The British Are Coming With A Bright Pop Sound

Parlophone’s Supergrass Reacts Against Grunge
■ BY DOMINIC PRIDE

LONDON—Supergrass, three cheeky young lads from Oxford who have tapped the heart of classic British teenage pop rebellion and bolted it, has earned mainstream success here with the guitar-fueled singles “ Alright.,” “Massive Rooster,” and “Lenny.”

Signed to EMI’s Parlophone label here, Supergrass is testing the American sense of humor through Capitol Records, which released the band’s album, “I Should Coco,” on July 18.

Oxford Spawns Big Acts Despite Lack Of A ‘Scene’
■ BY DOMINIC PRIDE

LONDON—The city of Oxford has produced more than its fair share of internationally successful acts in recent years. If Supergrass makes inroads in the U.S., it will follow Radiohead and Ride in putting this ancient city on the map. New signings, such as the Myties, who are on Mercury Records’ Fontana label, are also hoping for international attention. The success of so many Oxford acts is bewildering, considering that the city is not noted for being a hotbed of live-music.
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"If I like our music to be heard as uplifting," says lead vocalist Bill Campion of the jubilant belief that is the sound of the Bogmen, but he admits that the point of "The Big Burn," the first single from the band's inaugural album, "Life Begins At 40 Million," (Arista, due Aug. 29) is "having fun treating the apocalypse as a picnic."

Hedonism, like nihilism, is sometimes a romantic bid to wreak havoc on sham and recapture hope, with adherents believing that anything left standing after such passions prove the basis for a new beginning. "I think that sounds right," Campion agrees with a giggle, "and the sense of humor in our music is intended to make the dark stuff in it go down easier."

Evidently a military-parade drill by and let me fly a red, white, and blue-shocked vets, the close-order march disintegrating into spito-and-poland banishment, and you'll grasp the alarmingly unbalanced life-and-drum brio that is the Bogmen's portrayal of our national disordered. Witnessing "dude's name was originally Norman, and his people are from County Antrim and Cavan, while my mom's relatives are from Limerick and Armagh." He conceives an interest in his Irish roots, including the musical ones, but spent more time in his teens learning the music of Violent Femmes, The Replacements, and the Kingston Trio... "We did a weird version of "Scotch And Soda," for high school cover bands Dead Fleas, Bad Hair, and the Plumbers.

Once the present Bogmen (Campion, Bill Ryan, keyboardist Brendan Ryan, bassist Mark Wilke, percussionist/backup singer P.J. O'Conner, and drummer Clive Tucker) had graduated from or chucked out of assorted Eastern schools (Brockton College, Hofstra, Providence College, Berklee College of Music), they took refuge in a rented house in Lynbrook, N.Y.

"We would place 'Disraeligeard,'" he says, "and all we did was write, jam, and drink cups of beer from the 7-Eleven across the street. Living next door were two strippers and their pimp, who ran a business called Body Talk Ltd., and when things were slow, we made $80 a night driving them to bachelor parties in the area."

A regional fan system sent by stints playing the Bayou in D.C., the Paradise in Boston, Mother McGee's in Huntington, and diverse bars in Queens, N.Y., enabled the Bogmen to win small batches of their demos, selling them for five backs apiece. The most notable were titled "You'll Shoot Your Eye Out" (1993) and "Goober From The Dark Bull" (1994), the latter yielding rival renditions of three killer cuts on "Life Begins At 40 Million": "What's Behind Your Coat?", "The Dauber's Glass," and "Dr. Jerome (Love Tut, Doctor)."

Crackling drums, carefree melodies, and the AWOL exclamation of Campion's lounge-crawling schtick build upon each other on the new album, as they do at the Bogmen's deeply militant concerts, reposing to a certified frenzy a wide remittance of what Campion affectionately calls "confused, postgraduate drifters." There may be other 1995 debuts as fine as "Life Begins At 40 Million," but few will be as free of formulas as this one here.

"Concepts like nationalism may be dead for many young people," says Campion, "but the honesty of rock'n'roll as a social barometer and rallying point is not. With the Bogmen, I'd like to appeal to the laziest people with their least self-confidence, restoring their faiths in others and what's coming next."

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JOYFUL BEDLAM: 'Life' With Bogmen

BOBBY McFEERRIN ON THE PODIUM

What's the best way to promote and market a new album featuring Bobby McFerrin conducting classical music and singing along with an orchestra? Sony Classical USA thinks it has the answer. Heidi Walsen reports in her Keeping Score column.

NRM ABOVE THE FRAY

National Record Mart plans to expand at a reduced rate in the coming year as part of its strategy to stay out of the retail wars. Back from the company's annual convention in Champion, Pa., senior retail editor Ed Christian has the story.

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* THE BILLBOARD 200 *
- CRACKED REAR VIEW - NOVOTEL & THE BLOOMFIELD - ATLANTIC
- IMMORTAL BELIEVED - SOUNDBRACK - SONIC YOUTH
- PAUL VALDI & FRIENDS - VARIOUS ARTISTS - MARVEL
- THE WOMAN IN ME - SHANNA TRAVIN - MYTHYCHE
- YOU HAVE THE RIGHT TO REMAIN SILENT - PERFECT STRANGER
- CRACKED ONE MORE CHANCE THE NOTORIOUS B.I.G. - PLAYER'S
- YOU DECEMBER YOU HAVE THE RIGHT TO FOREST JAZZ / CONTEMPORARY - SHANIA TWAIN - THE BRIDGES - DISCLOSURE - MAN OF MINE - HOT / ALBUM - MAN OF MINE - SHANNA TWAIN - YOU MAN OF MINE - SHANNA TWAIN - YOU
- YOU BRING ME JOY - MARY J. BLIGE - UPTOWN
- YOU DANCE / MAXI-SINGLES SINGLES
- PLAYER'S ANTHEM - JUNIOR M.A.F.I.A. - UNICORN - BIG BEAT
- YOU DANCE / MAXI-SINGLES SINGLES
- LATIN
- TULISDO FULI - SELENA - EMI OTL
- R&B - CHANCE - SONGS - THE NOTORIOUS B.I.G. - 450 BOY
- ONE MORE CHANCE - THE NOTORIOUS B.I.G. - 450 BOY
- HOT R&B AIRPLAY
- WATERFALLS - TEC - UAN
- RAP
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- DECEMBER - COLLECTIVE SOUL - ATLANTIC
- ROCK / MODERN ROCK TRACKS
- OUGHTTA KNOW - ALANIS MORISSETTE - LATINA
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- I'LL BE THERE FOR YOU - THE REMBRANDTS - MASTAIN
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- ** TOP VIDEO SINGLES **
- FOREST GLUMP - HANNAH HOME VIDEO
- LASERDISCS
- INTERVIEW WITH THE VAMPIRE - SNARKY HOME VIDEO
- ** MUSIC VIDEO **
- VIDEO-GREATEST HITS - HISTORY - SONY MUSIC VIDEO
- RENTALS
- DISCLOSURE - HANNAH HOME VIDEO

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** CLASSICAL **
- IMMORTAL BELIEVED - SOUNDBRACK - SONIC YOUTH
- PAUL VALDI & FRIENDS - VARIOUS ARTISTS - MARVEL
- THE WOMAN IN ME - SHANNA TRAVIN - MYTHYCHE
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THE BILLBOARD 200

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BILLBOARD JULY 29, 1995
Musicians: Fight For Performance Rights Now

By JAY L. COOPER

Some artists are concerned about their performance rights, but I believe that most musicians and singers are not even aware of the possibility of having a performance right. As a performer, I know how much energy, determination, and sheer work it takes to launch a career out of making music. Most artists simply do not have the time to devote to understanding and fighting for rights under the copyright law.

"Besides," they are often told, "musicians and the music business have been working well enough without a performance right. There is nothing to change, and there is every reason to change it now."

Under our existing copyright law, musicians and singers are not entitled to receive royalties from the performance of their recorded works. Their most significant source of income is record sales, and to a much lesser extent, live performance. This arrangement (the absence of a performance right) has been all fine for artists in their creative prime who are recording with established record companies and are entitled to royalties for their work, but this system does not work at all for artists whose principal creative works are in the public domain. There is already included in recording royalties many performers who have made substantial, significant contributions to American music and culture.

These artists are left out, even while their music continues to permeate our culture, because those whose profit the commercial use of their music are not legally required to compensate for its use. And when I say "left out," I mean literally: Many of these artists are destitute. To prove it, one only needs to look at the efforts that have been undertaken to address their needs.

For instance, the late Jimmy Mancini, widow of Henry Mancini, was so appalled by the living conditions of some of the songwriters who had created music in the recording business and who had been relatively successful, she started the Songwriters Guild of America. Similar efforts have been undertaken by the Rhythm and Blues Foundation, NARAS MusiCares, and the Musicians Union.

Many of the people served by these organizations were stars in their prime, and their music is recorded and still being played. But this music is not on the charts; that is, music that listeners tune in to hear, but need buy.

The performance right bill currently in Congress will not right all these wrongs. In a significant compromise, broad-
casters (all radio and television stations) have been exempted from collecting and paying for performance rights. This is unfair to the musicians who have recorded the wonderful music that sustains so many radio stations. Bruce Lehman, assistant secretary of commerce and commissioner of patents and trademarks, expressed his own reservations about the bill's exemptions during testimony March 9 before the Senate Judiciary Committee. But this exemption is a compromise to provide for recorded music that is of no significant value, and the protections that the bill provides are so important to artists and to the future of the music industry that it must accept them. The reason, quite simply, is that the economic foundation of the music industry is about to be fundamentally challenged by technologies that were completely unthinkable 10 years ago.

In sum, that is why it is so important to change the system now. A performance right for recorded music is no longer an academic exercise or even a matter of fairness. It is a matter of survival for the music industry. The bill that has been introduced—and each and every musical performer should do everything in his or her power to make sure it happens.

WELCOME TO ALL CREATORS

I not only agree completely with commentator Barry Bergman’s premise on a performance right (Billboard, July 8), but I have long felt the copyright law to be seriously flawed in its failure to ensure that such rights in sound-recording transmissions, both analog and digital. While it is fashionable to fear the copying possibilit-
ities inherent in transmission via digital media, I feel that whatever criteria apply to the public performance of songs must also apply to recordings of them.

What I find to be ridiculous in Berg-
man’s rationale was his reference to the late Sammy Cahn as the epitome of the music business’s democratic and liberal sensibilities—artists who should be entitled to make sure his their music is heard, despite the fact that the cause of this process is a song written by a writer, regardless of the public’s knowledge of the writer’s face. Would Bergman deny Neil Simon his due because he is also a relatively obscure person? Joe Eszterhas? Paddy Chayefsky?

Bergman also fails to detail the great difference between what a record company pays a song and what a writer actually receives. There is a major issue here that artists must address.

The broadcasters will tell you that they are doing the music business a “service” by playing these illegal songs that they have to pay to promote the sale of those recordings. Even if there is promotional value when it comes to the current hits, the choice is not an easy one. Now it is the primary basis of the broadcaster’s programming. They are not paying sufficiently for pro-
gamers (in critical positions—TV, print, radio, and the Internet) to the songwriter and publisher—and a substantial number of broadcasters play music that is not on the charts; that is, music that listeners tune in to hear, but need buy.

A performance right is a matter of survival.

Jay L. Cooper is an entertainment attorney and senior partner with Manatt, Phelps & Phillips.

LETTERS

NO MORE NICHE PROGRAMMING

It is time for me to say something about fragmentation and "niche" format radio. Niche formats aren’t as exciting or interesting as mainstream formats. Take our local top 40 outlet, WPAC (PAC-93) Ogdensburg. N.Y. For 14 years, WPAC has cranked out some of the most exciting hits for the Ogdensburg/ Canton/Potdam area. It didn’t matter that the song was country (Garth Brooks’ “Pap,” Gisele’s “Creep,” or Rachel’s “Creep”), rock (Van Halen’s “Can’t Stop Lovin’ You”), AC (Elton John’s “Circle Of Life,” or alternative (Letters To Cleo’s “Here and Now”). If it was a top 40 hit, PAC played it. Sure, imitators came and went, but they couldn’t hold a candle to WPAC.

Now PAC has gone to a top 40/adult satellite format, which isn’t quite as exciting. What fits the format and what doesn’t is an individual’s call. What one PD might hear, another PD might not. The positioner is “No hard rock, no rap.” That is met with a cold stare by DJs who have heard all but the most sensitive cuts.

The most exciting moments of the old WPAC were the times when the station played the new, the upcoming, and the more obscure. The music business’s success is based on the unpredictable. The radio business’s success is based on the predictable.

Wishful thinking.

The Byrds

Los Angeles
Her voice isn’t the only thing that’s golden.

rachelle ferrell
Capitol Records congratulates Rachelle Ferrell on her GOLD self-titled debut album

Look for First Instrument
Her First Jazz Album Out Now On Blue Note Records
Mottola Dismisses Rumors Of Sony Executive Changes

NEW YORK—In the midst of a flurry of industry rumors concerning senior-level executives at Sony Music, Thomas D. Mottola, president/COO of Sony Music Entertainment, exclusively addressed the situation with Billboard:

"We are vicious rumors going around about Don Ienner, chairman of the Columbia Records Group, and Richard Griffiths, president of Epic Records, being discussed from their posts, are absolutely and categorically untrue," says Mottola. "Furthermore, there is no truth in the rumor that Shibie Ronke is coming to Sony Music. I don't know how these rumors get started, but they are totally disruptive to any organization."

"We're looking forward to our biggest year in the history of Sony Music, with releases coming this fall from Pearl Jam, Mariah Carey, Michael Bolton, Alice In Chains, Rage Against The Machine, Billy Joel, Cypress Hill, Da Brat, Xscape, Celine Dion, Salt-N-Pepa, Silencher, Oasis, and De'Seez. As you can see, this is an impressive lineup which I know will produce outstanding results."

| BY DON JEFFREY |

BMG Sales Rise 21.7% In Fiscal '95

Music, Video Are 71% Of $5 Bill Total

NEW YORK—BMG Entertainment, operator of the worldwide music and home video company, reports that sales in the fiscal year ending June 30 rose 21.7% to $5.14 billion from $4.22 billion the year before.

Music and home video account for 71% of the company's total revenues, or $3.55 billion. Arista Records was BMG's leading label, by far.

The company, whose parent is privately held, Germany-based Bertelsmann AG, declines to release profits. A spokesman says that earnings for music and other businesses were "up substantially."

In the fiscal year, BMG's biggest albums were "Miracles" by Kenny G (Arista), 3.8 million units shipped in the U.S. during the fiscal year; "CrazySexyCool!" by TLC (LaFace/Arista), 3.8 million; "The Sign" by Ace Of Base (Arista), 2.5

(Continued on page 121)

Power Rangers Suffering Loss Of Sales Might

LOS ANGELES—Once considered the hottest licensed property on the video store shelf, the mighty "Mighty Morphin Power Rangers" apparently aren't so mighty anymore.

Over the past six months, distributor and supplier sources say WarnerVision Entertainment is selling 50% less "Power Ranger" product to video retailers than PolyGram Video did when it distributed the product from 1990 to September 1994.

The latest videos, the "Mighty Morphine Power Rangers: Forever Friends" two-tape series, which is targeted to girls, hits stores July 5 with retail orders of approximately 325,000 combined units, according to distributor sources. Suggested retail price on "Power Ranger" product is $12.56.

In March, the WarnerVision-released "White Ranger" three-tape series sold about 1.2 million combined units.

Since picking up the line, WarnerVision has distributed 10 titles with retail orders of approximately 5 million units, according to a distribution source. Sales figures do not include direct-mail accounts.

When first introduced to video in 1993, each new Power Ranger video shipped about 750,000-1 million units.

"We haven't experienced a return problem," says Strawberries' seller-through buyer Joe Jaworski. "But we've never boot-loaded the titles."

(Continued on page 121)

Time Warner Units Pair Up On Twin Promotion

5 Olsen Videos Have Simultaneous Dual-Supplier Releases

NEW YORK—Time Warner Home Video and Warner Home Video are trying to make an omni-channel approach pay off, far retailers appearing to be answer the breakfast call.

The two Warner units inadvertently scheduled near-simultaneous releases of five cassettes starring the Olsen twins that might have competed against each other for retail attention. This kind of overkill could have hurt less popular performers.

"I think you use Mary-Kate and Ashley Olsen are selling well and strong demand is easing acceptance of the joint marketing plan. "They've been good to us in the past, and we expect that to continue," says Best Buy's Joe Pagano, who says the chain will maintain its support.

"The Olsen twins are two years apart so the three-year product curve that has determined the lifespan of most kidvid hits, including the current "Mighty Morphin Power Rangers."

"The market can absorb five or six titles at a time when it's hot. You might as well get it while it's there."

Time Warner took all media control of the twins, of former hit television series "Full House," when WarnerVision wrestled distribution of the direct-to-video "Adventures Of The Olsen Twins Series," which was a hit on ABC.

(Continued on page 121)

Billboard Awards Move To New York

Joni Mitchell To Receive Career Award

NEW YORK—The Billboard Music Awards show is coming to New York for the first time. The sixth annual awards presentation, which will be telecast live Dec. 6 on Fox, will be held at the Coliseum on Manhattan's West Side.

The Billboard Music Awards honor the year's No. 1 artists and songs as determined by Billboard magazine's year-end sales and airplay charts. Highlights of the show will include live performances by the year's top-charting acts.

Additionally, Billboard will present its coveted Century Award to singer/songwriter Joni Mitchell during the telecast. The Century Award is Billboard's highest honor for creative achievement. Mitchell was chosen by Billboard's editors "for the uncomon excellence of her still-unfolding body of work."

At a press conference held at the Hard Rock Cafe here to announce the event, New York Mayor Rudolph Giuliani said the awards "will further strengthen [the city's] claim" to being "the cultural capital of the world."

"Joni Mitchell's music continues to play a particularly vital role in the world," said Howard Landman, president and publisher of the Billboard Music Group.

Kevin Wall will serve as executive producer of the show for the first time; Paul Flattery will produce the telecast. Hosts and performers for the awards will be announced in the coming months.

Awards to be presented on the telecast include the following categories:

• Billboard album of the year.
• Billboard artist of the year.
• Hot 100 single.

(Continued on page 121)

KLOS 95.5 LA's Top 10 In Spring Arbitrons

Rounding out the top 10 were adult contemporary KOST (4.1-3.8), R&B KBRT (4.0-4.2), news/talk KFI (3.4-3.9), and oldies KRTH (3.2-3.8).

Elsewhere in Los Angeles, country KZLA reduced its fall '94 share "after climbing a 2.8 share in the winter with a"

(Continued on page 121)

Country album.
• Country single.
• Country artist.
• Modern rock single.
• Modern rock artist.
• Album rock single.
• R&B & urban album.
• R&B & urban single.
• R&B & urban artist.

KLOS's 95.5

New York Mayor Rudolph Giuliani, center, welcomed the Billboard Music Awards to New York during a press briefing at the Hard Rock Cafe. Joining Giuliani, from left, are Kevin Wall, the show's executive producer; Billboard editor in chief Timothy White; Billboard Music Group president and publisher Howard Lander; and Georgia Challis, senior VP of BPI Communications. (Photo: Chuck Pulin)
"I've relied on Billboard for many years to get a pulse on the music and video industries. The information is timely and accurate and I pay special attention to the Billboard charts."

PETER BALNER-PRESIDENT
PALMER VIDEO CORPORATION

THE POWER OF

For over 100 years, Billboard has informed, advised and guided entertainment decision makers, all over the world. The best way to reach the over 200,000 professionals like Peter every week, is through Billboard.

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Artists & Music

MTV, Radio Wake To Rusted Root
Mercury Act Rewarded For Nonstop Touring

BY CARRIE BORZILLO

LOS ANGELES—Mercury act Rusted Root has proven, once again, that a new band can attract commercial success primarily through constant touring without the aid of radio or video support. When I Woke,” the Mercury debut by the six-member Pittsburgh group, has garnered top 40 support and decent MTV rotation only in the last few months. Nonetheless, the album has sold more than 204,000 units, according to SoundScan. This week, the album is No. 92 with a bullet on the Billboard 200 nearly a year after its release.

Rusted Root, whose hypnotic and primal percussive rhythms and ethereal voices often induce live audiences to transcendental states, is following the footsteps of RCA’s Dave Matthews Band and Atlantic’s Hootie & the Blowfish.

The band has spent months on the road before attaining their platinum records, with radio and video getting on board only after sales began to pick up. Rusted Root shows off its Billboard Heatseekers Impact T-shirts. The members of the band, from left, are John Buynak, Liz Berlin, Pinack Norman, Jim Donovan, Jim Dispotos, and Michael Glabicki.

Mercury hopes the same will happen with Rusted Root. “We think this is the next one up,” says metropolitans, Inc. Entertainment’s Rob Kos, who manages the band with assistance from Bridget Nolan. “It will be gold no matter what, just based on what the band and label has done so far. [Top 40 and MTV] will determine how much further it will go after that.”

When I Woke,” which was released August 19, 1994, spent 14 months on the Heatseekers chart, including one week at No. 1. It broke into the top half of the Billboard 200 at No. 100 last week, making the act a Heatseekers Impact Artist.

This week, the album, which was produced by Bill Bottrell (Sheryl Crow), experienced 111 gain in sales with 11,500 units sold, according to SoundScan.

The male/female, multicultural band has spent the past 14 months with the exception of three weeks, touring with the likes of the Dave Matthews Band, the Spin Doctors, Sheryl Crow & Page Plant, the H.O.R.D.E. tour, the Allman Brothers Band, Toad The Wet Sprocket, and the.

(Continued on page 15)

Virgin’s Dreadzone: Architects Of ‘That Kind Of Music’

BY DOMINIC PRIDE

LONDON—Have you dear heard the Stadium Dub? If the British threesome Dreadzone comes your way, there’s every chance you will. With its mix of dub reggae, folky ditties, and samples plundered from films present and past, Virgin’s Dreadzone is gaining ground on both sides of the Atlantic. It’s making live performances and its new album, “Second Light.”

Like many of today’s British acts, Dreadzone, proved that it could span the gap between rock and dance by playing both the New Musical Express rock stage and the dance tent at the Glastonbury Festival. Other acts, such as the Prodigy, Orbital, the Orb, Stereos MC’s, and Tricky, are equally capable of attracting traditional rock and dance audiences without alienating either.

“Second Light,” Dreadzone’s second album, conveys little of the energy of the group’s live shows, but it is a gentle collage of dub, electronics, samples, and poetry from a myriad of sources.

If the reference on film and TV samples is familiar, that’s because two of the members, bassist Geo Williams and guitarist Greg Roberts, were members of Big Audio Dynamite, and in the ’80s, along with Don Letts and Mick Jones, they pioneered the technique of weaving samples in and out of music, using the textures as another musical instrument.

Williams and Roberts are joined by Tino Brandt, who is the band’s keyboard player and technology man. “Leo and I are the architects and builders,” says Brandt.

Adds Roberts, “I’m the one who goes through all the films and the one who forms the blueprint for what we do.” In addition to being deeply influenced by dub reggae and poetry, “Second Light” has a uniquely British quality to it, a factor that Roberts says he consciously tried to achieve. “When we were making the track ‘Little Britain,’ I was driving along and hearing a classical station and a jungle station right next to it. It just realism you just how diverse the cultures are here.”

Adds Brandt, “We like old music as well as new music. Our music is really a result of what we’re surrounded by, with London being so much more cosmopolitan than other cities.”

Roberts agrees, saying, “Right now being British can mean almost anything. There’s such a wealth of cultures. What we do is a celebration of all that. On [Second Light]’ we were trying to get near to the feeling of a soundtrack of Utopia—that British sound of the past, Festival of Britain era. We’re remembering parts of the past but not hanging on to the past glories, as some politicians want to. There’s a body and a quality to English life that the likes of Michael Powell tried to develop in his films.”

While the album describes—too much heat to be ambient and too laid-back to be dance—it is defined by its dancing music. It is in the vein of many contemporary acts whose outlook has the boundary-breaking elements that dance music possesses but without the monotony of four-on-the-floor beats. It is a music that Brand calls “that kind of music.” Says Brand, “We played a concert in Brussels, and there were 10,000 people in.

(Continued on page 152)

MTV Expands Its Online Programming
4 Prime-Time Shows, New Web Site To Launch

BY BRETT ATWOOD

LOS ANGELES—MTV is expanding its presence in cyberspace. The music/ video channel is adding four prime-time interactive programs to its year-old MTV Online site. CPU Online and Music TV are also enhancing its presence on the Internet’s World Wide Web, with new content aimed at a global audience.

“MTV Prime Time Online,” which was launched July 17 on America Online, is the network’s first stab at regularly scheduled interactive programming. Computers users who tune into the four MTV Online offerings can participate in real-time text conversations with the program hosts.

Leading off the lineup is “Beats Brought With Kennedy,” which is cyberscheduled Mondays at 8 p.m. EST. The online talk show is hosted by重量级的MTV VJ Kennedy and will feature a different topic each week. Guests will post their opinions on various subjects while the online audience contributes questions and comments.

“Sung Out Online,” which is cyber-broadcast Tuesdays at 11 p.m. EST, is based on MTV’s dating game, “Sung Out.” Matched couples will win a virtual date in a chat room, with direct supervision of an MTV staff member.

“Go To The Matt,” which is cybercast Wednesdays at 9 p.m. EST, is hosted by MTV music manager programming Matt Pinfield against users in a battle of music-trivia wits. Winners will earn MTV merchandise and more.

Finally, “The Love Doc,” which is cybercast Thursdays at 11 p.m. EST, is MTV’s relationship advice show. The heartbreak program, which is hosted by Dr. Gilda Carle, invites love-seekers to ask questions to Carly and a musical guest.

Although the America Online site (Continued on page 16)
Artists & Music

Brian Wilson’s Mom Gets OK For Suit Vs. Son’s Publisher

BY GIL GRIFFIN

ALBUQUERQUE, N.M.—Brian Wilson’s mother has gotten the green light from a federal judge here to sue HarperCollins Publishing for libel.

Arlene Wilson claims that her son’s 1991 autobiography, "Wouldn’t It Be Nice—My Own Story" (named after the Beach Boys’ 1966 hit), unfairly characterized her as an alcoholic and an unfit mother. The book, co-written with freelancer Todd Gold, in a deal by which Wilson’s former psychotherapist and onetime business partner Dr. Eugene Landy admittedly shared in the copyright, has been controversial from the start (The White Paper, Billboard, Oct. 5, 1991). Close observers have charged undue influence by Landy, and numerous press accounts in such publications as The Washington Post, Goldmine, and The San Francisco Chronicle have cited charges by band member Mike Love and various veteran Beach Boys writers that the book’s use of previously published material raises questions of plagiarism and misrepresenta-

tion. (An earlier defamation suit by Love against the book was settled with an undisclosed payment to him.)

