consultant who has negotiated the deal between Wailer and Nippon Columbia. “It’s a golden goose for Nippon Columbia because the guy continues to generate product, and he’s also produc-

ing new artists.”

For The Flores, Music Goes On

BY HOWELL LLEWELLYN

MADRID—The music of three mem-

bers of the Flores family is set to dom-

inate the sounds of summer in Spain—
even though two of them died last month within two weeks of each other.

“Cosa Mas” (My Things), the last album by singer/composer Antonio Flores, rocketed from No. 43 to No. 1

within a week of his death. May 30 (Billboard, June 10). Released in Fe-

bruary 1994, the album had already spent 49 weeks on the charts, selling more than 100,000 units. In June alone it more than doubled those sales and has even kept Michael Jackson’s “History” out of the top slot.

Antonio died from an apparently ac-

cidental overdose of alcohol and drugs exactly two weeks after Lola, the fam-

ily matriarch, died of cancer at age 73.

Lola was considered by many to be Spain’s most significant artist of this century, but she sold few records dur-

ing her lifetime. However, a posthu-

ous greatest-hits compilation, a dou-

ble CD titled “Lola Eterna,” sold out its initial shipment of 15,000 within days of its May 25 release.

The youngest of the family, Rosario, Spain’s leading flamenco-pop singer and the biggest-selling female Spanish artist of the ’90s, began a 35-date tour of Spain on June 15. She will be touring

ing new units

in Czech Republic, Brazil

For Warner Settings New Units

IN CZECH REPUBLIC, BRAZIL

LONDON—Warner Music Interna-

tional is expanding its global presence with a new affiliate company in the Czech Republic and a new WEA Music operations office in Brazil.

Warner Music Czech Republic will be based in the nation’s capital, Prague, and will have its own market-

ing, sales, and administration depart-

ments. Distribution will be handled di-

rectly from Warner’s facility in Auck-

land, New Zealand.

The Czech company, which became formally established July 1, will be run by managing director Manfred Lappe, who will have the added responsibility of managing the company’s operations in Eastern Europe.

Manfred Zunkeller, president of Warner Music Europe, says the Czech Republic was chosen for a new company because of its “impressive level of economic stability” and the high levels of demand there for international prod-

uct. He adds that the company will eventually expand operations to cover Slovakia, the other half of the former Czechoslovakia.

Warner was previously represented in the Czech market through its licensing deal with local company Popron. The agreement completed its term June 30.

Meanwhile, Warner has established WEA Music Brazil, which, under par-

ent company Warner Music Group, will operate alongside Continental Rec-

ords, which Warner acquired in 1993.

WEA Music Brazil will be headed by managing director Andre Affonso, who has been with Warner Music Brazil for four years, most recently as executive director.

The establishment of the new opera-

tion is part of Warner’s global “dual-

company” policy giving it two distinct offices in each market (Billboard, June 3).

José de Azevedo

You’ve heard of American radio history. Now you can own it.

“SOUND AND THOUGHTS OF THE MIDDLE EAST” AND “ROOTED IN CENTURIES OF MIDDLE EASTERN MUSIC: SIDI HAS THE RIGHTS TO THE ARABIC, SONOCARDO-EGYPT, RELAX IN LEBANON, ROTANA ETC.. SIDI’S DIVERSE, MODERN TRADITIONAL COLLECTION IS AVAILABLE IN MUSIC SHOPS WORLDWIDE.

SOUNDS

AND THOUGHTS

OF THE MIDDLE

EAST

JIMMY KOSKI

JEFF CLARK-MEADS

BILLBOARD JULY 15, 1995 41
This page contains a list of songs and albums that have charted in various countries, along with some commentary on their popularity and cultural significance. It appears to be a part of a magazine or newspaper article discussing musical trends and chart performances. The article spans multiple pages, likely discussing the most popular songs and albums of the time.
WARRIOR MUSIC MAKES DENT IN THAI MONOPOLY

(Continued from page 46)

BY LARRY LeBLANC

TORONTO—At specialty record retail outlets, unauthorized recordings usually are concealed in cabinets behind the cash desk. But at one store in north Toronto, a man has been visible, mixed in with local labels and987

...no competition.

It's between the limited, recently issued, and forgotten imports.

The other side of the coin is the record producer, who must rely on the legal system to protect his product.

Those who have been involved in the legal issues of music piracy say the best protection is to have a strong, well-financed legal team that can stand up to the powerful forces of piracy.

"We need more protection," says Tom Thompson, president of Canadian Recorded Industry Association. "The piracy laws are not strong enough in this country, and we need to make sure that people are aware of their rights and responsibilities."
In celebration of the 50th anniversary of Bob Marley's birth
Tuff Gong/Island releases

NATURAL MYSTIC
The LEGEND Lives On

BOB MARLEY

and the WAILERS

This is a classic NEW collection of 15 beloved and important tracks including
"WAR"
"ROOTS ROCK REGGAE"
"SUN IS SHINING"
and the hits
"IRON LION ZION"
and
"KEEP ON MOVING"
(co-written with Curtis Mayfield)

Bob Marley's legacy is his music. The best of his music is in the wealth of remastered albums found only on the Island Records' distributed label, Tuff Gong.
BEENIE MAN
Jamaica's top dancehall artist. His international hit "Slam" will appear on his upcoming album, Blessed (in store 7/18).

CHAKA DEMUS & PLIERS
Coming this fall: the follow-up to their smash hit album, All She Wrote (which featured the hit song, "Murder She Wrote").

SPANNER BANNER

FOUNDATION
Legendary roots reggae artists make their triumphant return with their Island Jamaica debut (in store this fall).

JIMMY CLIFF
The reggae superstar ("The Harder They Come," "Pressure Drop") returns to the Island fold with his new album. Coming soon on Island Jamaica.

LUCIANO
A most conscious singer and lyricist, Luciano is a top-selling and internationally known reggae artist.

TAXI
The legendary rhythm and production team SLY & ROBBIE and their TAXI RECORDS is now distributed through Island Jamaica. Look for releases from SLY & ROBBIE, YAMI BOLO and more.

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Two decades after the release of Bob Marley’s “Catch A Fire,” his legend continues to grow, but the wave of reggae artists that was expected to follow him and establish reggae music stateside never materialized...until now.

The years 1991 and 1992 saw the door to mainstream success crack open with Shabba Ranks’ two consecutive gold albums, “Raw As Ever” and “Xtra Naked.” Others followed him into the charts: Snow, Shaggy, Super Cat, Buju Banton, Inner Circle, Mad Cobra, Patra, Chaka Demus & Pliers, Dawn Penn and Cutty Ranks.

This year is only half over, and already a full squadron is scoring on U.S. R&B and pop charts: Ini Kamoze (“Hot stepper”), Capleton (“Tour”), Terror Fabulous and Nadine Sutherland (“Action”), Vicious (“Nika”), Mega Banton (“Soundboy Killing”), Diana King (“Shy Guy”), Mad Lion (“Weeded”) and Shabba Ranks (“Back to Basics”). They are the beachhead for a full-scale invasion, an extensive reggae lineup dropping albums in North America this summer and fall. This may be the year reggae delivers on its two-decade promise to create a powerful and consistent presence on stateside pop charts.

What, if anything, has changed?

What has been learned from the long history of trying to market reggae in the U.S.? The market has changed a lot, says Island Group chairman Chris Blackwell. “In the ‘70s, we were the main company marketing reggae. Now lots of companies are marketing reggae to a wider audience and doing it extremely well. There’s a whole interest where there wasn’t before.”

“THE WAY WE ARE”

Despite reggae’s recently increased chart presence, many still view it as the new music. Generally, the one shortcoming in marketing reggae so far is that a lot of one-off records have broken through, but, with few exceptions, no great followup success for the artists themselves,” says Priority reggae A&R director Murray Elia. Some fault labels for signing artists without understanding the culture in which they developed or the fact that reggae has several, rather radically different, styles and deliveries. “It may not be as much about going in the dancehall and shaking up, says Grove label’s Stephen Stewart. “So they take on a message artist, and they can’t place him. This is not R&B, this is not hip-hop. Bob Marley was unique.”

Fans of traditional reggae in particular feel left out of the dancehall. “Reggae needs to take a full step forward involvement instead of just allowing hip-hop, dance-pop stuff to flourish through,” says veteran California club spinner Ron Miller. “Over the years, we’ve seen volatile reggae songs that weren’t particularly dance or hip-hop oriented get through to popularity. We can’t see what reggae as a whole can do until it’s been a full-scale involvement instead of a halfhearted.”

The reggae community attributes reggae’s failure to crack the mainstream to a lack of label commitment. “I don’t know that they’ve gone all out for an artist or done the extra work to make sure that they got a record played on radio or in clubs,” says WNKW/WBLS radio jock Pat McKay.

Rather than license to a U.S. label, producer Donovan Germaine distributes his Jamaican-produced Penthouse products from his own Miami base. “I’m not going to give up on it,” he says. “Sometimes, if you stay on it for another week or two, the right doors open.”

ARTIST DEVELOPMENT

The pioneering model in reggae artist-development was set recently by former Epic A&R Vivien Scott with Shabba Ranks, Patra and, later, Vicious. Most labels have neglected this crucial component. “There was a time when the majors all came down and everyone was signed,” says Clive Hunt of Tuff Gong and Ugly Man Records. “I’m glad some [artists] got money, but in terms of promoting, marketing and the sustainability of the artists, I’m always concerned. Sometimes, an artist in Jamaica comes up and the majors all come down and everyone was signed.”

The campaign says clearly that you understand how this music is going to develop, with packaging coordinating with a certain image that sends the right message to the consumer. “Then you put together a marketing plan: when and where you advertise, when you go to the clubs.

What radio formats you go to and when, do you go to the tape masters first or the sound systems first (with a dub plate)? Do you sell directly to radio and the sound systems simultaneously? You don’t come out with a bodacious plan, because the core audience will suck their teeth and keep stepping. Your plan is to show you what you’re doing. Before we even re-released ‘Action,’ we released ‘Gangster Anthem’ with a video—which we didn’t expect to succeed commercially—for the grass roots and underground, to let folks know that we understood their importance and to build confidence in our ability to market the genre.

“We followed with ‘Number 2’ (the first ‘pepperseed’ riddim release), again to the underground,” Mason continues. “Then we re-released ‘Action,’ hit two years ago. But we felt it could have commercial success and open doors for Terror Fabulous and Nadine Sutherland, and it was still embraced by the grass roots.”

Loose Cannon president Lisa Cortes’ plan for Buju Banton’s “Til Shiu” also presented the artist as hardcore reggae and as mainstream star. “We’re building on a foundation established on the last record,” says Cortes. “I never said Buju’s reggae-hip-hop, reggae-pop, reggae-R&B. He’s a reggae artist. Our imaging is about that. We went to the core base in February with ‘Only Man,’ using Penthouse’s distribution for 7- and 12-inch vinyls with different covers. Now, we have ‘Sensimilia Prosecution’, another vinyl out to our core market.

Top: Shabba Ranks: Dancehall dates
Bottom: Capleton: On “Tour”
THE LIFEBLOOD OF REGGAE IS NOW THROUGH DNA.

MICHAEL ROSE HB 144

The self titled debut album from the Grammy winning voice of Black Roots. Produced by Mikey the Observer and featuring the musical talents of Lil & Robbie. Imitated but never duplicated. Michael Rose is a must for any fan of reggae music, featuring the single/video "Flirtin'.

BURNING SPEAR HB 179

Nasta Business
A living legend, Burning Spear transcends all music barriers with this beautiful and electrifying recording. One of the worlds most sought after reggae performers, Spear moves brighter and stronger than ever before. In BLACK BUSINESS. Look for the first: single/video, "Burning Reggae" and be sure to catch Burning Spear live this summer on his very special 50th birthday tour.

EVERTON BLENDER HB 349

Lift Up Your Head
Reggae's newest and most promising voice. Featuring the hits "Create A Sound," "Ethiopia Calling" and the soon to be released single/video "Lift Up Your Head," produced and directed by Cedella Marley.

SISTER CAROL HB 39

Call Mi Sister Carol
Reggae's leading lady, she's got it or this powerhouse urban reggae release. Best known for her appearance in two Jonathan Demme movies - "Something Wild" and "Married To The Mob," Sister Carol takes her role as "edu-tainment" to new heights on CALL MI SISTER CAROL. Featured on the Reggae Sunsplash World Tour '95.

RESPECT TO STUDIO ONE HB 124

Studio One's 35 years of defining reggae music are showcased on this 2x Gramm Award winning release, featuring tracks from the Wailers, Don Drummond, Burning Spear and many more. Check out the sound of the most revered and influential label in the history of reggae music.

J.C. LODGE HB 242

J.C. Lodge has been a prominent figure in Jamaican reggae for over 20 years. His music and influence have been felt around the world.

MYSTIC REVEALERS HB 2170

The Third album from this true original band incorporates traditional roots reggae with beautiful musical accompaniment. Look for the single/video "Create A Sound" and be sure to catch them live in concert.

FREDDIE MCGREGOR HB 2171

Entertaining the residents of Errol Lambeau, Jamaica, since he was seven, Freddie McGregor is now a household name worldwide. Appearing on the Reggae Sunsplash Tour '95, "One of the best in Reggae McGregor... for his music - and his rock..." - New York Times

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U.S. Market Ignites
Continued from page 18

and a West Coast/hip-hop mix on 'Champion.' Remixes are promotional tools to sell an album." Banton is also touring extensively: a nine-city P.A. tour last May, the Reggae Sunsplash U.S. Tour in June and part of July, and concerts internationally the remainder of the summer.

Sunsplash is P.A. July, also

REGGAE

Banton's "'Till Shiloh," and his album." Another continuous

independent

Vicious: Developing artist

"Here Comes The Hot Streak," a remix compilation of past hits. Epic kicks off with Shabba Ranks' "A Mi Shabba" and Patra's sophomore CD The 550 label. Loose Canon delivers Biju Banton's "Till Shiloh," while Jamaica-based Island/ATL/Clash debuts with CDs from DJ Beenie Man and singers Luciano, Spanner Banner and Yami Bolo, (licensed from Taxi). Elektra, with Ziggy Marley and the Melody Makers "Free Like We Want 2 B," and Snow's "Murder Love" already in release, comes with Ini Kamoze's "Lyrical Gangsta," singer Nadine Sutherland's debut, and Beres Hammond's second album. Capitol loads off with Spragga Benz's "Uncommonly Smooth," followed by Mad Cobra's second set (former At Columbia). Quest is banking on a homegrown outfit, Boston's "Ruffnexx Sound System." Maxi Priest drops his seventh album through Virgin. DJ Capleton's "The Prophecy" will be out on Def Jam, while Palm Tree/Relativity is banking on Mega Banton's "1,000,000 Megawatts" and "Jack In The Box," the first of a compilation series licensed from Black Scorpio. Nervous serves up N.Y.-based DJ Mad Lion's "Real Ting," Mesa/Blue Moon delivers Dancehall Divas and Pow Wow, the latest from DJ Papa San. Other releases include vocal trio Israel Vibrations, Yami Bolo and several other artists on RAS, Rayvon on Turbo Gong, and Heartbeat has albums from singers Mykal Roze (Michael Rose, former Black Uhuru lead vocalist), Jack Radics, Bunji Garlin and Evergreen. Big Beat's Garnet Silk album will include licensed tracks added to the 11-voiced for the album with producer Clive Hunt before Silk died tragically in a fire late last year. Holding out for rude bozos in the face of the current wave of "conscious" lyrics, Priority drops DJ Cutty Rank's solo CD debut and "Rude Boy Reggae," a pro-and-con gun-lyrics compilation. U.S. reggae artists Willi One Blood, Inka Inka, Christafar and west Coast reggae-dominators Big Mountain add to the reggae onslaught, and, late last spring, November Records released "Stone Love Movement," a live set from Jamaica's No. 1 sound system that serves as America's introduction to raw Jamaican dancehall culture. Meanwhile, V.P. and Penthouse up their steady flow of compilations and solo albums representing Jamaica's unadulterated cutting-edge reggae. — E.O.

"This has been a three-year-long artist-development process, and before I got involved, he spent years with Penthouse, performing and creating a catalog of singles," says Cortes. "I re-released 'Mr. Mention' in the U.S. to the independent distribution system through PolyGram. We sold 40,000. We then released 'Voice Of Jamaica,' we did a quarter of a million copies here. It's not album-to-album, it's a continuous process of building the artist.

Another key to mainstreaming reggae is industry-wide education. Aside from signing an artist, the majors have to educate radio and TV personnel about this music in the process of educating them about a particular product," says radio's McKay, "It becomes a dual task. The extent to which it's been done well has meant the success of artists like Shabba Ranks and Super Cat. Those artists were embraced wholeheartedly by the hip-hop community, and that had a lot to do with how large they got."

TO BLEND OR NOT TO BLEND

Some view reggae's recent commercial breakthroughs via hip-hop and R&B flavoring or all-out mixes with a jaundiced eye. They stress the long-term importance of maintaining reggae's stylistic integrity. But blending reggae with American pop styles is nothing new. "The world is ready for reggae is ready for the world?" asks Super Cat. "Bob Marley never did go out with straight reggae. He (used) the rock guitar in his music, and it became roots, rock, reggae."

Ini Kamoze, whose "Hot Stepper" went to No. 1 on Billboard's pop singles chart, refuses to be limited to the "reggae" label. "When Stevie Wonder or Lionel Richie or Blondie did a reggae

Congratulations

Clive Hunt

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BILLBOARD SPOTLIGHT

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BILLBOARD JULY 15, 1995
same freedom. If you’re from Jamaica, they automatically put you in a special section and give you airplay only when they have a reggae program. I want to be played behind Madonna or Guns ‘N Roses or whoever.”

**DEFINED AND UNDILUTED**

What is reggae, after all? “If Hot Stepper, ‘Shy Guy’ and other songs also hit in the Jamaican music market, will people say this is not Jamaican music?” asks Columbia A&R person Maxine Stowe, a Jamaican who works with Stakk and Mungo. “You can’t really define a ‘reggae song.’ ‘Hot Stepper’ made it on a hip-hop remix, but, for me, it’s still a reggae song, a Jamaican artist looping stuff into different things, which we’ve been doing since I know Jamaican music, if you open the door, maybe there’ll be more interest in straight-ahead, undiluted reggae. Jamaican ethnic reggae will always be there. The challenge now is to make a connection with that base and get successful artists from there into mainstream.”

“But the music will continue to be made in a gritty fashion or like now, moving to a roots and cultural style,” Stowe concludes. “All that can happen is a more enriched marketplace. People want to know if a dark dancehall record from the roots of Jamaica will be No. 1 on the Billboard chart. But that is not the logic of success for the music form.”

At the same time they’re wooing the R&B, pop, and hip-hop markets, majors are acknowledging also the importance of the ethnic/grassroots market. “The U.S. majors should have people on marketing and promotion staffs from the reggae grassroots/ethnic arena who feel it and know how to sell it,” says Yonne of New York-based Road International sound system. New York–based veteran reggae promoters include Van Gibbs’ multi-service Palm Tree Enterprises, Frankie Felicien’s Frankie’s Wire, Tree Street Promotions and independent publicists Amy Wachtel, Michael Robinson, Sharon Gordon, Christie Barber, Kim Smith and Lisa-Anne Stephenson.

“There are at least 1,000 (mom-and-pop stores) in the tri-state area,” says Felicien—as well as countless more studded throughout Caribbean communities across the U.S., all selling vinyl—and innumerable radio programs spinning 45s, both key to starting reggae sales in the street. “Because they don’t have SoundScan hookups,” Billboard has no way of knowing what that little guy in Flatbush sold or Top Line in Queens, on Long Island, Pearly and MCM in Brooklyn, S&J in Mount Vernon,” says Felicien. Those gateways to reggae’s core market should receive the same discounts awarded to volume-buying mega chains, says radio jock/Dub Missive editor-in-chief Las.

“The ethnic market is a small percentage of the pie,” says Chris Chin of V.P. Records. “But, for the artist’s longevity, they have to service it.”

You must always satisfy your core, ethnic audience first,” says Germaine. “Then you move to the next level, the American audience. If you go to the American audience and it doesn’t work and you’ve negated your Jamaican audience, you have a long way to fall.”

But sometimes, though, the reverse occurs. “Hot Stepper” went to the top of the charts in the U.S. first, then Jamaica; Patra became an international name before she was known at home.

**PRINT, CLUBS AND ROOTS**

Interfacing with the scattered U.S. grassroots community is a daunting task. Magazines like The Reggae And African Beat, Reggae Report, and Dub Missive are informal networking devices, as are the local radio shows. The grassroots can be found in New York, for instance, at clubs like Brooklyn’s Legend, Act III in the Bronx, the Q Club and Sandals in Queens, and in Manhattan at SOB’s on Tuesday nights or Sundays at the Lion’s Head and Club DownTime for JA Sundays, a cutting-edge party that bridges all reggae styles, Coolstone to Capleton.

New York, always an active market, is now in high gear. Long-established recording studios such as Philip Smart’s on Long Island and Don One in Brooklyn have been joined by the new midis, 24-, 16- and 8-track Kingston Studio line. Among the city’s annual reggae concerts is August’s fifth New York Reggae Music Festival and the many shows clustered around the Labor Day West Indian Parade. Another option is to go online with Reggae Ambassadors, an international network of more than 400 reggae fans and industry people.

**RADIO RESISTANCE**

But as labels broaden their perspective, radio, for the most part, refuses to lift restrictions. “Look at Ace Of Base and UB40,” says Germaine. “They’re doing the same thing. But they’re white and get a level of commitment from radio that we don’t.” Some dedicated reggae jocks actually pay to play. Every gain seems to be countered by a loss. Just as New York’s Hot 97 changed to an
urban format, adding several hip-hop/reggae programs, KISS and WELIS switched in the opposite direction. KISS now plays classic oldies.

"Why can't I hear a 'Redemption Song' on KISS but I can hear an old Teddy Pendergrass?" wonders Felicien. "It's still a regional thing," says Elias. "Records like 'Action' or 'Spragga' were big in certain markets only. Occasionally, an Ini Kamoze goes all the way. Suddenly, people stop looking at it only as reggae or rap or alternative. It becomes 'pop' because it's selling everywhere. It's very similar to the early stages of hip-hop, when you were selling in four or five cities on the East Coast. But every record knocks down the door a little more for the next."

"Most [programmers] can't hear reggae and can't understand it," says Gibbs. "But the feedback from the street gives them indicators. I try to make them aware that there's a reggae base along the Eastern seaboard and in all major cities, and things can happen."

"Hot Stepper," remixed by Gibbs' son Salaam Remi, "came at the right time; we had already developed our feed to the street, about 16 to 18 promotion people nationally," says Gibbs. "We go wherever we can get it played, starting with the street-consciousness base and letting it come up. The programmers feel it, as opposed to trying to listen and understand."

**SUMMER SPECTACLE**

Part of Gibbs' plan involves a national dancehall tour this summer, featuring sound systems instead of bands, and DJs Shabba Ranks, Spragga Benz, Mega Banton, Vicious and others added to various dates.

One innovative recent solution to the exposure dilemma is "Irie Jam," a simulcast program that began Sept. 10, 1994, and is heard on IRIE-FM in Jamaica and WRTN 93.5 FM in the New York area, every Saturday. Featuring disc jockeys on both sides, Irie Jam strengthens links between two crucial base audiences.

Meanwhile, some reggae acts that languished in the U.S. market are booming in Europe, Latin America and Asia. While majors wait for reggae to catch a fire in North America, they might take a cue from the music's universal point of view, broadening their focus from strictly North America to include the entire world.

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**FESTIVAL FEVER**

This Year, There Are More Than Ever, And They're Traveling To Where The Fans Are

BY RICHARD HENDERSON

Nearly a quarter century ago, the vocal trio The Jamaicans Youth toast- ed the joys of "Festival Time." It's only a few years ago the die-hard reggae fan had to travel to Jamaica for the Reggae Sunsplash festival, now, in increasing numbers, festivals travel to where the fans are. Not only can the reggae enthusiast hear several artists from the world's loudest island on one sitting, but a festival package often provides an introduction for dread- locked bands from throughout the Caribbean, as well as African, European and American reggae exponents and, in growing numbers, world- beat artists. Now festivals proliferate like magic mushrooms after a Negril... Continued on page 58
THE REGGAE MESSIAH

Patrick Mystery

Mystery System

Revelation Of DRACIC TIMES

The Debut Album Featuring
"Terrorist," "Race War," "Sky War," "Black Nation"

Produced By Patrick Mystery, Prince Nolan and Franklin Tate

BY ELENA OUMANO

The Jamaican music industry is booming and feeling the growing pains. Once run according to a maze of personal relationships, the industry’s recent dealings with U.S. majors reflect a growing acceptance of the Arabic proverb: “Live together like brothers and do business like strangers.”

“The Jamaican music industry is sort of a family situation,” says producer Danny Brownie of Main Street Records. “We used Pyramid Records co-owner Patricia Keyba Richards to take things for granted. But it’s getting fair. Producers and managers are more aware, and investors who just wanted to make money are falling by the wayside. More professional people are visible.”

Unlike the U.S. industry, with its set, ritualized marketing practices, the Jamaican music business runs according to a “vibe.”

Nonetheless, certain distinctions can be made. Conventional U.S. practice dictates making an album, then heredating its release with the first single. Jamaican labels release singles until an artist accumulates three or four strong tracks. Then they release the album.

“When the singles are released, we know if we have a hit,” says Penthouse’s Donovan German. “People look forward to the album because there’s three hit singles on it.”

“Riddims” (instrumental tracks) control the Jamaican market. The more famous the creator of the riddim and the artists who “ride” it, the greater the chance the tunes recorded on it will hit. If the riddim already exists on the market, the label might release only one single. But if it’s a new riddim that could storm the market and attract others to use it, the producer protects his investment by releasing multiple artists on that same riddim. This practice developed in part from the insatiable singles-driven Jamaican market, wherein artists release as many singles as possible “on the road” at once. Those songs then form the core of their live performances. Also, radio jocks and sound-system selectors create a flow in their mixes by spinning in rapid succession dub plates and 45s using the same riddim.

Most recording artists live off fees earned from recording “specials” (compliments to a sound system recorded over onto a dub plate) and by playing concerts and dances. The Jamaican industry earns its profits largely through licensing sales to overseas companies.

Veterans caution against creative stagnation due to voicing too many artists over the same riddims. Producer Jimmy’s mid-’80s smash hit “sleng teng” riddim inaugurated reggae’s current computerized “dancehall” phase. “I went into the computerized [style] to change the concept of the sound,” says Jimmy. “The trend now is to look over the same riddim. We need original stuff that will last and be better appreciated.”

Some artists who signed with U.S. majors neglected to “deliver a product that would sustain the deal,” says Augustus “Gussie” Clarke, whose studio produced the 1988 hit crossover “the telephone love” riddim. “Many people got, let’s say, $100 to make a product and made a $30 product. That product went nowhere. And we don’t delegate things properly. Everybody wants the artist to be the producer, the publisher, to be everything, rather than identifying certain people who are qualified to take interest in a specific part of one’s career.”

But producer/Uly Man label-owner Clive Hunt sees improvement. “Because of the interest of the majors, people are concentrating on writing better songs,” he says. “Once everybody wanted to sing. Lately, the business has turned around. People are specializing and organizing.”

Jamaica has learned that “Marketing starts with your production,” says publicist Steve Wilson, owner of young label Kishon Productions. And many Jamaicans are developing innovative strategies at home. Pyramid International, with 30-odd singles to its credit, leased a complex with African Star. They are building a recording studio and live-performance venues they hope to fill nightly with musical and theatrical events, including a yearly benefit for the area youth.

More time-tested marketing strategies include Jamaica’s many annual festivals. Reggae Sunsplash, now in its 18th year, not only breaks individual careers but continues to promote

When the world gets you down, reach for your PIPE and BREAD.

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Home Front Heats Up
Continued from page 54

Another major problem headed towards resolution is copyrights. “We have a history of getting into business without negotiating exactly what the agreements are,” says attorney Lloyd Standberry, who manages the hit-making producing team Steely and Clevie. “It always leads to problems—all the problems we’re now hearing about. A number of groups split, and there’s disputes as to who owns what. Almost every original composition coming from Jamaica that has had international success has been the subject of a copyright dispute.” Six years ago, Steely and Clevie were the first producer-musicians in Jamaica to place their writer credits on record labels. “Some thought they were trying to rip people off,” says Standberry, “now everybody’s doing it.”

Olivia “Babsy” Grange, co-owner with producer Clifton “Specialist” Dillon of Spec-Shang management, was key in Jamaica’s new copyright law when she served as Minister of Culture and Information during the previous Seaga government. “They have yet to start a public education program to make people aware of what the law is about and how to exploit it,” says Grange. “But that awareness will come. Meanwhile, people are not waiting. Those exposed how the business works internationally are getting publishing deals that operate at those standards. We’re going to get there.”

The copyright law came on track June 1, 1995 and is enforced by a tribunal. “There are some which will have to go to regular court,” says Hedley Jones, recently retired president of the Jamaica Federation of Musicians. “The Jamaica Association of Composers, Authors And Music Publishers operates as does ASCAP or BMI or any equivalent.”

Gussie Clarke also owns Dub Plate Music Publishers, which sets up and administers independent publishing companies for producers. “Many record producers credit themselves and not the musicians, then collect people’s monies,” says Clarke. “I protect the people we represent by administrating their interests, getting less money than if a major was doing it but offering 10 times more protection. It’s also a way for Jamaicans to maintain control of our music.”

Another bone of contention is the failure of some Jamaican sound systems, nightclubs and radio stations to pay performing rights to the U.K.-based Performing Rights Society. Louise Frazier Bennett, president of the Sound System Association of Jamaica, helped negotiate a yearly agreement.

But when most insiders speak of the need for “professionalism,” they are usually referring to management. “A lot of people say they’re producers and managers,” says producer/engineer Tony Kelly. “But they’re really re-producers and damage.”

A typical case is DJ/singer Lady Saw, one of reggae’s most promising stars, who signed with a “manager” when she was 17. Lady Saw was paid only part of the sums owed her for nine tracks she wrote and recorded that were never released. After recently joining P.R.S. and sending for her publishing royalties, Saw, now managed by Diamond Rush, learned that this “manager” was collecting her money. Understandably, majors are reluctant to commit to artists with weak management.

On the other hand, effective management is added inducement for signing an artist. Vivien Scott credits a large share of Epic’s breakthrough success to Spec-Shang. Island/Jamaica president Trish Farrell plans to work closely with her new roster’s management, Shocking Vibes and Terminator, who have cut international deals for Beenie Man and Luciano respectively, exclusive of the Caribbean. They will continue releasing their artists’ singles under their local labels, thereby safeguarding the core market while their artists are being established abroad.

“I want to see an artist get signed, make it in the States and still have that
Singers, Saxists & Mic-Rockers: New Acts To Watch

Oldies But Goodies
Studio One/Music City

CD Releases

Jackie Mittoo
Soul

John Holt
Greatest Hits

Pussycat

Glenn Lewis

Pallington

Also available on vinyl & cassettes

Rhythm & Blues from Music City/House of Spies

Roscoe Gordon
High In Jamaica

Kim Masters
So Confused

Ambiance
MAD LOVE

Quincy Patrick
Stone Love

Kool Rob-O
Swing It Like This

Poison, Jenny Carter, Sister Rhooda, Holy Ghost, 10%, Size II and Bob Marley's youngest son, Damien.

Singing and singing in praise is definitely on the rise in reggae music, restoring balance to an industry dominated by the past few years by DJs. The late Garrel Sils, Junior Tocker, Jock Radics, Richie Stephens and Yami Bolo sat on the charts consistently along with vets Bexes Hammond, Coco Tea, Barringt Lower, Junior Reid, Sanchez, Wayne Wonder, Dennis Brown, Gregory Isaacs, Pinchers, Judy Mowatt and Marcia Griffiths.

On the plane to North America three days are Hammond, Mykal Roze, Everton Blender, Nadine Sutherland, Spanner Banner, Fullon and the name on everyone's lips, Luciano. Other popular vocalists include Yvad, Richie Spice, Edi Fitzroy, Tweed Bernard, Mack Spice, Rovies, Ed Robinson, Mihky Spice, Wykey General, Tony Curtis, Little Kirk, Shirley Maclean, gospel group Change, Latta Ufre, Eric Newell, Blacka Shines, Robert Lee, actor Peter Lloyd, Derrick Lara, Courtney Melody, Sharon Forrester, Gary Winott, Donovan Steele, Cool Breeze and another member of the Marley dynasty, Julian.

Saxophonist Arturo Tappin is stretching reggae's envelope with vocals, The Saxroots, a jazz-reggae album with vocal tracks featuring Papa San, Motolbarska, Carole George and Sandra Cross.

Fast Lane Productions representing the Best in Reggae, African and World Music

Fusing music, "like fusing music," she says, "we have to fuse ground rules and come up with our own business of music."
rainstorm: what follows is a listing of the festivals—both Jamaican and ‘international’—which will be spreading reggae’s vibrations in coming months.

JAMAICA
Reggae Sunsplash
July 12 to 16
Dover, St. Ann’s Parish
Headliners: Beenie Man, Coco Tea, Barrington Levy, Big Mountain, Beres Hammond, Shaggy

Reggae Sunfest ’95
August 8 to 12
Montego Bay
Headliners: Steel Pulse, Freddie MacGregor, John Holt, Ken Booth, Shinehead, Leroy Sibbles & The Heptones, Buju Banton, Tonto Metro, Dean Frazier, Tony Rebel, Nadine Sutherland, Snaggy

CARIBBEAN
Caribbean Music Festival
June 1 to 3
Nassau, Bahamas
Headliners: Buju Banton, Tony Rebel, Shinehead, Barrington Levy

UNIFIED STATES
Sunsplash World Tour ’95
Over three dozen dates combined across the U.S. May – July
Headliners: four different packages, based around a core group of reggae favorites comprising Dennis Brown, Wailing Souls, Sister Carol, Junior Tuck, English roots-rockers Aswad

Bob Marley Festival Tour
June-September
Eleven dates with additional stops to be announced
Headliners: M.K. Shimie, Errol Blackwood & Injah

CHALLENGING AMERICANS
Afribeek ’95 Music And Cultural Festival
July 30
Mountain View
Reggae And Blues At The Lake
July 22, 23
Lake Tahoe
Headliners: Rankin’ Scroo & Ginger, Charley Musselwhite

Sierra Nevada World Music Festival
July 23 to 25
Mammoth
Headliners: Third World, Heptones, Lucky Dube, Desmond Dekker

Reggae In The Park
Oct. 14, 15
Golden Gate Park, San Francisco
Gathering Of The Tribes
Oct. 6 to 8
San Diego

Reggae Jam On The Coast
Aug. 5, 6
Oxnard
Headliners: Maxi Priest, Pato Banton, Twinkle Brothers

Reggae Surf Fest
Sept. 2, 3

On The Rocks: Ziggy & Melody Makers

Imperial Beach
Headliners: Eek-A-Mouse

California Splash
July 16
The Velodrome, Cal State University at Dominguez Hills
Headliners: Yellowman, Shabba Ranks, Cocoa Tea, John Holt

REGGAE PASSION
SOUTHWEST U.S.
One World Music Festival
July 1 to 4
Angel Fire/Taos, N. M.
Headliners: Steel Pulse, Toots & The Maytals, Lucky Dube

Reggae On The Rocks
Sept. 2
Red Rocks, Colo.
Headliners: Ziggy Marley & The Melody Makers

Reggae Ambassadors Worldwide Conference/Showcase
Aug. 25 to 27
Las Vegas, Nev.

MIDWEST
Kansas City Reggae Fest ’95
June 30 to July 2
Penn Valley Park
Headliners: Ras Michael & The Sons of Negus, Michael Rose

10th Vermont Reggae Festival
July 22
Hardwick

VERMONT
Reggae Vibes’95
July 6, July 7, Victoria B.C.; July 8, Nanaimo, B.C.
Headliners: Heptones with Leroy Sibbles, The Peter Tosh Band, Champion Bubblers

EUROPE
Notting Hill Carnival
London, England

Summer Jam Festival
June 30 – July 2
Widenrath, Germany
Headliners: Burning Spear, Bunny Wailer

Reggae Summer Splash
June 10 to 23
11 dates throughout Germany & Austria incl. Hamburg, Berlin, Dortmund, Vienna
Headliners: Steel Pulse, Third World

Continued from page 51
Would it be Boombastic of us to remind you that Shaggy brought you the huge international hit "Oh Carolina"?

SHAGGY BOOMBASTIC Featuring "Boombastic" and "In the Summertime"

Produced by Robert Livingston and Brian "Spring I'll" Parolee for Big Yard Productions.

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(FEET TO THE STREET)
ALL DJ’S, ALL SELECTORS, ALL SOUNDBOYS

IT’S THE BIG BANG!! TRUST ME!! YAH MAN!!
BIG’TINGS AH GO ON WORLDWIDE!

ONE LOVE!!! ONE LOVE!!! ONE LOVE!!!
Audiobooks Aimed At Record Stores

3 New Labels Use Music Business Ties

BY TRUDI MILLER ROSENBLUM

NEW YORK—The recent launch of three audiobook labels with strong ties to the music business provides new opportunities for audiobook publishers to move their products into stores.

Historically, most music stores have not carried audiobooks. Record retailers argue that the process of dealing with the book industry and being hesitant about dealing with book publishers and unfamiliar vendors. Often, audiobooks are considered not to be related to their music customers.

But that attitude may change with the debut of three audiobook imprints: 213CD, founded by new music icon Henry Rollins; Naxos Audiobooks, founded by Naxos, a leading budget classical music label; and Audiocoop Records, founded by the K-tel record label.

They follow Time Warner Audiobooks, launched last year, whose chairman and CEO Mark Warner's WEA label distributed system helped it get into record stores and mass merchants.

The labels are not seen as different from each other—different as punk music is from classical. What all three have in common is that they are old book publishing companies that will sell music in music stores. And unlike most audiobook companies, 213CD and Naxos both put their product out in the format of choice for music stores.

Rollins, formerly of the seminal punk band Black Flag and recording with his own Henry Rollins Band, is well-known among alternative music fans. His audiobook career began last year with the Time Warner Audiobooks release of his autobiography, "Get In The Van," and his Grammy Award for best spoken word album.

Rollins launched 213CD this spring as an offshoot of his 3-year-old mail order company, 213.18.1. The label's first releases include spoken-word albums by Henry Rollins Jr. (author of "Last Exit To Brooklyn") and cassette artist Chris Haskett, and Exene Cervenka, recording artist and veteran of the punk band X.

"I'm interested in putting out stuff I really believe in. I want to give a home to these people I admire," says Rollins. "Hopefully, people will check us out and maybe catch on to some of the passion we have for this stuff."

Rollins' label also has launched with artistic spoken-word pieces (along with one jazz album), its next releases will be audiobooks (i.e., already-published books read aloud).

"We're doing a whole bunch of audiobooks right now," says Rollins. "Right now I'm in the studio with Henry Rollins Jr., recording 'Last Exit To Brooklyn' on audio. We're just about to start recording Jack London's book 'Random Access, Senseless Violence,' which we're also publishing in paperback in the fall. Eventually, a lot of our audiobooks will be simultaneous releases of our book titles. We're also hopefully going to do an audiobook with Iggy Pop in the fall. I think record stores will want a piece of that."

The 213CD releases are carried in numerous independent record stores as well as Tower Records and Borders & Music. They are just now beginning to go to bookstores, Rolls says.

Independent record stores are enthusiastic about 213CD. "I would love to see all the [independent] record stores as well as Tower and Borders stock our audiobooks," says Naxos founder Klaus Heymann at the MIDEM International Music Fair in 1994. The unique line offers abridgements of classic literature combined with classical music, offers high-quality production and cassette and CD at a budget price—$11.98 for two CDs, $9.98 for two cassettes.

"I love audiobooks, but when you have one voice reading for 3½ hours, it takes a very good actor or actress to sustain interest," says Soames. "We felt that we could increase the drama by adding music."

CD was important because the classical music justifies high-quality digital sound, he says.

As for the budget price, "that's part of the Naxos philosophy," says Soames, adding that he hopes the low price, abridged length, and dramatic reading of classics will give people to give the classics a try. "These are things people feel they should read, but they're a bit daunted by," says Soames. "They think, 'Do I have the time?' But once they give this a try, they suddenly find that 'Crime And Punishment' is a great story. These are the best stories of all time—that's why they're classics. I hope we're doing a service with this."

Naxos keeps the price low by using music from its classical label, which has 800 CDs and environmentally friendly British stage actors, who have the required acting talent without the inflated price tag of celebrity readers, says Soames.

Naxos Audiobooks was launched in England with 25 titles last fall, and entered the U.S. market in March. Like 213CD, its initial U.S. launch was in music stores; 300 of them now carry at least some Naxos Audiobooks titles, says VP of sales Henry Moyer, including a number of Tower Records outlets along with independents such as Streetwise Records in St. Louis and Planet Music in Baltimore. Naxos is just now beginning to reach bookstores, having met with its buyers at the American Booksellers Assn. convention June 2.

"For record stores that want to test the waters with audiobooks, it's very easy for them to give ours a try, because they're already buying the CDs," says Moyer. "They don't have to go out on a limb and take on a new vendor. And if it's not profitable for them, they can just return it. There's no risk."

(Continued on page 61)
Majors Can’t Save Specialty Stores In the Price Wars

TWICE IN THE LAST three months, I reported that there seems to be a slight uptick in CD pricing. In the April 15 issue I reported that some discounters appeared to be moving toward a $10.88 price for CDs. And then in the Retail Track column that ran in the June 3 issue, I reported that Best Buy had raised its prices $1 across the board.

At the time, even though both reports were accurate, some executives with music specialty chains called up complaining that, “You’re really doing music retailers a disservice by reporting that the price war may be loosening up.” “How so?” I inquired. He replied, “I understand that there is a chance that prices are going up, they won’t do anything to protect the music specialty merchants.”

I was stunned. Although I agree that the majors seem to be doing more to discourage loss-leader pricing, I was shocked by the implication that some music specialty retailers really are waiting for the manufacturers to save them from the discounters. If that is their sole hope for the future, it won’t be a long future.

Of course, savvy merchants have already figured out that the answer to solving the dilemma posed by discounters must come mostly from themselves, and they are responding accordingly. Although a little help from the manufacturers would aid their process, Retail Track cautions that retailers shouldn’t hold their breath waiting for that to happen. But for those who think that Billboard’s previous reports on the price war have hurt the chances of manufacturers taking action against discounters, let me make amends.

Since the middle of June the price war has heated up considerably. Circuit City began a monthlong sale offering all single CDs at $10.99; while Blockbuster Music implemented a similar strategy at about $1 higher, offering all single CDs at $11.99.

Moreover, in the first week of the release, reports from the field indicate that Michael Jackson’s “HIStory” was retailing at its top $16.58, more than $2 below its $21.25 cost.

In response to Circuit City and Blockbuster Music, Best Buy has once again lowered its prices by $1, and in those markets where it competes against the two, its everyday CD pricing is at $11.99. Furthermore, Best Buy hasn’t completely abandoned loss-leader pricing. According to distribution executives, while the chain no longer employs a loss-leader strategy for its top 10 titles, it generally has four titles at $9.98, two of which are from independents and two from majors. So let there be no mistake: The price war is still in full bloom. And now let me address the second part of the equation: Should the manufacturers do something about it? I think the answer is yes, but not in the way some music retailers would hope. Most specialty retailers want the majors to stop selling direct to Best Buy and Circuit City.

The majors say such a move would be illegal. However, in researching the Best Buy/Circuit City story that ran in the June 17 issue, I came across a couple of instances where other manufacturers had cut off one or both of the chains. According to published reports, PolyGram, Disney, and Capitol Records have cut off the two chains, it probably wouldn’t solve anything, because history has shown that some other discounters will just take their place. Remember K-Mart and J.Johnson’s World Music?

Other retailers suggest that the manufacturers should implement a policy similar to PGD, which says it will cut off for 90 days any retailer who sells a PolyGram or Capitol Records product.

But, the other majors say they believe the PGD policy is illegal. And with the Federal Trade Commission still breathing down the industry’s neck, you can be sure that the other majors won’t be stepping up to the plate anytime soon.

In Retail Track’s opinion, the major thing that sale and distribution executives at labels can do is stop having such a cavalier attitude toward the issue and their current policies. For example, a couple of label executives recently have complained to Retail Track that the accounts are getting “too greedy” when it comes to advertising programs. Talk about naive. If those executives think that greed is driving the accounts’ requests for cooperative ad dollars, they really aren’t in touch with the marketplace.

Here is another example of naiveté. In a conversation about Circuit City’s monthlong $10.99 pricing structure, I was stunned when a distribution executive with one of the majors said the chain’s pricing strategy as good news for the major merchants. His logic was that if all CDs were priced at $10.88, it meant the chain had abandoned the loss-leader $9.98 price point.

Or how about the conversation that I had with three label sales types about the possibility that the pricing could force regional music specialty chains, which are essential in helping to develop baby bands’ sales, out of business. Their response: “So what? Best Buy is better than most specialty chains in helping to develop baby artists.”