Brian’s brother Carl, a fellow member of the Beach Boys, is also a plaintiff in the current suit and is seeking damages, claiming the book makes defama-

tionary claims. (Continued on page 22)

Retailer Takes Lyrics Monitoring Into Own Hands

BY CHRIS MORRIS

LOS ANGELES—In the midst of the ongoing national debate about the potentially harmful effects of rock and rap lyrics on minors, one small Southern California retail chain is continuing a stringent no-sale policy on certain controversial titles.

Moby Discs, a seven-store web based in Reseda, Calif., maintains a list of more than 30 artists and titles forbidden for sale at its stores; the policy covers the sale of both new and used product.

The chain’s policy, as stated in an interesting memo to store personnel that was obtained by Billboard, also bar any purchase by minors of any music or rap albums with a parental advisory or explicit lyrics sticker.

The breadth of Moby Disc’s policy was revealed in a July 14 story in the (Continued on page 10)

BILLBOARD MUSIC GROUP. Airplay Monitor names Art Phillips account manager in Los Angeles and Andrea Thompson account manager in New York. They were, respectively, VP of rock promotion for Hollywood Records and promotion coordinator for WLUP Chicago.

RECORD COMPANIES. Gerhard Blum is promoted to VP of distribution for Sony Music Entertainment Europe in London. He was VP of distribution planning.

Linda Rein is appointed VP of legal and business affairs for BMG Classics in New York. She was an attorney at Grubman Imnursky Schindler & Gold.

Reprise Records in Los Angeles names Bill Bentley VP/director of media relations and Yvonne Garrett senior director of media relations. They were, respectively, VP/director of publicity for Warner Bros. and VP of Susan Blond Inc.

The Elektra Entertainment Group in New York names Dana Brandwein senior director of marketing and Michelle Gutenstein national director of publicity. They were, respective-

ly, director of marketing for the Elektra Entertainment Group and associate director of media relations for A&M Records.

Gary Spivack is appointed senior national director of promotion for TAG Recordings in Los Angeles. He was national director of alternative promotion at MCA Records.

Valerie Marcus is appointed senior director of business affairs for Zomba Recording Corp. in New York. She was director of business aff-

airs at Tommy Boy.

Renee Pfifer is promoted to director of tour media for Columbia Records in New York. She was associate director of tour publicity.

Torrre Dorrell is promoted to se-

nior director of Kid Rhino in Los Ang-

les. She was director.

Stacy Scott LaCroix is appointed national director of urban promotion for Tommy Boy Music in New York. She was national director of promo-

tions, Southern market, for Warner Bros.

Allen L. Johnston is named na-

tional director of urban sales for K-Tel International (USA) in Haublin, N.Y. He was CEO of the Music Specialist, a consulting firm.

David Weiner is promoted to di-

rector of distributor label for Priori-

ty Records in Los Angeles. He was West Coast regional sales manager.

Judie Pelin is promoted to director of national publicity for the Verve Group of labels in New York. She was national publicity manager for Verve.

Rick Meuser is appointed VP of business affairs for Roadrunner Records in New York. He was director of copyright administration for PolyGram.

PUBLISHING. Brian Jackson is pro-

moted to senior VP of East Coast for EMI Music Publishing in New York. He was creative manager.

Sharona Sabag is named creative director for EMI-Virgin Music Publish-

ing in Los Angeles. She was pro-

fessional manager at Virgin Music.

BILLY S R ~ A 0 1 8 8 1 9 9 5

SUGAR

Rykodisc Is First Label To Release CD Plus Multimedia Track On Sugar’s ‘Besides’ A ‘Pure Bonus’

BY MARILYN A. GILLEN

LOS ANGELES—Rykodisc will be-

come the first label to ship a official

“CD Plus” disc to market with the re-

lease of Sugar’s “Besides” on Tuesday (22).

But the label is not exactly showing that fact from the rooftops. Nowhere on the packaging for the album will there be any mention of the multimedia element included along with the stan-

dard disc’s worth of musical fare. The information will be spread instead by word-of-mouth and via the Internet, according to Lars Murray, director of special projects for Salem, Mass.-based Rykodisc.

Citing potential problems many users may experience in attempting to view the multimedia element of the al-

bum via their computers, Murray says, "We don’t want to promise something that we can’t necessarily deliver. Es-

sentially, it’s just a test box for those who have the proper (computer) hardware and drivers to access it, and it’s not penalizing at all those who don’t.

"Besides," a 70-plus-minute, 17-song

collection of Sugar B-sides and rarities, including live and studio tracks, carries a list price of $15.98. The first 25,000 copies of the album will be packed with a separate bonus CD containing a complete Sugar concert recorded during a tour stop on the band’s “File Under: Easy Listening” road show.

The other “bonus” isn’t as obvious: all copies of the “Besides” album contain a full-length QuickTime video version of the band’s music video for “Gee Angel,” Murray says. The track was a single off the “File Under: Easy Listening” album.

The “hidden multimedia track” ele-

ment, while novel, isn’t entirely new: Monster Magnet quietly slipped a short, original videoclip onto their lat-

est A&M Records album, “Dopes To Infinity,” which was released in February. The videoclip can be accessed with a multimedia PC (but not Mac).

What is new with “Besides” is the multimedia used to interweave the multimedia track on the album: the Blue Book.

The Blue Book, published June 8 by Philips and developed by a consortium that includes Philips, Sony, Microsoft, Apple, and the Recording Industry Assn. of America, refers to a specific method of combining Red Book audio and data tracks on a CD. The resulting discs are playable as standard albums on audio CD decks but yield a variety of multimedia enhancements when played back in a computer’s CD-ROM drive. The book is based on a “stamped multimedia” approach to combining data; this refers to the fact that the ele-

ments are laid down in two separate sessions.

Discs produced using the stamped multimedia approach are generally referred to as “CD Plus” albums, dis-

tinguishing them from multimedia al-

bums produced using the HD-MD approach and are referred to as “CD Plus” albums, dis-


inguishing them from multimedia al-

(Continued on page 95)

Dogg Pound Could Renew Pressure On Time Warner

BY J.R. REYNOLDS

LOUISVILLE—As Death Row/Interscope rap act The Dogg Pound put that its album “Dogg Food,” Interscope Records’ rela-

tionship with the Warner Music Group hangs in the balance.

“Dogg Food,” which is expected to be released in August, is a source of major concern for Time Warner, which came under attack in May for releasing “gangsta rap” albums with explicit lyrics. Those who have publicly attacked Time Warner include U.S. Sen-

ate majority leader and presidential candidate Bob Dole and National Politi-

cal Congress of Black Women chair C. DeLores Tucker.

The political assault has compelled some Time Warner stockholders to sug-

gest that the media corporation sell its 50% interest in Interscope.

However, Interscope remains a label powerhouse, and its continuing strong performance may make it worthwhile for Time Warner to weather the politi-

cal storm. From Jan. 21-July 1, Inter-

scape accounted for 69.4% of the At-

lantic Group’s overall distributed label

share. The label also has the largest share of albums on The Billboard 200, with 20 albums, representing a 7.4% chart share.

Although Time Warner executives reportedly requested the album release be delayed, at press time, no plans have been made to push back the release of “Dogg Food.”

The album will bear the industry’s standard parental advisory sticker and a Time Warner representative says, “We haven’t heard the album yet, but the issue of explicit lyrics continues to be something that we’re looking at.”

Interscope had no comment on the impending “Dogg Food” release. How-

ever, Time Warner said the album was slated for release “in mid- or by the end of August.”

The Dogg Pound’s Knurad “Kurup” Brown says the significance of the al-

(Continued on page 119)

www.americanradiohistory.com
Lauderdale Does His ‘Second’ Set
Atlantic Album More ‘Roots’ Than Country

BY DAVID SPRAGUE

Jim Lauderdale’s songs have become valuable currency in Nashville, but the L.A. western beat veteran has yet to approach that success in his own recording career. Still, Lauderdale insists he doesn’t feel make-or-break pressure on his second Atlantic album. “Every Second Counts,” due for release Sept. 5, “As day jobs go, [songwriting] isn’t so bad,” says Lauderdale. “Realistically, all an artist can hope for is to get a chance to release a record and have support behind him. The rest is really gravy.”

TIDAL: “Counts,” like last year’s “Pretty Close To The Truth,” bears traces of blues, soul, and moody Cock’n’Isak-style pop, but little in the way of the country styles Lauderdale’s noted for as a composer.

Although he admits he sees himself recording in a more country vein “sometime down the road,” Lauderdale’s pleased with the spare, muted tones of “Every Second Counts,” which was produced, like its predecessor, by fellow L.A. country-rocker Dusty Wakeman. Currently, the singer/guitarist says he’s comfortable characterizing what he performs as “American roots music.”

That’s a label which Atlantic will be looking to exploit to an audience that might not have noticed Atlantic building slowly with last year’s “Pretty Close To The Truth.” A lot of fans at retail, particularly in smaller shops and midlevel chains where adult records do well,” says Michel Krupner, Atlantic director of product development.

This album has yet to choose an emphasis cut off “Every Second Counts” (Krupner says “Charmed” and “Always On The Outside” are the top contenders), there are firm plans to issue a nonalbum track as part of a split single with the Bottle Rockers, a band on Atlantic imprint TAG Records. That single, due out later this summer, will be released through the Brooklyn-based Diesel Only label.

Besides offering another entree into retail, that will allow us to get heavy promotion through jukeboxes, where Diesel Only is very strong,” says Krupner.

Atlantic also plans to redouble its efforts at tripe-A and Americana formats. “We did nicely with Jim at phones and moderate success with product manager Joanne Malino. He’ll do interviews and live performances at those outlets while tour, and do things like [National Public Radio program] “Mountain Stage,” all of which were supportive (Continued on page 37)

Friends Celebrate Shankar’s 75th Birthday;
Mike Bone Becomes GM Of I.R.S. Records

AND MANY HAPPY RETURNS: A concert celebrating Ravi Shankar’s 75th birthday was held July 15 at London’s Barbican Centre (The White Paper, Bilobor, March 18). The star master received an extended standing ovation from the sold-out crowd.

He introduced the program with Joanne Malino. “Hey, Ravi, how’s it going?”

This and That: A&M will reissue the nine-title Squeeze catalog Aug. 22; Polydor will put out the Abba catalog on Aug. 22 and Sept. 12. The split release dates for the seventh and eighth Abba albums. Both acts’ works have been digitally remastered...

New York’s Lincoln Center will celebrate its 25th anniversary with an outdoor festival Aug. 1-27. The festivities will include music, dance, and theater. Among the events will be the Borderline Festival, Weekend, a salute to the folk/bluegrass/blue label that is also celebrating its 25th birthday and the...
CLASSICAL

AD CLOSE: 8/15
ISSUE DATE: 9/9

In a concerted effort to boost its global appeal, the classical market is constantly growing, changing and evolving. Billboard’s September 9th issue takes an in-depth look at this opulent art form’s marketing strategies, retail trends, global impact and new releases.

Contact
Pat Jennings
212-536-5136

IRELAND

AD CLOSE: 8/15
ISSUE DATE: 9/9

With the success of acts like U2, the Chieftains, Enya and the Cranberries, Ireland’s musical vision is ever-present. Billboard guides you through it’s chart - topping musical terrain in our September 9 issue by highlighting its music, superstars, new acts, record retailing activity and recent musical trends.

Contact
Robin Friedman
171-323-6686

TOMMY LIPUMA

AD CLOSE: 8/22
ISSUE DATE: 9/16

Billboard’s September 16th issue honors Tommy LiPuma’s contributions over the last 25 years to the music industry. Our spotlight celebrates his career path - from promotion man to A&R rep/producer to label founder/executive. This issue also features coverage on LiPuma’s hits and GRP’s reactivation of Blue Thumb, his ‘50s/’70s imprint.

Contact
Pat Jennings
212-536-5136

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ANGELA RODRIGUEZ
With the appeal of its vibrant dance music, the Netherlands is making great strides in the world music market. Our annual review of its music includes a comprehensive state-of-the-art market address that looks at the artists, retail, music video market, and efforts at boosting the Netherlands domestic repertoire.

Contact
Christine Chinetti
171-323-6686

Billboard's September 23 spotlight celebrates a decade of Dove Audio's accomplishments. This issue features an inside look at this audio-book pioneer's beginnings, current projects (including its most recent book and movie acquisitions), and future goals.

Contact
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This ultimate reference guide lists artists, agents, personal managers, charter services and more! Reach promoters, lawyers, events managers and merchandisers around the world.

This issue features an inside look at this audio-book pioneer's beginnings, current projects (including its most recent book and movie acquisitions), and future goals.

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LIDIA BONGUARDO

Over 50% of Billboard retailers purchase products or services as a result of reading Billboard.

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Artists & Music

Brain Surgeons Fully Operate on "Trepanation"
Husband/Wife Team Records On Its New Cellsum Label

BY JIM BESSMAN

NEW YORK—The title of "Trepanation," the new record by the Brain Surgeons, came from a name-the-album contest on the Internet. "It's a primitive operation to put a hole in one's skull to relieve pressure on the brain," explains New York rock journalist Deborah Frost, who leads the Brain Surgeons with her husband, ex-Kinks guitarist and cult drummer Albert Bouchard. "Musically," notes Frost, "we do the same thing!"

And with their second self-released Cellsum Records album set for Aug. 29 release, Frost, Bouchard and several new band members have successfully progressed not just on "Trepanation" but on their previous identities.

"I'm doing a couple of book things and am continuing writing, but (music) is something I've always done," says Frost, who in addition to extensive rock writing for such publications as Rolling Stone, Spin and the Village Voice, played drums in the prepunk New York girl band Flaming Youm. "I saw people like Albert and saw that there were technical limitations, and I also realized that I was a better singer and wanted to be in front," continues Frost, who met Bouchard in 1984. After forming a songwriting collaboration, they married in 1988. "We had all these songs, and it was either release an album or have a second child!"

Cellsum, says Frost, means "sell some" records, a combination of our cells you can read all these deep meanings into it." Fellow music critic Jim Feldman helped start and name Cellsum, for which he also does A&R.

After issuing a mailing list of Bouchard fans, Cellsum sent out a notice of the availability of the debut Brain Surgeons album. Frost put word out on the Internet. In short order, the group, which consisted of the couple with guest musicians, broke even, aided by critical raves from several national music writers and airplay by taste makers, such as Oedipus, PD at modern rock station WBCN Boston. Oedipus says, "I like their sense of humor. Deborah is from here, so of course there was some local curiosity about them." Oedipus says that initially, Frost's acclaim as a journalist and Bouchard's past with BOC generated interest in the band, "but the music holds up on its own," he says. "I look forward to playing the new record."

A product deal with Mike De Uro's Ripe & Ready label—which has released product by God Street Wine, Mojo Nixon, and Greg Trooper—brought "Eponymous" national distribution through AEC, a subsidiary of Alliance Entertainment Corp. Heartened by the 10,000 units sold—second on the label only to God Street Wine, says De Uro—the Brain Surgeons started gigging with the musicians who eventually played on "Trepanation": Bouchard on lead vocals, drums, other percussion, guitars, sax, and keyboards; Frost on lead vocals, guitar, percussion, and clarinet; Peter Bohovesky on guitars, trumpet, and vocals; Billy Hiilfiger on guitars and vocals; and David Hirschberg on bass, sax, and percussion.

In keeping with tradition, the Brain Surgeons will offer "Trepanation" to the group's Internet following two weeks ahead of the album's official release. The album will also be available at the band's concerts—they've self-booked a number of Northeast club gigs.

The band is discussing distribution with a number of indie distributors, including Ripe & Ready.

Additionally, Frost doesn't rule out landing on a major label, but she and Bouchard knew enough about the business to proceed with extreme caution.

(Continued on page 36)
Hey, we're charting without you."

Kees Norton, senior buyer at the
five-store Manifest Discs & Tapes
chain based in Columbia, S.C., says
sales started to increase after the
band's dates with Toad the Wet
Sprocket in May.
We/zB (Biv) New Orleans is one
of the top 40 stations to recently sup-
port "Send Me On My Way." Assis-
tant music director Lee Cagle says
the song has been receiving a strong
response from listeners.

"We ignored it at first," says Ca-
gle. "At the time, we felt we had
enough of that sound with Dave
Matthews and Blues Traveler, but as
we saw it develop nationally we de-
cided to give it a shot."
Rusted Root drummer/percussi-
onist Jim Donovan has a theory on
why bands like his, the Dave Mat-
thews Band, and Hootie & the Blow-
fish develop gradually.
"For the kind of music we do and
the kind of music that Dave does, it's
for our own good that it takes us
longer," he says. "Because so many
come along and get a hit, especially
in the R&B world, and you never
hear from them again."

RAID FAN BASE
Rusted Root was first featured in
Billboard's unsigned band column,
Continental Drift, on Nov. 7, 1992.
When Mercury signed Rusted
Root in 1993, the band came
equipped with a mailing list of 6,000
rabid fans, a successful merchandi-
sing business, and a sales base of
approximately 30,000 from its inde-
pendently released debut, "Cruel
Sun" on Blue Duck Records.
"Cruel Sun" was sold via the
band's merchandising arm through
e-mail order and at shows. Now it's of-
tered on a mail-order form inside
"When I Woke" but isn't available at
retail stores.
In addition, Rusted Root was al-
Continued from page 28

Grateful Dead.
In fact, at Cleveland's Nautica
Stage, which seats 5,000-7,000 people,
Rusted Root had the second-highest
advance ticket sales for the season,
just behind Soul Asylum, according to
Metropolitan Entertainment chair-
man John Scher.
"For a band this young, with their
first major album, to be as comfort-
able on stage as they are and to have
the ability to translate what they are
doing to the audience is incredible,"
says Scher. "It's almost like a spiritu-
al experience.
"I've worked with the Grateful
Dead over 20 years, and they un-
derstand to put fans and music first, and
that it's not about hit records. Much to
my surprise, [Rusted Root] was a band,
half the age of [the Dead], who
on their own developed that same phi-
losophy and feeling."

SLOW BUILD AT RADIO
David Leach, executive VP of Mer-
cury, says an April show opening for
Page & Plant solidified the label's
belief that Rusted Root was on its
way to success. At the show, the
band received a standing ovation.
"We were at that show," says Leach,"and [Mercury president Ed
Eckstine] turned to me and said, 'Let's go for this at top 40 and get
this thing.' And that's what we did.
"However, the road to top 40 airplay
has been a long and frustrating one.
The album was initially serviced to
triple-A and college radio in July
1994. The first single from the
album, "Send Me On My Way," met
with lukewarm response at modern
rock and album rock radio late last
year.
Modern rockers KPNF St.
Louis, XHRM (the Flash) San
Diego, WWCD Columbus, Ohio,
WDRE Long Island, N.Y., and
WOXY Cincinnati were among the early
believers.
However, it wasn't until sales
started picking up three months ago
that top 40 took notice and some
modern rock stations decided to give
it a second try. At this time, MTV,
which had been running "Send Me
On My Way," began airing the clip in
better dayparts.
"Triple-A has been the only format
to really agree with this," says Leach.
"Alternative radio came on board,
but we didn't have the run we hoped
to have, and it certainly wasn't an ef-
fective run."

Says Kos, "The plan was to [tour]
markets over and over again. By go-
ing to markets four, five, or six times
and building a huge fan base, we
were able to go to radio and say,
has been around for more than a year, these new prime-time cybercasts represent MTV's most ambitious efforts to date.

MTV Online is also preparing an electronic music retail site, known as "The Record Bin." Although no details have been announced for the service, MTV VP of programming and new business Matt Farber says it will be up and running by the end of the year. An icon for the service already appears on MTV's America Online site.

Although Farber says America Online "has been a great partner," MTV Online likely will expand to other commercial online services, including CompuServe andProdigy.

"We want to reach as many people as possible," says Farber. "The Web is the first part of that plan."

MTV has had a separate online site on the World Wide Web at http://www.mtv.com since last year, but it has had minimal content. Farber says the music-video network is planning to beef up its site considerably in September. Farber says much of the content of the Internet site will duplicate that of the America Online site.

Unlike America Online, the Internet site will reach a global audience. Farber says that many of MTV's international ventures—online services in Europe, and MTV Asia—will share the site.

In early July, MTV began the graphic facet of its Web site, adding a user-friendly home page and several new features. "MTV News" sound bites and transcripts are now posted to the site weekly. New music release information and audio samples are also on-line.

In the global site, a section contains "A Beach Cam," which allows net surfers to "peek" inside MTV's beach house. A new "mail server" will allow interactive electronic mail to be updated with the click of a mouse button.

Farber says the new additions to the Internet and America Online are only the beginning.

"Our developments are limited by the current technology, but we wanted to include the most popular elements of online communication in MTV's online area," says Farber. "The idea is to create events around the MTV Online site. As technology advances, we hope to add aural and video programming.

Indeed, some World Wide Web sites are already integrating real-time audio and video into their sites. MTV, for example, has a "Talkin' Tech" newsletter. The Web site for the "Rock Music Museum," a service run by IAC's America Online, already acquired several relevant collections, including the arena archives of the International Assn. of Auditorium Managers. IAC's primary trade group for venue operators, IAAM also has awarded the society a grant of $60,000 to initiate work.

The society is expected to embark on an extensive fund-raising and membership campaign. For additions, call Music Week's Wn. Dean Justice at 512-545-9545.

MTV Online is a division of the huge Interactive, which works closely with its parent company's new division, Viacom Interactive Media.

GREENVILLE S.C.: Is Southern rock back, albeit in a different form? "I hope it is," says Rick Reames, drummer for South Carolina band Cravin' Melon.

"It came around a couple years ago when Allgood and Widespread Panic and those levels of bands started getting some airplay and Hootie's definitely paving the way," he says. "Now, the platinum-selling Hootie & the Blowfish, fellow South Carolinians and golfing brethren of Cravin' Melon."

For Reames, that means, Cravin' Melon—which also includes singer/guitarist Doug Jones, guitarists Jimbo Chapman, and bassist J.J. Bowers—often gets compared to the Blowfish.

"We're up to it now. But I think it's because of the instrumentation, and also because of the fact that we're both from South Carolina. I guess we could say we've done as much as we're going to do. But I don't know if you can listen to our record and Hootie's and say they really sound alike," Reames said.

Indeed, although the band's self-released CD, "Where I Wanna Be," is full of a mixture of light and heavy melodies, there's more of a low-key, country-ish vibe; call it Jimmy Buffett crossed with the Allman Brothers. The band—a top concert draw in markets such as Charlotte, Raleigh, N.C., and Charleston, S.C., where it attracts crowds of 1,000 or more—has already sold 10,000 copies of the CD. The grass-roots success of the band even mirrors Hootie's own rise to the top.

"We're just as happy to see them take off like they have," Reames said of the Blowfish, whom Cravin' Melon will join on tour in August for a number of Southeastern dates. Contact Dick Hodgin at 704-551-5865.

TAMPA. Fla.: Halcyon has trampled in the everlush confines of past efforts for the acoustic-electric guitar textures and more urgent rhythms of "Slightly Confusing Tropicals," the group's just-released second CD. The band, begun as a duo by singers/guitarists/songwriters Debbie Hunsader and Stephen Callahan in 1986, has since grown to a sextet. In the process, it moved away from its origins as a full-on acoustic guitar and height melodies, there's more of a low-key, country-ish vibe; call it Jimmy Buffett crossed with the Allman Brothers. The band—a top concert draw in markets such as Charlotte, Raleigh, N.C., and Charleston, S.C., where it attracts crowds of 1,000 or more—has already sold 10,000 copies of the CD. The grass-roots success of the band even mirrors Hootie's own rise to the top.

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HLYSON

"We're up to it now. But I think it's because of the instrumentation, and also because of the fact that we're both from South Carolina. I guess we could say we've done as much as we're going to do. But I don't know if you can listen to our record and Hootie's and say they really sound alike," Reames said.

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<table>
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<tr>
<th>WEEK</th>
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<th>TITLE</th>
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<td>112</td>
<td>PERFECT STRANGER (14)</td>
<td>A&amp;R</td>
<td>YOU HAVE THE RIGHT TO REMAIN SILENT</td>
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<td>2</td>
<td>94</td>
<td>MOKEN STEM (12)</td>
<td>Warner Bros.</td>
<td>SOUNDTRACK TO SLEEP</td>
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<td>65</td>
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<td>(10/9.95/14.98)</td>
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<td>ROAD TO ENLIGHTENMENT</td>
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<tr>
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<td>SECRETS</td>
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<td>Epic</td>
<td>BLOODY KISSES</td>
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R&B

ARTISTS & MUSIC

StepSun To Join With Interscope
N.Y. Label Aims To Be ‘More Competitive’

By J.R. Reynolds

LOS ANGELES—StepSun Entertainment finds its impending joint-venture deal with WEA-distributed Interscope Records a definite plus, despite the troubles Interscope has experienced regarding explicit lyrics by such artists as Snoop Doggy Dogg, Dr. Dre, and the upcoming set by The Dogg Pound—all of which are signed to Death Row, which is distributed by the L.A.-based label.

While the deal has not been officially completed, Interscope has begun working on the current StepSun single “We Must Be In Love” by new artist Pure-Soul. Says New York-based StepSun president Bill Stephney, “Interscope is perhaps the most aggressive label with regard to black music today. It’s a general-market company, but it’s helped change the nature of how black music is done, such as offering big budgets for music videos. So we’re happy to be able to tap into a company that demonstrates that kind of commitment.”

StepSun has been a skeleton crew operation, with Stephney handling the label with his personal funds following last March, following the demise of its 1992 deal with former distributing label Tommy Boy.

In addition to Pure-Soul, the label’s roster includes the Trouble Neck Brothers, mis-jones, New Born Click, Death Camp, Pregnant Pause, and comedian Paul Mooney.

Since its 1992 inception, StepSun has issued two albums by Mooney: 1993’s “Race,” which sold 10,000 copies, according to SoundScan, and “Master Piece,” which has sold 7,000 units since its November 1994 release.

The first StepSun music album scheduled through the Interscope pipeline is mis-jones’ “Love Jones,” due in late August. StepSun has released two mis-jones singles: “Don’t Front!” and “Where I Wanna Be,” which peaked at No. 73 and No. 21 on the Hot R&B Singles chart, respectively.

Because of its joint-venture status with deep pockets partner Interscope, StepSun will gain vital support in A&R, marketing, promotion, and publicity—areas that were lacking in the Tommy Boy deal.

Says Stephney, “We had a stand-alone relationship when we were with Tommy Boy, and it was a very good business situation for us while we were there. But it was time to move on—into a relationship that would allow us to grow and become more competitive.”

As a result of Interscope’s backing, Stephney plans to restructure StepSun, increase the size of its staff, and create a West Coast office.

Stephney met Interscope president Jimmy Iovine in 1989 when the StepSun president formed the now-defunct SOUL Records with partner Hank Shockley. The short-lived company was distributed through MCA.

“I Jimmy helped me put that deal together when he was going to do a venture himself with MCA that didn’t pan out,” says Stephney. “That venture eventually became Interscope.”

Some observers say the StepSun/Interscope arrangement could improve StepSun’s image, which has been tarnished by the recent media attention to explicit lyrics.

(Continued on page 22)


By J.R. Reynolds

WHAT’S IT GONNA be folks? We all complain that R&B is stagnant, but what are we doing when artists with new sounds come to the table?

Part of the reason R&B has been in a creative lull is its production-driven nature. Consumers don’t know it, but all do: When it comes to recording an album, A&R execs round up the same dozen or so producer suspects “to get that hot, today sound, baby.”

But all that does is give R&B 12 or so sonic signatures on the radio.

From a creative point of view, what A&R folk need to do is focus less on wooing A-list producers and step up their search for acts that can do it all: write, produce, sing, and perform.

This is not a measure designed to put producers and writers out of work. Rather, it will ensure that the public gets more well-rounded artists; not just well-known producers and writers.

Find artists who can turn in a set that has a lion’s share of quality, self-penned, and self-produced tracks. Then let outside writers and producers round out the project with more quality tracks—not throwaway cuts.

The goal should be to encourage musical excellence through talent development and education in the recording craft; this will result in album cuts that listeners will want to listen to and not just track past to the other good song on the album.

AND ANOTHER THING, black music executives have long done themselves a disservice by allowing the existence of the terms “black music division” and “black radio.” The very names are racist and add to the perception that blacks can only work “black” music, and this keeps qualified people pigeonholed in one radio format or music division.

The term “black” can be a source of pride, but to call a music division “black” reinforces antiquated Jim Crow-like thinking.

Suggestions? The term R&B, as used by Billboard and several labels, can encompass all subgenres of music created by mostly black artists. At any rate, it’s better than continually boxing ourselves in for advertisers, top label brass, and other entities who would keep their size 12a resting firmly on our collective necks.

THE BALL IS ROLLING: MCA is finally set to begin working Peabody’s new album, “Straight From The Heart,” which is set for release Sept. 12. Billboard readers know the nuts and bolts of this long-awaited project from a Feb. 25 story we ran. But here’s an update:

There’s a new first single. The midtempo, hip-hop/R&B “Are You Ready” will hit the radio waves Aug. 29 and should be a winner with young and adult listeners.

The song was produced by Mario Winans, son of Marvin and Vickie Williams, and according to label sources, Peabody heard the track after “Straight From The Heart” was completed and just had to include it on the album.

However, don’t let the hip-sounding first single fool you. This album has a definite adult edge to it that fits right in with the R&B consumer’s tendency to favor classic-styled melodies and song.

Believe it or not, it’s been five years since MCA released the Atlanta-based artist’s last album, “Always.” And rather than an uptempo vibe, she’s got a smoother, softer vibe—and it works.

Look for various singles to cross several formats, including R&B/mainstream, R&B/adult, top 40/mainstream, top 40/rhythm-crossover, and even jazz/AC.

NEW AGE COMING? Things have begun heating up on a new EMG hip-hopper D’Angelo, whose album “Brown Sugar” debuted on The Billboard 200 last week at No. 72. Several major acts have been mentioned as potential partners for a blockbuster tour to begin this fall.

Unfortunately, none of the artists have been confirmed at press time, so much’s the worse if all things are firm up.

Meanwhile, EMG is sending D’Angelo on a small promo tour beginning in August, with stops scheduled in Charlotte, N.C., St. Louis, Los Angeles, and Pittsburgh. Keep an ear out.
**Billboard TOP R&B ALBUMS**

FOR WEEK ENDING JULY 29, 1995

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<tr>
<td>SAVING THE DAY</td>
<td>NOW'S THE TIME</td>
<td>JIVE</td>
<td>30</td>
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<td>SMOKE</td>
<td>MONEY DANCE</td>
<td>JIVE</td>
<td>30</td>
<td>2</td>
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<td>SHAGGY</td>
<td>THE WAY YOU MAKE ME FEEL</td>
<td>JIVE</td>
<td>30</td>
<td>3</td>
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<td>PHILIP PERRY</td>
<td>MY MAN</td>
<td>JIVE</td>
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<td>JERRO</td>
<td>I'M A VISIONARY</td>
<td>JIVE</td>
<td>30</td>
<td>5</td>
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<td>LIL' EASIE</td>
<td>TELL ME WHAT YOU WANT</td>
<td>JIVE</td>
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<td>NELLY</td>
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<td>THE HUSTLE</td>
<td>JIVE</td>
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**Greatest Gainer**

- **MOSKETON** (OUTTAKE RECORDING) | 1 |
- **SONIC TRACKER** | 2 |
- **TOWNSHIP** | 3 |
- **BABYFACE** | 4 |
- **ERWIN** | 5 |
- **COLLINS** | 6 |
- **HARRINGTON** | 7 |
- **MORGAN** | 8 |
- **DUNN** | 9 |
- **LOWERY** | 10 |

**Complied from a national sample of retail store sales reports, compiled, and provided by SoundScan.**

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1. **WATERFALLS**

2. **ONE MORE CHANCE**

3. **DONT TAKE IT PERSONAL**

4. **HE'S MINE**

5. **BEST FRIEND**

6. **YOU CANT SEE ME ANYMORE**

7. **COLORS OF THE WIND**

8. **CREEP**

9. **YOU**

10. **DEEP**

11. **GIVE IT TO YOU**

12. **MY LIFE**

13. **KEEPING THE NIGHT**

14. **YOU USED TO LOVE ME**

15. **BONE BROOKS**

16. **YOU I WANNA LOVE LIKE THAT**

17. **FREEK Y' OUT**

18. **YOU ARE NOT ALONE**

19. **EVERY LITTLE THING I DO**

20. **FEEL LIKE MAKING LOVE**

21. **I WILL BE THERE**

22. **YOU BRING ME JOY**

23. **THIS IS HOW WE DO IT**

24. **1000 MILES**

25. **FEEL ME FLOW**

26. **EXOTICS**

27. **GOD BLESS THE HOMIES**

28. **WILLIAM KEIN**

29. **SPARKLE ME**

30. **FREAK LIKE ME**

31. **PUSH MY LUCK**

32. **FOOL FOR YOU**

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100. **BONE BROOKS**
Veteran Soul Artists (Continued from preceding page)

artists, because the British marketplace tends to be more loyal to veteran R&B artists than U.S. fans, who are more trend conscious.

Singer/songwriter Taylor was among the first to use Expansion to capitalize on the U.K. for the development of previous album releases and Virgin. He placed his “Take Control” album with Expansion in 1990.

I got met Garden when he came to the U.K. to promote his ‘Compromise’ album in 1989,” recalls Tee. “We got a call from his manager in 1990 to say he was no longer with Virgin but had a whole album of material available.

Gary’s album definitely took us to another place in terms of visibility, marketing, and promotion because of his stature... in the U.K. soul community and the quality of his work,” says Tee. Expansion released Taylor’s “Square One” album in 1993, and says Tee, “within three weeks, we had sold twice as many copies as we did of the first album over a three-year period.” Sales are around 20,000 units,” considered good for a U.S.-based R&B act.

Throughout the early 1990s, there was a growing interest in the release of singles. Expansion’s biggest sellers have included singles by Billy & Sarah Gardiner and Helen Baxley’s 1991 gospel recording “Oasis.” The latter was licensed from Word Records in the U.S. and, according to the label, topped 200,000 units.

In late June, the label released a new single by gospel artist Terry Garmon. Tee says it “looks like it will be one of the largest singles we’ve had. This is a growing gospel/soul audience in the U.K., and most British labels are not paying attention, so we started catering to the market.”

Expansion has built strong name recognition among British R&B consumers by licensing relatively obscure tracks by U.S. artists. Such “70s and 80s titles often find their way into “Soul Chasers,” one of the multi-artist compilation series that have become strong sellers for the label.

A second series, “Soul Sauce,” features tracks that have never been released in the U.S., and “Winner’s Circle” includes new music from current R&B albums licensed from major U.S. labels.

The label’s profile has also benefited from the recent release of “It’s Time,” Howard’s latest album, which was licensed from U.S. indie Caliber Records.

Says Tee, “With artists like Howard moving to independents, the opportunities for us to release their product in Britain are greater than ever.”

Expansion also licensed “I’ll Keep A Light On” by King, who was dropped by EMI in 1989 shortly after she had completed the set. “I heard a cassette of it, and I felt it was too good not to use,” says Tee. The set is due July 3.

The British soul scene has opened up dramatically with the advent of U.K. outlets like Super Cat, KISS-FM, and Jazz-FM, but cautions that U.S. artists should be realistic in their U.S. sales expectations because the point of sale is a fraction of that in the U.S. “We’re not able to sign that same kind of deals as artists can get in the States,” says Tee. “That has stopped agencies [for us] because artists and managers can be unrealistic, but having an album out here first can have an impact which rebuys into renewed interest in the U.S.”

F.Y.I.: In our continuing effort to expand our roster of monitored radio stations, Billboard is happy to announce that the following stations have been added, effective this week: WTLZ Saginaw, Mich., WAEU Augusta, Ga., and KDKS Shreveport, La. In general, there isn’t a lot of movement on any of the R&B or rap charts this week. Because there is a serious slump in sales, and we seem to be in a slow release period. This week, R&B album sales are down by 17%, and R&B singles drop 13%, and rap singles are down 10%. At radio, things are a little slow, too, but the difference isn’t as severe as it is in sales.

Against all odds: “One More Chance” by the Notorious B.I.G. (Bad Boy/Arista) still has a strong lead at No. 1 on the Hot R&B Singles chart, but there is a possibility that “Boulevardia” by Shaggy (Virgin) could catch up as early as next week. On the Hot R&B Airplay chart, “One More Chance” steps into the No. 2 position and breaks yet another record. There has been no rap single to make it past No. 4 on this chart. Salt-N-Pepa’s “Throw” went to No. 4, and their “Whatta Man” made it to No. 5.

Moving On Up: With strong increases in airplay, both “Feels So Good” by Xscape (So So Def/Columbia) and “Brown Sugar” by D’Angelo (EMI) break into the top 10 on the Hot R&B Singles chart. “Player’s Anthem” by Junior M.A.F.I.A. (Undees/Big Beat/Atlantic) takes a giant leap, moving 92-12. It has the largest increase in total points. This is “Player’s Anthem’s” first full week at retail, so most of the points are coming from sales. However, it also has an impressive increase in airplay, moving 69-48 on the Hot R&B Airplay chart. “Player’s Anthem” is top 10 at WEFM Chicago, WPEG Charlotte, N.C., and KVSP Oklahoma City.

“We Must Be In Love” by Pure Soul (Step Sum/Intercope) continues to grow at a steady pace. This week it is top 10 at 10 stations, including KFBE Little Rock, Ark., WZVA Chicago, and WOWI Norfolk, Va.

Double honors: “Sugar Hill” by AZ (EMI) takes a nice jump up the singles chart, moving 42-28. It also has the second-largest increase in total points and takes the Greatest Gainer/Sales and Greatest Gainer/Airplay honors. On the Hot R&B Singles Sales chart it moves 21-16. At radio, “Sugar Hill” is top 10 at WEJM Chicago, WXYV Miami, and WOWI Norfolk, Va.

The Gospel Truth: This week’s Hot Shot Debuts is “Be Encouraged” by William Becton & Friends (Intersound). This is the first time that a traditional gospel choir has debuted on the singles chart. “Wholly Holy” by Aretha Franklin with James Cleveland & The Southern California Community Choir is the only other traditional gospel song to grace the R&B charts. Recently, “Why” by Kirk Franklin & the Family (Gospel Centric) did very well at R&B radio and made it to No. 28 on the Hot R&B Airplay chart. But because it was never commercially released as a single, it wasn’t eligible for the singles chart. At radio, “Be Encouraged” is top 10 at WWIN Baltimore, WBBM Chicago, WQRT D.C., KXHO St. Louis, WZVZ Chicago, and WHUR Washington, D.C.

Bubbling Under:

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Records with a star of America (RCA) cert. No. are for cassettes only. (C) Cassette sales unavailable. (V) Vinyl and SoundScan, Inc.

Eve Gallagher Can Have It All With Radikal Debut

by Larry Flick

U.S. audience.

“We were well on our way—or so we thought,” she says with yet another giggle. “Little did we know...”

When Charisma closed its doors, Gallagher’s stateside contract disintegrated. Shortly thereafter, “I suspected we were in for a major taste of windfall that we didn’t have in the past,” she quickly adds. “But the feeling was overwhelming,” she says, noting a corner of tables filled with fans waiting to introduce themselves with her name. “They were so sweet. At first the whole thing felt a bit strange and unreal. But then I thought, ‘Wow! They think I’m fab!’ How could you not want to just eat it up and enjoy it! In the States that is how I’m approaching everything about my musical career—just have a lovely time and make the most of it.”

SLAMMIN’ IT: Virgin Records smartly jumps on the momentum of Frankie Knuckles’ recent No. 1 hit, “Too Many Fish,” with the gloriously anemic “Whadda U Want (From Me),” one of her personal favorites from the producer/teem-smith’s “Welcome To The Real World” album. Think more than a vague nod to the R&B rep who invited K-Klass to remix this disco-soaked treat. The U.K. act reverently reconstructs the jam with similarly grand concepts, fleshing out the track with warmly carressing synth and piano. This is music that further solidifies singer Adeva’s performance. And by the by, does anyone else think Miss Thing has been carefully studying her Donna Summer classics? The usually forceful siren has rarely sounded so measured and sweet.

Mr. Knuckles contributes his own mixes to “Whadda U Want (From Me),” recasting the song in a harder mold—except during the delightfully jazzy Deep Dub, which flutters with soothing guitar licks and a LaViesa’s trademark keyboard effects. Just say aahh... It has been a hot second since Arista Records has hit the decks with a pop-savvy, prime-time pop-orientated major has been geared more toward pleasant but serviceable discs, “Whadda U Want” is a producer that has shown the hooks of each song with his signature of quirky sound effects and synthetic loops. As time goes on, he is clearly increasing in confidence with vocals and has mastered crafting song-rooted mixes to go with his state-of-the-art grooves.

Though we are heartened by Arista’s new-found vigor for deep house, we hope it will spread the word or that the label could be more active for the moment. Much as we love Vasquez, two simultaneous mixes on the same label is a bit much. We urge you to support both of these highly desirable recordings with the hope that it will inspire the label to do more than dip its toe in house waters in the future.

We have long been saying that RuPaul could throw a vector stronger than any of his past records revealed. What a pleasure to be proven right on the drag superstar’s new single “We In the Road” which has been lifted from the siren soundtrack to “Wigstock” (Sire/Elektrik). Ru delivers a full-bodied down and down soulful performance of the song’s uplifting lyrical message that should forever change his perception in the industry. The next step is for a major label to snap him up and make the fierce album we know he has in him.

Kim English follows the internationally propped “Nite Life” and “The Love” with another deceptively “I Know A Place,” which sees the up-and-coming siren once again working under the guidance of ex-Ten City front man Byron Stingly. Her smoky alto voice has gained smooth maturity over time, bending and belting comfortably over a sly and sultry background. Our only quibble is that the song’s lyrics are a tad too light for a singer with the talent for far heavier material. Maybe next time. In the meantime, join us in joyfully twirling to a solid Nervous Records LP mix that fuses “Freestyle” with a club mix and a few more mixes by Eric “E-Smoo” Miller.

The first music historians who miss the days when New York’s Quark Records was among the taste-making indies along the underground will be pleased to learn that the New York-based indie has been resurrected. But there is a catch. The label will issue records exclusively in the U.K.—a pretty crafty and savvy way of impacting the U.S. market, since so many state-side producers and DJs are keen to have their ports in home-grown jams. Quark gets back into the game with “I’m For You,” a bouncy but understated winner that will defy the catnap Laurel. She proves to be an engaging presence within the song’s seminal disco-cool production aided by the cryptically credited G. Hughes. Buy it.

WORKIN’ IT: One of the many purposes of this column is to promote and encourage folks in our industry who manage to continually turn it out with little more than creative vision and resourceful energy. In recent months, we have been moved by the ongoing efforts of New York A&R executive/musician Craig Roseberry, who has tirelessly worked to translate C&S Records into more than a tiny ambient/acid jazz subsidiary of freestyle’s mighty MicMac Records. Among his notable accomplishments in the past year are his eclectic and often elevating compilations, which regularly strive to expose more than the obvious producers and performers of the moment.

The good news is that Roseberry’s latest releases are engaging and accessible enough to bring more than clubland’s fringe to the table. "Give ‘Em Enough Dope, Volume Two" wisely fuses hip-hop with ambient and dub vibes—perfect for either chillin’ or workin’ the floor over so seductively. The set’s highlights include “Up Against The Wall” by Pressure Drop, which pops with angst-ridden street rhymes and stark rhythm and drum, and “Birther” by the sublime collaborator Howie B... a gorgeous and highly emotional excursion with enough twists and turns to have you looking for more than its 10 minutes of music.

Other fine forthcoming C&S releases are “Who Killed Acid Jazz?” by the Baby Buddha Heads and “Monsoon EP” by DJ Dynami Tree. The former project christens the creative union of Jazzie Nice and Mitch Mouse as they boldly blend requisite hip-hop and funk grooves with splashes of salsa and delta blues. The latter record hangs on a completely different tip, recalling vintage output from the Orb, Talk Talk, and the Blue Nile with its own cinematic synthesis—saudade, broodingly sensitive lyrics, and melodies that never leave the brain. Simply gorgeous.

Who’s That Dog? Zoo Entertainment/S.O.S. recording artist Gillette, right, relaxes backstage after a gig at New York’s Palladium. The Chicago-based pop band has tirelessly worked to translate their C&S Plateau into more than a tiny ambient/acid jazz subsidiary of freestyle’s mighty MicMac Records. Among his notable accomplishments in the past year are his eclectic and often elevating compilations, which regularly strive to expose more than the obvious producers and performers of the moment.

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**HOT DANCE MUSIC**

**CLUB PLAY**

Counts from a national sample of dance club playlists.

**MAXI-SINGLES SALES**

Counts from a national sample of dance club playlists.

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<table>
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| **2 In A Room** | **GIDDY UP** | **2 In A Room** | **GIDDY UP** |

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**HOT SHOT DEBUT**

**No. 1**

**MICHAEL JACKSON**

**THE ROYAL FAMILY**

**DEL THE DEEP**

**DANNY TENAGLIA FEATURING CAROLS SYLVAN**

**THE BUCKETHEADS**

**JAVIER MALDONADO**

**JORDAN JORDAN**

**TINA LYNCH**

**K-ROWDY**

**TINA LYNCH**

**K-ROWDY**

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**HOT SHOT DEBUT**

**TINA MOORE**

**VARIOUS ARTISTS**

**BIG L**

**OMAR GAYE**

**JIMI HENDRIX**

**CORONA**

**LADY APACHE**

**MITCHELL JORDAN**

**EVERYTHING BUT THE GIRL**

**DR. DRE**

**SHY GUY**

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**Video clip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD single. © 1995, Billboard/Phoenix Communications.**
**Kris Kristofferson Gets Justice**

**Indie Label Captures His New ‘Moment’**

**NEW YORK—Randall Jamail means no disrespect when he states the obvious: “Kris Kristofferson doesn’t fit in with the system.”**

Neither, of course, does Jamail, whose Houston-based self-distributed indie Justice Records label becomes Kristofferson’s new home on Aug. 15, the date his latest solo release, produced by the late Don Was, is scheduled for release.

“A Moment Of Forever” is released.

“I’ve never been able to figure out the system, either,” Jamail says. “We listen to music here, fall in love with it, and work it as far as we can to get it out there.”

Such was the story at Justice last year, when Willie Nelson’s label debut “Moonlight Becomes You,” which Jamail says drew the attention of both Was and Mark Rothbaum, who manages both Nelson and Kristofferson.

“With Willie’s album, we never gave up because we were in love with the record and so honored to be working with an artist like Willie, who represents our ‘rebels inside’ attitude anyway—as does Kris. Having an artist like Kris associated with us raises our whole level up a notch, which in turn benefits all our artists, because once we get used to working at that level, it becomes the norm.”

Was especially recognized this, Jamail adds, having seen Justice’s successful commitment to Nelson—to the tune of more than 250,000 units sold. Was also produced Nelson’s final Columbia album, “Across The Borderline.”

He realized that we were really driven by music and we don’t accept ‘no’ for an answer,” says Jamail. “We find ways to get around obstacles and challenges, and we got Willie his first Grammy nomination in 10 years, not for country but for best traditional pop vocal.”

Willo, of course, is Willie. Kristofferson, on the other hand, presents Justice with “so many intangibles,” says Jamail, “which allow us to work a lot of different angles.”

One of the great songwriters of the 20th century, who’s written his first batch of love songs in years—that in itself is an event. His new album, “Cut the Sugar,” is also a great move for political and social justice.

“Then you have Kris, a genuine movie star. So there are a lot of people out there to help bring Kris Kristofferson into different categories.”

(Continued on page 28)

**NMK INKS GILES**

Nashville tunesmith Rick Giles has signed an exclusive co-publishing agreement with BMG Music Publishing. Giles’ catalogs Rickenbacker (ASCAP) and Paterick (BMI) include such hits as Reba McEntire’s “It’s Thee Lies Out There,” Colin Raye’s “That Was A River,” and Patty Loveless’ “Jealous Bone.”

“Pictured, from left, are BMG Nashville VP/GM Henry Hunt, Giles, BMG Music Publishing Worldwide president Nick Firth, and BMG Nashville senior director/creative Randy Hart. **NEW YORK—Randall Jamail means no disrespect when he states the obvious: “Kris Kristofferson doesn’t fit in with the system.”**

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“Then you have Kris, a genuine movie star. So there are a lot of people out there to help bring Kris Kristofferson into different categories.”

(Continued on page 28)
<table>
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**Notes:**
- The rankings are based on sales and airplay data.
- "ARTIST" and "TITLE" are the top-selling albums and songs, respectively.
- "LABEL" and "LATEST LABEL DISTRIBUTED" indicate the record label.
- "RETAIL LP" indicates the format of the album.
- "UPC CODE" is the Universal Product Code for the album.
- "WEEKS ON CHART" and "PEAK REACHED" show the duration and highest position on the chart.

**Source:** Billboard Top Country Catalog Albums

**Compilation:** Billboard, a publication of Crain Communications Inc., provides data and insights into the music industry.
Kris Kristofferson gets justice

(Continued from page 26)

Justice’s challenge, then, is how to reach the watchful public for Kristofferson, who is so soon to be seen on the screen again in John Sayles’ “The Last Star.” As A. J. Hall notes, the artist’s movie fans don’t necessarily go to record stores, “but that doesn’t mean they won’t if you let them know it’s out.”

To this end, Justice has a 19-page board marketing plan centering on the release date, when Kristofferson will be appearing at Country Album stores. The plan also includes interviews with local stations in more than 30 major markets, as well as national entertainment TV outlets. Also on Aug. 15, a full-length, BBC-produced Kristofferson documentary will be shown on the Disney Channel, to be followed by a one-hour online “meet and greet” with Kristofferson on the Internet.

Other play dates for the documentary are planned for Aug. 1, during a free promotional “preview weekend,” and Aug. 25. Additionally, Justice will highlight the fact that the album is mainly love-themed, as well as being Kristofferson’s first album of new material since his 1963 major label release “Reign of Three.”

Also being emphasized is the Dan Who was producer tie-in. Both artists and producer will have been interviewed for an electronic press kit, which also contains excerpts from the BBC documentary along with tributes by such artists as Nelson, Johnny Cash, John Prine, and Jackson Browne.

Retail efforts include giving away free “Kristofferson” T-shirts and radio press print ad programs, and listening-post saturation. The radio focus, meanwhile, will target triple-A, American music stations, and country radio via varied emphasis cuts selected according to format.

“You need to spend a lot of time trying to change the minds of the 200-plus ‘hot country’ stations that play new country music and get down to the legends,” says Jamail. “But there are other 2,000 country stations that never lost sight of the legends who supported ‘Medley’ for us and will love this record.”

Close-up strategies include, “have deep respect and loyalty for the legends of country music—the Cashes and Waylons and Georges and Kriuses—and college radio may also be key to generating a broad audience. There also is a political and human rights activism.

“Other labels have tried to sweep ‘Oklahoma’ under the rug, but we feel it’s very important. It’s the wrong war, and who is Kristofferson is and part of why we’re so proud having him on the label is just to make a record together. It was just a question of working me into his schedule,” says Justice.

Kristofferson says he hasn’t felt such strong label backing “since maybe ‘Jesse James’ and ‘A Capitol Factory’ (1972), a couple of solo albums ago.” The album with Wall came about when Wall was called to Kristofferson after hearing “Third World Warrior” and asked if they could make a record together. “It was just a question of working me into his schedule,” says Justice.

Kristofferson also describes Kristofferson as “the most often imitated and yet never equaled songwriter around and the most intelligent human I’ve ever met.”

Country singles pitched to the market

(Continued from page 26)

Shambaugh, and his own “Down In Baton Rouge.” Sparrrow’s Grant Cunningham requested a copy of “The Pearl” to play for one of Sparrow’s most successful artists, Susan Ashton, to consider for her upcoming record.