Finally, how many times have I heard senior distribution executives say it is impossible to police their own minimum-advertised price policies? Too many times, because if they don’t toughen their MAP policies, the very least they can do is put some muscle behind their existing policies. Recently, BMG Distribution has taken the initiative to show Retail Track that its MAP policy has teeth in it. It would be nice to hear reports from the other majors of incidents where they, too, enforced their MAP policies.
RETAILER MAKES GOOD
(Continued from page 61)

Nearly 60% of sales are derived from new CDs and cassettes.

In exchange for used CDs, Schulz offers the option of $4 in cash or a $5 store credit. Most LPs are purchased for $1 and sold for $2. The average customer, he reports, spends about $15 per visit.

A friendly, small town and one-on-one relationships with customers are helping to generate word-of-mouth promotion, says Schulz. "I probably have the only store where a customer can come in, ask if I've heard of a particular song, sing a line from it, and I'll figure it out," he says. "Try doing that at a mall store."

The Record Empire is located in the upscale town of Bethel, Conn. (Photos: Frank DiCostanzo)

Schulz gained his musical knowledge (especially with alternative and underground recordings) by working as a DJ and music director at the campus radio station of St. Olaf College in Northfield, Minn. An avid reader of music publications, he also credits "listening to lots of radio" as extremely helpful to being a better retailer.

With many of the small stores in Bethel owned by generations of the same families, Schulz says that the town's residents tend to be supportive of their local merchants. "It's a nice mix of professional, trade, and blue-collar workers," he observes.

One market the retailer plans to focus on and develop is classical music. "Fortunately, my parents are classical music junkies and will be a big help to me in getting started."

Meanwhile, the entrepreneur, who studied history and philosophy in college, sums up his own philosophy about running his own record store. "At age 21, what have I got to lose?"

The Record Empire's inventory is almost evenly split between new CDs and cassettes and used vinyl.
Naxos also offers a spinner rack that holds 200 CDs and 100 cassettes. “Isolating [our product] in its own display draws people in. It’s a very big impulse buy,” says Moyer. Likewise, K-tel’s Audiocope and Kid-tel subsidiaries (audiobooks for adults and children, respectively), are carried by Wherethehouse, Tower, Target, and KMart, as well as bookstores. The two imprints have a combined 50-75 titles, most priced at $11.99. Titles include “The Nick-picks Guide For Trekkers,” Garry Marshall’s “Wake Me When It’s Funny,” Robin Leach’s “Love Mates,” and Winnie the Pooh and Hello Kitty book-and-tape combos.

“We have distribution into the traditional outlets for audiobooks, which are bookstores, but we also take advantage of K-tel’s massive distribution,” says VP Ann Jordan, who came to the company from Dove Audio.

Music retailers say that they’re more inclined toward audiobooks from music suppliers. John Shank, product manager of Baltimore’s Planet Music, says, “Basically, we picked up the Naxos Audiofiles titles just because we pretty much carry everything from Naxos—we have a big classical section. The Naxos audiobooks have classical background music, so they’re selling OK.”

At Tower Records on Sunset Boulevard in Los Angeles, Time Warner Audiobooks make up the lion’s share of the 50-100 audiobooks on sale. “Audiobooks for the most part are distributed by publishing companies, so as a music retail outlet, we don’t have quite the access to the distribution pipeline,” says product manager Larry King. Whereas Time Warner’s salesperson-contracted in a week to sell us cassettes and CDs and says, ‘Oh, by the way, we have these audiobooks,’ so it’s easy.”

But getting audiobooks into record stores is one thing; selling them is another. Can audiobooks find an audience in this nontraditional outlet? Opinion is divided.

“Having the ‘in’ with the record company is vital to distribution, but creating product that is suited to a record-buying audience is essential,” says Judy McGuinn, director of advertising, publicity, and promotion at Time Warner Audiobooks. “We did well with Henry Rollins because that’s a music-buying public. We expect to do well with ‘I’m With The Band’ and ‘No One Here Gets Out Alive,’ and ‘Naked Lunch’ will do well because, demographically speaking, that music-buying audience has a new appreciation for classical music. Record stores are receptive to spoken word that’s targeted to their customer base.”

That was certainly true for B&B Audio, whose Barbra Streisand biography, “Her Name Is Barbra” by George Mair, sold 6,000 copies in record stores, including Borders, Tower, Handleman, and Nobody Beats The Wiz. Strawberries did a display featuring the audiobook, the Streisand video, and the Streisand double CD, “which I thought was a brilliant way to display,” says King. She who signed music distributor PPP to get the audio in record stores. Baxter hopes to get the same result with Timothy White’s “The Nearst Faraway Place: Brian Wilson, The Beach Boys, And The Southern California Experience.”

Newbury Comix’ Wallace feels that only certain audiobooks can succeed in a record store. “The only ones that work for us are from people who already have fans, like Henry Rollins and Exene Cervenka,” he says. “It’s a music-buying audience, like William Burroughs. We’ll also try things like Time Warner’s ‘Star Wars’ titles or ‘Batman Forever’ that might appeal to our comic-buying audience, and they’ll sell a couple. But the problem is that we’re competing with bookstores and department stores and who knows who else. I mean, KMart will probably carry ‘Batman Forever’ whereas with Exene Cervenka, our customers come to us first.”

In contrast, Tower product manager Larry King of the Sunset Boulevard store feels audiobooks have unfilled potential in record stores. “We have a spinner rack with 50-100 audiobooks. I’d like to do more, but we have a terrible space problem in the store,” he says. “We’re in an upscale area, so I cut through extensive catalogs and pull out limited amounts of self-help, business strategies, provocative best sellers, and titles with a literary bent. Naxos is an interesting line—they have the same demographics as us. And the Dove who signed music distributor PPP to get the audio in record stores. Baxter hopes to get the same result with Timothy White’s ‘The Nearst Faraway Place: Brian Wilson, The Beach Boys, And The Southern California Experience.’

Personally, I feel we could do more in this field,” King continues. “Across the street from us, Book Soup put their magazine racks out of the store and used all that space for audiobooks. My feeling is that they’re filling a market niche that we’re not.”

Publishers agree, pointing out that audiobooks are an entertainment product, just as much as CDs and tapes are. “People who buy records don’t just buy records,” says Seth Gershel, VP/publisher of Simon & Schuster Audio, pointing out that classical music and jazz fans have the same demographics as audiobook listeners. “Record retailers are really using this—promoting and merchandising audio product. They should give more attention to the potential of spoken-word audio as a way of expanding their offerings to their customers.”
Attractive Packaging Isn’t Snobbish; It’s Good Business

Visual Blight: While picking through our stacks of CDs the other day, we ran across a couple of interesting packages.

Both are the work of Chicago-based Quarterstick Records, and both are the product of offspring of the now-defunct Windy City band Rodan. The albums, “Engine Takes To The Water” by June Of 44 and the self-titled set by Rachel’s, arrived in cardboard sleeves that looked hand-crafted. Those who remember the lovely hand-screened albums produced in the 80s by L.A.’s Independent Project will recognize the look.

Imagine our surprise when, a couple of days later, Reprise’s new Neil Young/Pearl Jam collaboration, “Mirror Ball,” arrived at our desk, wrapped in the same kind of stylish package—a brown cardboard sleeve with a deceptively homemade look. (You can bet that Reprise shipped about a million of ‘em the first week.)

By Chris Morris

As we looked at these three sets spread out before us in our living room, a couple of thoughts came to mind. First, that we infrequently receive indie albums packaged as creatively as the June Of 44 and Rachel’s sets, and much of what we do get in the mail is downright gruesome-looking. Second, that indie labels will always be in imaginative, as well as commercial, competition with the majors.

Literally hundreds of independent releases cross our desk every year, and in many cases the packaging is nearly terrifying. We won’t embarrass the perpetrators by identifying their offenses by name, but many small labels—including some that have been around for years—deliver records with illegible cover type, unreadable spines, and artwork that looks like a not especially gifted 5-year-old’s fingerprinting.

These shockingly bad work of design have a couple of immediate effects. For the consumer (and for the journalist or radio professional who receives them), ugly-looking packages are met with a surge of aesthetic revulsion. While many may hold to the old cliché “you can’t judge a book by its cover,” there are few who will open a jeweled box—even if it contains a brilliant record—if the album cover conveys nothing except haste, carelessness, or poor taste.

A bad-looking album will also very likely meet resistance from indie distributors. With thousands of records competing for wholesalers’ attention every year, a buyer will wind up gravitating to records that not only sound good, but that look good in a retail fixture. Selling your record to a distributor entails not only finding music of quality, but offering packaging that meets the standards of a demanding industry.

At the National Assoc. of Independent Record Distributors and Manufacturers convention in San Francisco in May, we found ourselves kidnapping with another attendee about the heinous quality of much independent album packaging.

Our colleague, who said she was the daughter of an advertising executive, said that among the basic texts she would recommend to any indie label owner is the book “Ogilvy On Advertising,” a We classic penned by Madison Avenue legend David Ogilvy.

That book, which has remained in print for 50 years, is a fine place for the graphically challenged to start. Ogilvy, whose campaigns included the famous Volkswagen print ads of three decades ago, has much of importance to impart to the novice about such fundamentals as design, art direction, and typography.

The point is, every label operator owes it to himself or herself to learn how to put together a presentable package. If your records look bad, there’s a good chance that, in today’s highly competitive marketplace, they won’t get through the door of a major retail outlet—or even the mom-and-pop up the street.

And, as the Young/Pearl Jam album proves compellingly, the majors know the game well enough to manufacture a unique, handsome package without working up a sweat. And if you don’t believe you’re in competition with them, it’s time to get a grip.

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**Album Reviews**

**POP**

**CURTIS STIGERS**

Time Was
PRODUCERS: Various
Anita 17315

Backed by a star-studded cast of producers, songwriters, and featured musicians, peppy singer/saxophonist Curtis Stigers is destined to find a home at top 40 and AC radio with his second album. Even if the material on it is not always as blockbuster caliber, title-track duet with Shawn Colvin is sure airy enough; other potential hits include David Foster’s “Produced This Time,” R&B-flavored “It Takes Two,” and blues rave-up “New York Is Rockin’.”

**DR. JOHN**

Afterglow
PRODUCERS: Tommy LiPuma
Blue Note 7000

The Doctor is in the house, and he has a new specialty: jazz vocal music of the ’70s and ’80s, delivered in vibrant big band style. Tracing his swamp rock and blues roots to their natural origin, Mac “Dr. John” Rebennack pours his heart into numbers like “I’m Just A Lucky So-And-So,” “Ain’t Good To You,” “Blue Skies,” and “So Long.” He also treats fans to a couple of tunes he wrote with the late Doc Pomus—“There Must Be A Better World Somewhere” and “New York City Blues.”

**ANNETTE SANDERS**

On My Way To You
PRODUCERS: Michael Atten
Casablanca 5016

Annette Sanders is a jazz stylist who respects melody and lyrics alike. The combination is winning, as is this program of 12 songs varied in its sources but current in their timeless nature. The title track is a beautiful Michel Legrand/Alan & Marilyn Bergman ballad that, the singer notes, her late music collaborator, Morty Lewis, brought to her attention. Professional keyboardist Michael Abele is helping the musicians create in the back-up band that keep Sanders’ vocals in sharp focus. Contact: 516-244-5502.

**R&B**

**TONY THOMPSON**

Sensational
PRODUCERS: Various
Giant 24956

This five-piece vocalist’s debut provides mostly youth-oriented, midtempo, and ballad presentations. With bouncy tracks like “What’s Up” (written by Thompson & I.K.) the artist sets breezy tone sure to grab teen listeners. On “My Cherie Amour” cover, Thompson displays remarkable expressive vocal ability, while track brushes up against a surprisingly glossy hippie arrangement. He also shows a mature side, going straight. R&B on more classically produced tracks like “Dance With Me” and “Goodbye Eyes.”

**RAP**

**D’ANGELO**

Brown Sugar
PRODUCERS: D’Angelo, Butch Carter, Al ShPLIED
EMI 232629

Artist’s debut features the influences of Marvin Gaye, Stevie Wonder, and Prince through a jazzy, hip-hop prism that reflects musical and lyrical brilliance. Overwrought, introspective soundscapes, D’Angelo’s tenor or falsetto forms sweet melodies that generate rich harmonies. Highlights include first cut “Brown Sugar,” an ode to weed disguised as a love song; “Cusin,” an inspired cover of the Robinson classic; and “Hitman, MotherF**ker,” a track that

**WORLD MUSIC**

**NANA VASCONCELOS**

Storytelling
PRODUCERS: Nana Vasconcelos, Union
Hemisphere N.Y. 3, 5444

Brazilian percussionist/singer/songwriter

**SPOTLIGHT**

**JENNIFER TRYVIN**

Cockamamie
PRODUCERS: Various
Squint/Warner Bros. 45931

With plenty to say and ample musical adventure with which to say it, Boston newcomer Jennifer Tryvin is poised to join the upper ranks of Gen-X alternative rock. Led by modern rock hit “Better Than Nothing” and filled with equally worthy tracks as “Happier,” “One Year Down,” and “All This Could Be Yours,” this debut album is a timebomb for rock, college, and pop formats. Produced with a winning mixture of grit and polish by Mike Dunne (Anne Murray, Letters To Cleo, Gigo Amao), the record is one of this year’s best debuts. A revelation.

**WAILING SOULS**

Live On
PRODUCER: Richard Feldman
Zomba 72445

Disregarding reggae fans in the ’90s keep the appearance of a new Wailing Souls album in the preeminent event of the season, and this gorgeous entry in the Souls’ rich saga is a heart-stopper. There are no finer vocalists in modern riddim more than Lloyd “Breach” McDonald and Winston “Pipe” Matthews, and “Live On” is a stirring counterpart to their Grammy-nominated “All Over The World” masterpieces and the “Cool Rulings” soundtrack they spearheaded. Whether chanting with childlike tenderness or crouching out the erupting fervor of Maroon warriors, this velvet-wrapped duo has constructed a new collection of undeniable classics like the title track, “Trouble No Man,” “Jah Jah,” “Give Me Money,” “O.K. Corral,” and deeply affecting “What A Life Worth.” Equally winning are tuffa-tuffa-tuff covers of Paul Simon’s “Mother And Child Reunion” and Shawn’s “Na Na Hey Hey Kiss Him Goodbye.” It’s the astonishing freshness of the arrangements that ensures the album’s ‘hit factor’ “Live On,” but then nobody looks at reggae with more inventive eye than Wailing Souls and longtime producer Richard Feldman. In a world runnin’ down, the Sam & Dave of roots reggae make mighty a vital sound.

**LATIN**

**AS LOS HERMANOS ROSARIO**

Los Hermanos Del Swing
PRODUCERS: Rosita Rosado
Kawamura 1515

Mercerian titan returns with more smooth romantic classics that place emphasis on hook melody rather than rambunctious rhythm mayhem of power merger counterparts. Standout riffs cut on hit-laden albums are “Omar,” “Mujer Prohibida,” “Video Clip,” and “Un Dia En Nueva York.”

**ANTONIO FLORES**

Esencia
PRODUCERS: Fernando Lira, Antonio Serrano
RCA

Lyrically literate and musically compelling, this scintillating, lean rock package offers a tantalizing glimpse of what could have been for this gifted singer/songwriter from Sonora, who died tragically in May shortly after the passing of his legendary mother, Lola. Flores’ raspy voice weaves its way through infectious slower-paced entries “Isla De Palma” and “Cuerpo De Mujer,” as well as spicy rumba number “Alma.”

**CLASSICAL**

**RINALDO ALESSANDRI**

150 Years Of Italian Music, Volume II
PRODUCERS: Alfredo Vanni
RCA 45839

Unea Musica

A host of excellent albums devoted to organ music are out now—including Tom Koegman’s first issue in a Bach survey for Teldec, Christoph Maria Moosmann’s set of Arvo Part works for New Albion, Christopher Bowers-Broadbent’s traversal of Messiaen for ECM New Series, and Gabrielle Rémy’s recording of French organ music for Sony Classical—but this album from Rinaldo Alessandri could be the best of the lot. A sequel to an earlier volume of chamber music, this lush, reverent performance shows how the organ is known as the instrument of the divine. Distributed by New Albion.

**JAZZ**

**PAUL TAYLOR**

On The Mail
PRODUCERS: Kato Masu, Don Esposito
Countdown 77725

And young saxophonist/composer Paul Taylor makes a strong, tuneful contemporary jazz debut with a readily readable and listenable approach. The album includes the electronic funk and slyly melodic set of “Set Me Free,” the charging, rhythm-grooving “Lyrical Eyes” and the sweet multitrack saxophonic of “Til We Meet Again,” the poignant balladry of “When The Morning Comes,” and the soul-satisfying pop changes of “Dream Come True.” Taylor turns vocord for his cover of Chic tune “I Want Your Love.”

**New Age**

**NAWANG KHECHOG**

Katana
PRODUCERS: Brian Eno
Elektra 75004

Nawang Khechog is a former Buddhist monk who fled Tibet as a child and eventually settled in the U.S. On his first major release, he brings his Tibetan flutes, horns, and chanting— as well as the Aborginal digeridoo—into reverberant spaces. The album was produced with uncharacteristic restraint by Krulshid, with whom Khechog has performed in the past year. He sets Khechog’s exploratory, yearning flute melodies amid tinking bells, gently synthesized strings, and environmental sounds. But there’s also a lot of confrontational music with pinnace pinnace, creating a mellow Tibetan horns, and the primal grooves of Tibetan chants.

**VITAL REISSUES**

**CARME McRAE**

I’ll Be Seeing You
PRODUCERS: Ken Nelson, Cliff Gelder, vers. REEDIS PRODUCER: Cliff Gelder
Emi Records 2-407

GRP salutes late jazz icon Carme McRae with a lovingly distilled collection of her sessions for the Doc and Kapp labels from 1966–89 when the young singer/songwriter was the shadow of celebrated contemporaries Billie Holiday, Ella Fitzgerald, and Sarah Vaughan. Featuring scropilously remastered versions of such classics as “Whatever Lola Wants (Lola Gets),” the title cut, “If I Were A Bell,” and “Hyp Boogie, Bughild,” the collection is an entertaining, illuminating document of McRae’s fruitful years, a highlight of GRP’s reissue program.

**THE WHO**

A Quick One
The Original
PRODUCERS: Kit Lambert
MCA 1138

Heming restored “I Love A Lady” to its original glory and augmented it with rare gems, MCA now applies the same diligent treatment to “A Quick One” (titled “Happy Jack” in the U.S.) and “The Who Sell Out.” Each now consists of digitally restored versions of the original tracks plus a generous offering of bonus cuts—selections from the E.P. “Ready Steady Who,” rare B-sides, and previously unreleased songs and sound bites. Another major step in an impressive, ongoing reissue program.

**MARK HAYWOOD**

He Who Made The Rain
PRODUCERS: John Renbourn
Karma 35867

This South Louisiana native is one of the most talented artists making Christian country music. On this outstanding album, he melds the two genres with a heartfelt conviction about issues that every back porch has faced. Holloway is poignantly without being preachy, and his emotional honesty is especially touching on the soft country ballad, “Another Heartache.” His standouts include “Not Enough Amazing Grace,” the title track, and “Good Lovin’.”

**CONTEMPORARY CHRISTIAN**

**KEVIN WELCH**

Life Down Here Earth
PRODUCERS: Kevin Welch, Harry Stine
Station 40

This third release from the creative crew at Nashville-based Deed Reckoning is a musically textured and lyrically satisfying album from one of Music City’s most gifted singer/songwriters. Kevin Welch’s voice has a weathered passion that sustains these pensive, sometimes-brecking slices of life. Among the best cuts are the intriguing “Wilson’s Tracks,” the breezy “I Feel Fine Today,” the powerful “Forgive Old Souls And Water,” and “Wishing For You.” Contact: 615-269-7775.
What Billboards. The Delfonics. The male vocal quartet that has been a fairly convincing rocker, though he also works enough of a boyishly brash demeanor due to the time he has spent as a teenager in male vocals

PUBLISHERS: WB Music Corp./Warner Bros. PUBLISHERS: WEA Music, Inc./WB Music Corp. PUBLISHERS: WEA Music, Inc./WB Music Corp.

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BY MARILYN A. GILLEN

LOS ANGELES—Blue Book-based CD Plus may or may not be the future of enhanced CDs, says AIX Entertainment president Mark Waldrep, but “i-trax is the present.”

“CD Plus generated this wave of excitement in the record industry about all the wonderful possibilities it offered, but then it kept receding farther into the future,” he says of the new multisession format. “Perhaps the reality last month with the publication of a spec developed by Philips, Sony, Microsoft, and Apple, though the first titles based on the book are not expected out until late summer or early fall.

“There has been a sense of frustration in the music community, of being ready to go but not able to,” Waldrep says. Because of this, industry members have been exploring alternate routes of combining music and audio/visual elements onto a single disc; these routes include Waldrep’s branded i-trax, which has been used on albums for labels including Disney Records (for a separate, enhanced version of its “Rhythm Of The Pridefuls” that is being sold only in the computer software channel), Flying Fish, DA Music, the Benson Music Group, Inter

sound, and AIX’s own interactive label, which is distributed by Navarre.

Waldrep says there will be 30–50 i-trax titles on shelves by Christmas.

The biggest test for i-trax, though, was with the July release of Kittaro’s “Kittaro—An Enchanted Evening” from the Grammy-nominated new age artist. The Domon Records artist’s live set will show—which can enter the marketplace, according to Domon, all of them enhanced i-trax discs.

“The best thing we can do something with multimedia for this record, but because all of the problems we kept hearing about with CD Plus, we didn’t think we would be able to do the enhanced CD idea,” says Kittaro. “But then we began researching and heard about i-trax and decided to take a chance.

I-trax uses the “expanded pregap” approach to the multimedia process, creating the data track that is placed before the first Red Book audio track. The potential drawback to this approach, in the eyes of some in the record industry, is that it is possible, with some effort, for consumers to “back” into the data track by holding down the reverse button on their players. Doing so could yield a sharp screen if the audio player attempted to read the computer data.

Waldrep has faith in the unlikely scenario, and one he has not yet encountered with the albums released to date. The calls that have come in to the customer service center have centered around a perennial, but very limited, problem with a particular type of CD-ROM drive that refuses to play the mixed discs, he says. Waldrep sends those frustrated users CD-ROM-only versions of the titles, he says.

For Kittaro, the frustration was in deciding what to give. “This album has 66 minutes of music,” he says. “There wasn’t too much room left over for the enhancements.”

In the remaining space, Kittaro did manage to fit in a fair amount of multimedia data, including a full-length video of the first single, “Dance Of The Saravati,” a video interview; a biography and complete discography; and a merchandise catalog, where users can order select items or join the artist’s fan club.

The multimedia material is “strictly a bonus track,” Kittaro says. “We don’t charge extra for it.”