Cunningham has had several other songs recorded for the Christian market, including the title track on Ken Howard’s new release, “He Who Made The Rain”; four cuts on Susie Luchtinger’s latest album, including the title track, “Come As You Are,” and MidSouth’s “Can’t Walk This Road Alone.” He says he writes songs that reflect his personal beliefs, and that he doesn’t think a song of his has been cut in the Christian market until someone brings it to his attention. “Everybody’s just wonderfully nice in the Christian industry, but I feel that it is the best industry. There’s been enough interest in,”

“On the country side, country people are a little less reluctant to get involved, even if they have songs that would work in the Christian industry, for various reasons. I don’t know why. A lot of the country artists (I first thought), ‘Why do a Christian deal, because then you’re labeled as Christian.’ It’s a good thing and bad thing to be in the middle... People in country music shied away from the Christian market, but I see that diminishing,” says Justice. “People perceive Christian music as becoming more real.”

Cunningham does see the situation improving. “I do see the communities growing together, and they aren’t as polarized as they used to be. It was worse a few years ago. I see the industries growing more together, and the songs that Dan [Koen] did definitely helped.”

Sparrrow’s Grant Cunningham agrees. “I thought it was a good opportunity for the two industries that, on the surface, don’t think they have a lot of common ground to discover some,” says Justice. “I think it’s the starting point of something good. We’ll continue to help each other, and our pool of talent will grow.”

Word Nashville’s Tracey says he also received a song from the show送来, and put it on hold for one of his acts. “The material presented was varied in its themes, but all the songs were appropriate for the market. I saluted the quality of the event. And what’s most important is that instead of talking about getting back to the Nashville hamburger concept, the concept was actually put into action, and we need more of that.”

“Now that a couple of our publishing companies in Nashville have a Christian or gospel division sends a signal that they know the marketplace is ready for the market,” says Cunningham. “I encourage publishers to look to secular publishers for their needs, and I would also encourage publishers to look to Christian artists to place their material.”
### Billboard Hot Country Singles & Tracks

**Top Country Singles Sales**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Crazy&quot;</td>
<td>Tanya Tucker</td>
<td>Mercury Records 17842</td>
<td>1988-02</td>
</tr>
<tr>
<td>2</td>
<td>&quot;It’s Only Love&quot;</td>
<td>Bill Anderson</td>
<td>Capitol Records 11775</td>
<td>1988-02</td>
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<tr>
<td>3</td>
<td>&quot;The Dance&quot;</td>
<td>Kix</td>
<td>Geffen Records 55064</td>
<td>1989-02</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Don’t Want My Name on Your Door&quot;</td>
<td>Randy Travis</td>
<td>RCA Nashville 13990</td>
<td>1989-02</td>
</tr>
<tr>
<td>5</td>
<td>&quot;The Way病毒感染 You&quot;</td>
<td>Alabama</td>
<td>Columbia Records 34934</td>
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**Hot Shots!**

<table>
<thead>
<tr>
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<tr>
<td>6</td>
<td>&quot;This Old Road&quot;</td>
<td>Trace Adkins</td>
<td>MCA Nashville 13045</td>
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<tr>
<td>7</td>
<td>&quot;You’re Gonna Miss Me When I’m Gone&quot;</td>
<td>Robert Earl Keen</td>
<td>Elektra Records 50645</td>
<td>1994-07</td>
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<tr>
<td>8</td>
<td>&quot;Every Guy’s Got One&quot;</td>
<td>John Michael Montgomery</td>
<td>MCA Nashville 13045</td>
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</tr>
<tr>
<td>9</td>
<td>&quot;It’s a Sinner’s Prayer&quot;</td>
<td>Travis Tritt</td>
<td>Capitol Records 11775</td>
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<tr>
<td>10</td>
<td>&quot;I Like the Sound of That&quot;</td>
<td>Moe Bandy</td>
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**New & Near New**

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<tr>
<td>61</td>
<td>&quot;Baby, Now That I Found You&quot;</td>
<td>Alison Krauss &amp; Union Station</td>
<td>WEA 66408</td>
<td>1994-07</td>
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**Back on Chart**

<table>
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<tr>
<td>64</td>
<td>&quot;Take These Chains From My Heart&quot;</td>
<td>Bryan White</td>
<td>RCA Nashville 13990</td>
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**Airmore Power**

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<th>Label &amp; Number</th>
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</thead>
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<tr>
<td>SHE’NT YOUR ORDINARY GIRL</td>
<td>Alabama</td>
<td>RCA Records 13045</td>
<td>1994-07</td>
<td></td>
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</tbody>
</table>

*Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which achieved 5000 detections for the first time.*


Last week, two Aria/BackBone albums containing three different versions of Los Del Rio's 1996 Spanish smash "Macarena" appeared on The Billboard Latin 50: "A Mi Me Gusta" by Los Del Rio, a flamenco vocal duet from Spain, and "Macarena Mix," a multi-artist dance mix. Moreover, BMI reportedly weighed "Macarena" into the Los Del Rio album, which sports yet another remix of "Macarena." A new chugging ode to a pretty girl's seductive dancefloor moves that has spawned a dance line similar to The Electric Slide, "Macarena" has gained a wide audience in the past year courtesy of heavy Latino club play and increased radio airplay on Latino stations, as well as a few Anglo outlets in Miami. "Macarena" may now be poised to break even further into the U.S. mainstream. For instance, almost a month ago, KUBE-FM Seattle began rotating the tune, "and it became the No. 2 most requested record," according to PD Mike Tierney.

How did "Macarena" make it to KUBE? Well, it seems that one of the station's sales reps, Chip Erickson, was on vacation down Mexico way, where he heard "Macarena." Upon returning to Seattle, he picked up a copy at local record store La Serena Rosa and persuaded a local dance troupe client, La Alondra, to dance the record being played on more stations, regardless of copyright control. Airpower awarded it registers electronically monitored detections. Airpower awarded

"Macarena" moves past the top 16 this week, climbing to No. 1. For the first time in a few weeks, it seems to have hit the mainstream.

"Macarena" has already been nominated for a Grammy Award.

**Latin Tracks A-Z**

<table>
<thead>
<tr>
<th>No.</th>
<th>Week Ending</th>
<th>Label</th>
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<th>Title</th>
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<tr>
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<td>2</td>
<td>7/29/95</td>
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<td>Marc Anthony</td>
<td>Te Conozco Bien</td>
</tr>
<tr>
<td>3</td>
<td>7/29/95</td>
<td>Sony Music Latin</td>
<td>Lo Biondo</td>
<td>No Hace Falta Mas Que Dos</td>
</tr>
<tr>
<td>4</td>
<td>7/29/95</td>
<td>Sony Music Latin</td>
<td>Elvis Crespo</td>
<td>Don't Stop the Music</td>
</tr>
<tr>
<td>5</td>
<td>7/29/95</td>
<td>Sony Music Latin</td>
<td>Luis Fonsi</td>
<td>Me Vuelves a Querer</td>
</tr>
<tr>
<td>6</td>
<td>7/29/95</td>
<td>Sony Music Latin</td>
<td>David Blanco</td>
<td>C'Est Le Moment</td>
</tr>
<tr>
<td>7</td>
<td>7/29/95</td>
<td>Sony Music Latin</td>
<td>Ruben Blades</td>
<td>En Vivo Entusiasmo</td>
</tr>
<tr>
<td>8</td>
<td>7/29/95</td>
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<td>Antonio Carlos</td>
<td>Agua Dulce, Agua Salada</td>
</tr>
<tr>
<td>9</td>
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<td>Marc Anthony</td>
<td>Te Conozco Bien</td>
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<tr>
<td>10</td>
<td>7/29/95</td>
<td>Sony Music Latin</td>
<td>Aventura</td>
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<tr>
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**Billboard Hot Latin Tracks**

**FOR WEEK ENDING JULY 29, 1995**

<table>
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**Latin Music Distributors**

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<td>Marc Anthony</td>
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<td>8</td>
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**Latin Music Notes**

"Macarena" is everywhere. It seems that the Mexican version of the song, by Los Del Rio, has become a hit in the United States, and even more so in the Latino community. The song has been on playlists for several weeks, and it has made its way into mainstream media. It is not surprising that the song has gained popularity among both Latinos and non-Latinos, as it has a catchy melody and a simple dance move that is easy to follow. The song's success is a testament to the power of music to bring people together and to bridge cultural divides. It is a shame that the song's success has come at the expense of the original, by the Spanish band Banda Magica, who were the first to release the song in Spain in 1995. However, the success of the song is undeniable, and it is a great example of how music can transcend borders and cultures. It is a testament to the power of music to bring people together and to bridge cultural divides."
King Africa Furthers His Domain

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Dancing his way into the spotlight of fame, King Africa has evolved from a one-hit club act into a hot-stepping rap star whose success in his native Argentina is spreading to other countries in Latin America.

In Chile, King Africa's 1993 album, "El Africano," and 1994 follow-up, "Al Palo," have sold 50,000 units apiece. Platinum discs in Chile are awarded to records with sales exceeding 30,000 units.

Sales of "Al Palo" took off after he performed Feb. 11 at the Viva del Mar festival in Vina del Mar, Chile, after which, King Africa says, "I really could not leave the hotel without getting mugged by the fans."

The son of French and African immigrants, King Africa wears the red, yellow, and green colors of Jamaica, along with a variety of rings, necklaces, and chains. He characteristically stumps and swaggers on stage belting out his verses in a gravelly, hoarse voice.

King Africa later toured Chile, Bolivia, Paraguay, and Peru, where he played for 120,000 at a festival organized by a popular Lima radio station.

King Africa's prosperous odyssey began three years ago, when the charismatic rapper was approached by prominent Buenos Aires club DJ Ezequiel Deró and Tuti Gianakos to record a track for "DJ Deró Vol. 1," a dance music compilation that was to be released on Gianakis' indie label, Old Mortales.

King Africa's contribution to the compilation, "E-O-E," contained rousing rap vocal stylings and offbeat beats that made it an immediate hit. Buoyed by that song's impressive, unexpected reception, King Africa recorded a second single, "Póntelo, Póntelo," that featured grizzly piano lines and frantic whistle accents.

"Póntelo, Póntelo," which was included on the first single dance collection called "Verano 93," became a hit, thus paving the way for King Africa's first album, "El Africano."

Produced by noted production team Guarneri Bros., "El Africano" was a straight-ahead rap/dance effort that generated such hits as "Salta," "El Boliche Se Quejo," and "Hey Vos." For "Al Palo," Alejandro and Nicolas Guarneri composed new songs with a more Caribbean flavor. The result was a throbbing pop/Caribbean set whose bawling title track was proclaimed last year by well-known T.V. personality Marcelo Tinelli as "this summer's hit song."

In a bid to gain wider recognition outside Argentina for King Africa, Gianakis signed a distribution deal with BMG for Latin America, Portugal, Spain, and the U.S. Latin market. "Al Palo" was released in the U.S. in early July. The album's first single is "Mama Yo Quiere," a thumping cover of the Carmen Miranda classic "Mama Eu Quero."
### Artists & Music

**Don't Worry, Sony Will Tell The World Of McFerrin's Classical Excursions**

W. H. McFerrin, singer and conductor, is the subject of a new documentary film titled *After the Storm*. The film follows McFerrin as he prepares for his first major symphony performance, and explores his personal journey from the South to the world of classical music. The film, directed by Brian Wilson, is set to release in theaters this summer.

**Classical Keeping Score**

by Heidi Wawson

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Year</th>
</tr>
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<tr>
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<td><em>After the Storm</em></td>
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<tr>
<td>McFerrin</td>
<td><em>This Way</em></td>
<td>RCA</td>
<td>1994</td>
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<tr>
<td>Phoenix Symphony</td>
<td><em>Symphony No. 9</em></td>
<td>Atlantic</td>
<td>1993</td>
</tr>
<tr>
<td>Metropolitan Opera</td>
<td><em>Don Giovanni</em></td>
<td>Sony Classical</td>
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**Billboard**

**Top Contemporary Jazz Albums**

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<td>4.</td>
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<td>Metropolitan Opera</td>
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**Billboard**

**Top Jazz Albums**

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**Billboard**

**Classical Keeping Score**

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**Billboard**

**Top Contemporary Jazz Albums**

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### Latin Notas

(Continued from page 30)

H.D. Hotspurs, to play the song.

When the club played the tune, says Tierney, “people got up and started doing the line dance. There are just so many people in Seattle who vacation in Mexico at Cabo [San Lucas] or Puerto Vallarta, so they knew the dance.”

H.D. Hotspurs has since been hosting “Macarena Night” once a week with Shellie Hart, KUBE’s afternoon personality, assistant program director, and music director. KUBE quickly hopped on the “Macarena” bandwagon and “every time we would play it,” says Tierney, “we’d get calls and an enthusiastic reception. Within the first week and a half, it was a top five request, and it has stayed there pretty much ever since.”

As “Macarena” percolated at KUBE, BMG was sending Los Del Rio on a promo tour to Latino radio and TV in an effort to beef up the song’s presence in the Latino market.

In addition, BMG’s sales and marketing manager Rogelio Macin says the company is forming a game plan to break the song at Anglo radio and dance clubs. RCA executives are expecting to pick up the Bayside Boys’ version of “Macarena” for a dance music package to be released in the general market.

EMI Snags Bethânia: Brazil’s redoubtable interpreter of song, Maria Bethânia, has signed a three-album deal with EMI Odeon Brasil, the label for which she recorded in 1968-70. Bethânia’s EMI debut will not be released next year because her previous label, PolyGram, put out her latest album, “Ao Vivo,” in April. Bethânia’s EMI label bow will be released in both Brazil and the U.S., where Blue Note marketing VP Tom Evered has committed to put out her record.

Bethânia’s 1993 smash, “As Canções Que Você Faz Para Mim,” was a quadruple-platinum record in Brazil, selling more than 1 million units. The release of Bethânia’s EMI premiere will coincide with a party celebrating her 50th birthday, as well as her 31-year musical career.

### Artists & Music

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**Billboard** July 29, 1995
New Name, HQ For Bienstock Cos.
Brill Building Loses Carlin Music U.S.A.

BY IVY LICHMAN

NEW YORK — Fredly Bienstock's Carlin Music, a strong presence in the U.K. music publishing scene since 1966, is coming to the U.S. as the name for Bienstock's interests here.

Carlin (2) in U.S.A. will be established in tandem with the move by Bienstock and his staff of 25 to new headquarters in New York, where the company has purchased a renovated townhouse built in the late 19th century at 128 E. 38th St.

The move, from the fabled Brill Building on Broadway in mid-Manhattan, is expected to be completed by the end of August. The departure of Bienstock's companies from the Brill Building's penthouse floor signals the departure of the last major music publishing entity there. At least two much smaller entities—St. Nicholas Music, established by the late songwriter Johnny Marks after he wrote the Yuletide classic "Rudolph The Red-Nosed Reindeer," and a company owned by Paul Simon—still maintain offices in the building, once home for countless music publishers and independent labels in the Tin Pan Alley and early rock 'n' roll era.

For Bienstock, the move ends a 38-year business residence in the Brill Building. Bienstock, who entered the music publishing business in 1942 as a counter oy for Chappell Music, started working there for his cousins, Jean and Julian Averbach, in 1967 when they owned Hill & Range Music. He acquired their U.K. operation, then known as Belinda Music, in 1966 and continued working at the Brill Building until he set out on his own in 1969, when he established his own offices in the building.

Carlin Music's arrival in the U.S. will mark the third territory where Bienstock has wholly owned companies. Along with the U.K. and the U.S., a Carlin company operates in France.

"While we're looking for a single global identity," says Robert Bienstock, who joined the New York operation in January as chief of administration and business affairs, "this move doesn't signal an immediate attempt to set up our own companies in other world markets," where in most territories Carlin's vast music publishing companies are administrated by Warner/Chappell Music.

Bienstock was CEO of the latter and the largest single shareholder before Chappell Music was sold to Warner Bros. in the mid-70s. COO Caroline Bienstock says, "Our philosophy is to expand into new territories by buying catalogs in them." Both Robert and Caroline are Freddy Bienstock's children. Before joining the Bienstock organization, Robert had an almost 10-year association with the New York law firm of O'Melveny & Myers.

The Carlin Music U.S.A. logo replaces Hudson Bay Co. as the umbrella company for the many music publishing firms owned or operated by Freddy Bienstock. They include companies once owned by the late Tommy Valando and another company, E.P. Marks Music, a nearly 101-year-old publisher now in partnership with the Hammel Music & Theatre Co. Inc.

Among the staffers making the move to the company's new HQ is financial manager Alex Biderman.

The new Carlin Music U.S.A. building

Meet The Gov. N.J. Gov. Christine Todd Whitman, second from right, is shown at the BMI-sponsored cocktail party during the recent New Jersey Broadcasters Association's 48th annual convention in Atlantic City. Withied Whitman, from left, are Mark Fried, special guest and hit maker BMI songwriter/artist Lloyd Price, and BMI licensing executive Dan Spears. The cocktail reception kicked off the Mid-Atlantic States Expo.

Big Parents See Future In Music Publishing Wings

STAYING AT HOME: Two giants among music publishers are likely to stay independent this year, not that Time Warner has decided to not create a division to offer dividends on the earnings of Warner/Chappell Music or to sell its music publishing interests outright.

Last year, Viacom, the new parent of Paramount Communications, called off plans to sell Famous Music, which has been in the Paramount fold since the late ’20s. The Warner Music group of Warner Bros. Pictures has been a part of Warner Bros. Pictures almost as long. Although Time Warner and Viacom seemed intent on raising funds to pay off their consider-able debts, perhaps long-term profits and the exploiting use of copyrights were seen as future prospects too good to pass up for temporarily gain.

Maybe Time Warner and Viacom have learned to hold on to valuable assets, such as their music catalogues, that are likely to be home to one of an incredulous publisher who, when he heard that Time Warner might unload its music publishing giant, said, "Why, when companies have to pay off debt, do they give away the silverware?"

THREE FOR THE ENCORE: By the end of September, DRG Records and BMI officially wrapped up all three New York spring concert presentations of Irving Berlin's "Call Me Madam," Cole Porter's "Out This World," and Rodgers & Hart's "Pal Joey." The "Call Me Madam" set, starring Tyne Daly, was released recently. The shows, all of which were solidly received by the press, are part of the annual Encore series at City Center. Label president Hugh Pinnock says that "Pal Joey," which starred Patti LuPone, Peter Gallagher, and Bebe Neuwirth, will be released early in September, followed by "Out This World," which starred Andrea Martin, at the end of that month. All three shows will be in a boxed set, and Fordin will release for Christmas. He adds that the "Pal Joey" set will restore a song that was cut from the original 1940 production, "Talkin' To My Pal," the melody of which was used in a brief instrumental part in the City Center version. It is a brilliant song of self-mocking loneliness that should not have been lost. In its absence, the operetta's last number, "Zing," a digital setup is being broadcast from Prague, where it is performing. Otherwise, the Kaufman-Astoria studios in New York will be home to both cast album recording sessions.

LUCKY FIND: The tune was familiar, but the words were strange at a 100th birthday tribute to Oscar Hammerstein II on the stage of the Geraldine Theatre July 12, his birthday. Discovered at the Library of Congress last year was a Hammerstein lyric for a song meant to be sung by the character of Lt. Joe Cable in "South Pacific" (1949). Neither the tune nor the lyric made it to the final version, but the melody was used for Rodgers & Hammerstein's next project, "The King And I" (1951). The words were to "Getting To Know You." The find resolved something of a dispute over whether Hammerstein had actually written the lyrics to a song to be called "Suddenly Lucky," which the late Joshua Logan, who directed "South Pacific," had for years claimed to be the original melody to "Getting To Know You." While not a memorable lyric, it is graced by a typically sweet Hammerstein line that goes, "Suddenly sharing Ever'ything we hear and see." The find was published last year by the estate of Oscar Hammerstein II and Williamson Music, the company established by Rodgers & Hammerstein.


**Music Video**

**ARTISTS & MUSIC**

**TN Unveils New Programs; Sony Clip Undresses Dancer**

**NEW LOOK:** The Nashville Network has plans for new program- ming on tap for the rest of '95 and early '96. The country music channel debuted "The Ralph Emery Show," a late afternoon music talk show, July 10.

TNF's flagship prime-time music program, "Music City Tonight," will get a complete face lift for 1996, including a new name, host, producer, set, and band, says Tom Jones, producer of programming Brian Hughes.

"Expect the unexpected," says Hughes. "We hope to involve our musical guests in a way that's not as music number or interview segment on the new show. We'll have them involved in all aspects of the show."

In addition, a cluster of new picture shows are being discussed. A high-profile, theme-oriented shows are on the way, including "Field & Stream Legends," an antitragic children's fishing show, and an outdoor talk series.

For the new TNF programs contain country music video program- ming, but it is not a dramatic change," says Hughes. "Music videos remain an important part of TNF.

Country music video programming now can be seen on TNF from 10 a.m.-noon and 2-5 p.m. daily.

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**The Box Unplugged:** After much fanfare, the July 4 debut of the Box's Internet broadcast began, not with a bang, but a whimper.

Technical difficulties in cyberspace have sidetracked the ambitious venture's start-up date, according to a channel spokeswoman (Billboard, June 17).

Net surfers who try to access the Box online at http://www.thebox.com will be stopped by a prompt that requires the user to enter a secret password. (The Box hopes to crack the code, but our attempts to break into the Box were unsuccessful.)

The latest word is that the online programming should be accessible by the end of July.

**Prime Spot:** The clip for the Primus hit "Wynona's Big Brown Beaver" is getting additional exposure on movie screens in 15 major cities. The video is airing before the Paramount film "Clueless" at 50 movie theaters in the General Cinema chain.

The Primus clip features the members of Primus fitted in prostheses that resemble human toys. The clip uses the same special effects process as the popular commercial series for Duracell batteries.

The band's label, Interscope, will team with General Cinemas to bring more videoclips to the movie chain in the near future.

**MAXIMUM EXPOSURE:** Sony Classical isn't exactly equated with sexy music videos, but a new explicit clip from composer Geoff Smith could change that; the video for "Six Wings Of Bliss," directed by the Douglas Brothers, depicts an experimental semidance routine by modern dancer Bunny Matthews.

Within a tightly con- fined performance space, Matthews is captured by four cameras that are placed in dangerous positions by animators Embeds a metal head, steel rods poke and prod at her. Throughout the routine, Matthews maintains her composure and fluid grace.

For set up four cam- eras to box in the dancer and simultaneously capture her from each side," says Smith of the video shoot. "The footage with the frontal nudity was replaced with other simultaneous shots for an edited version," he adds.

The clip will be serviced to all major U.S. video outlets, as well as underground dance clubs.

---

**Caught On Tape:** Actor Stephen Dorff directed the video for Catherine Wheel's "Eat My Dust, You Insensitive Punk." Actress Summer Phoenix appears in the eight-minute clip... Actor Eric Stoltz plays the key role in Yoko Ono's "Never Say Goodbye," which is taken from her play "New York Rock." Former "Different Strokes" star Gary Coleman appears in the clip for rapper Red Hot Lover Tone's "Wanna Make Moves." Jill Kennedy directs.

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**Kid Out:** MTV is teaming with seven radio stations to promote its new road documentary series, "Road Rules," which debuted July 19.

Participating stations are giving out limited edition "Road Rules" survival kits to 50 listening station winners. The kits include a T-shirt, a car air freshener, and a road map. The grand prize winners for each station will get their names posted on an Adopt-A-Highway sign for one year.

Participating stations in the promotion include WDRE New York, KUNMFM Seattle, WDEF Pe- nsburgh, KEFE-FM Minneapolis, WLU-FM Milwaukee, KHKS-FM Denver, and KSJO-FM San Jose, Calif.

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**Los Angeles**: The clip for the Young Gods' "Kissing The Sun" clip was directed by Eric Zimmer- man. John Schindler produced.

Wayne Isham is the eye behind Real McCoy's "Come & Get Your Lovin'" clip, which was produced by Joe Plewa for Industrial Artists.

Industrial Artists director András Mahr shot "I...2...Pass It," the new D&B Allstars clip for Artista.

Shooting Star Pictures director Michael Martin has just completed two videos for Def Jam. The Twinz and the Dove Shack. The Twinz' "4 Eyes 2 Heads" and the Dove Shack's "Bomb Drop" were produced by Jonathan Heiser. Direct- or of photography Patrick Loungway lensed both clips.

Director Al G shot the video for MCA act IV Example's "From The Fool," which was produced by Marvin Wadlow for Elite Company.

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**Nashville**: Picture Vision director Jon Small shot "Cowboys Are My Weakness," the new Holly Dunn video on River- north Records. David Watson was director of photography, and Tom Forrest produced.

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**Learning About 'Real Life'**

**Students Take Plunge On McMurtry Clips**

**BY BRET ATWOOD**

LOS ANGELES—College film students are the eyes behind the new longform video for James McMurtry's "Where'd You Hide The Body?" album, released July 4 on Columbia.

The ambitious project is the result of a young filmmaker's experiment designed to get newcomers a shot at directing a video for a major-label artist (Billboard, March 11).

For the project, 15 video clips were directed by 11 aspiring music video makers under the guidance of producer Linda Feferman.

Feferman, who has numerous film and television credits to her name, began the project by scouting talent at local college campuses, including the California Institute for the Arts in Valencia, Calif., and the University of Southern California in Los Angeles.

"We posted signs everywhere on campus," says Feferman, who also directed the clips for "Levelland" and "Late Northern" for the longform project.

The response was incredible. It was an opportu- nity for the students to deal with filmmaking in the real world," says Feferman.

Video production on the 13 clips began in late February and was completed by early April.

"It was very much a 'hurry up and wait' situation for the students," says Feferman. "In some cases, they only received one day's notice before they were expected to begin filming. I've been in the business for 25 years, and this has happened to me many times. However, these students are dealing with this for the very first time. They are learning that, in video production, there are complications that arise that they must adapt to."

Feferman says that the students had "total creative control" over their clips.

"We let them do their own thing," says Feferman. "Sometimes, however, budget and logistical matters played a role in what they could or could not do."

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**Production Notes**

**Director Linda Feferman**

To save money, "The Ralph Emery Show" had to rush much of the hotel shoot that was about 2 hours away from the next shoot. A staff had rush all the way back to their location to get the [part before the next crew could start its shoot."

For the students willing to meet the challenge, the payoff is in the final cut.

"I enjoy inviolating the creative process," says Pipp Johnson, who directed "Lost In The Backyard."

"This project was a nightmare and unpredictable at times, but I loved every minute of it," says Johnson.

K.C. Amos, who directed the clip for "Off And Running," agrees. This was an opportunity to work with an artist with a legitimate record label, says Amos. "I now have a reel that will be looked at seriously by others in the industry."

McMurtry, who appears in many of the 13 clips, says he was "pretty much amaze by it all."

"I've been on professional sets that have been a lot less efficient than these kids," says McMurtry. "The results of their work completely exceeded my expectations."

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BILBOARD JULY 29, 1995
JIM LAUDERDALE DOES HIS ‘SECOND’ SET
(Continued from page 11)

in the past."

“We had a lot of success with ‘Divide And Conquer’ and ‘Why’ from the last record,” says Jody Denberg, PD of Triple-A outlet KGSR Austin, Texas. “Granted, rootsier rock is accepted a little better in Austin than a lot of places, but I think Jim transcends that category.

“His voice is so pure and his songs are so cut-and-dried that I hear him appealing to people who like the Mavericks or even Roy Orbison,” says

BIENSTOCK COS.
(Continued from page 34)
director Phillip Gunnells. He was formerly with the entertainment accounting firm of Prager & Fenton. His colleague in the company’s financial concerns is comptroller Lester Boiles.

Robert Bienstock, who has also been a recording engineer and the owner of a U.K. independent label called Badge, says the new home will contain state-of-the-art computer and copyright tracking systems.

Johnny Bienstock, Robert’s brother, is executive VP of the company and operates Johnny Bienstock Music. Recalling when the Aberbachs were about to sell their U.K. division to CBS, he says, “CBS turned down the deal at the last minute. Freddy stepped in and said he’d pay more for the company than CBS had offered.”

Freddy Bienstock had hoped to name the company after Caroline, but the name was already registered in the U.K. Carlin, Johnny says, was the closest he could come without running afoul of British copyright law.

RUSTED ROOT
(Continued from page 15)
ready selling out 1,000-seat clubs before Mercury A&R rep Jill Goehringer brought the band to the label. In 1990, Rusted Root was named best new band in the In Pittsburgh Music Awards. Earlier that year, the band played its first show at the Graffiti Rock Challenge. Rusted Root came in fourth out of 152 bands (Billboard, July 9, 1994).

Today, Mercury has helped the band expand its mailing list to 25,000 names, and the band is now selling out 3,000-seat venues.

“We’re not used to playing for so many people, but we’re settling into it OK,” says Donovan. “Even with the larger audiences, I don’t think we lose that special connection we have at our shows with the fans.”

Donovan says that when the band went out playing 600-seat clubs to the larger dates like those on the H.O.R.D.E. tour in 1994, it was quite significant for them. “We learned a lot, though, like how to breathe. On stage the first time, we forgot to breathe right. I saw pictures of us, and we looked all red.”

Donovan adds, “I learned to hold my sticks looser, too, and how to balance our set musically to make it like a little journey. We want the show to come up and down naturally and leave them with this big wave of energy to take with them. It’s a total mind, body, and spirit experience.”

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Italian Government Adopts New Copyright Protection

**BY MARK DEZZANI**

MILAN—The tide of copyright reform rolling across the European Union has reached Italy. The EU directive harmonizing copyright protection periods throughout member states was adopted by Italy’s caretaker government two days before the EU deadline of June 30.

Prime minister Lamberto Dini signed a decree adopting the directive as law June 26, pending ratification by the House and Senate Chambers of parliament. The adoption follows effective lobbying by the country’s music publishers.

The EU directive extends copyright protection for domestic and international authors in Italy to 56 years to 70 years after their death; this brings Italy in line with the other nations that have adopted the directive’s contents into domestic legislation: Austria, France, Germany, and Spain. Minnina Guatoni, managing director of BMG-Ricordi’s classical publishing arm, Casa Ricordi, who led the lobbying effort for the current copyright law in Italy (Billboard, July 8), says that had the government failed to act, Italian authors would have been denied protection as those of other nationalities.

“For our authors, there could have been free exploitation without royalty payments or, from those abroad, fair compensation in Italy,” she says.

However, the new law has not made the Italian authorities immune to criticism from the artistic community. Conductor Riccardo Muti accused the establishment of “killing culture” when he delivered a speech at the presentation of the winter program at Milan’s celebrated La Scala opera house.

Muti said, “I become frightened when I think that ‘English culture’ is the same tendency that brings in dictatorship.”

Muti explained that the closing of opera houses and theaters and the halt to planned new theaters and auditoriums was a serious sign of cultural decline in Italy. He added, “In such a situation, you either leave it or stay and fight it. I have chosen the latter.”

La Scala supervisor Carlo Fontana said that the new law, which was expected to cut in local government subsidies (Continued on page 42).

Tokyo FM Conference Grows Japan Learning from U.S. FM Radio

**BY STEVE MCCULLORE**

TOYO—Attendance was up over last year at the second FM Forum conference, which was held recently in Tokyo with the idea of bringing together broadcasters and record companies to discuss more effective ways of promoting music.

With keynote speakers such as Broadcast Architecture CEO Frank Cody and syndicated DJ/columnist Wall, the emphasis was on learning from the American FM experience. A total of 487 people (there were 382 last year) from 100 different companies or organizations attended the two-day event, which was sponsored by the Recording Industry Assn. of Japan and organized by music journalist Kazu Fukuta.

Once again, the FM Forum’s main theme was the promotion of foreign music, and that is where people such as Love and Cody came in.

“I think the conference was very useful, these are good goals in the record business as well as the radio business [in Japan] are trying to find out what we do and how we do it in the U.S. And we need their appreciation for how we do it and want to transfer it here,”

Non-Japanese music accounts for just less than 30% of the Japanese pre-recorded music market, but that share has been increasing slightly in the last year, as labels here develop more sophisticated marketing and promotional strategies.

“There was a good discussion, including in U.S. retailers and concert promoters about the need to use retail-based charts as a way of promoting music in Japan, such as having more partnerships with retailers by chart-oriented FM shows,” Fukuta says, stressing that Japanese FM stations, record companies, and other music industry players now realize that they have a common interest in promoting music together.

“This is my tenth visit here since coming back as part of the effort to launch J-WAVE, and it’s been very educational for me,” says Cody. “Japanese FM radio is not in its infancy in terms of being a business. It’s a very vital, big business. But in terms of number of stations, it really is in its infancy.”

There are only 44 FM stations in a country of 124 million people.

“Come here and have just five, six, maybe a dozen.” Cody says, “Check out the Tokyo FM dial and realize that they have to satisfy this broad interest in music. It’s a difficult task for the Japanese market to adapt to.” The Celine Dion song “We Belong” and at the same time have a clear identity,“ continues Cody. “Whatever we can do to help them develop that puzzle is a task that I relish. It’s really fun.”

Recovering Virgin France Gears For Retail Expansion

**BY EMMANUEL LEGRAND**

PARIS—After four difficult years, Virgin Stores France, the French arm of Virgin Retail, is starting to see the light at the end of the tunnel. The company hopes that it is ending a drama that could have been fatal to the five-store chain.

The company, which made its debut in France on the Champs Elysees in Paris in 1988, is reaping the rewards of a recovery plan that saw drastic cost-cutting, the restructuring of its activities, and a freezing of the creation of new stores. Now it is gearing up for expansion by 1996.

Figures for 1994 released last week show a 5% increase in revenues to 960 million francs ($150.8 million) and, although profitability is not yet back, net operating losses have been reduced by 30% from 315.8 million francs ($47 million) in 1993 to 23 million ($4.8 million) in 1994. At the same time, operating cash went up 41% to 7.1 million francs ($1.1 million).

“We’re doing much better, and we have a fighting spirit,” Virgin Stores chairman Patrick Zelnik says. According to Zelnik, 1992 marked the “end of the austerity” necessary for the recovery plan; the results were boosted by the return to Sunday trading on the Champs Elysees.

Zelnik notes with satisfaction that the two most recent stores—in Toulon, opened in May 1993, and in the Louvre in Paris—have posted “a positive cash flow in 1994 and will be profitable in 1995.”

Another source of satisfaction is the reduction of the company’s debt between 1991 and 1994; it went down to 47 million francs ($8.2 million) from 106 million francs ($22 million). Cumulative debt during these four years amounted to 300 million francs ($62.5 million).

A 99 million franc ($20.6 million) cash injection took place in September 1994 and will, according to Zelnik, be used to strengthen the situation and finance the modernization of some stores and the return to expansion. “There are still some problems, but the machine is back on the tracks,” says Zelnik.
PIRATE U.K. RADIO PROPSLIES RISING SOULFUL JUNGLER YLE
(CONTINUED FROM PAGE 1)

black music.

These stations usually exclude the commercial tracks or mixes favored by large record companies, and MC provides lively over the sped-
up rhythms of a jungle track.

Legal station Radio 1 is testing the viability of "pirate radio" 24-hour "Jungle Jamboree" launched on July 26, "One In The Jungle" features MCs rhyming live on air with key DJs at the shows. The schedule runs from Monday to Saturday. The lineup includes MC Moose, Goldie, U.K. Apachi (who has con-
verted the British Roman Catholic faith and now goes by the name Abdul Wahab), Syb FX, Brookie, and DJ Rap.

In fact, jungle mixes are becoming so prevalent that even big soul and R&B acts, who were once given mixes in order to expand their audi-
ences, are now getting the jungle treatment. "Our DJ breaks are cross-

ed with jungle," said Radio 1's "Incredible" by M-Beat & General Levy & "Original Nuttah" by Shy FX & UK Apachi who has sub-
divided his set into "breaks" and "jungle". It is stronger than ever as artists and DJs become more confident, adven-
turous, and prolific. But it's mostly happening underground, through pi-
rate stations, independent releases, raves, and clubs.

Another "seasonal" product, says Neil Fraser, of the north London shop Street Rhythms. "The best comes overground with the weather getting warmer in the summer.

THE SOULFUL SOUND

As jungle continues to rise, jin-
gle blasts from the huge speakers of cars and through open windows. Last summer, the streets of North London echoed to the sounds of jungle, while in the winter the sound became more subdued.

But we can often find more cross-

over jungle since the ground-
breaking "Incredible" and "Original Nuttah." A new blend that is slower and uses more soulful singing, often with a proper "song," has been cross-

ing over from pirate legal to real/legal and onto the charts.

Systematic/London artist Baby D followed her November chart-topper single "Let Me Be Your Fantasy" with a soulful reggae/dancehall influence, while in the winter the sound became more subdued.

Another track that moved straight from the underground to mainstream radio is the soul/jungle version of the old Rose Royce hit "Wishing On A Star" by 88.3 Featuring 3 Mate.

The single was released July 3 on the Labello label, within PLW.

Taking its name from the FM fre-
quences of a defunct pirate station, 88.3 comprises jungle talents Dasha, MC Kann, Aphrodite, and Mickey Finn. Also released in June on La-
bello was a 10-inch single, "Some Jixt," a jungled re-
make of their 3-year-old top 10 hit, which they recorded under the moniker Tuff Jam en West London.

Last December, M-Beat's cover of Anta Baker's "Sweet Love," featur-
ing the vocals of Nakym, vent-
tured into the top 20 singles chart, despite having been previously licensed to several jungle compilations. This was followed in the same month by "Incredible City" by jungle's first multi-album major label artist/DJ/record-
maker, Goldie, using the name Mc-
tale. This ambient jungle tour de

force, using the singing talents of Diane Charlemagne, made the top 50. Goldie's label Electric Pick Up's "Love Inside" from the London indie

label Nu Vizion Sounds. Sung by low-
er rock veteran Sharon Forrester, the track crossed into the top 50.

COMMITTED TO JUNGLE

According to Nu Vizion owner Wally Fraser (no relation to Neil Fraser), his label may reissue "Love Inside" later this summer because "suitable tracks have been re-
turned to radio to really promoting it." Nu Vizion has released a number of jungle compilations, including "Com-
mitted To Jungle," which featured exclu-
sive tracks by soul singers Ireni, Trevor Walters, Jodie, and Sha Shu, and the group Nu Vizion singing over the track.

Frr also charted with Leviticus' "Burial" in March. That song turned up on numerous compilations and is prob-
ably the second most featured track, after "Incredible," at last year's Notting Hill carnival. "Burial" was a rework of an Ireni's "Burial" street sound 1996 hit, "Make Love To Me," in addition to a repeated choral

from "70s disco act Foxy.

ELIZABETH TROY

The trend of soulful singing and soul-

ly jungler tracks continues. Shut Up And Dance, whose mixture of speed-up hip-hop beats, dancehall
toasting, and eclectic samples was the signing agent of MC "The Rapper," is now Big Up Your Chest by the Un-
derworld, featuring Davina Lee and Shy FX's MC Moose.

Another new independent label Fist 2 Fist, in-
cludes sung samples from Brandy's hit "I Wanna Be Down.

The group 88.3 featuring Lisa May (pictured above) went straight onto the mainsteam with its jungle version of the Rose Royce hit "Wishing On A Star.

"It's worth it to us—that's why we're doing it, because no legal sta-

tions are playing enough drum and bass," says Tanteng. "If none of the pirate stations on legal radio do it, then how would it get big? Because no one would be hearing about it.

One obstacle to jungle's crossover to the mainstream is the attitude toward sampling. Pirate ra-
io operators tend to treat everything as "pirate," and many radio sta-
tions won't play pirate songs, even for promotions. Yet, because artists are not being paid for

their material, there is really no way to obtain permission for samples. Nor do they usually release their exclusive, short-run "specials.

There are often used unlic-

ensed samples, sometimes disguised so they are less obvious. Producers and musicians don't see the need to clear samples, which are often

some of the most accessible of copyright issues within the underground dance music scene.

Among the well-known songs that have ended up sampled on commer-
cial jungle releases is Stevie Wonder's "Ribbon In The Sky," the Isley Brothers' "Between The Sheets," and the track on Tonic Braxton's "The Breathe Again,


The BBC will not allow illegal rec-
ords or dubious white-labels to be played on the air.

The Department of Trade and In-

dustry's Radio Communications

Agency, the custodian of the airwaves, has nothing to say about the pirates. Last year, the agency ruled 95 pirate stations across the U.K., with a total of 403 raids. Agency spokesman John O'Connell says, "We must be persistent in closing the pir-
ates as they are coming on air." He is confident that the Radio Communica-
tions Agency can win the battle for.-

taining the agency's "persistent" 150-150 raids a year. Yet, the stations continu-

ally reappraise, maintaining a consist-
ent presence on the FM dial.

BILLY BARCLAY BILLS OF JUNE 1995
**JAPAN**  
(Denpa Publications Inc) 7/2/1995  

| #1 | LOVE ME, I LOVE YOU by BIZ (BMG) | #2 | JAPAN'S VERY FIRST ALBUM by DAISUKE TAKASHIMA (JAPAN) | #3 | NAMBA GA KIRARI by SPITZ (POLY) | #4 | ZURU ONNA SHARING by WAGA SATASA (TUBE) | #5 | AMI U.S.I. no ORI (B.K.) | #6 | NEW ANATA DAKEMO by SOUTHERN ALL STARS (VICTOR) | #7 | MIYAZAKI & JAM/ & (KAO) | #8 | YOU'RE ALL I NEED by LE BOY (JAPAN) | #9 | TOTAL ECLIPSE OF THE HEART by ANTIQUE (POLY) | #10 | YOUR LOVING ARMS by BILLIE RAY MARTIN (VICTOR) |

**NETHERLANDS**  
(Exciting Mega Top 50) 7/2/1995  

| #1 | THIS IS THE NIGHT by ARMIN VAN BUUREN (EMI) | #2 | THIS IS HOW I DO IT by MONTELL JORDAN (MCA) | #3 | THE WORLD OF SCATMAN JOHN by SCATMAN JOHN | #4 | NOTHING LIKE THE RAIN by 2 Unlimited (VIRGIN) | #5 | BON JOVI these days (REPRISE) | #6 | BON JOVI these days (REPRISE) | #7 | THE CONQUEST OF PARADISE by VANDESAN (COLUMBIA) | #8 | CRABBIES 1492 - THE CONQUEST OF PARADISE by VANDESAN (COLUMBIA) | #9 | THE ROMEO: THESE SOUNDS FALL INTO MY MIND by BUCKHEADS (EMI) | #10 | HUMAN NATURE by WARRIOR (POLY) |

**AUSTRALIA**  
[Australian Record Industry Assn] 7/23/1995  

| #1 | HOLD ME, THRILL ME... UZ ALAN (SOLAR) | #2 | I WANNA BE A HIPPY by TECHNOHEAD (VIRGIN) | #3 | BE MY LOVER by LA BANGA (MCA) | #4 | SJENG AIN DE GEN by NACHOYO (MAD) | #5 | CONQUEST OF PARADISE by VANDESAN (COLUMBIA) | #6 | SHY GUY by DIANA KING (EMI) | #7 | BON JOVI these days (REPRISE) | #8 | THE WORLD OF SCATMAN JOHN by SCATMAN JOHN | #9 | BON JOVI these days (REPRISE) | #10 | BON JOVI these days (REPRISE) |

**FRANCE**  
(Geffen/Joly/Top Live) 7/8/1995  

| #1 | THIS IS THE NIGHT by ARMIN VAN BUUREN (EMI) | #2 | THIS IS HOW I DO IT by MONTELL JORDAN (MCA) | #3 | THE WORLD OF SCATMAN JOHN by SCATMAN JOHN | #4 | NOTHING LIKE THE RAIN by 2 Unlimited (VIRGIN) | #5 | BON JOVI these days (REPRISE) | #6 | BON JOVI these days (REPRISE) | #7 | THE CONQUEST OF PARADISE by VANDESAN (COLUMBIA) | #8 | CRABBIES 1492 - THE CONQUEST OF PARADISE by VANDESAN (COLUMBIA) | #9 | THE ROMEO: THESE SOUNDS FALL INTO MY MIND by BUCKHEADS (EMI) | #10 | HUMAN NATURE by WARRIOR (POLY) |

**ITALY**  
(EMI Music e Disci) 7/1/1995  

| #1 | THE COLOUR INSIDE by 11 CAL (NEW suede) | #2 | TRY ME OUT by GREG (SOMETIME) | #3 | THIS IS THE NIGHT by ARMIN VAN BUUREN (EMI) | #4 | I WANNA BE A HIPPY by TECHNOHEAD (VIRGIN) | #5 | BE MY LOVER by LA BANGA (MCA) | #6 | SJENG AIN DE GEN by NACHOYO (MAD) | #7 | CONQUEST OF PARADISE by VANDESAN (COLUMBIA) | #8 | SHY GUY by DIANA KING (EMI) | #9 | BON JOVI these days (REPRISE) | #10 | BON JOVI these days (REPRISE) |
BELGIUM

AUSTRIA

DENMARK

IRELAND

NETHERLANDS

PORTUGAL

HITS OF THE WEEK

EUROCRUT HOT 100

MUSIC & MEDIA

IRISH

IN THE NEXT 10 WEEKS

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: Winner of this year’s Cannes Film Festival award for best cinematography, the Matthieu Kassovitz movie “La Haine” has become the surprise box-office hit of the season and a box office hit nearly two million tickets have been sold for the film which is considered as one of the everyday life of French youth in a tough suburban neighborhood near Paris. It opens a window on a culture beset by violence, drugs, and a general feeling of hopelessness, aggravated by the high level of unemployment. Kassovitz invited several rap artists to write songs inspired by the images of the film, and although they were not featured in the movie, these have since been released as a separate album by Virgin imprint Delabel. Featuring MC Solar, Minister Amer, Raggasonic, La Cliqua, IAM & Daddy Nuttah, Sens Unik, FFF, Les Sages Poetes De La Rue, Assasins, and Expression Direkt, the album has sold more than 60,000 units in a month. With its mix of established acts and newcomers who all share the penchant for good rhymes and funky music, the album is a perfect snapshot of the current French rap scene.

EMMANUEL LEGRAND

FINLAND: In the late `80s, the Helsinki-based group Jimi Tenor & His Spiramans brought new rhythmic influences to Finnish music. Using a collection of oil barrels and other self-made instruments, the band played "industrial" rock before it was called. However, it wasn’t until Tenor went solo in the `90s that the singer and multi-instrumentalist (classically trained on saxophone, piano, and flute) became a European cult favorite. On his first album, “Sähkömies” (The Electric Man), released in 1996 on the ultrasound techno label Sähkö, Tenor came up with a lo-fi smorgasbord of modern ambient rhythms, tacky film music, and laud-70s soul, with the最大化(Cole “Ike Ma Baby” (released in the UK on T’N Vibi), he flirted with house music. His mellow new album, “Europe,” is an almost perfect combination of easy listening and avant-garde, proof of Tenor’s continuing ability to remain unpredictable, innovative, and plain bizarre. “I really love Barry White and Isaac Hayes,” he told the U.K.’s New Musical Express. “And what people don’t appreciate is that it’s really good music… With a computer you can spend weeks getting the sound just right, but it has gotten kind of boring.”

ANTTI ISOKANGAS

IRELAND: Gael-Linn, the label with a catalog of approximately 140 albums that form the largest and most comprehensive collection of commercially available indigenous Irish/Celtic music in Gaelic and English, has released the first three volumes of its “Treasure” series, which should attract strong interest wherever Celtic music is played. “A Treasury Of Irish Song—1” is a 15-track sampler of songs and singers from various provinces. It includes early tracks from Clannad, which emerged in the early 70s from Gael-Linn’s youth festival Slógadh, as well as contributions from Maighread Ni Dhomhnaill, Triona Ni Dhomhnaill, Deirdre Keane, Mary Black, Aine Uí Cheallaigh, and Deirbhile Ni Bhrolchain. The second and third “Treasure” discs offer solo instrumental and duet performances, respectively, from various artists.

KEN STEWART

UKRAINE: A grandiose show scheduled for the beginning of July at the sports stadium in Dneprpetrovsk, the second biggest city in the Ukraine, was cancelled due to the last-minute disappearances of the organizers, the Union concert agency. However, the tickets would be made off with the proceeds, about three billion Karbovanets (the Ukrainian unit of currency). The show was to have featured the top Russian pop acts Alla Pugacheva; her husband, Filip Kirkorov; her daughter, Kristina Orboksait; and her son-in-law, Vladimir Preshanyak Jr. Pugacheva has hired private detectives to track down the thieves.

YARIM YURCHENKO

ERIK OTUZMOHAMMED

U.K.: Peter Gabriel will welcome a small army of approximately 80 musicians and producers from all corners of the globe to a special “recording week” project at his Real World studios in Bath, July 24-29. Following the pattern of previous recording weeks in 1991 and 1992, the Real World complex, set in the heart of the English countryside, will become a 24-hour, music-making village, filled with songwriters and performers working in all sorts of unusual and exciting combinations to create and record new music. Among the international guests, so far confirmed to attend are Deep Forest (France), Tim Pinn (New Zealand), Papa Wemba (Zaire), Maria Sebastian (Chiapas, Mexico), Rudder (Shangri-La, Portugal), Boz Scaggs (U.S.), and Jools Holland (U.K.). Gabriel will be joining British artists including Karl Wallinger (of World Party), Natacha Atlas, Cheb Ali, Caroline Lavelle, Simon Emmerson, and, of course, Gabriel himself. The results of the week’s activities will be released later in the year. During an open day, July 27, members of the press and other interested parties can receive a guided tour of the studio and grounds and gain first-hand experience of what the recording week is all about. Meanwhile, at the same stars, including Tenre Tsegaye, Fossa, October, Ogada, and Sebestyan, show up at this year’s WOMAD festival in Reading, July 22-24, along with Ali Farka Toure, Capercaillie, the Master Musicians Of Jajouka, Baaba Mal, the Sarri Brothers, Bim Sherman, the Mutton Birds, Prophets Of Da City, and many others.

DAVID SINCLAIR

BILLBOARD JULY 29, 1995

www.americanradiohistory.com
TOKYO—It's a salty Tokyo evening, and weary commuters are steering themselves for the long train ride back to the suburbs.

Kau Kau, a well-known Japanese pop singer, is taking its leader Masaharu Kamura. "In this time," says Kau Kau, "we must get the style of our group. We will lose our style if we don't get it right." Kamura was convinced Pony Canyon to release a new album on August 20," says Kau Kau. "We want to be the center of our group, but we need to add spice to our music."

Elaborating on the group's style, Kamura says, "Our music is a mixture of Japanese and Western influences. We want to keep the essence of Japanese folk music alive, but also add new elements that will appeal to a wider audience."

Kau Kau, an influential group in Japan, has been a force in the music industry for over a decade. They have released numerous albums and have a dedicated following across the country. Their new album, due out in August, promises to be a significant release for the group and their fans.

"Our goal is to continue pushing the boundaries of our music, while still staying true to our roots," Kamura concludes. "We want to be a group that stands out, but also connects with our fans on a deeper level."
Quad Teck Reaches Happy Medium

Keeps Analog’s Warmth, Digital’s Clarity

BY PAUL VERNA

Back in the age of analog, audio professionals yearned for greater sound clarity and consistency. When they got what they wanted via digital, they bemoaned the new format’s lack of warmth.

Ever since then, the industry has been bent on capturing the best of both worlds. One person who has achieved what happy is Hank Waring, president of little-known but thriving Los Angeles mastering facility Quad Teck.

“We have the first analog-quality CD,” says Waring. “If you ask anybody, they say, ‘I like phonograph records better because of the warmth’ and this is what we’ve attempted to do over the last eight years... to make the warmth come back into digital. And we have done this by adding, literally, millions of dollars worth of engineering.”

To make the investment pay off, Waring is trying to attract major-label projects while continuing to service a large underground clientele.

Independent producers and mixing engineers who have worked at Quad Teck are effusive in their praise of the facility.

“The system gives the warmth of analog and the crispness of digital,” says Barry Levenson, producer for Los Angeles blues label Kent Music.

Some producers have even gone to the trouble of having multiple masters made in order to compare Quad Teck with other leading houses. Nitty Gritty Dirt Band member John McGuire, who produced the critically acclaimed “Batsof Lenses,” the experiment, “Listening produced the critically acclaimed “Dirt” made in Los Angeles blues label Alog and facility.

“Some projects come better with analog and some are better with digital,” he says. “We’re using Quad Teck. You bring your product in, and we process it.”

Waring’s current interest is to expand from the underground to the mainstream. Already, he has attracted such client stars as Karyn White, Da Lench Mob, and new superstar Ottmar Lietzeh, whose “Newoys Flamenco” was Quad Teck’s first gold credit.

Quad Teck is a six-room facility with custom digital consoles and DAT machines that have been modified to sample at 96 kilohertz and store 20 bits of audio information, according to Waring. He says his shop differs from competing mastering studios in that it allows producers and mixing engineers to do the majority of the mastering themselves, with some tutoring from Waring.