“You have to think of these as albums first and foremost, and sell them that way,” Waldrep says. “Therefore, you have to be able to turn them around quickly and at a reasonable cost.”

Waldrep says he can deliver a finished i-trax master within a week, at costs under a few thousand dollars.

Waldrep, meanwhile, is taking multimedia a few steps further. His album will be followed with a live concert video that will air internationally and telecast simultaneously during their August–September pledge drives, and will reach store shelves via Domo afterward.

Waldrep sends those frustrated users CD-ROM-only versions of the titles, he says.

He is also working on a CD-ROM of native Japanese dance.

**Free Tix Online: A Great Discovery**

**TICKETMASTER MAY NOT be selling online yet, but that doesn’t mean you can’t get tickets from your computer. To inaugurate the launch of its new World Wide Web-based ticketing company plans to give away thousands of free tickets to music and sporting events this summer. Consumers can log on to Ticketmaster’s World Wide Web (http://www.ticketmaster.com) and fill out the entry forms. Several different regions of the country will be offered in the giveaway each week.**

**THE DISCOVERY CHANNEL is using multiple media to promote its CD-ROM lineup—and to make a company milestone. During July, Discovery Channel Multimedia is offering a 90-minute VHS video, “Great Moments Of Discoveries,” free with any purchase of its CD-ROM titles. The video program, which aired last month on the Discovery Channel, is available to retailers either shrink-wrapped with the CD-ROM or through a mail-in-service. Discovery may eventually sell the videotape separately, but not until 1996.**

**CAN’T MAKE THE RELEASE PARTY? No sweat. In what may be a sign of things to come, Mick Taylor hosted an online “virtual release party.” June 28 simultaneously with the actual one for his new Shattered Music set, “Coastin’ Home.” Net surfers may have missed out on the open bar, but they got something actual at-home artist didn’t: Internet-exclusive Taylor performances. The party tapped into RealAudio technology to let listeners sample music in real time.**

**HOPE FOR DCC? Todd Rundgren’s delayed new ion album, “The Individualist,” comes out July 11 on cassette. It’s also being made available for free download on CompuServe until the expected August release of the album as a CD Plus title. The CD was originally due June 12. The holdup is blamed in part on the delay in the establishment of the industry standard for producing enhanced CDs.**

**ANTHEA DISNEY, former editor in chief of TV Guide, is moving to the interactive-content realm. Disney is named to the new position of editor in chief, worldwide, of the News Corp.’s Delphi Internet Services division, where she will oversee development of content for the company’s “new and enhanced” service, slated to debut this fall.**

**FOR AN UPDATING listing, the Enter** Active File would like to hear from all record labels and record stores that are online—both on commercial services or on the Internet. Send complete on-line addresses and/or related information to Mgriden@boll.com, or call 212-325-2209.
There's No Disguising A Hit Video
Success Of 'The Mask' Carefully Plotted

By Eileen Fitzpatrick

Los Angeles—If you think selling a cassette with the hottest star in Hollywood is a no-brainer, think again. Jim Carrey may be on automatic pilot to box office gold, but New Line Home Video had to carefully plot his success course.

The strategizing has paid off. New Line released the Carrey comedy "The Mask" on Jan. 19 at $12.99 suggested list. Seven months later, it's still considered a high-profile title that has already generated wholesale revenues of $80 million. But direct to sell-through doesn't work for every box office hit, as demonstrated by New Line's decision to go rental with Carrey's "Dumb And Dumber."

Competition helped to make a 1996 winner of "The Mask." New Line executive VP Michael Karaffa says that even the movie became a summer success in 1994, the supplier was faced with the prospect of releasing it against "Snow White And The Seven Dwarfs," "Jurassic Park," and "Speed" in the fourth quarter.

Instead, New Line opted to hold back. "We looked in January and saw we would have six weeks to ourselves," Karaffa says. "The media would be less expensive, and we wished 'The Mask' would be counter-programming to the February release of 'The Little Rascals,' and 'Little Giants.'"

The success of Carrey's previous hit, "Ace Ventura: Pet Detective," led to New Line's decision to go direct with "The Mask." Warner Home Video's "Ace," priced at $24.98, sold approximately 4 million units in 1994. Yet even with Carrey's proven track record, retailers who were returning millions on "Snow White" and "Jurassic Park" were leery of a low-priced "The Mask" despite its $120 million box office.

"We were soliciting 'The Mask' in the fourth quarter, and there were return issues," says Turner Home Entertainment executive VP/GM Stuart Snyder. To alleviate some of the fear about another overstocked title, Turner and New Line scaled back their estimate of the initial shipment of 6 million units.

In the field, we heard some ridiculously low numbers and some as high as 10 million units," Snyder says. "By managing the goal, we enabled everyone to step away with a positive feeling about the title."

But the title still needed more work. Snyder says the Turner sales force made extra calls to map out detailed marketing plans. "Once we got out there, all of these immediate concerns about returns became less important," he notes.

"Dumb And Dumber," Carrey's next movie, which hit the $80 million box office mark in December, also helped to build retail confidence in "The Mask," says New Line VP of sales Kevin Kash."}

Virgin Megastore was there from the start. Video and laser buyer Marty Sikich says he had no qualms about buying big. "The main thing is that it had no major competition for six weeks," he says. "As a self-through title, we welcomed it, and I've been a believer in Carrey since 'Ace Ventura."

His belief was justified. When "The Mask" arrived at Virgin, it immediately knocked "Speed" out of the No. 1 position on the store's sales charts. In the normal course of a title, second-week sales drop off 40-50%, Sikich says, but demand for "The Mask" remained steady.

New Line and Turner kept an inventory cushion of 600,000 units at street date to get product out quickly to retailers who underwrote. "We anticipated it, and wanted to make sure stores had product," Snyder says, "because any product not in the stores means lost sales for them and for us.

Field inventory transfers were limited to two or three accounts, which were dispersed before the supplier went into its own warehouse inventory. At Virgin, meanwhile, the title continued to sell well, according to Sikich, and it outpaced veteran rental titles that had been repressed following the release of "The Mask."

These included "True Line," "Clear And Present Danger," and "Four Weddings And A Funeral."

With March came real competition, in the form of "The Lion King." Carrey proved resilient. "It was ready to be knocked off by then, but 'The Mask' continued to be in [our] top 10 well into April," Sikich says.

Encouraged by retail response, New Line kept pitching. The vendor purchased a display window at Virgin's Sunset Boulevard store in West Hollywood, Calif., which remained in place for two months at a cost of $1,000. Nevertheless, the vendor stayed low-key in March.

New Line didn't purchase television ads at time, limiting ads to retail circulars to capitalize on "Lion King" foot traffic. "We were not going to buy TV against 'The Lion King,'" says Karaffa. "That would have been a waste."

Initially, New Line budgeted a $5 million media buy, not including radio promotions. The figure grew to $8 million as the target audience was expanded, and New Line bought time on "Home Improvement," "Friends," "Seinfeld," and an episode of "Married With Children" that ran after the Super Bowl, says New Line executive di- rector of marketing Sarah Olsen.

(Continued on page 71)

Success Of Death Video Challenges Morals In U.K.

By Peter Dean

London—A major political row has erupted over a controversial anti-censorship video called "Executions." The cassette, released by Video International Publishing on the Evison label, uses documentary footage of executions.

Politicians have called for the banning of "Executions" and have requested the government censor to put a stop to programs said to contain "gratuitous material.

Great Britain's official in charge of public morals, James Fenton, who is director of the British Board of Film Classification, brought matters to a head when he gave "Executions" an 18 rating and later issued a press statement defending his action on human rights.

The title arrived in June, and the resulting media frenzy immediately prompted major retailers to take copies off the shelves and sell them only upon request. Two chains, W.H. Smith and John Menzies, stopped selling "Executions" once their initial shipments were sold. HMV, Virgin, and independents have continued to stock the film.

"Executions" has sold more than 60,000 units at 12.99 pounds (approximately $20) and is currently No. 3 on the national video rental chart. A company called Ideal Marketing plans to handle U.S. distribution.

The man behind "Executions" is Barry Goulding, who was responsible for the launch of the three-part "Police Stop!" series, which is a compilation depicting actual car accidents and high-speed chases. Approximately 8 million copies have been sold. Goulding denies the accusations that "Executions" uses human suffering for the sake of entertainment.

"This is a serious, factual document using footage that is usually suppressed by the media and that the censorship board passed," he responds. "It's horrendous viewing. Next time I release something, though, I'll contact the retail trade for a classification before going to the censors, seeing as the ones who are now acting as censors.

Video trade organizations have blasted "Executions" and Fermuc's (Continued on page 74)
McDonald’s Needs A Break Today: Vid Suppliers Wary

NO BIG MAC ATTACK? Retailers may get their best present from their worst enemy this year, if McDonald’s is unable to nail down a video deal for its annual holiday promotion.

Apparently, the fast-food giant is asking retailers to back away from exclusive CD-ROMs. McDonald’s has also decided to sell a few of its other products, such as Kinder’s, to supplement the chain with an exclusive CD-ROM. Retailers are somewhat miffed, because a portion of the profits go to charity, and because the chain carries coupons for discounts at the Mac. This regularly complies about the video deal. Whenever McDonald’s is talking to—if it is talking—nobody’s saying. In a town where everyone knows everyone else’s business, this is one secret that really is secret.

CHILD SAFETY: Turner Home Entertainment will launch a joint promotion with KinderVision at 10 retail locations on Aug. 5.

KinderVision is a nonprofit organization dedicated to fighting child abduction. It videotapes children and takes fingerprints and voice recordings to assist parents and law enforcement if a child is ever missing.

Turner has teamed up with the nonprofit organization for the release of “The Swan Princess,” which hits stores Aug. 1. A public service announcement for KinderVision will appear on the front of all copies of the title.

At each participating retail location, KinderVision will tape children and collect other pertinent information for a permanent identification kit. The process takes about five minutes. Parents and kids will also be given a brief safety class on how to protect against child abduction. A free videocassette and pamphlet will be available.

Retailers taking part in the Aug. 5 event include Toys “R” Us, Herald Square store in New York; Video Tyme in the Buena Ventura Mall in Ventura, Calif.; Video Villa in Lisle, Ill.; Ultimate Video in San Jose, Calif.; CVS in the Galleria Mall in Dallas; and Wal-Mart in Minneapolis.

Other dealers who want to participate in the KinderVision program should contact Turner’s Joseph Swany at 404-827-1966.

CRUISE DISCOUNTS: Retailers and consumers will be able to participate in a Carnival Cruise promotion from Home Vide Home Video to launch the supplier’s new family label, Tales For All. The line will debut Aug. 12 with “Vincent and Me.” Follow-up titles include “The Return Of Tommy Tricker,” available Sept. 19, and “Summer Of The Cölts,” arriving (Continued on next page)

Top Video Sales

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested Retail Price</th>
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</thead>
<tbody>
<tr>
<td>FORREST GUMP</td>
<td>Paramount Home Video</td>
<td>32583</td>
<td>Tom Hanks</td>
<td>1994</td>
<td>PG</td>
<td>15.98</td>
<td></td>
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<tr>
<td>TRUE LIES</td>
<td>FoxVideo</td>
<td>8640</td>
<td>Arnold Schwarzenegger; Jamie Lee Curtis</td>
<td>1994</td>
<td>R</td>
<td>19.98</td>
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<td>Miramax Home Entertainment</td>
<td>3034</td>
<td>Brandon Lee</td>
<td>1994</td>
<td>NR</td>
<td>24.98</td>
<td></td>
</tr>
<tr>
<td>PINK FLOYD: PULSE</td>
<td>Columbia Music Video</td>
<td>50121</td>
<td>Pink Floyd</td>
<td>1995</td>
<td>NR</td>
<td>24.98</td>
<td></td>
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<td>JACKSON: VIDEO HITS HIGHEST</td>
<td>Sony Music Video</td>
<td>50123</td>
<td>Various Artists</td>
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<td>NR</td>
<td>24.98</td>
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<td>FoxVideo</td>
<td>8730</td>
<td>Matthew Broderick</td>
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<td>PG</td>
<td>19.98</td>
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<td>Warner Home Video</td>
<td>17500</td>
<td>John Larroquette</td>
<td>1994</td>
<td>PG</td>
<td>22.96</td>
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<td>PBV0790</td>
<td>Pamela Anderson</td>
<td>1995</td>
<td>NR</td>
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<td>PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS</td>
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<td>Various Artists</td>
<td>1994</td>
<td>PG</td>
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<td>Playbo Video</td>
<td>Bruce Willis; Bonnie Bedelia</td>
<td>1995</td>
<td>R</td>
<td>28.99</td>
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<td>DIE HARD</td>
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<td>PG</td>
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* R.W. gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ** R.A.A. platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. *** R.A.A. gold certification for a minimum sale of 250,000 units or a dollar volume of $6 million at retail or 25,000 units or $1 million at suggested retail for non-theatrical titles. ○ R.A.A. platinum cert. for minimum sale of 500,000 units or a dollar volume of $12 million at retail for theatrically released programs, and of at least 50,000 units or $2 million at suggested retail for non-theatrical titles. © 1995 Billboard/BPI Communications.

www.americanradiohistory.com
NO DISGUISE HIT VID
(Continued from page 69)

“...our target audience was 18-34, but we wanted to broaden it to 12-17 year-olds,” says Olson. “We knew it would be more expensive, but we had to have it to hit the target.”

One-third of the media budget was spent at street date, one-third a week after street date, and the rest two weeks later.

However, more is on the way. Karaffa says an additional $5 million was budgeted for year-round co-op advertising. “Strategically, we use advertising funds to ensure retailers will have enough for the life cycle of the title.”

Snyder adds, “We reserved enough for the rental release of ‘Dumb And Dumber,’ which came out the same week as [the theatrical release of] ‘Batman Forever.’”

The reserve will be in place during the fourth quarter with the expected self-through release of “Batman Forever” and the repriced “Dumb And Dumber.”

Despite its success and PG-13 rating, Kasha says New Line decided against going directly to self-through with “Dumb And Dumber,” based on research data and “gut instinct.” The intent-to-purchase research wasn’t terrible. It was in between Wayne’s World” and Ace Ventura.”

“Before it hit $100 million, the percentages came back that consumers would rather rent it.” Olson says. “After $100 million, it became more borderline.” But rental was never in doubt. Intent to rent was “off the charts,” says Karaffa.

For Virgin, “The Mask” has finally subsided six months after its release. Not even “Batman Forever,” which features Carrey, has stimulated sales of “The Mask,” and Sikich says the title has dropped off his top 20 list and into the catalog section. Sikich says the store probably won’t create a Carrey section in the store, as New Line would like dealers to do in December.

“We only have four actors that have enough films for that: Brando, Nicholson, Elizabeth Taylor, and Jimmy Stewart,” he says. “Jim Carrey’s not at that level.”

Regardless, “The Mask” is still around. Karaffa says New Line has sold 7 million units in the U.S. and Canada. Returns, now less than 5%, are expected to go no higher than 10%, half the industry standard.

In order to fill reorders, says Kasha, “we’ve actually had to call accounts and ask when they’re sending back product.”

The title is in no danger of dying. Karaffa says: “The top five or six retailers give us a good gauge. It’s still selling, and ‘The Mask’ is just reaching its early middle age at retail.”

SHELF TALK
(Continued from preceding page)

Sept. 26. Each carries a suggested list of $19.95. Consumers who purchase any of the titles will receive a discount coupon by mail worth up to $500 or $1,000 toward the price of a Carnival cabin.

Retailers ordering a 24-unit floor display can enter a sweepstakes to win a cruise and $1,000 in cash. They must send Hemdale a picture of the setup display in their stores. The floor unit will be available Sept. 9.
### Top Video Rentals

**FOR WEEK ENDING JULY 15, 1995**

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
<th>TITLE (Rat.)</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
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<td>INTERVIEW WITH THE VAMPIRE (R)</td>
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<td>Tom Cruise</td>
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<td>DISCLOSURE (R)</td>
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<td>Meryl Streep</td>
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<td>JUNIOR (PG-13)</td>
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<td>FAR FROM HOME, THE ADVENTURES OF YELLOW DOG (PG-13)</td>
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**Home Video**

**Image Buys One-Stop U.S. Laser Video Acquisition Combines Top Regional Distributors**

**by Chris McGowan**

Image buys U.S. Laser Video, on the heels of its best fiscal year ever and the strong 1994 growth of the laserdisc format, has purchased T.V. Laser Inc., better known as T.V. Laser Video Distributors, for $81.3 million. Based in Fairfield, N.J., U.S. Laser, founded in 1986, is considered the largest laserdisc one-stop in the country. It also publishes Laserviews magazine and co-sponsored the Consumer Laser Disc Awards. President David Goodman estimates that he accounts for 12%-15% of laser shipments to retail.

Image itself is the top licensee and distributor in North America, holding one-third of wholesale business. The purchase places Chatsworth, Calif.-based Image in an even more dominant position. “It immediately enhances our distribution network, augments our distribution capability, and increases our market share,” says Image Chairman/CEO Martin Greenwald.

Greenwald emphasizes Image will continue to operate U.S. Laser “as it was a stand-alone company with its own policies and procedures.” Goodman and his wife, U.S. Laser VP Joan Waldman, will remain in their respective posts and continue to work out of their New Jersey offices.

“We had been talking on and off with Image for several years, but it was only during the past several months that the deal seemed to make sense for both companies,” says David Goodman. “We don’t duplicate a lot of each other’s territory, and U.S. Laser provides a service that complements, and doesn’t compete, with Image. We are known in the industry as the best one-stop, and we specialize in small and medium-sized accounts and large accounts.

(Continued on next page)
LASER SCANS  
(Continued from preceding page)

counts with lots of service.

This puts the two most dedicated and largest laserdisc distributors in one pot together, and we will be able to grow together now even faster than before.

Image’s sales were up 30% for the fiscal year ending March 31. Soft-
ware sales for the entire industry rose 29.1% in 1994 compared to
1993, according to the California-based Laser Disc Assn.

THE DVD FACTOR: Image’s ac-
quisition of U.S. Laser goes beyond laserdisc. Image has sold Videocds and Laserdiscs, and both are preparing
for DVD. Asked about the near
future, Goodman responds, “I’m pro-business and right now that’s 12-inch. DVD has tremendous po-
tential and when it’s here—in one year or three years—we’ll be there.”

He admits, though, that “DVD is
still a mystery to me. I see the dem-
 onstrations and I love it. I hear the
Warner/Toshiba and Sony people talk about it and I believe them, but
I ask myself whether consumers re-
ally want another player to play a
disc. I’m not sure I know the answer
to that.

“But we and Image are confident in
the optical-disc platform as a viable
way to take entertainment into
the home, and whether it’s 12-inch or 5-
inch we’ll be there.”

Image has released Disney’s “The
Jungle Book” (wide, $39.99) on la-
servise in an edition that preserves
the movie’s full 2.35:1 aspect ratio.
In contrast, the movie’s pan-scan
VHS version loses 49% of the im-
age, which means that videocassette
viewers are missing a good portion of
the gorgeous jungle scenes. Ja-
son Scott Lee leads the cast and can
also be seen in MCA/Universal’s re-
cent laser release “Dragon: The
Bruce Lee Story.” Also out from Im-
ge is “Hard Boony” ($39.99), a western with Kelly LeBrock and Matt McCoy.

COLUMNIA TRISTAR recently bowed six classic westerns: “Cat
Ballou”/“The Villain” ($49.95), “Alvarez Kelly” (wide, $44.95),
and “Bite The Bullet,” “Major Dundee,” “MacKenna’s Gold,” and “Silver-
ado” (all wide, $39.95). Also recent
is “Legends Of The Fall” (wide,
$39.95) and Kenneth Branagh’s
daring but uneven “Mary Shelley’s
Frankenstein” (wide, $39.95).

MG/McA’s “Cavalcade Of Mm
Shorts” (four discs, boxed set,
$99.98), packages an outstanding ar-
ray of short films, including works
by Robert Benchley and John Nes-
bitt and some of the earliest bum-
bings of the Three Stooges. “Na-
210

tional Velvet: 50th Anniversary
Edition” (restored, $69.98) sumptu-
ously presents the 1944 Technicolor
movie featuring a very young Eliza-
thabeth Taylor, the inimitable Mickey
Rooney, and Angela Lansbury in a

story about an unruly racehorse
and childhood dreams. And don’t forget “The Complete Showboat” (boxed
set, extras, $124.98), an ambitious
special edition that brings together
all the various film versions of the
Kern/Hammerstein musical, pro-
duced by such talents as Irene
Dunne, Helen Morgan, Paul Ro-
beson, Howard Keel, Ava Gardner,
and Agnes Moorehead.

LASER ON THE NET: Laserdisc
fans and retailers with Internet ac-
cess may want to check out a UseN
newsgroup called “alt.video.laserdisc,” where la-
serphiles post hundreds of gri-
pes, recommendations, questions, and
compliments about laser hardware
and software.

MP has “The Beatles: The Mak-
200

ing Of A Hard Day’s Night” ($29.98)
on laserdisc. Phil Collins hosts the
documentary about the Fab Four’s
first movie.

SUCCESS OF DEATH VIDEO CHALLENGE
MORALS (Continued from page 69)

decision to give it a certificate. Laurie
Hall of the Video Standards Council
did plans to take the matter to the Video
Consultative Council, which oversees the BBFC. “There is regret that the
video was made, but particularly that human suffering is being sold as enter-
tainment,” Hall says.

Hall sees the situation as an oppor-
tune time in which to establish the cri-
teria the BBFC uses to judge such ma-
terial. “What we have to be concerned
about is that this is [one of a] series of programs coming out under the docu-
mentary banner to use film footage of
real violence,” Hall says, adding that
“such releases play into the hands of critics who may use them to force
through further legislation. Action
needs to be taken now ... to prevent
that from happening.”

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Documentary traces the rich musical fabric that shimmers on the venerable Irish band’s gold-selling, Grammy-winning album "The Long Black Veil." The soaring project, which follows contributions from Van Morrison, Sting, Sinéad O’Connor, Ry Cooder, Mark Knopfler, Tom Jones, Marianne Faithfull, and others together with the traditional stylings of the 31-year-old band, stands as a testament to teamwork and innovation. As and, as is the case with the Chieftains and their extended family, add an air of real humaneness. Longform will appeal to a variety of musical tastes and is a definite keeper.


For long suffering aficionados of the world’s greatest jazz ensemble, here’s proof that they are as good as ever. Unfortunately, the set features only one live performance and one studio cut, but it’s still worth the price. The Modern Jazz Quartet, with its blend of traditional and modern jazz, has been a favorite among jazz lovers for decades. This set, released in 1994, is a great addition to any jazz collection.

MUSIC

Banks Productions/
Tampax Video
Distributor (VHS-2577-4901), 25 minutes, £14.95.