Among the freelance engineers who are training on the Quad Teck system are Danny Williams, Dave Koenig, and Arthur Wright. Full-time staff includes mastering engineers David Bard and Joe Steiner, who mastered the Lietzeh disc.

Waring is a 31-year veteran of the recording industry who has held posts at Capitol Records, Century Records, and Decca Records. For years, he operated a mastering and duplication facility called DCT, which eventually metamorphosed into Quad Teck.

Ever since he gained recognition for mastering Buffalo Springfield and Griss Roots records in the early ’60s, Waring has been a tireless advocate of pushing the tolerance of whatever format he has chosen to work in.

“When we cut our records in those days, we found a certain level,” he says. “It was a good dB on the disc, which was pretty hot compared to the typical record of that era, which tended to be around +4 dB.”

Quad Teck’s CDs are also cut at hotter-than-average levels, which is why they sound so good at low playback volumes, according to Waring.

“We’re continuing to do [research and development] and update,” he says. “We’re still all ready for the 20-bit CD, the 24-bit CD, or whatever else comes up.”

Let Your Dim Light Shine And Your Tracks Sparkle. Chart-topping alternative rock group Soul Asylum cut the basic tracks for its latest Columbia Records effort, “Let Your Dim Light Shine,” at A&M Studios in Hollywood, Calif., on a Studer B287 analog machine. The tracks were then transferred to a Studer D827 MCH 48-track, which was used for the remainder of the project, including overdubs, vocals, and mixdown. Among the other studios used for the project were Ocean Way and Mad Hatter in Los Angeles and Sony Studios and Sound Recorders in New York. Shown at the latter facility, from left, are Studer Eastern regional manager Thor Thorsteinsson, Bill Tars of the Toy Specialist, producer Butch Vig, and engineer John Siket.

NEW PRODUCTS AND SERVICES

MACKIE DESIGNS of Woodinville, Wash., has just begun shipping its SR24-4 mixer, a 24-channel, 4-bus board. Housed for sound reinforcement and multitracking applications. Priceed at approximately $1,600, the SR24-4 integrates many of the features of Mackie’s top-of-the-line, 8-bus consoles: three-band EQ with sweep mids, high headroom, low-noise mike preamps with phantom power, and excellent audio quality.

The SR24-4 also features channel mates and solos; six independent, balanced auxiliary sends with masters; tape assign to monitor or L/R mix (only switch); and double busing to feed eight tracks at once.

Mackie has also introduced its Otto-34 automation package, designed specifically for the company’s 8-bus mixers but also usable with virtually any console with channel inserts. A two-mack-space outboard unit, the Otto-34 features 34 VCA gain cells and all other hardware necessary for level and mute automation of 34 channels. The automation can be bypassed with a switch, allowing manual control when necessary. Four units can be daisy-chained for a total capability of 136 channels.

Controlled by MIDI command protocols, the Otto-34 is compatible with many computer-based sequencers, according to Mackie. However, Mackie also makes its own Ultrazonic Pro sequencing software for the Macintosh.

SONY ELECTRONICS introduced several new products at the recent National Assn. of Music Merchants expo in Nashville. The DPS-VT7 is a high-quality, multi-effects digital processor that combines reverb, delays, pitch shifting, modulators, dynamics, and filters.

It enables users to morph cross fades between two different effects for seamless change.

Sony also unveiled two pro DAT units: the DRC-AS and PCM-2000, both 20-bit units that incorporate the company’s proprietary Super Bit Mapping system for conversion to 16 bits.

In addition, Sony introduced the HR-GPS, a dedicated digital effects processor, and the HR-MP5, a multi-effects unit. Both are half-rack digital processors that feature built-in tuners, MIDI control, and 100 presets, plus user-programmable locations.

AUDIO TECHNICA of Stow, Ohio, introduces the ATH-M40 and ATH-D40 Studiophones, two closed-back headphone models designed specifically for professional studio monitoring.

The ATH-M40 offers bass-enhanced frequency response from five hertz to 26 kilohertz and a sensitivity of 100 dB at 60 ohms, making it suitable for bass, drums, and other low-frequency sources. The ATH-D40’s frequency response is from 20 hertz to 28 kHz, and its sensitivity 102 dB at 60 ohms. Both phones can handle a maximum input power of 1.000 mW at 1 kHz.

Among the headphones’ other features are strain-release cable and circumaural earpieces that permit 180-degree rotation for one-ear monitoring.

FOCUSRITE RED 7

Both Studiophones use 40 mm drivers with neodymium magnets and copper-clad aluminum wire voice coils. Each pair is equipped with an 11-foot cable terminated in a standard quarter-inch connector.

BRITISH MANUFACTURER FOCUSRITE introduces two new products in its famous Red series of high-quality studio modules. The Red 7 is a mono mike preamp equipped with a compressor, de-esser, and expander. It employs the company’s proprietary VCA, found also in the ISA 192, ISA 191, and Red 3 modules. The Red 7 is designed as a direct path for vocals from the microphone to the storage device, providing high-quality processing that bypasses the console.

Focusrite’s Red 5 is a high-end, dual mono preamp designed for vocals or instrument, as well as for recording direct to DAT or multitrack. It is billed as a companion for ribbon, tube, and condenser mikes.

SOUNDRAFT introduces two console products in its Spirit line: the second generation of its Live 4 Mark II console, designed for front-of-house PA and small recording studio applications, and the ProTracker 8-channel in-line multitrack mixer.

(Continued on next page)
AUDIOTOA

NEW YORK

At Room With a View, David Bianco is mixing the upcoming Oozy Osborne project on Epic Records, titled "Oomph." Alvaro Alencar is assisting. Producer Michael Beinborn brought his own custom-modified Studer A800 machine into the studio (Billboard, July 22). Also at Room With a View, Tony Masera is working on the first release of British pop/R&B act Truce for Big Life Records. Alencar is assisting... From the mixing studio "Apollo 13," soundtracks, engineer Rick Dior has joined the staff of Syne Sound, according to studio president Bill Marine... Clinton Recording Studios has been busy with top-flight projects lately. Soprano Harolyn Blackwell recorded a project for BMG in Room A with veteran producer John McBure, Mercury artist Vanessa Williams joined Blackwell for a duet of the Leonard Bernstein classic "America." Staff engineer Robert Freedrich captured the session on the studio's vintage tube mikes through the classic Neve 8078 onto a Studer 48-track digital machine. Also at Clinton, Verve trumpeters Vincent Roy Harrack cut the latest album in Rooms A and B with producer Larry Clothier and engineer Ed Rak. Among the guests on the project were Wynton Marsalis, Christian McBride, and Ronnie Matthews. Not to be outdone by his jazzy peers, rocker Lenny Kravitz spent time at Clinton working on an upcoming release with engineers Gene Curtis and Troy Halderson. The Kravitz sessions were supervised by bassist/co-producer Henry Hirsch and Kravitz engineer David Domanich.

LOS ANGELES

At Screamin Studio, noted producer Don Gehman—who is enjoying his latest multimedia success with Hootie & the Blowfish's "Cracked Rear View"—mixed an upcoming Tracy Chapman album for Elektra Records. The project is being mixed on the studio's SSL G Series console and Mitsubishi 32-track digital machine. Also at Screamin, Interscope Recording惬意 record producer Alencar with Ultramation's 3M's new AHD Audio Hi-8 digital tapes with each new DA-88 modular digital multitrack recorder manufactured in the next year.

"We are delighted to be working with such a prestigious equipment manufacturer as Tascam on this "pack-out" promotion," says Don Rushin, marketing director of professional products for 3M's audio and video products division. The AHD tape features ultradense metal particles that provide a true-to-life sound, according to a 3M statement. The tapes offer a playing time of 1 hour and 36 minutes—over 5 minutes more than other Hi-8 tapes. Furthermore, they are specifically designed for audio applications.

Other features of the AHD include an advanced binder system with rugged polyester backing to minimize data errors and high editing durability even under extremes of temperature and humidity.

WALT DISNEY STUDIOS has ordered an AMS Neve Logic 2 digital mixing desk for a brand-new facility. The company was able to evaluate the performance of the console during the mixing stages for its No. 1 soundtrack "Pocahontas." Says Chris Carey, VP of post-production services for Disney, "The configuration of the desk will probably have to change daily, and the ability to redistribute the processing across a variable number of inputs is ideally suited to our way of working." Concurrent with the Disney announcement, AMS Neve unveiled a powerful new automation system dubbed Encore. Available on the company's new V series consoles, Encore can be retooled to replace existing PC and co-processor cards in Flying Fader installations, according to AMS Neve.

MILLION-DOLLAR EARS: Tranquillizing the irresistible notion that "somebody's ears could be worth $1 million," tape manufacturer TKD has invited consumers to participate in a double-blind test to prove that the company's SA-X analog cassettes sound as good as CDs.

After a nationwide search held from July through December, 20 contestants will be selected to participate in the challenge, scheduled to take place as a January Consumer Electronics Show in Las Vegas. In order to win the first-place prize, listeners must correctly identify either CD or SA-X as the mystery source. In addition, one contestant will be selected for each subsequent draw.

For a chance to compete, consumers must fill out entry forms at participating retail locations. In order to allow potential contestants to practice their listening skills prior to the big event, TDK will set up CD listening posts equipped with prerecorded "micchallenges."

PRO PEOPLE ON THE MOVE: Steve Framke is promoted to product manager, international sales, at Lextor. Franklin, a seven-year veteran of the company, previously held posts of trade show manager, product specialist, and Eastern regional sales manager.

NEW PRODUCTS AND SERVICES (Continued from preceding page)

The Live 4 comes in frame sizes of 12, 16, 24, 32, and 40 mike channels. It now features a 10 by 2 A/B mixer output derived from the four subgroups, including mix, while four full-feature multitracks are provided as well. The board's front end has been improved with the addition of a phase reverse option on each mono input, and Spirit's new Ultracore Plus preamp, which provides enhanced sound quality and 66 dB of gain range.

Other upgrades on the Live 4 include four-band EQ with two sweepable mids on mono inputs; EQ in/out; six auxiliary sends with a choice of up to four pre or post fader; aux 4 pre/post switchable from master section, and separate -10 dB input for recording applications.

The new Live 4 also incorporates all of the key features of its predecessor. The Spirit ProTracker is a rack-mounted console designed for use with modular digital multitracks. It provides a simple path between the source signal and the recording signal and can be linked to other ProTrackers for additional channels.

Mike presets offer a 60 dB range, allowing them to handle signals ranging from low-end dynamic mikes to active direct boxes.
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BILLBOARD JULY 29, 1995

ACTION

BRENNIVIN & THE W lut o' the Stars

STRESSING SMITH'S 'WILD' SIDE

(Continued from page 1)

morn has ever shown form All my life's play was given All my life's bliss is in the grave with thee.

"Fifteen Wild Decemberers" features the poetry of Byron Bayles, John Kennedy, and Brenda by his wife, soprano Nicola Walker Smith, set to accompany paintings that pay tribute to such musical big bands as those of Benny Goodman, John Cage, and Philip Glass. A one-time student of Gvin, Brears, met many of those he admired when he and Nicola assembled the book "New Voices."

"I'm hoping there are other people like me who have always moved between the different fields of music with no sense of guilt or self-consciousness," he says. "There are many who will have no problems with listening to PJ Harvey, Gavin Bryars, Bach, and everything in-between so long as it's good music that is moving and has something to say."

Despite the insistent, regular rhythms of Smith's music, the eight works featured on "Fifteen Wild Decemberers" are far from minimalistic in emotional range.

"It's a pity that we can't hear the music of so many of the so-called minimalists," says Smith. "Also, I have no interest in those repetitious procedures which tend to create a work. What I do is intuitive and directed by strong passions."

Smith adds that song has become his natural expression; offering the chance to translate powerful verbal imagery into music, "I guess that's part of my psychological makeup. I like literature, poetry, and art that move, rather than [art that] is interesting. I've been through the whole academic scene of stock composition (Smith earned an MPHil at Queen's College, Oxford), which was something of an antidote to my emotional side. But I could never spend my life considering the structure and processes of composing, and the way in which a particular work is derived from this or that pitch series. Where is the passion in that? I don't think you can explain what I do intellectually."

Smith had previously recorded for the small label Kingstone, producing, among other projects, music for the critically acclaimed film "Gas, Food, Lodging," which he describes as one of his few low-budget "sprigs to a mackrel."

"I grew up on Kingstone," says Smith, who has also appeared in a national promotion video for the group's work. "I met a friend of mine who was running a band, and we started doing a video and put together a band to record it."

The video was then placed on the international market, and as a result of the band's success, Smith had decided to record the album. The album was released in September of this year, and it has been well received by both critics and audiences.

"We're still going strong, and we're looking forward to more work in the future," says Smith. "We're really back with a vengeance, and we're ready to take on any challenge that comes our way."

END OF REPORT

BILLBOARD JULY 29, 1995

PHOTOGRAPHY by ALAN R. BINGHAM

MIX 96.5/BOSTON LOOKING FOR OUR NEXT GREAT MUSIC DIRECTOR MIX 96.5/WBXML, the hit A/C station that recently swept the Gavin Awards, has just announced that they will be looking for a new Music Director to succeed the second in-a-row by Billboard Magazine as Major Market A/C Station of the Year, is searching for our next great music director to help us continue these winning ways! Must have minimum of 2 years experience in a contemporary format in an on-air, or off-air programming position; and a minimum 1 year experience with Selecter. Prior experience as Music Director, Assistant PD, or PD preferred, but not required. Join WBXML and American Radio Systems as we continue to grow! Send resume and 24 bit CD to: 215 N. Columbus Ave, Boston, MA 02116

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Ten Years And 20 Million Viewers Later...

The Box Celebrates The Fifth Anniversary Of Its National Rollout And The Expansion And Evolution Of The Viewer-Controlled Concept

BY DEBORAH RUSSELL

The more things change the more they stay the same. Just ask John Robson, current VP of programming, international, at The Box, and a core member of the team that developed the “planet’s first and only interactive, all-video music network.”

“I still hear the same things now that I did 10 years ago,” says Robson, who has helped propel the novel concept of a viewer-programmed music network from a local experiment in Miami, Fla., into a powerful presence nationwide. “When I would speak on behalf of The Box at conferences (about new technologies) in the early days, people would always say to me, ‘Everyone’s been talking about interactive television for years, but you’re the only ones doing it.’ I still hear that today.”

THE BIRTH OF A NOTION

But those sentiments are about the only things that haven’t changed since the mid-80s, when The Box was born of a software developer’s quest to find an application for a technology that tied together telephones and cable TV via the computer:

“We were doing a small test on one Miami cable system and had lots of great ideas, but none of them was a real generator of revenue,” Robson says.

It was cable executive Bill Stacy (who also became a core developer of The Box) who first verbalized the concept of playing music videos on an interactive network as a method to build a business, notes Robson. And while the idea was sound, it lacked a key element. How to make the network pay for itself?

“I insisted on using 976 [toll] phones as a way of taking the support of the channel directly to the viewers,” Robson says. But one major problem stood in the network developers’ way: “At the time, 976 numbers weren’t even available in Miami. We were the first applicants for a line.”

When the paid request lines for the Video Jukebox Network did officially open on Dec. 19, 1985, 20,000 cable subscribers throughout Miami were treated to a fellow viewer’s $1 video request: Appollonia’s “Sex Shooter.”

NATIONAL EXPOSURE

Five years later, The Box took its concept to 400,000 households across the nation. Today, the viewer-programmed network, which targets an audience between the ages of 12 and 29, can be seen in some 20 million households in 50 markets in the U.S., U.K. and Puerto Rico. Clip requests now cost between 99 cents and $3, and individual Boxes around the nation need a local demographic with a wide range of requests. Between 15 and 25 new clips can be added to the menu each week, and network management cites some 6 million viewer transactions per year.

Early July saw The Box join forces with interactive entertainment developer On Ramp Inc. to launch The Box’s own domain (thebox.com) on the World Wide Web. The move makes The Box the first TV network to go live on the Internet.

In addition, May saw the network launch The Box on satellite, in essence a new, stand-alone cable network geared specifically for small cable systems. The pre-programmed service, though not fully interactive, is available in about 900,000 satellite-equipped homes. At the same time, a pre-programmed block of the network’s output is beamed into nearly 7 million homes weekly via Tele-Communications Inc.’s own TV Network, which provides its subscribers with a sampler of various cable services currently available.

Now the goal is to roll The Box out around the world, with plans to infiltrate markets in Europe, Latin America and the Pacific Rim.

MISSION POSSIBLE

Such a mission was a mere dream five years ago, notes The Box’s executive VP, Les Garland. A former program director at that “other network” (MTV), Garland joined The Box in 1990, concurrent with the network’s national rollout. Lured out of retirement by the seemingly insurmountable challenge of building a revolutionary channel on a shoestring budget, Garland brought to The Box his enthusiasm for music on television. He also brought a profound belief that a viewer-programmed network “could carve its niche among music fans who weren’t being served by radio or other music video channels.”

Robson says Garland’s instincts were correct. “When we first launched, the entire library of videos available in the universe was rock ‘n’ roll,” Robson says. “Latin, country and rap clips just didn’t exist. So there was no differentiation between us and MTV.”

Well, other than the fact that you could see for free the same videos on MTV that you paid for on The Box. “You just got to see them when you wanted with us,” says Robson.

It was the viewers who shaped The Box’s early identity, he notes. “We had a 24-hour customer-service line, which rang in our bedrooms in the middle of the night,” Robson recalls. “And kids would call and say, ‘If you get Run-DMC, the Fat Boys and New Edition, you’d get a lot more calls than you’re getting now.’”

GETTING HIP-HOP TO RAP

Though one of the network’s early developers literally wondered, “the new edition of what?” his more informed colleagues took the cue from the audience and actively began to seek out rap and hip-hop clips from the labels.

“One day we hit pay dirt and got videos from Run DMC, the Fat Boys and Grandmaster Flash,” says Robson. “And the phones lit up. It went from calls coming in now and then, to boom, boom, boom.”

In retrospect, Robson says, hip-hop and rap clips were uniquely suited to the network’s call-in format. Kids eager to learn the most popular rhymes phoned in the same requests over and over until the lyrics were mastered. Andre Harrell’s “Up From The Brink” clip was one of those repeat requests. The video, which showcased a plethora of the most popular rappers on the scene, took consistent requests for two years.

“Rap helped us generate an initial call base,” says Robson. And subsequently generated sales spikes in specific markets, lending a legitimacy to the network that allowed it to grow and compete in a tight cable marketplace.

When the paid request lines for the Video
Jukebox Network officially opened on Dec. 19, 1985, 20,000 cable subscribers throughout Miami were treated to a fellow viewer’s $1 video request: Appollonia’s “Sex Shooter.”

Growth has been stunted throughout the cable industry in recent years, though, ever since restrictive rate regulations imposed by the FCC made it financially undesirable for cable operators to add new services to their project lineups. And yet, from 1988 to 1992, VJN management, helmed by CEO Andrew Orgel, engaged in a zealous expansion program that was oddly out of step with the industry. In four years, Orgel installed 145 new Boxes to the network’s system, several of which were less than cost-ef- ficient. Boonish deals with cable opera- tors resulted in a loss of carriage from some systems, and revenue from phone requests was plummeting to dangerous lows. On top of that, according to a 1994 Forbes article, VJN stock, which had been trading at close to $10 in 1989, was trading as low as 50 cents in 1992. That year alone, the network lost nearly $5 million, with current liabilities far exceeding current assets.

“There were a lot of dark moments,” reflects Garland. “We’ve been lucky. This company has had at least three lives. There were many times the industry turned us on, and we just kept coming back.”

The VJN board finally ousted Orgel when it became painfully clear that... Continued on page 76
IT’S COMING!

BOXtunes
PRESENTS

BIG PHAT ONES

OF HIP-HOP VOLUME 1

AUGUST 1995

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A MESSAGE FROM THE EXEC VP

LES GARLAND HAS STEERED THE BOX THROUGH ITS FIVE MOST EVENTFUL YEARS

Les Garland, executive VP of The Box, began his career ascent in the '70s as a radio programmer. He moved to the record industry in 1979 as head of West Coast operations for Atlantic Records. He left Atlantic to participate in the founding of MTV as senior VP of programming. Following his six-year association with MTV networks, including MTV and VH-1, Garland joined MTV colleague Bob Pittman in the founding of Quantum Media, an NCA joint venture to produce TV, film and music projects. Garland joined The Box in 1991 as VP of programming, a position he held until 1994, when he became executive VP.

“What attracted me to The Box was that it played into my theories about how to succeed in modern television,” says Garland. “I believe the mandatory ingredients are entertainment, information, innovation and differentiation. The Box had all that. Back in 1990, when I saw The Box technology, it became even more apparent to me where television was headed. The Box could take what we (at MTV) had defined as music television in the '80s and bring it to another level. Five years ago, when we began the national rollout of The Box, people thought even this form of interactivity was pretty daring. Now, interactivity is recognized as the undeniable next wave. For me, it’s always been gratifying to have a role in the developing of new formats—I love that The Box is at the forefront of the new interactivity. It makes what we do even more exciting.

“From a base of only 400,000 homes in 1990, we’ve grown to 20 million plus. The Box went through the industry from the music side, the advertising side, the technology side, the marketing side and the television side—selling the interactive hook. When we started, there was a relatively small number of believers. Today, the whole world believes.”

“What attracted me to The Box was that it played into my theories about how to succeed in modern television. I believe the mandatory ingredients are entertainment, information, innovation and differentiation.”

“Of all my most satisfying accomplishments since joining The Box is watching the consumers discover new talent; 8 million phone calls per year have contributed to the phenomenal success of many performers. Toni Braxton, Bones Thugs-N-Harmony, Mary J. Blige, Adina Howard, Brandy, T.L.C., Dr. Dre, Snoop Doggy Dogg, Green Day and Nine Inch Nails are some of them. There have been so many in the past three or four years, I couldn’t mention them all.

“In a very rough environment for any programming service—and there are no less than 40 competing platforms for a limited amount of channel capacity—I’ve watched The Box grow to 20 million homes across the U.S., U.K. and Puerto Rico. And there are at least six international territories on the launchpad.

“Back in 1990, we were literally unknown. Since then, it’s been gratifying to witness the record companies hop on The Box train to support their artists in so many different ways.

“I have to mention the wonderful relationship that developed because of Chris Blackwell’s involvement. What a pleasure it is to work with such an admired and respected music man. Our business relationship at The Box has resulted in a wonderful friendship.

“The relationship between Jerry Lentest and The Box not only brought us needed capital and improved technology, but enabled us to launch on satellite in August 1993.

“And, I suppose, most satisfying has been watching The Box team grow to a staff that I can proudly say compares to the best teams I’ve ever worked with, including teams at great radio stations like CKLW in Detroit, WROK in Boston, KFRC in San Francisco, Atlantic Records and MTV. The Box team is a dedicated group that has evolved into a killer crew. Without dedicated, professional people working together with a common focus, all the other great things aren’t possible.

“In the immediate future, The Box will be working on P.O. Box, a line of merchandising; our Internet launch; Box compilation albums, beginning with “Big Phat Ones, Hip-Hop”; and new video technology. And, of course, at the top of our agenda is more distribution of our programming utilizing all the new technologies. You can look to see good news on the international front before the end of 1995. The Box is unstoppable. We’re on full frontal attack.

“I can tell you’re working hard these days: my golf handicap has gone from eight to 10. And guess what? I’ve never had so much fun in my life.”

PHOTO CREDIT: BLACKWELL ENTERTAINMENT
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Black and red nylon messenger bag, lined in royal blue. Bag features wrap-around outside pockets, velcro closures and zippered inside pocket. Logo appears small on a reflective strip on fold over flap.

Tiny short-sleeve t-shirt, black bending at the neck and sleeves. P.O logo in a black and gray sunburst on chest.

Black baseball cap with an embroidered B over one bill. Made of heavy, soft cotton twill, black leather adjustable strap with a silver-tone buckle.

Short sleeve forest green t-shirt with yellow and red screen-printed B in a circle on the center of the chest, the Personal Objects logo small, on the back of the neck.

Three-panel "taxi" hat in tan and olive, with "Fresh Roasted" embroidered on the side.

Brass Zippo lighter with the P.O BOX logo etched on front.

There's more to THE BOX than you think!

www.americanradiohistory.com
Breaking Out Of the Box

Labels Credit The Viewer-Controlled Network For Some Of Their Biggest Success Stories

By Brett Atwood

The Box has played a vital role in breaking projects from many top artists, including Sir Mix-A-Lot, R. Kelly, Danzig and Brandy. In fact, many label executives surveyed say that the pay-to-see music video channel has given many developing artists their first nationwide airplay opportunity.

"The Box is an important starting point to expose acts who may have difficulty getting a shot elsewhere," says Janet Kleinbaum, vice senior director of artist development and video promotion. "For rap and underground acts, it offers national exposure seven-days-a-week, 24-hours-a-day. That's a significantly larger opportunity for airplay than a one-time slot on a specialty show."

Kleinbaum says that The Box has played a key role in breaking several acts on Jive, including R. Kelly, Shaqueille O'Neal and E-40.

Street Credibility

"The Box has credibility with the kids on the street," says Alison Bandier-Koffman, EMI senior director of national video promotion. "If they see a video there that they think is cool, then it can really jump-start an artist's career."

Bandier-Koffman credits The Box with breaking Chrysalis/EMI act Rappin' 4-Tay. "It took off immediately," she says. "There were so many regions where we saw significant sales, even though there was no radio airplay there. We knew that it was due to The Box, because it continued on page 66 of the previous page, "there's a built-in dilemma to selling The Box: How do you market-a product whose defining characteristics are localized identity, viewer control and interaction to a young, demanding audience that tunes in to stay ahead of the pop culture curve and make its own choices? The answer: Take your cues from your audience (just like in the programming), give them lots of choices, target local tastes and keep your methods and your images fresh, quick-changing and interactive."

"Our target demographic is one of the most elusive," says director of promotions Jon Berkowitz of the network's 12- to 19-year-old audience. "For that reason, there is no end to the possible solutions. Anything that's been tried and has worked can be tried again, anything that's never been tried can also be tried. It's one of those situations where there are no wrong answers, only-effective answers."

Those answers include weekly concert sweepstakes drawings, the launch of a line of clothing and gear called P.O. Box (Personal Objects), Box home video and CD compilations and new promo spots keyed to the network's interactive, in-your-face character. Each is delivered through multiple media—phone, fax, radio, retail, even the Internet.

Winning Promos
For instance, 95 Days Of Summer is a summer-long, multi-tiered promotion sponsored by Coors Light, Slim Jim, American Airlines and Philips. For each of the 14 weeks, a different artist (from Jodeci to Paula Abdul, White Zombie to Michael Jackson) and label contribute the prize, which could be dinner for two in Paris with Abdul or a trip to the opening of Jerry Brown's "It's History tour" with a Grand Prix winner cabling a trip to the network's home in Miami Beach and a Philips sound system. The broad range of artists means the same promotion appeal to each genre's audience. Viewers can enter via phone, mail and (depending on the weekend) through retail outlets, magazines and the Internet.

That mix of media to get the message out is typical of The Box's methods. "We're out to make sure we use as many media as possible," says Berkowitz. "Video, radio, retail, cable, satellite, Internet. And instead of considering radio only as a rival, the network works closely with key stations in each of its major markets, airing cross-promo spots for station launches and other events.

Another promotional contest to see a Box concert at Madison Square Gardens, will reward contest winners from 20 local Box radio partners around the country, with one national winner from the network. The radio partners have the added benefit of closely tying the network into the local audiences. Another grassroots promo effort is the Box Dance Van, which brings a video wall and giveaways to high school dances.

"Having the radio enforcement is a double whammy," says Berkowitz. "Adds director of press relations Susan Ainsworth, "There's a real reciprocity between radio and The Box that I think is very unusual. What's been typical is that radio and what we do have to do with music are mutually exclusive. But music is central to us, which is something we share with radio, and so we're trying to feed off each other."

Starting Aug. 1, viewers will be able to buy, again via phone, mail or retail, the first of "Big Phat Ones," compilation CDs of The Box's top-requested songs (the first will be hip-hop, followed by alternative).

The Party Line
The company is also discussing creating similar video and CD-ROM compilations of The Box Unwrapped, the enormous kickoff concert and block party celebrating their move to Miami Beach last summer. Breaking Jive Koffman, which took place during Super Bowl week-end with artists including local rocker Nil Lara, Donna Summer, Mary J. Blige, Bush and Ice Cube hosting an impromptu rap jam with the likes of Naughty By Nature, Salt-N-Pepa and A Tribe Called Quest, was such a success that they are considering franchising similar events.

Then there's P.O. Box, a line of clothing and gear coming out in early August: T-shirts, hooded sweatshirts, metal buttons baseball and cabbie caps, backpacks, messenger bags, shorts, mini-dresses and even Zippo lighters. It's hip and functional activewear with a streetwise look, custom-colored and cool graphics.

The Box logos are subtle, instead of screamingly large, and there are esoteric word/image designs like "Eat It Now!" under an ice cream cone or the phrase "Fresh Roasted Dumbo." Again, it's all tagged to a young audience that likes to define its own tastes and style. "The unifying factor in our audience is the taste level," says Ainsworth. "It's a desire to see certain videos before other people see them, to wear a certain kind of clothing before other people do, to hear music before it's on the radio. It's a forward-thinking approach. And that begins with the technology and goes up to the products we're displaying."

Finally, the network's new promo spots and stingers play on the concept that "there are real-time close-up shots of viewers' faces ("Believe it or not," jokes Berkowitz, "talking to someone is also interaction), hip graphics like the numbers 24/7 (for 24 hours, 7 days), circuity graphics or a ubiquitous bowling cube with "The Box" on all sides, and lightning-quick video clips where three words of a song supply a key message. "You gotta be fresh," says Berkowitz. "Because once it's stale, it's already too late. So we gotta stay ahead of the curve."

———

"Big Phat CDs"

The Box Hits Music Retailers With Greatest-Requests Compilations

By Nicole Gavin

The Box, in association with PolyGram Special Markets, ILS (Independent Label Services), has produced the first in its series of compilation CDs, "Big Phat Ones, Volume I, Hip Hop." Hitsing retail stores Aug. 5, the CD features the most-requested hip-hop songs in Box history, including cuts by Warren G, 2Pac, Snoop Doggy Dogg, The Pharcyde, Dr. Dre and N.W.A.

"The album comes out a year and half ago," in a conversation with Lee Goldston, says "Big Phat Ones" compiler and producer John Smith. "It's full of songs that were never tried and there are real-time close-up shots of viewers' faces ("Believe it or not," jokes Berkowitz, "talking to someone is also interaction), hip graphics like the numbers 24/7 (for 24 hours, 7 days), circuity graphics or a ubiquitous bowling cube with "The Box" on all sides, and lightning-quick video clips where three words of a song supply a key message. "You gotta be fresh," says Berkowitz. "Because once it's stale, it's already too late. So we gotta stay ahead of the curve."

"We also decided that it would be great to be involved with Tony Mortillaro and the TJ Martell Foundation, and we decided to give a portion of the proceeds to the TJ Martell Foundation to help further cancer research.

"Big Phat Ones, Volume I, Hip Hop" reflects the diversity within the genre for which The Box is famous. Director of programming Frankie Blue reviewed the most-requested videos in Box history to select the freshest, which is expected to have strong appeal for Box fans because of the unprecedented combination of well-known artists in a compilation form.

Box director of promotions Jon Bauman, says, ""Big Phat Ones is a perfect brand extension for us. It will help us to continue to create strategic alliances and generate win-win situations for artists and their labels, viewers and The Box."

The album is a second "Big Phat Ones" CD featuring a compilation of alternative-rock hits in development and should be available by October. "We expect this to be an ongoing entity that gives the consumers total value for money, while helping to bring an end to a dreaded disease," says Bauman. Also on the boards is a compilation home video of the same titles that appear on the CD.
Our international expansion has begun. Starting from our boxes in the U.S., U.K. and Puerto Rico, we launch THE BOX Holland. Soon to follow: the rest of civilization.

What makes THE BOX unique in the U.S. makes THE BOX perfect for Europe and the rest of the world: THE BOX delivers an interactive, locally-customized, video music service, 24/7. Music you want, when you want it.

And since THE BOX is a basic cable service, you don't have to weed through tons of special equipment to enjoy it. Just turn on your cable service. And watch. And call.

Because there's more to THE BOX than you think!
Frankie Blue: The Man Who Fills The Video Jukebox

With Viewer-Controlled Programming, What's A Programmer To Do?

BY TED B. KISSELL

If The Box is "Music Television You Control," then the job of programming director must be pretty cushy, right? With all the hardware and software set up to track the incoming 900-number video requests, you'd think the choice of videos offered to viewers could be put on computer-controlled autopilot.

Well, interactive technology does play a huge role in the day-to-day operations of The Box, and the system does compile a daunting stack of viewer-response numbers, but the interpretation of this data falls not to some latter-day HAL 9000 ("I'm sorry, Dave. I'm afraid I can't play Collective Soul anymore")... but to a living, breathing guy from the Bronx who goes by the name of Frankie Blue.

THE HUMAN FACTOR

As director of programming, Blue is required to process heaps of statistics. He monitors "call volumes" (900-number requests for videos) daily. Every Monday, he and his seven-person programming staff put together a Top 300 countdown of most-requested videos, both for their own edification and as a service to viewers who could be put on computer-controlled autopilot.

The network might more accurately call itself The Boxes, because Blue customizes the video selection for each discrete cable operator to serve the demands of its viewers.

Blue says that, in fact, he has been placing a little more alternative rock into the mix, and the response has been favorable. "We've been noticing an increase in numbers for the pop-alternative videos," he says, "because that music now has mass appeal. Plus, alternative music is cutting-edge, and The Box is cutting-edge. So we're throwing a little more of that out there.

Yet, while acknowledging his rock 'n' roll roots, Blue emphasizes that The Box will continue to offer its viewers a balanced selection of cool, new stuff in an entire spectrum of genres (targeted to the 12-29-year-old market, of course), then allow the viewers to make their picks. "We're viewer-controlled," Blue says as if reciting a mantra. "We have a balance among rock, mainstream alternative, rap and urban, but each Box is programmed differently. One might be tweaked as a more rock-or-alternative Box, if that's the style that's most popular and radio-compatible in that market. My goal is to study each market and decide if it should lean toward rock or toward rap and urban or something else. It's all about localizing."

Blue knows well that the greatest strength of The Box is its ability to respond quickly and decisively to the demands of its viewers. The Box was interactive before the concept became a national catchphrase. "Everyone's focused on that now, and some are just getting around to it," says Blue. "We're ready to take it to the next level."
Congratulations on your 5th Anniversary!

And we thank you for your support of our unique vision!!
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It's a small price to pay ... for videos you won't see anywhere else.

5 years of breaking the boundaries and breaking new music.
Radio-Active Synergy

Promotional Affiliations Expand The Box's Reach

BY BRETT ATWOOD

The Box is using cross-promotional affiliations with some of the nation's top rated radio stations to further expand its reach into the world of broadcast radio. The music-video network has agreements with 20 local stations to participate in its radio affiliations program, which began in 1994, and is airing promotional announcements produced by its own creative team specifically for each market's radio station.

The promos air only in that station's market, further exposing the image of each participating radio station to the local Box viewership. Many of the commercials highlight radio contests, on-air personalities, station programming and other station-sponsored activities.

Stations participating in the one-year program include WQHT (Hot 97) New York, KPWR (Power 106) Los Angeles and KBXK (The Box) Houston.

"The terms vary market-to-market," says Liz Kiley, director of radio affiliations for The Box. "The Box runs spots for the participating radio stations in their market 10 times a day, 365 days a year. We work very closely with the programming and promotion departments of the radio stations to get their image across to our viewing audience," says Kiley.

Boyo Maci, director of marketing and advertising at WQHT says that generic spots that air on The Box for its morning show have helped increase awareness for the show. "It's worked out well for us," says Maci. "We've used The Box's resources to produce over 40 promo spots last year."

Though KPWR produces most of its own television promos, director of marketing Paul Sansone says that "occasionally The Box will send a video crew to tape spots for our station, which run constantly on the air."

Sansone says that the spots that air on The Box bring added exposure to the targets listening audience of KPWR. "There are a lot of rap and hip-hop videos that run on The Box, and we fit in perfectly with that," says Sansone.

CHECK LOCAL LISTINGS

Kiley points out that the programming of The Box is similar to that of local radio. "Though The Box is nationally delivered, it is locally programmed by viewers in each particular city," says Kiley. "What is hit in one city may not play well in another. The content of radio-station playlists also varies market-by-market. Both of our programming strategies are determined by the demand of the consumer. We are in a unique position of flexibility because The Box takes on its own personality in each specific market.

Another important feature of the radio affiliations program is The Box's assistance in coordinating local radio station events. In some cases, it even secures the contests prizes.

"This helps local stations secure even more promotions that may be difficult to secure on a local level," says Kiley. "In some cases, we come up with a great promotion and take it to radio. Sometimes, they come to us for help in promotions that they already have planned. We have helped individual stations secure talent for their events. It works both ways."

The Box helped secure Para for a mid-June promotion at WUSL (Power 99) Philadelphia. Contest winners had breakfast with the reggae artists in Atlantic City, N.J.

SUMMER FUN

WUSL is participating in The Box's 95 Days Of Summer promotion. Though the exact details were not available at press time.

WQHT's Maci says that its recent "Summer Jam" listener appreciation concert was a perfect example of the productive synergy between The Box and radio. "There is increased exposure for Hot 97, The Box, the artists and even the sponsors," says Maci. "It's added value for everyone."

Though WPW (Power 96) Miami has not officially joined The Box radio affiliates program, PD Kenny Bernstein says that The Box has cooperated with the station on a number of its promotions. "It makes us more of a powerhouse in dealing with promotions," says Bernstein. "We just completed a cool Boys II Men promotion that might not have been possible without The Box. They have a lot of influence in making these events happen."

The Box recently wrapped up an ambitious "Summer In The City" contest with 10 of its radio affiliates. In the promotion, radio listeners in each market had an opportunity to win a trip to New York City to see concerts by Boys II Men, TLC, Montell Jordan or Mary J. Blige.

Such promotions exemplify how The Box can use its role as a strong force in the music industry to secure top-drawer talent to local radio contests, according to Kiley. "Every radio station has used this partnership differently," says Kiley. "The only limit to this is the creativity of the radio station."

The Box is also combining forces with several radio stations to support their local community events. WUSL linked with The Box for its recent "Stay In To Win" promotion, which awarded a private concert with 668 act Soul For Real to the local school with the best improvement in student attendance. WUSL Detroit and The Box are among the co-sponsors of a local "Adopt A Park" promotion, which is helping to renovate Detroit's city parks.

SHARED INFORMATION

Radio stations who participate in the affiliations program receive research information on the popularity of their market's Box playlist. Many radio programmers use that information to help determine what songs to add or drop.

"If the audience is becoming burned out on a record, we know about it almost immediately," says Kiley. "That is information that is incredibly valuable to radio programmers."

Participating radio stations agree to mention The Box on-air for the co-sponsored promotions. The participating radio stations also air spots for The Box.

The radio exposure provides an essential way for The Box to break into markets that may not carry its programming. "The Box still is not on some cable systems," says WPW's Bernstein. "This helps them get more identity in those markets, which is necessary to prompt the cable systems to carry it."

WUSL GM Dave Allan agrees. "It's a great partnership that benefits The Box as much as it benefits us," he says. "We get wider exposure through television, and they get expanded credibility in our market through our established audience."
THANKS FOR PUTTING US IN FULL VIEW!

CONGRATULATIONS TO THE BOX ON YOUR ANNIVERSARY

Ace of Base • The Notorious B.I.G. • Toni Braxton • Crash Test Dummies
Exposed • Aretha Franklin • Kenny G • Whitney Houston • Annie Lennox
Craig Mack • Real McCoy • Sarah McLachlan • Monica
N I I U • OutKast • Lisa Stansfield
TLC • Usher

NEXT IN SIGHT...

Take That • Deborah Cox • Faith • A Few Good Men • Mad Drama
The D&D Project • Jamil and Mr. Malik of Illegal • Society of Soul • Goodie Mob

© 1995 Arista Records, Inc.
CONGRATULATIONS TO THE BOX ON YOUR 5TH ANNIVERSARY!

5 YEARS OF MUSIC TELEVISION THAT WE'VE CONTROLLED
Congratulations To The Box

On Five Years

Of Instant Gratification
Marketing Systems Group congratulates
The Box
on its fifth anniversary.

We knew you could do it!

Congratulations to
THE BOX
SCOTTI BROS. RECORDS
From your friends at
Scotti Bros. Music Group

Scotti Bros. Records
Backyard Records
Street Life Records
Mix It Up Records
Watch It! Records

Scotti Bros.

The Network Offers Viewer- Controlled Music Videos On An English Channel

BY PAUL Sexton

LONDON—In little more than three years, since its launch in the U.K., The Box has developed a reputation as a champion of new music, working with a formidable team of programmers—its own viewers. One sign of the channel’s success: In July, a subsidiary of Ticketmaster acquired 50% of The Box in the U.K. for $22.5 million.

The channel is proud of statistics that show it comfortably ahead of other cable broadcasters in the number of video clips in rotation. But it is the number of clips available for viewer request that most pleases Vincent Monsey, chief executive for The Box in the U.K. “The Box in England has 500 videos active in the playlist [at any one time],” he says. “Our competitors are running only 60 to 70 a week. We’re a platform for new talent.”

The Box premiered in the U.K. in March 1992, when, according to Monsey, “it went into 50,000 homes. Now we’re in 85% of all cable homes in the country, with 2.25 million potential viewers a week. The ratings on the channel have just been phenomenal.”

An annual survey of homes connected to cable systems in the U.K., released in late 1994 by the Independent Television Commission, gave The Box a 2.1 audience share—compared to a 1.3 share for MTV, 0.9 for VH-1 and 0.3 for Country Music Television. (Ratings for The Box are not broken out in the weekly viewing summary of terrestrial and satellite channels published by BARB, the Broadcasters Audience Research Board.)

Audiences are strongest in the 13-24 demographic, Monsey says, but are also healthy among 19- to 34-year-olds.

The Box enjoys a cooperative relationship with U.K. labels in breaking new acts—this spring, it was particularly supportive of Columbia’s Dionne Farris—and finds itself able to work further ahead of album street dates than other media.

Monsey cites British pop/R&B act MN8, also signed to Columbia in the U.K., as a band embraced as unknowns by the channel, well ahead of their debut release. “Record companies have been working with us six weeks before release,” he says, “and we’ve found it works. Because of the technology of the channel, viewers call for [a song], they keep seeing it, then when it’s released, they go out and buy it. The release date is not so important.”

The Box has also undertaken several promotions with local cable operators, sometimes in a joint effort with local commercial radio stations. One concert in Portsmouth, Hampshire, featuring the A&M teen band Bad Boys Inc., was cross-promoted with Power FM and drew an audience of 2,000 young fans. “We promote the channel almost like a radio station,” adds Monsey, “giving away car stickers and so on.”

The channel adds some 30 new videos to its rotation every week, and Monsey estimates that of the 500 available at any given time, 30% feature new music. “Viewers get to see what they want in an average of 30 to 60 minutes. That means they tend to watch for a longer period of time. We get 200,000 calls a month.”

The Box’s commitment to new music is also rewarded by an inquiring audience. “We add the new music every Friday,” says Monsey, “and people have told me that on a Friday evening they sit at home and monitor the channel for over an hour, which is how long it takes to get what’s available. And they swap the videos with their friends just to be on the tip.”

Dionne Farris

The Union Jack And The Box

By Paul Sexton

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Dionne Farris
look to the box for brand new videos from

J. QUEST,
CIRCLE JERKS,
CATHERINE WHEEL,
HODGE,
JAMECIA,
VERONICA,
BRIAN MCKNIGHT,
GRETA,
MIGHTY MIGHTY BOSSTONES,
and UGLY KID JOE.
HEY LES, CONGRATULATIONS on reaching the BOX's 5th anniversary without setting foot in the office... here's to five more! all the best, your buds at giant

---

BILLBOARD JULY 29, 1995

BRIAN ROSEN

brandied-Toffman points out that EMI has had considerable success at The Box with music genres other than rap and R&B. Clips from the Pet Shop Boys' "Go West" and Boy George's "The Crying Game" have done well at The Box according to Bandier-Koffman.

"There is the perception that The Box is dominated by R&B and hip-hop acts, but it has also helped some of our hard-rock acts, like Slayer and Danzig," says American director of national video promotion Ken Bunt. "The rabid fans will pay to see the band, if the opportunity exists. The Box provides that opportunity."

Bunt attributes The Box to breaking rapper Sir Mix-A-Lot's chart-topping "Baby Got Back," noting, "It wasn't even on the radio or MTV until weeks after it began airing on The Box. The Box has more room to take chances than MTV," says Bunt. "Its programming structure allows for more programming opportunities."

"Rappin' 4-Tay took off immediately. There were so many regions where we saw significant sales, even though there was no radio airplay there. We knew that it was due to The Box."

---

Alison Bandier-Koffman, EMI

introduced Brandy to a lot of people. The Box proved to be the perfect forum to introduce her to young consumers. Tommy Boy president Monica Lynch says that many viewers look to The Box to see the newest videos. "The Box represents the culture of the new," says Lynch. "It's a very active audience. A consumer who is willing to spend money to watch a video is more likely to run out and pay money for that artist's album, too."

Lynch says that Tommy Boy artist 87 got his first break on The Box. "As a Latino artist, he sort of fell through the cracks with a lot of [other] programmers," says Lynch. "But he had three videos in a row that The Box audience made hugely successful."

---

BRANDY LIFTER

Atlantic Records used The Box's annual "Dayz Of Summer" campaign to launch platinum artist Brandy last year, says Linda Ferrando, VP of music video promotion and media development. The contest winner got a chance to spend a day with the pop artist at an amusement park.

"The direct response was huge," says Ferrando. "The promotion introduced Brandy to a lot of people. The Box proved to be the perfect forum to introduce her to young consumers."

---

BILLBOARD ADVERTISING SUPPLEMENT
Congratulations to THE BOX for five years of letting your viewers take control of their programming.
MUSIC TELEVISION OUT OF CONTROL

THE BOX

ICE CUBE IN HEAVY ROTATION "FRIDAY" AND EVERY DAY

DR. DRE KEEPS THE BOX "RINGIN"

PRIORITY RECORDS

&

THE BUMS "FREE YOUR MIND" WITH THE BOX

&

MACK 10 ON THE BOX "FOE LIFE"

THE BOX

E-A-SKI THE BOX: TAKING RISKS "IF THEY HAVE TO"

KEEPING ONE ANOTHER'S POCKETS PHAT!
CONGRATULATIONS on 5 years of playing the Music America wants to see.

STEVIE WONDER YO CONROL

© Motown Record Company, L.P.
The Next Step
An Interactive Trailblazer, The Box Makes Inroads On The Information Superhighway

BY BRETT ATWOOD

Congratulations

"BIG OCEAN TMM A
o
mu

JASON BINN
from
YOU CONTROL®
MUSIC TELEVISION
Tt.

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your friends
DADDY A
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The Miami,
"We've been an interactive company from day one," says Alan McGlade, President/CEO of The Box. "This is just the next logical step."
The Miami, Fla.-based network teamed with the interactive services company On Ramp, Inc. to launch its Internet-delivered programming on July 4.
The cybercast resembles conventional television transmissions, except that the imagery is not full-screen and has yet to reach broadcast quality.
As with its cablecast counterpart, the Internet-delivered service will offer pay-to-see music-video programming.
While the music-video content of the Internet programming is nearly identical to the cable service, McGlade anticipates that it will soon expand to include music video and artist interviews that are exclusive to the Internet.

CASTING A GLOBAL NET
However, since the netcast is accessible worldwide, the program content could eventually shift to reflect the diverse tastes of the international audience, according to John Robson, executive VP of international programming.
"It will be interesting to see what sort of requests come from the Internet audience," says Adam Curry, co-founder and chairman of On Ramp, Inc., who speculates that the online music roster may differ considerably from the cable version of The Box due to the diverse demographics of the online community.
In addition, Curry anticipates that computer users eventually will be able to order music videos for private viewing on the Internet. "The ultimate goal is to bring music video-on-demand to individual customers through the Internet," he says.
To tune into The Box on the Internet, a computer user must have CUSeeMe teleconferencing software, which is provided free over the Net by The Box and other sources. Additionally, to connect to both the video and audio portions of the netcast, the user must have a 28.8 baud modem (the more common 14.4 baud modem will only pick up the video portion of the programming.)
For a higher-quality cybercast, the user needs access to costly MByte technology. Curry says that he expects most of The Box's MByte audience to come from college campuses, some of which have MByte connections.
The Box also launched a conventional World Wide Web site on July 4, which provides text and graphic information about The Box. Net surfers who access the site at http://www.thebox.com will find up-to-date playlists, artist information and local cable outlet availability for the channel. The Web site also contains a list that breaks out the most-requested videos for the channel region-by-region.
Robson says that the Web site may soon offer real-time text press conferences with established and developing artists through the Instant Relay Chat portion of the Internet.
Electronic retail is also slated to be an important part of the new Web site, says Jerry Berkowitz, director of marketing for The Box, who says that the channel is selling its new P.O. Box brand of clothing and a forthcoming "Box Tunes" music compilation online.
The Web site does not contain the live 24-hour music video cybercast of The Box.
To promote the new site, The Box is encouraging other Web sites to link to its new home page, says Berkowitz.
"People are still looking for the 'meat and potatoes' of the Internet, and this is it," says Curry. "This is just the beginning."
McGlade says that The Box hopes to eventually use cable modems to deliver viewer-specific on-demand programming in the near future. The company is already participating in local interactive TV trials in select markets across the U.S.
Despite all of the high-tech developments at the Box, McGlade says the core philosophy of the channel has not changed.
"The reality is that all you need is a TV set and a telephone to be interactive," says McGlade. "Our goal is to present music in an interactive format. We'll use whatever media seems appropriate to accomplish that."
Warner Bros. and Reprise congratulate the Box on ten years of teaching basic economic principles to the youth of America.
We support Freedom of Choice

"I'd like to request a video"

Atlantic Records salutes the box for five years of giving every American a voice and a choice in videos.
These days it’s nice to have something you can control.

Congratulations.
Some people only dream of making it to their fifth year.

Capitol
WHAT A GREAT IDEA FOR A MUSIC CHANNEL.
LET THE VIEWER CHOOSE THE MUSIC. IT'S BEEN HAPPENING 5 YEARS AND MAY BE THE FUTURE OF VIDEO.
BIG IDEA? YES. IS THE EARTH READY? ABSOLUTELY.
HOW IS IT DONE? INTERACTIVELY. THE WAY THIS AD IS. IF YOU FOLD A TO B, YOU'LL UNDERSTAND.
THEN YOU'LL GET THE MESSAGE LOUD AND CLEAR. (THIS BOGUS AD IS DESIGNED TO MIX UP THE NORM.)
WHO'S WHO
Continued from page 32

LIZ KILEY
Director of Radio Affiliations
Liz Kiley came to The Box with an extensive radio background, both as an on-air personality and in programming, having worked at such stations as KKBT, KOST and WABC, where she was the only female on-air personality in the station. Kiley's affiliation with The Box began with a series of conversations with Les Garland when Kiley was VP of programming for Evergreen Media Corp. Garland was interested in the notion of the cross-promotional power of radio and television. As their discussions continued, they realized that this effort, which was initially being discussed in terms of KKBT, could be done nationwide. Kiley joined The Box in 1994, the result of which are promotions like the one with New York's Hot 97, which worked with Kiley to promote the event. Concert-goers were treated to hours of videos and radio station highlights as they entered the arena and in between acts.

JERRY BERKOWITZ
Director of Marketing
Jerry Berkowitz was appointed to the position of director of marketing in 1994. He is responsible for enhancing the image of The Box—overseeing all communication to consumers, cable affiliates, account executives and advertisers and investor communities. Before joining The Box, Berkowitz was VP. sales and marketing, for Parham Santana, a New York marketing and creative firm, where one of his accounts was The Box. In 1993, while at Parham Santana, Berkowitz won an International Billie Award for best cable trade ad for an ad for The Box. He also won the 1994 Bronze Broadcast Design Association Award for a Box brochure.

“I want to make people aware of The Box,” says Berkowitz. “I am looking for the proverbial little old lady who, when asked about The Box, replies, ‘My grandson watches that.’ We are targeting the interactive generation—consumers born to rock, weaned on technology and in control of their music. They don’t respond to big corporate marketing programs, so our approach is more grassroots—high school and college venues with The Box dance van, for instance, doing local video-oriented promotions.”

FRANKIE BLUE
Director of Programming
Former radio programmer Frankie Blue joined The Box staff as director of programming in 1994, when John Robson was promoted to VP of programming/international.