Growing fascination with the animal kingdom. Series includes "Wild Animals," "Fond Animals," "Forest Animals," "Insects," and "Poets," each of which uses songs, jokes, and first-person narration to show children the various stages the creatures go through as they grow and move through the first few months of life. Aimed at preschoolers, the videos look at the fine art of feeding, sleeping, hanging with mama, and, of course, falling, in precisely the right order. Dolging Kinderley Vision and slightly similar in format to its "Eyewitness" series, the programs feature short segments of animal antics with footage set against a crisp white backdrop.

"The Way West," Shanachie Entertainment (212-331-0284), approximately 360 minutes, £19.95 each, £69.95 for boxed set.

A young girl who comes by her sea legs naturally—her father and uncle both worked in the cargo industry—narrates this live-action look at the exciting world of seafarers, chargers, and cargo ships. An array of well-produced film footage and some colorful diagrams detail the ins and outs of barges and other cargo ships and the role of the people who help make their passage possible. Young viewers also get a brief lesson in how to steer a ship, taking into account the size of the craft and the effects of the tide and winds, as well as some ship-shape terminology that might come in handy later on. Interviews with father and uncle round out the program, which is packed with information that’s delivered in a fun manner.

"Tubby The Tuba," Sony Wonder, £1.91, £12.98.

Animated feature follows the adventures of a little tuba that, dissatisfied with his monotonous role in the orchestra of providing the same old "umphah" sound, takes off into the world in search of a melody to rally his band. Based on the popular "Tubby" children’s albums, which have sold 9 million copies and been translated into 80 languages, video features Dick Van Dyke as the voice of Tubby as well as other famous supporting players, such as Pearl Bailey and Jack Gilford, and wonderful orchestral music culled from ensembles from around the world. Sony Wonder is offering "Tubby" as a single release or bundled with its Enchanted Tales title "The Jungle King" for £9.98 suggested retail.

"See How They Grow," Sony Wonder, 30 minutes each, £1.95 each.

New live-action series packages up kids’ children’s favorites.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefield, 3817 Brighton Court, Alexandria, VA 22305.

DOCTORET

"Laurel And Hardy History," The Nostalgia Archive (£39.99-43.99), starts at £9.95 each.

Remember these guys? Stan Laurel and Oliver Hardy are back in a cornucopia of films never before seen on television or home video. Among the gaggle of laughs presented here—none of which have been seen in some 60 years—are "That’s My Wife!," "They Go Boom!," "Liberty!," "Two Tars," "Big Business!," "Double Whoopee!," "Their Purple Moment!," and "You’re Darned Tootin!" These “lost” films were rescued from near destruction by film restorationist Michael Agee and are now preserved with the brilliance of the original releases. And with prices ranging from £9.95 to £19.95, it’s a script and a price for all fans.

FOR WEEK ENDING JULY 15, 1995

Top Music Videos.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Distributors</th>
<th>Performers</th>
<th>Type</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIDE0 GREATEST HITS-HISTORY</td>
<td>Epic Video</td>
<td>Sony Video</td>
<td>V49179</td>
<td>Mariah Carey</td>
<td>Michael Jackson</td>
<td>US</td>
<td>1995</td>
</tr>
<tr>
<td>PULSE</td>
<td>Columbia</td>
<td>Sony Video</td>
<td>V50121</td>
<td>Pink Floyd</td>
<td>Pink Floyd</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>THE WILDFIRE CONCERT LIVE</td>
<td>Sony Music</td>
<td>PolyGram Video</td>
<td>V29235</td>
<td>The Eagles</td>
<td>John Denver</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>LIVE AT THE ACROPOLIS</td>
<td>BMG Video</td>
<td>BMG Video</td>
<td>V38416</td>
<td>Yanni</td>
<td>Yanni</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>YOLU</td>
<td>BMG Video</td>
<td>BMG Video</td>
<td>V38426</td>
<td>Jeff Foxworthy</td>
<td>Jeff Foxworthy</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>HELL FROZES OVER</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V39548</td>
<td>Eagles</td>
<td>Eagles</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>NABBA THE MUSIC VIDEOS</td>
<td>Columbia Video</td>
<td>PolyGram Video</td>
<td>V40237</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>A LITTLE HARMONY</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Snoopy Dogg</td>
<td>Snoopy Dogg</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>BARBRA THE CONCERT</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V24-50113</td>
<td>Barbra Streisand</td>
<td>Barbra Streisand</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>BOY MEETS WORLD OUTFIT</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V806329553</td>
<td>Boyz II Men</td>
<td>Boyz II Men</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>LAUREL AND HARDY HISTORY</td>
<td>The Nostalgia Archive</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>THE TROJANS CONCERT</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Abba</td>
<td>Abba</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>GROWING UP</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Michael Jackson</td>
<td>Michael Jackson</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>LIVE AT RED ROCKS</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>John Tesh</td>
<td>John Tesh</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>JANET</td>
<td>PolyGram Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Janet Jackson</td>
<td>Janet Jackson</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>CROSSING OVER</td>
<td>PolyGram Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Bon Jovi</td>
<td>Bon Jovi</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>LIVE SHIT: BINGE &amp; PURGE</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Metallica</td>
<td>Metallica</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>LIVE IN MEMPHIS</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>The Cantos Spiritus</td>
<td>The Cantos Spiritus</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>OUTLANDOS TO SYNONYMS</td>
<td>PolyGram Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>The Police</td>
<td>The Police</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>CURSO DE MUSICA</td>
<td>PolyGram Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Michael Jackson</td>
<td>Michael Jackson</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>LIVE IN THE MA</td>
<td>PolyGram Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Alan Jackson</td>
<td>Alan Jackson</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>THE GATE TO THE MIND'S EYE</td>
<td>PolyGram Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Thomas Delby</td>
<td>Thomas Delby</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>COMEDY VIDEO CLASSICS</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Ray Stevens</td>
<td>Ray Stevens</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>OUR FIRST VIDEO</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>MaryKate &amp; Ashley</td>
<td>MaryKate &amp; Ashley</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>REBA IN CONCERT</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Reba McEntire</td>
<td>Reba McEntire</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>MTZ UNPLUGGED</td>
<td>Columbia Video</td>
<td>Sony Video</td>
<td>V50113</td>
<td>Boz Scaggs</td>
<td>Boz Scaggs</td>
<td>UK</td>
<td>1995</td>
</tr>
<tr>
<td>SABRETOOTH</td>
<td>Capitol Video</td>
<td>PolyGram Video</td>
<td>V5023-2</td>
<td>Beasty Boys</td>
<td>Beasty Boys</td>
<td>UK</td>
<td>1995</td>
</tr>
</tbody>
</table>
**JOBY BOXES TO OFFER DOUBLE-BARRELED BOSSA NOVA**

(Continued from page 8)

with Jobim’s “The Girl From Ipanema.” Both old and new recordings of Jobim’s music are selling at a rapid clip at the Santa Monica, Calif., outlet of the eclectic seven-store Boston-based chain Hear Music, according to senior sales associate Alan Weintraub.

“Jobim’s 80th birthday was May 25, and we’re featuring the composer’s two top-selling albums, ‘The Girl From Ipanema’ and ‘This Thing Called Love.’ Jobim’s music has been described as ‘bossa nova,’ ‘brazilian jazz’ and ‘samba jazz’—all well, too... We’re always out of his stuff.”

Warner Bros. VP of jazz Jeff Levenson, who is coordinating the assembly of the label’s Jobim set, says that Jobim’s death has spurred a fresh appreciation of the writer’s talents.

“He’s being re-evaluated as a corner-stone artist for a whole category of music that was built upon his fundamental creation,” Levenson says. “It’s interesting to see how his music has taken on a life of its own, as a kind of seminal figure, if you look at its influence and you look at his ability to draw all these world music genres and strains into his compositional aesthetic. He was kind of a musical visionary.”


“His songwriting is closer to the tradition of Richard Rodgers and Cole Porter and Jerome Kern than some of the people who came after him,” Seidel says. “I think his music has been accepted as part of the standard repertoire throughout the world.”

Verde’s salute to Jobim bears the working title “The Man From Ipanema.” The three-CD package, which is being assembled by director of catalog development Michael Lang, will survey the high points of his work for the label, and will include all of his available on individual CDs.

“It’s going to be a retrospective overview, starting with the earliest Verve recordings, both under his own name and under the ‘Jobim’ alias, and including his late work, such as ‘Getz/Gilberto.’”

Seidel says, “I think the set will be exclusively his own compositions, which I don’t think is the case with the Warner Bros. set, because Albinoni wrote the album that Jobim did for Warner Bros. back in the 60s [‘Love, Strings And Jobim’] that is primarily not his own compositions.”

“Our set will include not only Verve material, but material from our Brazilian company, PolyGram Brazil, which was originally released on Philips, some of which we’ve put out in this country on Verve, like the record he made with Ella Regina [‘Ella And Tom’]. We’re also going to draw from the two albums he made for A&M [‘Wave’ and ‘Tide’], because that’s a PolyGram company, and we can draw from that.”

Besides the tracks mentioned, the Verve box will contain selections from Jobim’s albums “The Composer Plays” and “Passatempo,” Getz’s “Glamour Samba En- core,” and “The Astrud Gilberto Album.” The majority of these works date from the early 60s, although “Passatempo” was cut in 1967.

Warner Bros. senior VP of jazz Matt Pierson says that he planned on issuing a Jobim package long before the musician’s death; the as-yet-untilled box was a project he considered from his first days at the label.

“My list of things I wanted to get to was the Jobim records,” Pierson says. “In particular for me at that time, I thought the Portunho-flavored work was extremely important. It’s a gorgeous record, and it’s incredibly well-written—some of it’s orchestral work. It had never been out on CD, and it wasn’t printed very long to begin with.”

Levenson says that the three-CD Warner collection, which will be comprehensive in scope, differs from Verde’s “in that he recorded within a certain window of time for Warner—it’s like late 60s to early 70s, and then as late as the late 70s for that unreleased material. Just generically speaking, we’re talking the decade of the 70s.”

The set will comprise five albums: three mid-60s releases, “The Wonderful World Of Antonio Carlos Jobim” (1960), “Love, Strings And Jobim” (1966), and “A Certain Mr. Jobim” (1967); and two later works, “Urbana” (1970) and the two-CD set “Torero-Santana” (1971). There will also include some previously unreleased tracks sung in Portuguese by the artist.

Seidel says that conversations between Verve and Warner Bros. regarding the cross-promotion of their boxes are “only in the early discussion stages.”

He adds, “We thought it might make sense to at least explore the idea of jointly marketing these two Jobim sets, some of which we’ve already succeeded in. They’re both going to be three-CD sets and they’re both going to be released in the fall, and they are two weeks apart in their respective periods. The Warner Bros. stuff is a little bit later than the Verve stuff. Between the two, it’s almost everything he ever recorded.”

Pierson adds, “We carefully mixed the jobs when we mixed Verve and Verve did two old Bud Powell sets, the strength of focus that Bud Powell got in general helped both sets, and it most importantly helped raise the awareness of Bud Powell as an artist. We felt that if we put out our Jobim things at the same time, it could as well help the profile of Jobim in general.”

A new Warner Bros. title due in September should also point the public in the direction of Jobim’s work: Singer-songwriter Michael Franks’ album “Abandoned Garden” will contain two songs, the title cut and “Like Water, Like Wind,” about the Brazilian great, as well as “Cinama,” a track co-authored by Jobim and Frank’s wife.”

Pierson says that while Franks’ record will contain a picture of Jobim, “it’s not a record with a [subjective] saying...‘A Tribute To Jobim,’ because that’s not at all what it is. We didn’t want to be viewed as jumping on any bandwagon of neophilia.”

In describing the central metaphor of Franks’ title song, Pierson could well be talking about the current commercial fortunes of the Latin American artist’s work.

“The lyric is amazing,” Pierson says. “It says, Jobim is gone, but he left behind this garden, and the flowers are his songs, still flourishing after he’s gone.”

**FOR THE RECORD**

In the July 8 issue, a paragraph was omitted from a story about first-week sales of Michael Jackson’s “HIStory” album. In its first week, the album sold more than 390,000 units, according to SoundScan. This broke the record for one-week sales for a multiple-title set, eclipsing the recent Beatles reissue, “Live At The BBC,” which sold 360,000 units in its first seven days, according to SoundScan. Guns N’ Roses’ September 1991 titles, “Use Your Illusion I” and “II,” had respectively first-week sales of 685,000 and 770,000 units, but were individual titles released simultaneously.

In the Pave feature issued in the July 1 issue, the names of Larry Weintraub, VP of artist development and artist relations, and Bryan Huttonberger, formerly with A&M, were spelled incorrectly. Additionally, Mark Hennessy is Pave’s singer and lyricist.
New Product Bolsters JBL’s Global Leadership

BY PAUL VERN

NEW YORK—As it prepares to celebrate its 50th year at the nucleus of the loudspeaker industry, Northridge, Calif.-based JBL Professional has appointed a new president and has fine-tuned its approach toward competing in an increasingly demanding global marketplace.

JBL’s new president, Mark Terry, says, “We’re in a number of different businesses, and they all relate to entertainment: the musician market, the sound contracting market, the cinema market, the tour sound market, and the recording studio/post-production market.

In the past, we tried to cover all this activity with a lot of generalists. Now, we’re taking a more direct approach by breaking the company into more manageable teams to address each of these markets.”

“Heading those departments— all of which report to Terry—are Phil Manor (musician market), Gary Hardesty (contracting), and Mark Mayfield (cinema). The studio and touring markets are being temporarily overserved by Mark Gander, according to Terry.

A cornerstone of JBL’s approach in each of the target areas is an increasingly global orientation.

“Each one of these teams is charged with thinking globally and executing locally, with products for the different markets that are of a world-class standard,” says Terry.

“We do more business outside the U.S. than in the U.S.,” adds Terry, referring to the company’s uncontested leadership in the cinema market makes it a huge player in such film meccas as India.

“We’re in 100 countries around the world, and we’ve got extensive distribution,” says Terry.

“Terry, I mean, we’ve got a distributor in Tahiti.”

Of particular interest to Terry are such developing markets as China, where millions of average consumers are “coming into a category where they can go out and get some entertainment,” he says.

Both internationally and on its home turf, JBL’s approach hinges on servicing the end user, not just the channel of distribution.

“For instance, in the musician market, the challenge is to look at musicians and how they make music, not to just look at music stores,” says Terry. “That’s unusual in the pro audio industry, which tends to be led more by technical advances than by end-user requirements.”

The product that best reflects JBL’s end-user orientation is its new EON series of integrated, portable P.A. systems for street-level musicians.

“That category is filled with low-quality, low-cost products,” says Terry. “It’s filled with large boxes that are hard to maneuver and filled with product that has hit low price points by taking away performance.”

After concluding that most musicians lug their own gear to their gigs and run the P.A. setup from the side of the stage while they’re performing, JBL’s design team set out to create a lightweight, economical system that did not compromise on power or performance, according to Terry.

“We started out by looking at size and weight and trying to hit something that one person could take to a small venue,” he says.

“Then we looked at the performance issue and said, ‘Rather than put cheap components into it, let’s put the best that JBL has as a Fortune 500 company into tooling and industrial design. That gave us patented technology that delivered very high performance with a low labor assembly cost.’”

Among EON’s key design features is an amplifier built into the speaker that feeds directly into the mixer.

“We realized that musicians wanted sound, not a sound system,” says Terry. “With our system, they can also plug 10 speakers into one mixer for a large gig,” says Terry.

A powered mixer, on the other hand, would limit the number of speakers per amp and would make the board heavy to carry around.

Another of EON’s benefits is that it allows musicians to perform at a high level without the need for an assistant engineer.

Terry says, “It’s been an evolution of the company coming out with products that were a little better than the last one. We’re re-evaluating that approach, trying to come out with products that are leaps better.”

Terry, a 17-year veteran of the pro audio industry, took over as president of JBL Professional in April, after serving as executive VP of JBL International. He succeeded Ronald Mead, who has since resigned from JBL.

Terry reports to Harman Professional president Philip Hart, who in turn reports to Dr. Sydney Harman, chairman of JBL parent Harman International.

By Rick Clark

Gehman’s New Budget Multiplatinum Ex-Mellencamp Producer Works Magic On Hootie

For two decades, producer and engineer Don Gehman has been associated with some of rock and pop’s most significant artists, including John Cougar Mellencamp, R.E.M., the Bee Gees, Barbra Streisand, the Allman Brothers Band, and, most recently, Hootie & the Blowfish.

Gehman’s first production credit was Stephen Stills & Neil Young’s “Long May You Run” album, a hit in 1976. In fact, it was Stills’ friendship and his belief in Gehman (who at the time was an engineer and speaker designer for Clair Brothers) that opened the door to Gehman’s full-time engineering position at the legendary Criteria Re- cord Cabinets in Miami, where he worked with and learned from major producers, such as Tom Dowd, Bill Szymczyk, and Ron and Howie Albert.

It was while working with the Albert Brothers that Gehman, now 44, developed a relationship with the artist then called John Cougar. Their eventual production collaboration generated a string of multiplatinum albums during the ’80s: “American Fool,” “Uh-Huh,” “Scarecrow,” and “The Lonesome Jubilee.”

Gehman became a hot producer. His touch helped a number of artists to create some of their most revered and successful work. For example, Gehman’s production on R.E.M.’s “Life’s Rich Pageant” paved the way for the Athens, Ga. rock quartet’s rise to multiplatinum status.

“The R.E.M. record was a really charmed experience,” says Gehman. “It was a great turning point in my career in how to make records. That is when I finally put all the pieces together and relaxed a little. Up until then, it was all about the producer philosophy, where you have to comp everything, put everything together, edit, and make sure that it is in time—that kind of mentality. R.E.M. showed me that music is more of a mystery than that. It is, however, I have come to embrace the idea that having things gotten to just a band and a song, and it really doesn’t take that much to do that. You can pretty much record that live, if you set up the right vibe. I love it, and I think that is the way to do it now. I would encourage it for anyone.”

In that spirit, Gehman landed a gig producing a Columbia, S.C., band called Hootie & the Blowfish, which was delivered to Atlantic Records for $75,000, including his fee. The group’s debut album, “Cracked Rear View,” just went on to win No. 1 on The Billboard 200 and has sold more than 4 million copies in the U.S. alone.

The runaway success of Hootie & the Blowfish not only re-established Gehman’s reputation as a top-notch producer, but it cemented his belief that big records don’t have to cost a fortune.

“Most of the time when you go in for under $100,000, a label will take a chance on another $100,000 to promote the project,” says Gehman, who recorded and mixed “Cracked Rear View” in 28 days. “If they can get their video, promotion, and marketing all in place, I don’t think anybody is really hurting to spend $250,000 on a project that they sign. It hurts when they spend $500,000 and lose.”

Gehman’s latest project is a more streamlined approach to the upcoming Tracy Chapman record, “In The Beginning,” for Elektra Records.

To aid in the efficient capture of great sounds, Gehman travels with a (Continued on next page)
Gehman's Multiplatinum on a Budget

(collection of mint guitars, amps, drums, mikes, and other gear—an arsenal he calls a "band in a box.") Because he knows each of his instruments intimately and can rely on them to record well, he uses them as backups in case an artist's own gear fails to sound good on tape. "The idea of the band in a box is to cover any base that would not be high-quality recording equipment, either an instrument or microphone," says Gehman. "If I need a great acoustic guitar sound, I've got one that I know will record well. The same goes for drums, bass, and amps. This way, I can take an artist with a great song and make sure that I have great sounds."

The drawback to Gehman's mobile band setup is packing it up before and after sessions. "That is always the biggest headache, because I don't have roadies," says Gehman, who is represented by Sandy Robertson at Los Angeles-based World's End. Gehman also has speakers that he likes to carry with him for projects, including Tannoy System 802 and NHT monitors.

He is particularly excited about his recent production of the upcoming album by EastWest Records' active rock act The Dambuilders. Titled "Ruby Red," the album is set for an Aug. 8 release (Billboard, July 1).

"That is an incredible record, and I have very high hopes for it," Gehman says. "I would probably call their music jazz punk. All of them are virtuoso players, but they play very stripped down. They are violin, guitar, bass, and drums, and everyone in the band sings. It was cut very live, with minimal overdubs."

When Gehman isn't producing, he likes to decompress and keep things fresh by exploring nonmusical interests.

"If it is summer time, I am at the beach," he says. "I camp, I garden, and I cook. My wife is in the home-building business, and I am real active in that as well. I like building houses. Sometimes I will design a kitchen. My ideal is to work about three or four projects a year, and then go off and do something else. If I keep doing that, then I have a good 10 years left."

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**STUDIO ACTION**

**Production Credits for Billboard's No. 1 Singles (Week Ending July 8, 1995)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>ALBUM ROCK</th>
<th>CLUB-PLAY</th>
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<tbody>
<tr>
<td>TITLE Artist/Producer (Label)</td>
<td>WATERFALLS TLC/ Organized Noise (Lalah/Arista)</td>
<td>ONE MORE CHANCE S. Combs, J. Oliver R. Smith (Bad Boy/Arista)</td>
<td>SOLD (THE GRUNTY COUNTY AUCTION INCIDENT) John Michael Montgomery/ S. Hendricks (Atlantic)</td>
<td>DECMBER MATRIX (London, ENGLAND)</td>
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<tr>
<td><strong>RECORDING STUDIO(S)/Engineer(s)</strong></td>
<td>BOSSSTOWN (Atlanta) Neapolpe</td>
<td>HIT FACTORY (New York) Rich Travelli Tony Maserati</td>
<td>SOUN EMPORIUM (Nashville) John Kelton</td>
<td>CRITERIA (Miami) Greg Archilla</td>
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<tr>
<td><strong>RECORDING CONSOLE(S)</strong></td>
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<td>Trident Series 808</td>
<td>Neve 8078</td>
<td>SSL 4048G</td>
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<td>Studer A820</td>
<td>Studer A800</td>
<td>Sony 3348</td>
<td>Studer A820/827 Olati MTR-90</td>
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<td><strong>STUDIO MONITOR(S)</strong></td>
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<td>Aupsgger Yamaha NS10</td>
<td>Westlake BBSM 15</td>
<td>Criteria Custom with Aupsgger</td>
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<td>Ampex 499</td>
<td>Sony VK 1</td>
<td>Ampex 456</td>
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<td>Ampex 499</td>
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<td>Neve VRP</td>
<td>SSL 4066G</td>
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<td>HIT FACTORY/ Herb Powers</td>
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<td>MASTERMIX Hank Williams</td>
<td>PRECISION MASTERING Stephen Marcussen</td>
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<td>Sonopress</td>
<td>WEA Manufacturing</td>
<td>Tony CD Manufacturing</td>
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<tr>
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<td>Sonopress</td>
<td>WEA Manufacturing</td>
<td>SONY Manufacturing</td>
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**EUROSONS**

**U.K.**

EMI's MANOR MOBILES remote recording operation has ordered 24 API stage mike amps and a 24-channel API custom sidereal based on the Legacy console from distributor the Sound Network. The company has also sold the U.K.'s first Postam DAW from Australian manufacturer DSP to Fountain TV.

"With such a large choice of digital audio workstations, I felt I needed a highly intuitive, exceptionally fast, and integrated package," says Fountain TV head of sound Ken Williams.

DRAWMER 1961 valve equalizers and 1960 mpreampvalve compressors are being taken on world tour by East 17. FOH engineer Steve Levitt, who will be using the units to process lead vocals, describes them as "the same as having a valve mixing console with dynamics in our outboard rack.

FOCUSRITE has entered into a co-development agreement with Digidesign to develop products using Digidesign's TDM platform.

"We see this as a unique opportunity to take a big step into the future," says Focusrite managing director Phil Dudderidge, who adds that the first product will be the Blue 2416-20-bit analog-to-digital converter.

"Digidesign is very pleased to have Focusrite as a member of its development group and expects that Pro Tools owners will benefit enormously from this partnership," adds Dave Froker, VP business development at Digidesign.

**JERRY BOYS' LIVINGSTONE** Studios in London has ordered the U.K.'s first Amek Rembrandt console for installation in its refurbished Studio 2, where the 40-channel desk will replace an Amek Angela.

"It's an incredible value for the money," says Boys. "Its EQ is almost identical to that in the Angela, which, in my opinion, is one of best ever, and where else can you get a desk with 80 automated channels, recall, and dynamics for under 50,000 pounds?"


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Talking Books

As the audio books/spoken word industry continues to branch out in every direction, Billboard is here to tell the story about this exciting listening world and its power within the entertainment retailing community. Our August 12th issue speaks out loud and clear on the state of this market by taking a comprehensive look at audio books and spoken word’s growing presence at retail, its increased business activity in the UK and forthcoming releases.

Contact your sales representative today and let us help you turn your 200,000 readers worldwide into audio book listeners and buyers.
Walk With Angels. RCA artist Bruce Hornsby is joined by members of the California Angels at a video shoot in Los Angeles for Hornsby's "Walk In The Sun," the first single from his upcoming album, "Hot House." Shown in back row, from left, are Hornsby and Rex Hudler, California Angels. In front row, from left, are Mark Langston, Gary DiSarcina, and Chili Davis, California Angels.

Walk On To Capitol. John Hiatt relaxes in the studio during the recording of his debut for Capitol Records tentatively titled "Walk On." Shown, from left, are engineer Shelly Yakus, producer Don Smith, Capitol VP of A&R Tim Devine, and Hiatt.

Lighting The Way. At the Lighthouse's annual Career Incentive and Achievement Awards in New York, jazz pianist Marcus Roberts, center, and Dr. Barbara Silverstone, Lighthouse president, left, present a special recognition award to Westinghouse Science Scholarship winner Tracy Phillips, inventor of the "talking wallet." Roberts, blind since the age of 4, also performed at the ceremony. Roberts' album "Gershwin For Lovers" spent more than nine months on Billboard's jazz chart. He is currently recording Gershwin's "Rhapsody In Blue" for his first Sony Classical release.

Musical Careers. The Grammy Hard Rock Educational Outreach Program wraps up the 1994-95 season with a panel discussion about careers in the music industry. Following the seminar, MCA artist Soul For Real signed autographs for the 100 high school students from the All City Music Program. Shown, from left, are John Pace, engineer; John King, owner of Chung King House of Metal Recording Studios; Frankie Knuckles, DJ and Virgin recording artist; and Eddie Ferrell, CEO/president of Untouchable Entertainment Inc. and VP of A&R for LaFace Records.

Translation, Please. Recording artist Charles Aznavour celebrates the release of "You And Me" on Angel Records. The album was originally released in French in 1994 and has been certified gold in France with more than 120,000 copies sold. Aznavour rerecorded the vocals in English for the U.S. version, which is the first in a series of Angel rereleases of Aznavour's catalog. Shown at a party following the opening night of his five-night engagement at Carnegie Hall are, from left, Levon Sayan, Aznavour's manager; Terri Santisi, executive VP/GM of EMI Records Group North America; Aznavour; and Steve Murphy, president of Angel Records.

Monster Sales. Executives of Warner Music Canada present R.E.M. with quadruple-platinum awards commemorating Canadian sales of more than 400,000 units of the band's album "Monster." The presentation took place before R.E.M.'s recent sold-out show at the Molson Amphitheatre in Toronto. Shown in back, from left, are Peter Buck, R.E.M.; Bill Johnston and Steve Waxman, Warner Music Canada; Mike Mills, R.E.M.; Garry Newman, Warner Music Canada; Bill Berry, R.E.M.; and Roger Desjardins, Warner Music Canada. In front, from left, are Jefferson Holt, band manager; and Michael Stipe, R.E.M.

War Memorial. Celebrating the world premiere of composer Elliot Goldenthal's "Fire Water Paper: A Vietnam Oratorio" at Planet Hollywood in Costa Mesa, Calif., from left, are David Weyner, senior VP/GM, Sony Classical USA; Goldenthal; Jean-Hughes Allard, executive VP of A&R and marketing, Sony Classical; Peter Gelb, president, Sony Classical; and Steve Epstein, senior executive producer, Sony Classical.

Fiery Debut. Epic recording group Firehouse accepts double-platinum plaques commemorating sales of the group's self-titled debut album. The band's current album is "3," featuring the single "I Live My Life For You." Shown, from left, are Stewart Young, artist manager; David Glew, chairman, Epic Records Group; band members Perry Richardson, Michael Foster, Bill Leverty, and C.J. Snare; Michael Caplan, senior VP of A&R, Sony 550 Music; and Steve Bernette, artist manager.
Singles Can Put Labels, Radio At Odds

**BY STEVE KNOPER**

Hit singles, oddly enough, can be points of contention between record companies and radio stations of all formats. Tension builds when radio wants to play a new album’s obvious hit single right away, even though the record company has released a different cut first, hoping to build a buzz and ease into the smash single. Fans who bought the first single when a label wants to move to the next single before radio is finished with the previous one.

On the surface, it doesn’t make sense. When a superstar band records its catchiest single, the record company wants to put it on the radio and the radio station wants to play the record. Everybody should be happy.

But, says Steve Leavitt, head of top 40 promotion at Geffen/DGC Records, “It’s sort of our obligation to push the process a little bit. Radio tends to slow the process down. There’s always tension between record companies and radio stations. The friction’s as hard as it’s ever been.”

In 1992, when Columbia re-released Soul Asylum’s first hit album, “Grave Dancers Union,” radio stations immediately latched onto the inevitable pop hit “Runaway Train.” But Columbia convinced radio stations to first play “Black Gold” and “Somebody To Shove” so listeners wouldn’t burn out on “Runaway Train.” The company’s plan was to put out the harder-edged singles to introduce the album to the band’s core audience.

“KROQ [the influential Los Angeles modern rocker] and other stations convinced me to go right to ‘Runaway Train,’” recalls Todd Bisson, a former Columbia director who now EM’s national director of alternative and triple-A promotion. “There was a short bit of angst at Columbia, everybody throwing up their arms because of it.”

Tension also builds when radio wants to play a single for two or three months, but the record company pushes programmers to play the first single and air the album’s follow-up single.

Top 40 KLUC Las Vegas had been programming two or three songs by both Boyz II Men and TLC when record companies began pushing the next singles.

“They have a different agenda, and that’s understandable,” says PD Jerry Dean. “People that listen to the radio take a lot longer to pick up on a song than the record company would like to believe. But according to the agenda of the record company, ‘Okay, everybody’s tired of this, let’s get on to the new one.’”

Still, Dean emphasizes that such disagreements happen frequently and that record companies are “pretty smart” in determining single release schedules. EM’s Bisson, who says KROQ and other stations eventually agreed to hold off on “Runaway Train,” acknowledges that “usually [radio programmers] are right and the record company’s wrong.”

“Let’s face it,” Bisson adds. “If I’ve got a record, and I’m hellbent for leather on a song, and then somebody—important, unimportant, doesn’t matter—doesn’t like it, they’re not going to play the single, it’s certainly a headache. But in the end, it’s airplay for the artist. Who knows? They may even break the record that way.”

Radio’s pendulum, programmers say, has swung from singles emphasis in the ‘80s to album-oriented emphasis in the ‘90s and back to singles today. Though some triple-A stations have a big deal of delving deeper than a few songs into a good album, modern rock stations and classic rock stations have effectively become singles driven.

Alternative radio once was an album-based format. When Peter Gabriel released a new album, some programmers would immediately add two or three cuts to the playlist. Today, when alternative-obessed MTV plays a new single relentlessly, the exposure puts pressure on modern rock stations to keep in step. Thus, says Steve Tipp, VP of alternative music for Capitol Records, speed is of the essence.

“You really usually have to get rolling off the first single,” he says. “If 10 stations play the first single, and if it’s not rolling, there are fewer on the second single.”

The same kind of album-to-singles gap got in emphasis on the jazz/AC side frustrates Steve Huntington, PD of WLOQ Orlando, Fla., who manages the jazz station’s hands-off strategy. “I have to be sure of George Benson, Jackson Browne, Bob Marley, and Joe Sample.”

“Here’s a perfect example of pressure,” says Huntington. “The record company sends you one song, and that’s all you get. So yeah, you’ll definitely play that song,” says Huntington. “I don’t like it. I don’t like being told what song to play and when to play it.”

“What it’s doing is taking contemporary jazz from being an album format to being dangerously close to a singles format,” Huntington adds.

Of course, many radio programmers say the single-release process has very little impact on a station’s playlist. The station’s job is to determine the right songs for the listeners, regardless of the single of the moment.

“If you’re a big station in a No. 1 market, then you can do anything you damn well want to do without any pressure,” says Vinny Brown, PD of R&B-adult station WRRS “92 Q” in York, which was No. 1 in the market in the last Arbitron book.

“Usually, if you’re a smaller station in a smaller market, you... succumb to the pressure of supporting the current single—whether it’s your choice or not.”

But Brown concedes that pressure isn’t always a negative.

“Sometimes radio needs a good push,” he says. “They need a little (persuasion), and you know what? It turns out to be a big record sometimes. The idea is to let the audience hear it and let the audience make the decision.”

KDRE Pays More Than Local Lip Service

**MEMPHIS STATION PUTS REGIONAL ACTS ON TOP SHELF**

**BY RICK CLARK**

MEMPHIS—Memphis may be known for its substantial contributions to American music, but for the last 20 years—essentially since the demise of Stax—there has been precious little meaningful support from the commercial radio community. That is, until the arrival of KFTH, a modern rock station that has been simulcast in Memphis and Little Rock, Ark., since fall.

While much of the station’s air time draws from the Long Island, N.Y.-based Underground Network’s satellite feed, KFTH currently airs for a substantial amount of its daily material. (With the exception of legal IDs, KFTH is known on the air as “KORE,” the call letters of its Little Rock sister station.)

From 5:30 a.m. to 2 p.m., and during prime-time hours, KFTH has reintroduced the concept to the commercial world of playing believable air personalities who actually play music they care about.

“We are fortunate that we have an owner [Flam Brown] who lets us call our own shots. If we hear something that we like, we play it and we have a lot of fun. As almost unheard of as it is these days, we don’t use a consultant, and we really don’t want one. I have listened to many stations that have them that I’m concerned they are not doing anything a monkey can’t predict,” says Conrad.

“What we try to do is take regional bands and present them as ‘this is what you should be listening to.’ I think it works out well, and hopefully it sells some records for those bands or gets them signed.”

Currently, KDRE is playing more than 25 regional bands in some form of rotation, ranging from once every day and a half to several times a day.

Naturally, listener response dictates any increase in plays. But Brown can be guaranteed that you will hear at least one regional band an hour in both markets,” says Conrad.

While KDRE has the usual regional music show (its title is titled “Exit 14” and hosted by Eugene Pidgeon) found on many stations, Conrad has strong feelings about the way regional music should be presented.

“Some of the local stations just give the standard, self-serving, one-hour-a-week local music show that is usually tucked away in some noncritical listening slot,” he says. “We have a regional music show, too, but I think you need to be more than that. Nobody got famous with their CD getting played once on a local music show.

“Many stations will call these shows ‘local this’ or ‘local that,’ but I think when you use the term ‘local’ to describe music from your area, it is almost demeaning-sounding. It comes off like, ‘OK, we are going to do our community service and play a local band for the next hour.’ It is almost like they think they are doing us a favor by playing the local stuff,” Conrad says. “I think it should be presented like the rest of the music, with absolutely no difference in the way we mix it. It is that good, so it deserves that play.”

Among the local bands that generate substantial phone requests are DDT, Son Of Slam, Ho Hum, the Grifters, and The Great Indoormen.

“DDT, who are a really fantastic band, have a big following in Memphis, and they are beginning to get a good one in Little Rock,” says Conrad. “We’ve been longtime fans of Techno-Squid Eats Parliament and...”
Gay Consumers A Large Market According to IRP

NEW YORK—Gays and lesbians represent one of the most upscale, receptive, and untapped consumer groups in America, and radio can deliver them. That is the conclusion of a new, comprehensive report on gay consumers compiled by the Internet Radio Report.

The gay population is estimated in this study to be 12.5 million Americans, or about 5% of the adult population. This figure is equivalent to about half of the country's Hispanic population, and it exceeds the voting-age American population.

The group's economic clout is estimated to be $50 billion. Even at half that figure, it still totals more than the estimated aggregate income of the African-American consumer group. The average income for a two-person household is $56,000, compared to $47,000 for heterosexual married couples.

While there was no data included in the study on the actual radio-usage habits of the gay audience, it did cite data from two separate studies of musical preferences conducted by Simmons and MRI.

In the Simmons study, the top 10 musical preferences of the gay audience are contemporary popular, classical, contemporary rock vocals, Broadway cast albums, contemporary R&B, modern rock, dance/rap, and heavy rock.

In the MRI poll, the preferences are classical, contemporary, country, jazz, dance, medium rock, easy listening, modern rock, women's music, and folk.

Promotions & Marketing

New Group To Put Radio Stations On The Web

Home-Page Service To Include Logos, Ads, Videos

by CARRIE BORILLO

LOS ANGELES—The Interep Radio Store, RadioSite, and the Internet Radio Network have organized a joint effort to get radio stations on the Internet. While there are many companies that develop home pages on the World Wide Web, the new network will be the first to cater specifically to the radio industry.

There are about 100 commercial radio stations that have endeavored to set up a presence on the World Wide Web on the Internet," says Bob Lion, VP of marketing and sales for RadioSite. "There are some good ones, but most are lacking in marketing capability and radio stations, mainly because they are local Internet providers and not radio professionals. Their main business is to create sites, and they form a network of connections. We formed solely to create home pages for radio and then sell national advertising for those pages.

While RadioSite will sell the national advertising for client stations, the stations will sell the Web site locally.

Lion says the company has spoken with 150 stations about the service in the past few weeks and anticipates 500 clients by the end of the year. He expects to have the first sites ready in mid-July.

One key advantage to using RadioSite is that it doesn't charge a fee to create the home page, which can cost in the tens of thousands of dollars with other providers. However, RadioSite does charge stations a few hundred dollars a month to maintain the Web site. This maintenance means that radio marketing and promotion directors won't have to spend their own funds for creating their station's Web pages with additional information. Instead, the station feeds the updated information to RadioSite, which in turn plugs it into the Web page.

Lion's goal is to give the listeners the information they need and want in the most exciting way. For example, while the first screen on many Web sites simply welcomes the user and features the station's logo, Lion plans to make RadioSite's pages more enticing.

"We have formed a joint venture with two companies on the Web that RadioSite will create a front page with the station's call letters and, for example, a picture of an artist, such as the Grateful Dead, with a note about why the band canceled the rest of its tour.

"Links to the home pages of artists who appeared on the station, concert seating charts, promotional events, and news about upcoming releases from artists are all part of the Web sites. RadioSite is creating RadioSite also offers in-studio or remote broadcasts and audio sampling through the new technology of RealAudio. Instant fulfillment of video and television commercial, for example, could be included on the home page.

"However, no one says that instead of putting up two minutes of audio or video to download, RadioSite will only offer five- to six-second sound bites. Each page may be sponsored by clients, and this will likely bring in additional revenue sources for stations. As a result, according to Lion, new clients can include alcohol and tobacco companies, which are prohibited by law from advertising on radio.
Appeal Pondered For ‘Safe Harbor’ Hours; Promo Execs To Get Posthumous Honors

BROADCASTERS AND FIRST Amendment groups are considering appealing the June 30 decision by the U.S. Court of Appeals of the District of Columbia that the FCC cannot ban indecency programming from 6 a.m. - 10 p.m.
The court determined that Congress could even extend the “safe harbor” hours from 6 a.m. - midnight, when children might be in the listening audience, and still satisfy the court’s interpretation of the First Amendment.

While FCC chairman Reed Hundt says, “Parents and the public are the winners” in the decision, the National Assn. of Broadcasters issued a statement saying, “We are deeply disappointed,” adding, “We do not believe this decision reflects First Amendment case law.”

The NAB proposes to “consult with other media and public interest parties involved . . . to decide whether to appeal to the Supreme Court.”

While the FCC has been enforcing the traditional 6 a.m.-8 p.m. “safe harbor” hours.

Two record promotion-executives, Joe Ianello and Charlie Minor, will be posthumously honored with Rockwell Awards at this year's Upper Midwest Communications Convention, scheduled for Thursday, July 10 in Minneapoli-

s. The award recognizes individuals who have contributed to the professional growth of the music industry in the Midwest. The awards luncheon will be held Saturday (15).

PROGRAMMING: ‘HOTLANA’ HEATS UP

At the station is using the line “Rollin’ with the new Flava: Hotlanta’s Hot 97.9.”

WWW (Hot 97.5), signed on as expected July 3. The station is using the theme song, “March 31, 1997.”

Former WJRR Orlando PD has been joined by Tom Pavesic as program director.

WSRR-FM (Star 98) Memphis PD Roger Gaither has been joined by RCA's experience.

WQYK (Star 98) Memphis PD Wayne Ptak is moving up to a program director opportunity. VP/TM Tony Yoken is looking for a replacement and wants TMs.

newsline...

EDDIE ESSERMAN exits the VP/GM job at KABL/KBGG San Francisco and will return to the Southeast to pursue station ownership. Julie Kahn, GM of local sister stations KNEW/KSAN, assumes his duties in the interim.

LUIS ALBERTINI leaves the general sales manager job at WQYK Tampa, Fla., to become GM at WQBA-AM-FM/WAQR/WTRM Miami.

Dwight Douglas, president of Burbank/Douglas and Associates, adds COO stripes, while founder and CEO Kent Burbank moves into an emeritus role. Also, B&D&A has increased its involvement with McVay Media and will move some of its administrative and bookkeeping functions to McVay’s Cleveland headquarters.

JEFFERSON WARD, onetime PD at WIQQ (910) Philadelphia, has been named GM at crosstown WKLY (1010).

Ron Dyskra exits the GM job at WCZU-AM/FM Grand Rapids, Mich.

SALE CLOSINGS: WKGR West Palm Beach, Fla., from Amaturo Group Ltd. to American Radio Systems, owner of crosstown WBZZ-FM.

Danny Howard Lights Fire Under WDEF’s ‘Bright’ AC

WHEN DANNY HOWARD ar- rived as PD at WDEF-FM Chattanooga, Tenn., two years ago, the one- time country disc jockey at station wasn’t faring too well with its new AC format.

Luther Masingill, who has been doing mornings at the station for an incredible 54 years, was pulling in solid ratings, but Howard says the rest of the day parts were a "waste land. That was one thing we had to [fix] if there was [to be] any future for the station.

Howard focused the station's music and positioning while he attacked its competitors. The strategy worked as Howard, who made a move to sales as an account manager.

In the wake of KTXE Brownsville, Texas' sale to Calendar Broadcasting, PD Kenny Gaines was fired and morning man Sonny Laguna relinquishes his MD duties. Bruce Clark, PD/MD at Calendar's WKNH-FM in Lawrence, Mass., becomes interim PD/MD at KTXE.

DeGiorgio takes over as PD at WOK Knoxville, Tenn., replacing Ray Edwards, now at KBBQ Salt Lake City. DeGiorgio was last doing morning shows at KQZQ Amarillo, Texas.

WVJC Lansing, Mich., was set to flip from country to rock Monday, July 7.

WUFX Buffalo, N.Y., picks up the new calls WEDG for its new modern rock format.

WYDE Birmingham, Ala., flips from N/T to classic country as part of its new LMA with JNA of Alabama Inc., which is in the process of purchasing the station. Ken Michaelis returns to the station as PD/morning host from WLBI Warrior, Ala.

NETWORK NEWS

Joel Denver is no longer hosting WOR's "The Wave." The replacement for Larry King's network is looking for a new host.

WITZ (2100) New York's Freddie Martin will be put in the first week.

Walter Powers has been named direc-
tor of client services to VP/program- ming at Broadcast Programming.

KQOZ-AM In Jacksonville, Fla., has been sold from UNC Media to Jacor Communications for $3.76 million. Jacor also owns crosstown WJGR/WQK.

and is in the process of acquiring nearby WILX. WAZZ/WTJB immediately enters a local marketing agreement with Jacro. Bruce Damps, GM at WAZZ, will supervise those duties at WILX when the sale at WILX closes in a few weeks. Because WAZZ and WILX are direct competitors, that ratio-

val, expect one or both to make a format adjustment so their programming will become more complementary.

KEYG San Bernando, Calif., PD Lee Logan adds those duties at sister KOJL. He replaces Jim Radford, now at WYYW Syracuse, N.Y.

As expected, KQOM Honolulu names Jamie Hyatt, former PD at KTFM San Antonio, Texas, as PD, replacing Rod Santoni, who moves to sales as an account manager.

In the wake of KTEX Brownsville, Texas' sale to Calendar Broadcasting, PD Kenny Gaines was fired and morning man Sonny Laguna relinquishes his MD duties. Bruce Clark, PD/MD at Calendar's WKNH-FM in Lawrence, Mass., becomes interim PD/MD at KTEX.

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people: Thomas Murray appointed PD

WRIP Detroit MD Mark Thompson adds "The Investigators" to the mix.

Michelle Howard, "The Howard Morning Show," is being added to WRQX.

PEOPLE: THOMPSON APPOINTED PD

WRIP Detroit MD Mark Thompson adds "The Investigators" to the mix.

Michelle Howard, "The Howard Morning Show," is being added to WRQX.

Here's a recent hour of Howard's afternoon show: Luther Vandross, "And All Over Forever"; Ace, "How Long"; Linda Ronstadt & Aaron Ne-

ville, "Don't Know Much"; Michael Bolton, "Love Is A Wonderful Thing"; Boyz II Men, "Water Runs Dry"; Phil Collins, "You Can't Hurry Love"; Loggins & Messina, "Danny's Song"; Joshua Kadison, "Pretender Pt. II; Ugly Lovers Remi-

ian League, "Human; Foreigner, "I Don't Want To Live Without You"; Toni Braxton, "Another Sad Love Song"; Ottis Redding, "Sittin' On The Dock Of The Bay;" Jimmy Buffett, "Mar-

garitaville.

Howard uses the air name "Skylar McKenize" during his shift. The rest of the air staff is midday host Chuck

Steveins, night jock Art Sanders, overnight Cindy, and full-time swing Jock James Howard.

Another highly visible Air1 team player is promotion director Eleanor Hill, who has "been in radio just long enough to know what works and not long enough to be jaded," Howard says.

The station is marketed with some TV during the day and spruce up billboards and newspaper advertising, but Howard says the primary fo-

concentrate on what he calls "person-to-
person marketing . . . going to events and [hosting] things even if they don't particularly fit our market or our country fair. I'm a very big fan of polka-dancing for the radio station, so we do a lot of that."

Promotionally, Howard says the station does "the things that are am-
amore just like everyone else," but also looks for innovative ideas like the recent "Bridges Of Madison County" contest. A grand- prize winner was sent to visit the actual bridges, and qualifi-

cers got the book and movie soundtrack.

"They have been hit up like a Christmas tree over this trip," Howard says.

Like many radio professionals, Howard started in the music business at age 15 in his hometown of Lake Julianaka, N.Y. He worked at WQXQ Asheville, N.C., and WQXU Rome, Ga., before coming to WRIP. Howard is a dis-

cor to go to WLZM, WDEF-

FM competes with top 40s-WZST (Star) and WKXJ (Kix).

The main difference from Kix and Star is that we are obviously more focused on adults," Howard says. "We probably are more promotional than the top 40s. Musically, we're close (to WLZM). I guess the biggest differ-

case in our air presentation and production elements. We are re-

tally the innovator in the market. Virtu-

ally anything we do, I'll see on [the competition] within a day or so.

Now solidly at No. 2, Howard has his sights set on the market leader, country WUSTY, which has a huge 29.2 share in the two cume-

ber, nevertheless he believes WUSY is feasible.

"I think it's a good possibility we can knock them off," he says. "They have shown signs of decay. Admis-

tedly their ratings are still very, very strong, but not as strong as it was several years ago. In some of our demographics, we are very close right now. It will just take more work and more time."
The Modern Age by Eric Boeheiter

Billboard

**FOR WEEK ENDING JULY 15, 1995**

**Album Rock Tracks**

<table>
<thead>
<tr>
<th>No.</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Track Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
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<td>1</td>
<td>HOLD ME THRILL ME KISS ME KILL ME</td>
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<td>2</td>
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<td>MISTERY</td>
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<td>4</td>
<td>ALL OVER YOU</td>
<td>THE ESCAPISTS</td>
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<td>4</td>
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<td>5</td>
<td>5</td>
<td>5</td>
<td>ONLY WANNA BE WITH YOU</td>
<td>HOOTIE &amp; THE BLOOWFLIES</td>
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<td>5</td>
<td>6</td>
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<td>6</td>
<td>6</td>
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<td>7</td>
<td>AND FOOLS SHINE BRIGHT</td>
<td>RUTZ</td>
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<td>LITTLE THINGS</td>
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<td>MORE HUMAN THAN HUMAN</td>
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<td>R.E.M.</td>
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<td>WISER TIME</td>
<td>A SERIOUS MAN</td>
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<td>12</td>
<td>WHERE DO YOU WANT ME FROM (LIVE EDITION)</td>
<td>PINK FLOYD</td>
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<td>LOLLY</td>
<td>ROLLING STONE</td>
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<td>DOWN AND DIRTY</td>
<td>NUTS ABOUT SAMOO</td>
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<td>16</td>
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<td>16</td>
<td>16</td>
<td>RIVER OF DECEIT</td>
<td>ME</td>
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**Modern Rock Tracks**

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<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>YOU DON'T KNOW What</td>
<td>ALANIS MORISSETTE</td>
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<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>LET IT SLIDE</td>
<td>THE NUGGETS</td>
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<tr>
<td>1</td>
<td>DON'T NEED YOU ANYMORE</td>
<td>SHERRY CRIMSON</td>
</tr>
<tr>
<td>2</td>
<td>CAN'T STOP LOVING YOU</td>
<td>VAN HALEN</td>
</tr>
<tr>
<td>3</td>
<td>MOLLIFIED</td>
<td>WARREN G</td>
</tr>
<tr>
<td>4</td>
<td>NEW BEGINNING</td>
<td>TIER</td>
</tr>
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*Note: This list is a snapshot of the Billboard charts for the week ending July 15, 1995. The charts cover various music genres, including rock tracks from different artist albums.*
Britain's magazine for club spin- ners, DJ, wrote recently that "while the last place one would expect to hear gospel and spiritually uplifting music would be in the hed- onistic and hedonistic world of clubland, that's where some of the happening gospel-tinged music is either aimed at or coming from."

With the ever-growing number of British sanctified dance artists, American gospel-dance and reggae scenes from the UK, Blackwell, who has played a key role in pioneering the church's full-length dancefloor hits, is still one of the top UK DJ's. Blackwell rose to prominence in New York in 1986 as a DJ and record producer for the Righteous Brothers, and has since released a number of albums on his own label, Scottish Recordings. His influence on the British dance scene is evident in his ability to fuse gospel and dancefloor hits, creating a unique sound that is both uplifting and danceable.

**U.K.'S CHRISTIAN MUSIC TO DANCE TO**

(Continued from page 1)

**Praise and the World Wide Mes- sage Tribe.**

The latter hail not from California, but from Manchester, England. WWMT are musical missionaries who mainly perform in church-organized concerts to Manchester schoolchildren. Despite such ultra low-profile publicity status, the band topped the Christian music charts in Britain at the beginning of the year, with their second album, "Dance Planet," while in the U.S. "Going To Jerusalem" became the first British track to make No. 1 on the CCM update's Christian Hit Radio Chart.

Another British dance act to make that chart is 66BA, a Bristol, England-based act that, like the Tribe, fuses pop hooks with house, rave, and techno rhythms. In fact, WWMT's producer, Zac Porter, also co-produced 66BA's successful album for Integrity Music, "How.

Both the World Wide Message Tribe's "Dance Planet" and 66BA's "How" were recently released on American contemporary Christian music labels, but now Britain's leading three Christian record companies are responding to the sudden demand for gospel with a dance beat.

Kingwire Music is currently en- gaging with a beat-selling Christian album in Britain with "A Touch Of Heaven" by the Wades. The Wades, a Vox-oriented, London- based group, have an urban gospel sound similar to that of the Winans, and their album has so impressed distributor Total that it has picked

**MINDS OF MEN**

it up for mainstream distribution. One of the tracks on the Wades' debut is a soaring anti-drug abuse song, "Get Off That Poison," first heard in 1993 on London's pirate radio stations.

Nelson Word is another Christian label that has moved into the British dance arena. In addition to distributing 66BA in the U.K., the label has just released a dance album by the new Sheffield, England, experimental dance team Synergy.

Britain's third Christian label, Alliance Music, is making the most waves in British Christian dance. As well as distributing Blackwell's N-Soul label, Alliance has launched two new labels, both with a definite dance orientation. One is Movation, which has as its debut release "Jumping In The House Of God," which contains some popular songs and choruses used by many churches in wor- ship are transformed into house, techno, and even jungle anthems. The album, predicted to sell hugely in Britain's Christian bookstores, comes from the World Wide Mes- sage Tribe axis of singers, music- ians, and rappers. The other new Alliance Music label is Orange, with its debut by reflex, a new pop dance team from New Genera- tion Ministries, which also gave rise to 66BA. Another new Orange release is "Spiritualization" by Hy- dro, an aggregation featuring the Celtic voice of Joanne Hogg. There is even more British gospel dance circulating. In late April, N- Soul released "Cross Rhythms: Sanctified Dance From The UK Underground," a gospel-oriented features tracks by dance team Minds Of Men (who have signed to EastWest's dance arm, Perfecto, for a three single deal); new dance diva Nessa; R&B gospel man Andrew Pierce; female duo Soul Freedom; experimental dance outfit Breakspear; acid/dance act The Earth; and hip-hop house outfit N-Daze.

All of this frantic activity within Britain's growing number of Christian musicians and DJs. He also became a figure of con- troversy among the more conserva- tive elements within the church. "I can't get hung up in worrying about criticism, because I know I am doing the Lord's work," Blackwell says. "I believe in what I'm doing, and that's fine. I can only respond to that by sharing my heart on why I'm doing this. I know how damaging it is for kids to suck up secular music six or seven hours a day. And I know that a lot of these kids really enjoy dance music in all its different types of light rock, swing, hip-hop, rave, and all that. What the church needs to under- stand is that when there is a partic- ular type of lifestyle adhered to a type of music in the world, it does not mean that the two are totally fused. Because I like hip-hop or Christian gangsta rap doesn't mean I have to follow the lifestyle and music of the secular world. If people can get hold of that, it will help them enormously in under- standing the dance thing. I hope that they can see that the opening up for the Christian dance thing."

Blackwell's label, the California- based N-Soul Records, has pro- duced a steady stream of quality albums that include the contemporary Christian chart makers Nitro and their sequel, "Let Us Have Peace," which was released in 1993. The album includes the hit singles "Let Us Have Peace" and "I'm Still In Love With You." The updated version of the album was released in 1994 and contains new material that maintains the band's signature sound.

**SCOTT BLACKWELL**

In the world of British hip-hop, Blackwell is a force to be reckoned with. His music has a distinct sound that is both danceable and soulful, and he has been able to balance the two elements in his work. He is a true artist who has been able to create music that is both uplifting and danceable, and his influence on the British dance scene is evident in his ability to fuse gospel and dancefloor hits, creating a unique sound that is both uplifting and danceable.

**ETERNAL**

in DJ magazine's recent article "A-Z Of Gospel, Inspiration, Uplifting Music." The latest group to try to pop and dance chart success with spirit- ual songs is London female trio Nessa and "Treat U Right For Big Life are both getting plays. Included in TRUCE lineup is Michelle Es- coffrey, whoh played with the Superfly, caught Christian ears in the U.S. with its 1991 "Praisable" album for Alliance. As well as a burst of artists both from contemporary Christian and mainstream sectors of the indus- try, the sanctified dance movement has spawned a new wave of club DJs who scour the sexuality of some dance music in favor of lyrics that speak of prayer, spiritual healing, and faith in Jesus Christ. Each such DJ is Richard White, bet- ter known as the Vinyl Preacher. He says, "I play gospel and non- gospel, but obviously the lyrical content must be of a positive na- ture. If the production is about the production must be spot-on, too. If it doesn't sound good, then I'll play it.

Sanctified dance is also making inroads into radio land. Specialist shows, such as Benny King on Christian Radio Network, play religious gospel, while Chris Cole of the pion- eering program "Cross Rhythms Experience" on independent sta- tion ILR's Plymouth Sound gives airings to dance. Says Cole, "We play Scott Blackwell, the World

**THE WORLD WIDE MESSAGE TRIBE**

that are deeper and more valuable to man/woman relationships than standard 'I want to take you home tonight, girl' lyrics. The other thing about Blackwell's music is that it stems from an incredibly rich, vibrant, musical countercul- ture and in the church, challenges the stereotypes and prejudices that many people have about the Chris- tian faith, while conveying lyrics

**TRUCE**

that are deeper and more valuable to man/woman relationships than standard 'I want to take you home tonight, girl' lyrics. The other thing about Blackwell's music is that it stems from an incredibly rich, vibrant, musical countercul- ture and in the church, challenges the stereotypes and prejudices that many people have about the Chris- tian faith, while conveying lyrics

**WIDE MESSAGE TRIBE, and Nu Colours alongside Steven Curtis Chapman, the Newsboys, and Amy Grant, have played a key role in creating a new kind of listenership, which is 90% non- Christian, is intrigued by the sound of a spiritual message and a dance floor. Because it's a dance floor, it play the left-field stuff like the Raving Lonnastics with samples and loops, it stirs up genuine in- terest."

The weird and wonderful world of sampling took on a new dimension recently with the release of "I Know The Lord" by Tabernacle on mainstream dance independent Groove. The 12-inch, an un- derground hit in some house-ori- ented nightclubs, features the voice of Bebe Griffin, a legendary New Orleans vocalist from the Mahalia Jackson era of gospel music. The producers sampled the singer's voice off of an obscure a cappella gospel album, and the result was another dancefloor filler.

The latest development in the expanding sanctified dance scene is Abundant, London's first night- club run by Christians. Abundant is a monthly venue that grew out of five events in the Victoria Dance Hall of London. Housed under the arches of Waterloo Station, Abundant fea- tures a large room playing funk/jazz/Latin, an upstairs room, the Gospel Garage, where dancers groove to anthems such as Mike Dunn's "God Made Me Phunky."

Abundant is run by former DJ Steve Baker, who says, "Our main objective is to create a safe con- stement for people to come. If people are going to bring their friends to the practice every weekend, then I think that a social place is a really good place to start. People's illusions of Christianity are being totally shattered, and for me that's brilliant."

Baker's words are echoed by record producer and member of the band Minds Of Men, "The sanctified dance movement has worked at several levels. The main thing is that we've forefathers the stereotypes and prejudices that many people have about the Chris- tian faith, while conveying lyrics
Single with a promotional tour that took Escobedo to Puerto Rico, Miami, the Midwest, and the South. So far, "Si Supieras Tu" has enjoyed good airplay in San Juan, Puerto Rico; San Francisco; and Tucson, Arizona.

Indeed, a recent promotional stop by Escobedo at Phoenix’s KORT-FM/Tucson sparked a flurry of radio activity. When "Si Supieras Tu" began to air nationally, it was immediately obvious that this was a golden opportunity. Escobedo’s recent recorded single was a hit because "Cleo is Latino, but he doesn’t speak Spanish...and that’s who our audience is.

But Escobedo candidly admits that his limited Spanish has created a different impression at Latino stations where fluent Spanish is de rigueur.

First Half '95 Platinum Certifications

(Continued from page 10)

awards in June.

First-half-certification sellers included R&B artists Montell Jordan, European pop sensations Real McCoy, country sensation Shania Twain, New York rock quartet Blues Traveler, and pianist Carl Day.

A slice of R&B and hip-hop acts notched their first gold album in June: Soul For Real, 4-E-O, Dirty Bastard, Adina Howard, Mob Deep, Jurassic, and 2 Unlimited. Rounding out the first half of album awards were Real McCoy, Seattle rock unit Mad Season, British alternative sensation Oasis, and the L.A.-based duo David & Howard.

Howard and Method Man celebrated their first platinum singles, for "Fuck Me" and "Oh, You're So Fine," respectively.

The latter single also struck gold for Method Man for the first time; he was joined in the club by urban crooners Adina Howard, Monica, Subway, and Nicki French.

A complete list of June RIAA certifications follows.

MULTIPLEX ALBUMS


The Eagles, "Hotel California," Elektra, 14 million.

Pearl Jam, "Ten," Epic, 9 million.

Boyz II Men, "II," Motown, 8 million.


Skid Row, "Skid Row," Atlantic, 5 million.

MC Hammer, "Hammer Time & Justice For All," Epic, 4 million.

Metallica, "Ride The Lightning," Elektra, 4 million.


Digable Planets, "Right Here, Right Now," Elektra, 3 million.


"Steal This Year," Epic, 2 million.

"Whitney," Epic, 2 million.


"For Those About To Rock, We Salute You," Elektra, 2 million.

"Kill 'Em All," Elektra, 2 million.


PLATINUM ALBUMS

Real McCoy, "Another Night," Artists, its first.

Aha, "Gold—Greatest Hits," PolyGram, its first.

Collin Raye, "Extremes," Epic, its second.


Various artists, "Soundtrack—Friday the 13th," PolyGram.


"Blues Traveler—Four," A&M, its first, Shady/Atlantic, its first.

"Another Decade Of Hits," Polydor/Atlantic, its third.

Frank Sinatra, "Duets II," Capitol, its fifth.

Montell Jordan, "This Is How We Do It," PMP/RAL/Island, its first.


GOLD ALBUMS

Soul For Real, "Caneely Lane," MCA/Up/ town, its first.

Real McCoy, "Another Night," Artists, its first.

Various artists, "The 70s Preservation Society Presents Disco Fever (two CD boxed set), Sony Music Special Projects.

Doug Stone, "Greatest Hits," Epic, its fifth.

Hiromitsu, "Go," Epic, its second.

"New York Drive," Tommy Boy, its fourth.


Various artists, "Soundtrack—Friday the 13th," PolyGram.


Dirty Bastard, "Return To The 36 Chambers," Elektra, its first.

Adina Howard, "Do You Wanna Ride?" EastWest, its first.

"Definitely Maybe," Epic, its first.

Frank Sinatra, "Duets II," Capitol, its second.


"Me, You, and Him," RCA/Loud, its first.

Montell Jordan, "This Is How We Do It," PMP/RAL/Island, its first.


"Unlimited, "Get Ready," Get Ready, its first.

PLATINUM SINGLES

Adina Howard, "Freak Like Me," EastWest, its first.

Method Man, "I'll Be There For You," Def Jam, its first.

GOLD SINGLES

Monica, "Don't Take It Personal (Just One Of Them Boys), Artists, its first.

"Subway, "This Lil' Game We Play," Mo- townt/Reve Ten Records, its first.

Nicki French, "Total Eclipse Of The Heart," Creight, its first.

"Da Brat, "Give It 2 Yo, Work/Columbia, its first.

Boyz II Men, "Water Run Dry," Motown, its seventh.

Method Man, "I'll Be There For You," Def Jam, its first.

Assistance in preparing this story was pro- vided by Douglas J. Rence.

WOLFMAN JACK DIES ON 'CUSE OF GREATNESS

(Continued from page 4)

stations, according to Morey.

"He was such a tremendous professional, but also a tremendously nice guy," says L.A. radio legend and current KRTH Los Angeles air personality Robert W. Morgan.

The Wolfman persona was just used in a storyline where he was a worried guy and didn't take himself all that seriously," adds Morgan, a longtime friend who worked with Wolfman at WNBC in the '70s. "He was one of a kind and an original."

Morey describes him as "a very, very kind, and an institution in rock'n'roll music."

"He was a celebrity that was genuinely interested in his audience and his listeners," says Morey. "His message was to always have fun and be good to yourself and those around you, and he just always displayed that."

"I'm in the happiness business," Wolfman told Billboard last December. "I want to spread as much as I can and have everyone happy."

He is survived by Lou Lamb Smith, his wife of 34 years, as well as his son Todd and daughter Joy. Memorial donations can be made in his name to the Museum of Television and Radio, 55 W. 52nd St., New York, N.Y. 10019.

COURT BLOCKS CHALLENGE TO ANTI-POCKET ACT

(Continued from page 4)

to create and maintain records of the names and birth dates of all people featured on the label, including also include addresses so the federal government can verify the data.

"It's a crucial panel for the U.S. Circuit Court of Appeals for the District of Columbia reversed a district court ruling that the law, an outgrowth of the Reagan-era Commission, was unconstitutional and placed a burden on those who had "satisfied themselves after due diligence" that such material does not contain depictions of minors. The Appeals Court, however, found the record-keeping requirement constitutional."

Previous Supreme Court rulings have held that sexually explicit material involving adults, if not judged obscene, is constitutionally protected speech. However, rulings have limited federal jurisdiction over non-Americans minors from First Amendment protections, even if the material is not found legally obscene.

The Clinton administration urged the rejection of the appeal.

Senate Judiciary Committee.

At the markup meeting, Sen. Hank Brown, R-Colo., to the constella- tion of chairman (and co- sponsor) Sen. Orrin Hatch, R-Utah, and co-sponsor Sen. Dianne Feinstein, D-Calif., who have complained to a legislator to air complaints about an unrelated music industry issue that does not include record companies.

Brown wanted assurances from Hatch that the RIAA's performance right bill contained no provisions that would have an impact on home- town radio and restaurant owners.

The tavern and restaurant ow- ners have complained that some toers' societies use heavy-handed practices in collecting license fees. The complaints have resulted in a pending House bill and a series of state bills that would put limitations on sound licensing (Billboard, May 13).

The restaurants and the performing rights groups are currently negoti- ating an agreement after re- quest by lawmakers to iron out their differences.

Brown said he wanted to make sure that "what has happened with taxes and royalty, that people pay ASCAP even if they have no idea of what songs they're paying for doesn't happen with this bill."

Hatch responded, "This bill doesn't concern that. It's about offering a right to record labels and featured artists that they alone don't have—a right to authorize the use of sound recordings to pay digital delivery systems."

The performance right bill, labels, featured performers, and related unions would share royalties for use of sound recordings trans- mitted on new digital services.

Record labels would get 50% of the royalty pool. Featured performers would split 45% and background singers and instrumental- ists would each receive 2.5% from either the American Performer's or the American Federation of Television and Radio Artists.”

"I need you to talk me through this, brown to do this, didn't we get to know what you're voting for?"

Brown managed to hold off pas- sage of the measure at the morning session. By late afternoon, he was able to answer Brown's questions, assuring him that the performance right issue would not precipitate further rancor over song-use license- ing of bars and restaurants.

Resume of Previous centuries, Ferris says a full-length Spanish-language record could be released in the U.S. and Latin America if Escobedo's crossover effort begins to expand. Additionally, says Ferris, there is a possibility that EM Latin would be brought in to help with the recording.

There is no court in the works to support "Cleo." But Escobedo has been polishing his sax and singing chops at clubs in Tijuana, the handful of Los Angeles favorites Cecilia Noel & the Wild Clams.

"I have big horns and I want to tap into that [Latin] stuff in my live shows," says Escobedo, who has performed scattered track dates so far. "I just haven't wanted to start performing with a band."
from the punk and rock and blues clubs. This is a subculture within a subculture, existing in a different world. Nashville country music establishment—although Garing, BR5-49, and singer Celinda Pink (who headlines the raucous Music City Lounge opposite TooTie's) also attract many country artists, and Rodney Crowell's guitarist Kenny Vaughan regularly sits in with Garing.

All this has been happening in a new, booming downtown Nashville, where the Lower Broadway area (which is now dubbed “The District”) was for many years a war zone. There are remnants of the honky-tonks and wine era, but downtown has cleaned up its act and much of it is due to the music culture in Nashville. Most of that is directed toward the tourist industry, of course, but the slippier does boost what had been a lagging club scene.

For years, Nashville was a music capital with virtually no other live music than the Grand Ole Opry, save the occasional bright spot like the ExitIn, which

The DELEANTEs

championed progressive country before Austin, Texas, even heard of it. Maury Kaye's like Garing and BR5-49 have been coming to Nashville for years, of course, and getting songwriting deals or signing with “outsider” labels, such as Rounder or Hightone or even the Italian label Appaloosa, but they had no public forum. Now, there are many, including the local Harvest Entertainment label, with such artists as Marka McNeil, and the artist-owned Dead Reckoning label.

THE OPRY'S PRIVATE CLUB

Meanwhile, in TooTie’s front room, emerging from Lower Broad, a clutch of German and British tourists is thinking “I think I’ll just sit here and drink” along with the anonymous picker on the tiny stage.

Tourists don’t know the Back Room even exists. It’s a fairly intimidating prospect for the uninformed to climb those steps to uncertainty, and there’s a reason for it. In the glory days when the Opry reigned supreme in the Ryman Auditorium, just across the alley from TooTie’s, TooTie’s Bess reserved the Back Room for the Opry stars. And you would exit the Ryman backstage door, walk across the alley a few feet to TooTie’s discreet backdoor and be admitted to what amounted to their own private club. No tourists granted just their peers (and favored friends and a few select admirers) hoisting a few before their next slot on the Opry and bitching and moaning about having to come off every Saturday and play the Opry for scale.

The great Jim Reeves was a bit scared of TooTie’s, and he would walk straight through the Ryman’s accessible Broadway to the Merchants Hotel, where he would shoot pool until it was time for his next slot on the Opry. (The hotel is today the Merchants Restaurant.) A very young Willie Nelson pitched his new song “Hello Walls” to Faron Young in the Back Room.

Young writers on the order of Nelson, Harlan Howard, Roger Miller, Kris Kristofferson, Bobby Bare, Hank Cochran, Del Shane, and MacDin Wilkin were anointed by TooTie’s and nurtured in the Back Room. She kept a pot of stew boiling on the stove for her crew and she ran a tab on everybody’s drinks and food, although, as Miller once said, “I never actually saw the tab.”

The Opry’s legendary hat pin, and Charley Pride got jabbed so many times that he finally bought her a jeweled hat pin so he could get rid of all the class and nonsense.

Even today, TooTie’s history continues to speak: The gringy walls seem to be held up only by the thousands of auto-graffiti. The Opry’s all, and audiences of 11x14s of everybody who has ever been anybody in country music. Initials and names are carved into every inch of available wood.

Back on the postage stamp-sized stage in the Back Room, Garing and his musicians are geared in thrift-shop strip-stripe, wide-lapel, double-breasted suits, starched white shirts, suspenders, felt hats, and American Gothic counte-

The occasional original song.

Garing is a tall, gaunt man who calls to mind Harry Dean Stanton wearing a gray jacket and a grey fedora, creating an intensity that recalls the way Williams would bend himself around a microphone and lay everything onto every listen-

Fourth and Fifth streets—is an urban marvel, a graphic display of the history and many cultures that co-exist in Nashville. Standing TooTie’s from the corner of Fifth and Broad are a T-shirt shop, a souvenir store, and a check-cash-

musician who wants to have fun at a nonbusiness venue, stray tourists, who wander upstairs, the occasional bikers, Vanderbilt professors and students.

On summer evenings, Garing, fellow troubadours Ken Fiddelman and Paul Burch, and the other TooTie’s regulars play on an open deck out in the back alley, with the huge brick walls of the Ryman Auditorium, just across the alley from TooTie’s, with a symbolism that is not lost on any-

The crowd responds with a raw ener-

syled, and Flashlight lights; it abuts the L&L Pawn Shop, which seems to specialize in knives. Fiddelman’s old location, now boarded up, lies next, beyond which is a narrow vacant lot with three large free-

Fourth and Fifth streets—is an urban marvel, a graphic display of the history and many cultures that co-exist in Nashville. Standing TooTie’s from the corner of Fifth and Broad are a T-shirt shop, a souvenir store, and a check-cashing place.

On the other side of TooTie’s is Fried-

So, the question is how to get to Nashville from New York. The closest airport is the Nashville International Airport, which is about 25 miles from downtown Nashville. You can take a taxi, Uber, or Lyft to get there.

For the best experience, I recommend staying in downtown Nashville. There are plenty of hotels and rental accommodations available. Some popular options include the Kimpton Hotel Fontainebleau, theCountry Inn & Suites, and the Wyndham Garden Downtown Nashville.

Once you arrive in Nashville, you can explore the city on foot or by public transportation. Nashville has a good bus system, and you can purchase a pass for multiple rides.

As for entertainment, Nashville is known for its live music scene. You can see live concerts at venues like the Ryman Auditorium, the Grand Ole Opry, and the Bluebird Cafe. Additionally, you can enjoy shopping, visiting museums, and trying local food at places like the Nashville Farmers Market and the City Winery.

In conclusion, if you’re planning a trip to Nashville for the first time, I hope this guide helps you plan your travel and enjoy your visit to this vibrant city. Safe travels!
TOOTIE’S BACK ROOM ON THE FRONT BURNER

(Continued from preceding page)

Sherraden also credits Scott Crane, who six years ago opened the Ace of Clubs around the corner on South Second, in Sotto, the new term for South of Broadway. "Scott was a pioneer and started bringing in better and better talent," says Sherraden. "He also started using wild horses, and we wouldn’t be doing all the projects we’ve done for the Fabulous Thunderbirds and Joe Ely and so

The Wildhorse Saloon

on if it hadn’t been for Scott."

The Ace of Clubs and Steve West’s 329 Performance Hall down on South Fourth remain the two most vibrant, important venues for rock and county and related acts in the area. In a city where on any given night there are probably 100 venues presenting live music of one sort or another, the competition is fierce, and only the best have survived.

West is overjoyed to finally have some neighbors. He opened in June 1990, shortly after Ace of Clubs. For years, they were the only flourishing spots in the formerly all-industrial area, which was also the center for missions assisting the homeless.

"We had lots of problems," says West. "(like) addicts breaking into people’s cars, people being harassed. Now, with the growth of the area and the arena replacing those missions and improved city services, we no longer have those problems."

West is at a loss to explain the honky-tonk beat movement. "I go down there and see people who 10 years ago had shaved heads or purple hair and were in the alternative rock thing, and now they’re wearing old hats and two-steping to Hank Williams,” he says. “But it’s great to go down Broadway at 2 in the morning and see it packed with people.

West is optimistic about the scene. "I’ll take a while to shake down. But I’m sure enjoying it. And they walk down to my place from Broadway, which never used to happen.”

The corner of Second and Broad is the center of a serious concentration of tourists. Second Avenue, going up the hill from Broadway to the visitors. When the Opry people realized they were missing a downtown connection, they began running riverfront and the Opryland complex, and this is where the visitors

DIAL BR5-49 FOR ALTERNATIVE COUNTRY

(Continued from page 1)

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the bar/nightclub/boot store. They’re young, they’re loud, they’re country and they’re all over the walls. Here is where, and the downtown Nashville tradition and love lured them there. The members of Beto moneymakers from Texas, Sherraden and Scott’s former band, are the Delevantes from New Jersey, as is Carroll; and Garing is originally from Pennsylvania. In many ways, they epitomize this sort of do-it-yourself music. Carroll, for example, hit the boards immediately. "I moved here in ’90," he says, "and 15 minutes after I got here I was on stage playing. I headed straight for Lower Broadway, and some guy handed me the guitar and I was. Then, later, I would tell people at BMI or wherever that I was playing on Lower Broadway, and they were horror- fied, "Don’t go down there," they’d say. ‘You’ll get yourself killed.’ But that was the area where I was able to play at that time.”

Carroll came from the rock end of the spectrum. He formed the Blue Chieftains in New York, and he studied guitar with Carl Spedding. Keith Sykes heard Carroll’s "If I Could, Then I Would" and successfully pitched it to John Prine (whose recording of it is unreleased).

In Nashville, Carroll immediately began writing songs like "Punk Rockin’ Honky Tonk Girl." As the elder statesman of the move- ment, he's now the Nashville looking for the Bluegrass Inn on Second Avenue. He stopped to use the phone at Tootsies, but fled when he checked out the regulars in the Front Room.

"I was about 20 years old, just moving to Nashville," Garing says. "I walked into Tootie’s, took one look around, and walked right back out. It was pretty scary back then."

Garing had played with the Greenbri- ar Boys, Jimmy Martin, and Benny Martin. He ended up running the new- ness, the Bluegrass Inn, and then last summer to try his hand at Tootsie’s Back Room. "A guy named Jim Morris was booking the Back Room," Garing says, "and he tried bluegrass bands in there and other things, and nothing worked. The place was always deserted. He asked me to try it, and if I could make it, I'd try it again."
### Billboard Hot 100 Airplay

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**Billboard Hot 100 A-Z**

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**Billboard Hot 100 Singles Sales**

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Joel Whitburn's
TOP POP SINGLES 1955-1993
An Artist-By-Artist Listing Of Every Title To Debut On The "Hot 100" & Billboard's Pop Singles Charts From January 1, 1955 Through December 31, 1993.

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**The Billboard 200 for the Week Ending July 15, 1995**

- **No. 1** - MELISSA ETHERIDGE: "Goodbye" (10 weeks at No. 1)
- **New** - LORRIE MORGAN: "What the World Needs Now Is Love" (1 week at No. 1)
- **New** - PLATINUM: "If I Could Turn Back Time" (1 week at No. 1)
- **New** - ROD STEWART: "I'm The Man" (1 week at No. 1)
- **New** - TIM MCGRAW: "For a Little While" (1 week at No. 1)

**Artist Chart**

- **No. 1** - LEA BLACK: "I Love You" (1 week at No. 1)

**Label Chart**

- **No. 1** - CBS: "武士道" (1 week at No. 1)

**Special Ed. Chart**

- **No. 1** - SONY: "The Best of the Eagles" (1 week at No. 1)

**Greatest Hits**

- **No. 1** - BRUCE SPRINGSTEEN: "The Essential" (1 week at No. 1)

**Specialized Chart**

- **No. 1** - SONY: "The Best of the Eagles" (1 week at No. 1)

**Greatest Hits**

- **No. 1** - BRUCE SPRINGSTEEN: "The Essential" (1 week at No. 1)

**New** - MELISSA ETHERIDGE: "Goodbye" (1 week at No. 1)

**Greatest Hits**

- **No. 1** - BRUCE SPRINGSTEEN: "The Essential" (1 week at No. 1)

**Specialized Chart**

- **No. 1** - SONY: "The Best of the Eagles" (1 week at No. 1)
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www.americanradiohistory.com
David Waterland, buyer for Amoeba, Texas-based rackjobber Anderson Merchandisers, which services 1,450 Wal-Mart stores, reports a 90% increase in sales of new 7-inch singles in the past few weeks. Watland says Seal is not historically a best-selling artist at rack accounts. However, that has changed with the attention the artist has gained from "Batman Forever."

Watland says, "The thing about rack sales is when you find its level, it will stay there a long time. My guess is that sales will increase steadily for the next couple of weeks, then level off and stay at that pace for the next few months. Reports tend to have a much longer life in Wal-Marts."

Warner Bros. product manager Peter Stanislaw attributes the album's renewed strength to a combination of good publicity for the "Batman Forever" soundtrack, strong word-of-mouth promotion, and at radio beginning our sales programs in July.

Paul Parachute, director of purchasing for 150-store Owensville, Ky.-based Wax Works, says the popularity of the soundtrack has helped Seal's album.

"Seal was a slow to start," says Van Anglen, "but you have a soundtrack that clicks with radio. It translates into increased sales for all of Warner Bros. Ever since Seal released "Batman Forever" has come out, people have referred back to "Kiss From A Rose" and are buying Seal's whole album."

According to SoundScan, Atlantic's "Batman Forever" has sold 241,000 copies since its release. Warner Bros. said the film hit theaters June 16.

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About the time of the album's release, a trained pianist and self-taught guitarist, Waterland went to see music video shots, and choral and choral music. Williams has recorded two albums for the Belgian label Crepuscule, neither is available in the U.S. She has toured Belgium, Japan, Spain, and Holland in support of those releases. Parachute is working on plans for an international release for the new album.

On "The Parachute," Williams plans to add pop to the mix. The track is accompanied on various songs by electric guitar, bass, and drums, as well as the occasional cello, oboe, bassoon, and horn. Williams has described her music as an ethereal mix that straddles the triple-A and more folk-oriented radio formats.

First, Williams will promote "Kiss From A Rose" to public radio at the end of July and then "Parachute" a few weeks later. The group's first single, "Kiss From A Rose," will be a two-song sampler that will be shipped in late July to the Parachute mailing list of dealers. A special limited-edition black/red variant of the single might also be used as a giveaway on the tour, according to Ebben.

Lisa Opara, music director at public station WDUW in New York has heard the album and is a big supporter of the artist. "We play a lot of singer/songwriters, and she will fit right in," Opara said.

"I really like 'Show Me How To Catch A Fish' it has a real 80s feel," Rickie Lee Jones grove working for it." Opara will also program other tracks from the album:"Horizon," "Piran Man," and "I'm Just Feelin' It Now," because, she says, listeners "will just love this disc of Seal's sound.

Parachute is "not looking to push a huge hit," says Ebben, "but it should be a familiar tune."

The second song is about a friendly, mentally handicapped neighborhood boy who "always made me laugh," says Ebben. "It's a fun, upbeat song that I'm making me feel."

The third story is about a failed relationship for which it would be great if I could hear. The title track is "Sweet Cappuccino," says Ebben.

"It reminded me of my own experience there, and I used [the idea] to come up with this song," Ebben said. "It's a fun, upbeat song that I'm making me feel."

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and his music style. Mutabaruka's smash hymn to wave selection name

A tradition of raw Jamaican dancehall, the album, from label and production company Shocking Vibes, delivers Beenie's hard-stepping microphone over thrumming drum-machine sounds. "Blessed" will be followed next year by a new album of original songs.

"I'm without question one of the Dubs there is," says Island marketing director Andy Koenfeld. "He's one of the leading lights in Jamaican music right now, and he's got an audience in the U.S."

Koenfeld notes that "Slam" has already released on import in the U.S. "But we have remixes to get to the human ear, and we're going to try to get on this track for a while," he says. "He's no well-known that we're going to bring to [North America] for a good deal of tourist in the fall to access his strong fan base as well as cross him over to other areas. 'Slam' will hit on urban radio clubs, record pools, and rely heavily on the street. We also believe in the potential for Beenie Man's success at crossover urban and pop radio later on in the year."

The 21-year-old DJ with the fghorn voice was Slam kick rocking the mike scene he was 5 old, working steadily to conquer the Jamaican market. "I was brought up amongst pure musicians—Black Uhuru, Dicky Simpson," says Beenie. "From little youth days, way back when, I'd talk and sing. Because, obviously, me born to do the music side of things."

A talent contest winner at age 8, Beenie (born Moses Davis) was introduced at a young age to producer Henry "Junjo" Lawes, who recorded Beenie's first single, "Too Fancy."

The young DJ attended primary school and by night honed his DJ skills on his uncle's Master Blaster sound system. Producer Patrick Roberts soon drafted Beenie for his 30-year-old company and Roberta's hits were delayed due to the youthful Beenie's lack of discipline.


Weird News

In another development linked to Tuff Gong, the label has been linked to distinctive "Kla$h" in the film's sound track, a virtual who's who of reggae. Directed by Bill Park er, the movie stars Giancarlo Esposito, who plays a Jamaican character that includes Cedella Marley (Bob Marley's daughter) and Carl Bradshaw, the antagonist of the "Harley They Come."

"Kla$h" centers its romantic thriller plot around a huge dancehall concert sequence, which closely resembles Sting, Jamaica's annual Boxing Day dancehall show. Featured in the movie's concert are such top artists as Shabba Ranks, Lady Phat, Papa San, and Lady Saw.

Several other films set in Jamaica are in various stages of production. Fans of the original "The Harder They Come" will be happy to know that its producer/director, Perry Henzel, has scripted "The Harder They Come, Part Two." One plot twist finds Rhygin (played by Jimmy Cliff) enlisting the help of a Billboard reporter to track down his record royalties, which accrued while he was in prison. Canadian Stephen Williams, whose debut feature, "Soul Survival," showed during Critics' Week at this year's Cannes Film Festival, is slated to direct.

Tuff Gong Pictures is a new Jamaican-based film/video production. Combining the talents of Cedella Marley, Chris Browne, Richard Lan naman, Kweisi Dickson, and New York documentarian Stephen Black, Tuff Gong delivers high-quality music videos to the international market.

U.S. DROPS TICKETING PROTOCOL

(Upon completion of page 2)

clearly did not find sufficient reason to continue the inquiry, let alone file suit against Ticketmaster.

During the past year, speculation focused on whether the Justice Department would find Ticketmaster's exclusivity contracts with venues in violation of antitrust laws. The Justice Department could then order the venues to accept new bids for their ticketing business, with all comers welcome. That is precisely what Pearl Jam publicly urged the Justice Department to do just weeks ago. According to one Ticketmaster's executive, that sort of finding would have simply led to a protracted, three-to-five year court battle.

In the end, perhaps swayed by the fact that venues enter into the Ticket master contracts freely and also sign covenants of other exclusive agreements with various vendors (for concessions, parking, merchandising, etc.), the Justice Department passed on further action.

"I never thought the whole thing would amount to a hill of beans," says Michael Famine, the concert manager of the U.S. Public Interest Research Group, which has lobbied for ticketing reform.

Peter Schniedermeier, senior VP of ETM, downplays the announcement. But he concedes that an antitrust finding "would have made it more competitive more quickly."

Looking back, Schniedermeier suggests that the well-publicized hurdles Pearl Jam faced in order to get around Ticketmaster "scared the hell out of other people from doing the same thing. They showed how hard it is to tour out of the box. To meet a trend like that, that's tough," he says, referring to some of the out-of-the-way markets the band was scheduled to play. "Just a handful of acts publicly support the idea of a new Jam's crusade against Ticketmaster."

Interestingly, ETM's Garman was scheduled to meet with Justice Depart ment officials July 6 to discuss the surprising and last-minute safety concerns raised in June by San Diego officials sur rounding two Pearl Jam concerts set for the stadium, June 24. "We ... would like to more fully understand what really happened in San Diego," says Garman.

Less than 24 hours before that scheduled meeting, and after the close of the business day on July 5, the Justice Department issued its two-sentence announcement halting the investigation.

Assistance in preparing this story was provided by Bill Holland in Washing ton, D.C.
Madonna Takes The 35th With ‘Nature’

L E T S  G E T  R I G H T  T O  t h e  i n f o r m a t i o n  e v e r y  M a d o n n a fan wants to know. How is her 35th chart single, “Human Nature,” faring on the Hot 100? The good news is that it moved up with a bullet. The bad news is that it hasn’t made the top 40 yet. By moving 91-46, it’s four runs shy of matching the peak position of her last single, “Bedtime Story.” Given that it’s a daring choice for a single—as was the previous release—one can guess about its chart position or acknowledge Ms. Ciccone for pushing the envelope again and going with a track that is not necessarily radio-friendly. This fourth single from the “Bedtime Stories” album is still moving in the right direction and could reach the top 40. If it does, it will be Madonna’s 33rd top 40 hit, writes Peter J. Baker of Milwaukee, who points out that “Scream” is Michael Jackson’s 33rd top 40 single. Baker notes that both singles are responses to the media about criticism leveled at the superstar, and that both artists have recorded songs titled “Human Nature.”

There’s more from Baker regarding Madonna. He had hoped that “Take A Bow” would reach its 31st week on the Hot 100 and break the 30-week record set in 1984 by the Material Girl’s second chart entry, “Borderline.” Unfortunately, “Bow” bow out this week, but it was in its 30th week and thus ties “Borderline” for length of stay on the Hot 100. The collaboration between Madonna and Babyface set a record for spending 27 weeks in the top 40, the longest run in the upper portion of the chart in Madonna’s career.

R E F L E C T I O N S: With one stroke, Neil Young has his highest-debuting album ever, his highest-charting album in more than 22 years, and his second-highest-charting album in his 36-year solo career. The hard-rocking “Mirror Ball” enters The Billboard 200 at No. 5, making it Young’s most successful album in chart terms since “Harvest” went to No. 1 in 1972. Until now, Young’s second-highest charting album was “Comes A Time,” No. 7 in 1975. “Mirror Ball” is the sixth top 10 solo album of Young’s career. His previous release, “Sleeps With Angels,” with Crazy Horse, peaked at No. 9 in September 1994. Bon Jovi also debuts in the top 10 of the album chart. “These Days” is now at No. 9, entering one run lower than “Cross Road,” the greatest-hits compilation that debuted last November.

U P D A T E D: Two top 10 pop songs from the late 70’s/early 80s are back on the Hot 100, remade by R&B artists. The first single from “Saturday Night Fever” was the Bee Gees’ “How Deep Is Your Love.” Written by Barry, Maurice, and Robin Gibb, the No. 1 title from 1977 has been covered by Portait and in new at No. 99. The Eagles’ “I Can’t Tell You Why” was No. 8 in 1980, and that Timothy B. Schmit, Don Henley, and Glenn Frey composition has been interpreted by Brownstone. The single debuts at No. 89. The Portrait record also debuts on the U.K. singles chart, although it enters at No. 41, just below the level published in Billboard. The British are really experiencing a night fever, as another Gibb brothers tune, “Staying Alive” by Fever Featuring Tippa Irie, is now at No. 48. The U.K. top 10 is full of remakes. The Monkees’ “I’m A Believer” is back courtesy of EMF with Reeves & Mortimer. Munro Jerry’s “In The Summertime” makes a timely return, by Shaggy Featuring Rayvon, giving the reggae artist his top 10 hit in the U.K. and U.S. with different songs. Clock puts a new face (and spelling) on Tag Team’s “Whoomph!” (There It Is), while Robson Green & Jerome Flynn finally fall from No. 2 after seven weeks in that position with “Unchained Melody” and “The White Cliffs Of Dover.”
### HOT 100 SINGLES

**FOR WEEK ENDING JULY 8, 1995**

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<td>11</td>
<td>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</td>
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**CONGRATULATIONS**

Congratulations Clive Davis & everyone at Arista

Congratulations L.A. Reid, Kenny “Babyface” Edmonds & everyone at LaFace

Congratulations Dallas Austin & everyone at Rowdy

Congratulations Sean “Puffy” Combs & everyone at Bad Boy

Congratulations Carl Strube & everyone at Critique

Congratulations and thanks to everyone at BMG Distribution especially Cary and the Singles Sales Coordinators

Congratulations to Terri, Karen and all the Black Music PDC’s where it all started

and a special thanks to everyone at retail

*Very best, Pete Jones*

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Foxworthy On Sex:
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Foxworthy On Southern Accents:
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