Prior to joining The Box staff, Blue spent over a decade at New York's WHITZ (Z100), most recently as assistant program director/music. Blue has received numerous radio awards, including the 1994 Gavin Radio Music Director of the Year, Billboard's Radio Music Director of the Year in 1987, 1988 and 1989, and the Bobby Poe Pop Music Director of the Year award in 1987, 1991 and 1994.

Blue explains that he left radio to join The Box “because I thought it would be a tremendous challenge to succeed in television after my success in radio. I love the music business and am fortunate that The Box is a cable network that is still in the music business. I have been able to keep my old relationships as well as make new ones.”

Regarding the new responsibilities that come with television as opposed to radio, Blue says, “This is a national cable network as opposed to a local radio station. There is a demand for perfection, to always be creative and make sure the viewers are receiving entertainment. It is a challenge.”

TAMARA WALTERS
Director of National Music Sales
Prior to joining The Box in 1990, Tamara Walters was executive producer for national radio syndicated New Century Broadcasting. Walters’ first position with The Box was in new-business development. Her current position evolved out of the need for record labels to have a way to target Box viewers. Her responsibilities include overseeing all music-related advertising for labels and retailers, customizing campaigns for individual artists.

“The advantage of The Box is that we offer record labels flexibility in terms of their short-term advertising goals,” says Walters. “We can put together packages that stimulate sales for the labels and are exciting for the consumer. We just finished a campaign for Michael Jackson’s ‘HIStory,’ which includes a new advertising venue. For the first time, we allowed a label to advertise on our request line, which has an average of 17,000 calls per day. This will be very successful because The Box viewers are very active consumers.”

LUANN SIMPSON
Chief Financial and Administrative Officer
Chief financial and administrative officer for The Box since 1992, Luann Simpson is responsible for all employee-benefits issues, as well as domestic and international accounting and financial policies. Prior to joining The Box, Simpson spent eight years with Trans World Airlines (TWA) in several positions, as well as president of The Travel Channel. Simpson is currently a national board of directors member for Women in Cable and Telecommunication (WCT).

On her move to cable, Simpson says, “I made the move because I decided the airline industry was shrinking and cable was growing. The Box offered me the opportunity to develop its technology to localize programming. The Box’s international growth will increase because of its ability to localize.”

“Besides all that,” she adds, “The Box is a useful and fun product as well as being interesting.”

THE BOX CELEBRATES
Continued from page 50

under his direction, overhead would continue to rise while revenues showed no sign of following. Alan McGlade took over as network president/CEO in August 1993 and has since helped to secure additional investors, most notably Island Records founder Chris Blackwell. In addition, McGlade has been instrumental in converting The Box to a digital format and has tightened controls on viewers delinquent in their payments for requests.

McGlade’s experience as COO of StarNet Inc., a company that promotes cable programming via satellite, has been an invaluable boon to VJN’s latest incarnation. StarNet contributed nearly $2 million in cash to the company and set up the system for VJN to supplement its programing by offering the satellite feed to cable systems with fewer than 25,000 subscribers. The feed is substantially more cost-efficient than the individual Box set-ups in small, less-active markets.

BEYOND TV
Generating revenue outside the network’s caller base has always been a top priority, but it’s a concept that now is coming to fruition. The network is set to release its first compilation albums on its own BoxTunes imprint through Island Special Products (a K-Tel compilation hit the streets a few years back). “Big Phat Ones, Volume 1, Hip-Hop” comprises the hit box tracks of R. Kelly, Warren G., Salt-N-Pepa, Coolio and more, while an alternative title called “Big Phat Ones, Alternative” showcases Box faves Sounds Gardner, Daz-Dil, H-Town, Beak, Bush and Primus, to name just a few. A portion of the proceeds from the August releases is earmarked for the TJ Martell Foundation.

Meanwhile, The Box is preparing the release of its first home video, “The Box Unwrapped,” which features live performances by Ice Cube, Naughty By Nature, Cypress Hill, A Tribe Called Quest, Donna Summer and Collective Soul, among others.

And finally, the network has introduced its first mail-order merchandise line, dubbed P.O. Box.

Garland credits the accelerated expansion with several significant revisions in The Box’s corporate structure. The network recently brought its advertising sales staff in-house, and the team, headed by VP Scott Bonn, has attracted such big spenders as Levi’s, Helene Curtis and Coors. “You can feel the snowball going down the mountain now,” says Garland.

The network staff has grown to some 90 members, with changes in the affiliate sales and marketing departments improving The Box’s relations among cable and radio programmers. Garland says.

Radio programming veteran Frankie Blue came on board as director of programming in 1994, armed with 11 years of experience working with The Box’s impressive demographic. Fellow radio vet Liz Kiley also joined the network last year, as director of radio affiliations. She quickly lined up cross-promotions at radio stations in New York, L.A., Houston and Chicago.

In January, The Box’s headquarters relocated to the trendiest section of South Miami Beach, a burgeoning hotspot on the entertainment scene. The network crew invited 2,200 of its “closest friends” and artists and taped the action, much of which appears in “The Box Unwrapped” home video.

For his part, Garland clearly is enjoying this latest tide to The Box’s evolution. “You could say we’re out of the collin now, and having an out-of-body experience,” he says.

“We can now plan for the turn of the century, and I don’t think I could have said that a few years ago,” he notes. "In reality, this channel is just a baby. There’s all kinds of room for growth."
You buy a new TV, and what happens?

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Executive Producers: Andre Harrell & DeVante
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Congratulations on 5 Years of Giving Your Viewers Control.
NRM To Stay Out Of Retail Wars
Less Expansion Planned For Year Ahead

By ED CHRISTMAN

CHAMPION, PA.—With much of the music retail landscape in turmoil, National Record Mart hopes to ride out the storm from the sidelines, according to Bill Teitelbaum, chairman/CEO of the chain.

In the message he gave at the company’s annual convention, held here June 27-30 at the Seven Springs Resort. In his keynote address at the company’s awards banquet June 29, Teitelbaum said, “The retail music business has become a difficult one to manage. The retail music business has changed. The easy days are over.”

He noted that many electronic consumer-products merchants and discount department store accounts are using music to cross-sell other products. “In their store, if we take away the music when it is being sold below cost,” he said.

Teitelbaum also pointed out that Meijer and other big-box, home-entertainment software merchants make the environment tough for music specialty retailers.

In an interview with Billboard, he said, “I don’t have the money to open stores like Media Play stores. If Media Play turns out to be the stores of perpetuity, then we are not part of perpetuity. If Media Play is not the stores of perpetuity, then Media Play can make the line.”

“Media Play is great if they generate $10 million or $12 million a year in sales, but I wouldn’t want to have to close a couple of hundred of them. There is a downturn in the industry.”

In looking at the current landscape, Teitelbaum said, “I really do think we will have to let this cataclysmic environment either beat us or beat our competitors.”

Or, as he said in his keynote address, in the words of Muhammad Ali, “Let the other guy punch himself out.”

In this year, National Record Mart had $95.7 million in sales, finishing the year with 141 stores. During fiscal 1995, which ended March 25 this year, the company opened 32 stores, closed four, for a net gain of 28 stores. In fiscal 1996, NRM will expand at a reduced rate. Teitelbaum told Billboard. “It doesn’t make sense for them to build new stores when you can buy them for a cheaper price,” he said. “We will just be much more selective in the number of stores we open. We will sit it out for a while. Eventually, something has to give here.”

But the NRM will use a passive growth strategy, “we won’t be passive in managing our business,” Teitelbaum told Billboard. “We will define how our merchandising mix and continue to scrutinize and analyze our operations.”

NRM will focus on being music retail specialists, which means emphasizing customer service. Also, “we will focus on certain core customer groups. We will not be everything to everybody,” he said.

In the coming year, NRM will continue to emphasize its nonmusic product lines. In the third quarter of calendar 1994, NRM’s gross margin hit a low of 34%, Teitelbaum told Billboard. Since then, it has risen by five percentage points due to an emphasis on non-music product, he said. “Our nonmusic product was 5.2% of our business last year and it is now 6.5%. We will keep working on those lines.”

Teitelbaum encouraged vendors attending the convention to work with music specialty stores. “It is only offering both NRM buys superstar titles, he said. “NRM cannot and will not accept the risk of mega-releases without the potential rewards of making a reasonable profit or return on our investment. We will set a strategy of buying less, returning less, and attempting to make more with less as it relates to the mega-artists.”

According to the company’s 10-K statement, filed with the U.S. Securities and Exchange Commission, NRM operates five distinct store concepts, each of which targets a different customer base.

National Record Mart, or NRM Music outlets, focuses on the 12- to 28-year-old demographic and is primarily found in enclosed shopping malls, the 10-K document states. Waves Music is dedicated to appeal to the adult consumer and is located in upscale specialty centers. Meanwhile, Music Oasis is larger, value-price-oriented store, with a broad music selection for the heavy music buyer. It is a destination store typically located in a strip center or as a free-standing store.

Last year, the company launched two new concepts: Vibes Music, a college-oriented store, located on campuses, and Wave Music and Gifts, a concept that is positioned to capitalize on the dense seasonal population of families on vacation or at resort areas along the Atlantic coast.

The chain’s stores offer from 6,000 titles to 30,000 titles, an average of an average of 13,000 titles, according to the 10-K. The chain is currently averaging about $870,000 per store, Teitelbaum said.

NRM’s $95.7 million in sales represents an 18.1% increase over the previous year’s total of $807.7 million. Net, income dropped by 35 cents, down from the 53 cents and 56 cents earnings generated in the two preceding years.

A number of the chain’s financial ratios suffered in fiscal 1995. For example, comparable-store sales increased 2.7%; in fiscal 1994 comparable-store sales were up 5.3%. Also, operating margin dropped to 37.5% from 40% in fiscal 1994, while selling, general, and administrative expenses were 28%, up from 31.3% the year before.

One of the reasons for the drop in gross margin was the strength of the CD. Sales for that format were 59% at the end of the year, as compared to 54% in the prior year; cassette sales were 26%, versus 32.6% the previous year.

Also, singles, a high-margin product, dropped in sales, down to 5.1% of total sales from previous year that configuration had 6.2% of sales.

The company has approximately 5 million shares outstanding, with Teitelbaum and his family controlling about 56% of the company. For the year ending March 25, shareholder equity was $28.5 million.

Stock price has been affected by NRM’s weak financial performance this year, as well as the low regard that Wall Street currently has for music (Continued on page 85)
Time Bomb Aims To Shatter Standard Retail Practices

In these troubled times, the retail account base could use more record-label executives like Jim Guerinot, who heads up the new Arista/BMG label Time Bomb. Guerinot, formerly GM at A&M, says one of his main objectives at the label is to change the way business is done. Consequently, he plans to issue the label’s first LP with a $12.98 list price and an $8.50 box lot cost. In addition, Guerinot plans to use royalty rates more favorable for artists.

“The whole idea is to pass more money onto retail and the bands,” he says. So far, Time Bomb has reissued albums by the Vaselines and Social Distortion and a new rarities compilation from the latter.

Come Together: Tower Records and consumer electronics retailer the Good Guys will shortly open their joint venture store WOW! The store, which is positioned to go against chains like Best Buy and Circuit City, will open Aug. 10 in Las Vegas. The store will take in 60,000 square feet and will carry 100,000 CD titles, 70,000 book and magazine titles, 25,000 video and laserdisc titles, and 2,000 computer software titles. And, of course, the Good Guys, which runs 60 consumer electronics stores, all on the West Coast, will bring to the party its array of consumer electronics product lines carried in its stores.

Retail Truck readers, of course, know all about WOW!, having read about it here first in the columns in Dec. 3 and Dec. 24 issues of Billboard.

Get Around: Jim Spitznagel, who owned and managed Jim’s Records, long regarded as one of the leading indie retailers in Pittsburgh, has resurfaced with his own business in Ithaca, N.Y. Spitznagel, who sold the store a few years ago, has started up Jim’s Ithaca Music Shop, which sells music via the Internet. JIMS specializes in reggae, hip-hop, folk, and other out-of-the-ordinary music genres, according to a press release.

Just So You Know: Some nitpickers who have far too much time on their hands took umbrage when GRP began touting “Colors Of The Wind,” a cover of the song featured in the movie “Pocahontas,” as a track from Arturo Sandoval’s latest album, “Arturo Sandoval & The Latin Train.” To date, the song isn’t physically on the album, but is included as a bonus CD single. According to GRP sales director Kent Anderson, the song will be included on later pressings of the album, which should appease all those who take life too literally.

As Mentioned last week, Trans World Entertainment held its annual shareholders meeting, where chairman/CEO Bob Higgins reported that the chain is ahead of schedule in closing unprofitable stores. In other disclosures made at the meeting, Higgins company plans to open in Rochester, N.Y., its second FYI, a home entertainment superstore that includes music, books, movies, games, and a game arcade, according to a company press release. Also, Trans World will participate in opening eight more Incredible Universe outlets, which will bring total locations for that concept to 17. The Incredible Universe is run by the Tandy Corp., which operates, among other chains, Radio Shack. The music departments in the Incredible Universe stores are a joint venture between Trans World and Trans World. Last year, those departments generated $21 million in revenue.

Company executives project that the department could achieve $50 million in revenues this year. In other Trans World news, the company, which—just so you know—claims to be one of the nation’s largest owners of refurbished “57 Chevys,” has just given away a “History Of Rock ’n Roll” promotion, which took place in its stores across the U.S. According to a press release, New Jersey resident Barry Schreiber was the winner; he was one of 260,000 entrants in the contest.

Upcoming: A couple of wholesalers are using their annual meetings to celebrate their anniversaries. On Oct. 6, Arrow Distributing, which operates a rackjobber and one-stop, will celebrate its 20th anniversary during Vendor’s Day; its annual meeting in Mayfield Heights, Ohio. Meanwhile, one-stop Unique Music will celebrate its 15th anniversary Sept. 12 in New York City.

Making Tracks: EMI Records has completed its regional lineup with the hiring of Denise Fanelli, formerly a Uni Distribution branch manager, as the West Coast regional marketing manager... In New York, Mercury Records has hired Neil Ginsburg as the Northeast regional marketing manager. He previously was a PGD sales representative, working out of the company’s mid-Atlantic regional office... Andrew Klein, formerly with Select Records, has joined Roslyn, N.Y.-based Ellipsis as an assistant director of music sales and marketing... Joe Bragg, director of retail operations at Kemp Mill Music, has left the chain and is seeking opportunities. He can be reached at 301-498-9237... Kevin Sechrist, former owner of the Atlanta CD chain, is looking for opportunities. He can be reached at 404-980-0451.
Entertainment retailing today is as competitive as ever. New configurations and products are making in-store presentation even more critical.

That’s why the NARM/RIAA Merchandising Committee produced *In-Store Today*, a video magazine that shows what savvy retailers are doing to make the most of their merchandising efforts.

In the first segment, entitled *Theater For Selling ’95*, discover how store identity and design; fixturing and displays; cross-merchandising; lighting, signage and P.O.P.; and sampling, in-store play and access to information can help set the stage for a dynamic and exciting retail marketplace.

In the second segment, *Profiting From The Envirosell Study*, learn not only what hidden cameras and exit interviews revealed about shoppers’ behavior, but how to interpret the trends and use the recommendations from the research to improve your company’s bottom line!

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THE SAGA CONTINUES: REP Co. President Rob Simonds informs Declarations of Independents that the Minneapolis-based distributor has completed the reorganization of its sales staff the first phase of the change was detailed here March 11. But the regrouping of REP while it will lead some needed stability to a personel lineup that has been in flux for some time, has resulted in the departure of another sales staff member. Simonds says that Michael Neustadt has been installed as director of sales for the Eastern region. He replaces Jim Thompson, who, after being pegged for relocation from Atlanta to Salem, Mass., earlier this year, exited the company to join Distribution North America. Rob McDonald, director of sales for the Western region, remains on board. REP has named Cameron Smith as Western regional sales manager, based in L.A., and Jim Toney as Eastern regional sales manager, based in Philadelphia. The sales managers will take a hands-on role in directing REP's field sales staff.

Two sales reps have been promoted to national accounts executives: Brad Wrolstad in Minneapolis will service such Twin Cities-based chains as Misieland, Best Buy, and Target, while Ed Aframians in Florida will service Alliance Entertainment Corp.'s one-stop and Blockbuster.

However, with all the shuffling, Simonds says, the position of COO has been eliminated, and Buddy Parker has left the company. "We've stepped back in a more major day-to-day role," Simonds says. "Something had to give."

Simonds, who again noted that REP's volume has declined in the post-Rounder epoch, says that the distributor will not be changing its strategy and taking on new labels. He says, "We're really orienting ourselves toward national distribution and away from regional representation... We're happy to stay in the middle ground of pushing the volume of the labels we have on a national level."

He adds that REP is "being aggressive" in moving the labels it has regionally up to a national commitment. He acknowledges that this objective has led to some label fallout, and that "we're seeing some more decreases, because we're not through forcing the issue."

SELECT-O-CHANGES: Word arrived this week that, while MS Distributing in Hanover Park, Ill., and Select-O-Hits Inc. in Memphis sounded their distribution arrangement as of July 3. Since October 1996, Select-O-Hits had operated as the "Southern branch" of MS, although a contemplated purchase of the Tennessee firm by the Chicago area distributor fell through late last year, the relationship had continued until now. MS has steadily extended its national reach during the last two years, and to that end, it has installed new regional salespeople in the Mid-South and Southeast to service customers formerly worked by Select-O-Hits. Ex-RED staffer Scott Taylor is now positioned in Texas, while Diane Buzier staffs territories from Michigan to Florida. Confirming the end of the partner-
SEND US YOUR QUFS

NRM CONVENTION
(Continued from page 81)

 chains. The price has been trading at about $2.375 a share.

Teistelbaum says his main challenge this year is to find a reason for investors to want to buy NRM shares. "While we will be passive in terms of music, we have to do something more unique, better, and different than anything else," he said. He decided to elaborate.

In his keynote address, Teistelbaum noted that "mediocrity will not survive in the music marketplace. NRM is a gem, hidden among the giants of the country. We are poised, polished, and clearly relentless. We let no one stop us. We know it's tough, but we know we are tough. We think we've got the best, and we are out to prove it. We are smart, dedicated, and determined, and we are here to stay."

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TO ILL

MADONNA • 

This is a 3-minute, 30-second version of the hit single "Like a Prayer," which topped the charts in 1989. The album sold over 3 million copies in the U.S. and over 12 million worldwide.

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Top Pop Catalog Albums

FOR WEEK ENDING JULY 29, 1995

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BILBOARDS JULY 29, 1995
Album Reviews

Edited by Paul Verna

POP

Superchunk

Incidental Music 1991/95

M Andrews

Merge 85

A singles band if there ever was one, Superchunk is a succession of near- minute distillations of punk spirit and garage pop craft like rockwright. If you’re not a vinyl junkie, the way to experience Superchunk’s gems of crunched guitars and melodic invention is on its periodic singles compilations. Collecting assorted vinyl singles, B-sides, soundtrack effects, cover songs, and alternate versions, “Incidental Music” provides both a boon for Superchunk fans and an essential primer for newcomers on a follow-up to the year’s excellent “Foolish” and a precursor to a full album, this effort reveals an indie stalwart that’s getting better. Distributed by Touch And Go.

David Thompson

Lips, Love, Money & Power

Produced: Robert Palmer

Fat Possum/Capricorn

Renowned for his triumphs in recording too-long-neglected Northern Mississippi blues, producer Robert Palmer now brings us a 24-year-old bluesman who’s as hot as the denim. Mixing the greasy, sultry blues with soaring, clear of clichés, David Thompson serves up live wire guitar and vocal soulful at every turn. This one’s as real as it

LIVE AT CARNEGIE HALL

Anyone Can Whistle

Produced: Tom Ball

Columbia 67224

In 1964, Columbia took a chance and recorded a recent Broadway failure, only nine performances long, that eventually achieved cult status. Thirty-one years later, the same label offers the Stephen Sondheim musical as performed at Carnegie Hall in April to aid the Gay Men’s Health Crisis. Plot twists are not understood here, the Soundheim score loaded with breath and moving goodies, among the title song “There Won’t Be Trumpets,” “Everybody Says Don’t,” and “With So Little To Be Sure Of.” The wonderful cast includes Stella Lahnkau (starring in the original production), Scott Bakula, Madeline Kahn, and Brooke Adams. But one negative. It is next to impossible to read the liner notes without a microscope.

R&B

Guru

Jazzmaz Opening Volume II: The New Reality

Produced: Chaka Kahn

Chysa/Em 34292

Combining street wisdom with book smarts and featuring several B, reggae, rap, jazz, and hip-hop performers—including Chaka Khan, Ini Rayonn, Kool Keith, Patra, Ramsey Lewis, and Mshe Banna—Guru’s second installment of Guru’s aide project from Gang Starr stresses humanism and the importance of family. Lyricists take up such subjects as economic disenfranchisement and spirituality, attempting to create a “mind revolution” within urban culture. Except for songs like the pro-weed “Manpower” and the freelance B-lyric “Respect The Architect,” the targeted audience, youngsters, may likely reject the “New Reality” too preachy, but adults will easily ride its mellow vibes and dig its consciousness.

Jazz

Charlie Hunter Trio

Blu, Bingo, Bingo

Produced: Various

Ekstra 4169

On his third solo album, this master of skills from, most recently, Brand Nubian and as a member of a homeless skills short of his mark. He still rhymes with a distinctive, off-kilter flow over splashy soul shots. Though he’s engaging, he doesn’t just deliver as many fly lines that climb to the dome.

Mack 10

Ice Cube presents with smooth West Coast hip hop and lustful almost-balls. Over heavy, booming funk grooves with sharp of jagged, organized noise, he rhymes about outlawish violence, sex, and skills like a practiced pro. The set’s most controversial song arguably is “Westside Slughterhouse,” an extended middle finger to the East coast featuring Ice Cube and Coolio’s former partner W.C.

VITAL RE-ISSUES

Johnny Oates

The Johnny Oates Old Time Show Resuscitator

Produced: Various

Empire 57583

The one-time trendy Queen of Rave ends a lengthy absence from the dancefloor with a richly diverse, smartly song-driven collection that comfortably places radio-friendly pop/R&B tunes with the expected dance fare. Backed by a virtual army of top producers, she displays a newly broadened vocal range, as well as a far more interesting phrasing style. Her new-found maturity meets the challenges of the new, old-school soul jams like “All That I Need” and “Baby,” while bringing needed weight to fan’s favorite house music fodor like “Work Me” and the first single, “You Never Love The Same Way Twice.”

Spotlight: Releases reviewed by the editors to deserve special attention on the basis of musical merit and Billboard chart potential. Vital Reissues: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICS: (New) New releases predicted to hit the top half of the chart in the following format. CRITICS’ CHOICES: (New) New releases, regardless of chart potential, highly recommended because of their musical merit.

Latin

Albina

No Se Parece A Nada

Produced: Juan P. Marquez

Crescent Moon Epic 65966

While label premiere by stylistic hero to Cuba’s major label, a single that fails to replicate her incondite live shows, this pleasant package of Cuban music generates potent thermal vibes when big-volume styled l hại loses on the track and ‘Alba Por Vida’ is done. So far, Latin charts have shuffled the sexually ambiguous performer. No matter. The album still entered The Billboard Latin 50 at No. 10—the highest debut by a new artist in the two-year history of the chart.

Country

Shelly Lynne

Reddies

Produced: Brent Goldstein

Magazine 102

There is no more talented singer female around today: Shelly Lynne can do it all, from sultry torch songs, to “I Wish I Knew” to a jazzy shuffle like “Reach For The Rhyme” (which she co-wrote). She also co-wrote the single, the very effective “Get A New Dream,” which is all about her taking. In other words, there will be no stopping her. Taken individually, these songs will blow you away and collectively your corners will come away marveling at her talent and wondering just who she is.

Classical

Haydn: The Creation

Am Monoyios, soprano, Jorg Herig, tenor, Harry van de Ven, bass, Xaver Krenn, Tatsuya, Bruno Wei

Sony Classical/Vivarte 57565 (two CD)

A vibrant and dramatic presentation of Haydn’s great oratorio, this is one of the better productions of Sony Classical’s period-instrument label, Vivarte. The Canadian group Telefusshen under Bruno Wei (the wind-playing is especially graceful) and the fine soloists capture pastoral and serene aspects of the piece. Only the chorus errrs on the loud and intrusive side.

Tia Golzar, El Brujo, Seven Popular Spanish Songs, Others

Marta Senn, mezzo-soprano, Simon Billay, Soprano, Orchestra of Venice, Eduardo Mata

Produced: David W. Hearn

Dorin Recordings 902:1

One of conductor Eduardo Mata’s last recordings for Dorian before his death in January in a plane crash. Spare, sinuous, playing music inspired by Spanish folk traditions, made particularly eerie in the gypsy ballet “El Amor Brujo” by the eerie voice of Marta Senn.

Heigh-Ho Mozart

Various Artists

Produced: Stephan Blask, Andre Arendt, Peter S. Mays

Dorin 12816

An utterly charming album that features famous Dusky tunes orchestrated in the style of the great composers. Some of its wittiest combinations include “Can You Feel The Love Tonight” done by the style of “I Will Survive” as “The Pool” by Prokofiev, “Beauty And The Beast” as a rockabilly, “You Make Me Feel” as Dobbek, and, of course, “Heigh-Ho” as Mozart. The ingenious arrangements of Dusky tunes to classical music is a great way for adults to enjoy Disney tunes in a more sophisticated setting.
**NEW & NOTEWORTHY**

**EDWIN MCCAIN**

So Far (3:59)

**WRITERS:** Phil Brown, Steve Leggett, Steve Thompson
**PUBLISHERS:** BMG Acuff Rose (BMI), Sony/ATV (ASCAP)

Fledgling singer-songwriter hews to an acoustic guitar and piano sound. His voice is impressive but his songwriting is too basic.

**JOE T. VANNELL PROJECT**

Sweet Day Of My Life (4:11)

**WRITERS:** Joe T. Vannell
**PUBLISHER:** Hitco Music

A dance party sound that's not quite a party sound.

**JASON LEVON**

Lift Me (4:01)

**WRITERS:** Jon Green, Ben Hayslip, Steve Conlee, Chris Dechert
**PUBLISHERS:** SONY/ATV (BMI), BMG Acuff Rose

A solid pop sound that will likely draw more to his moniker "HISTORY" option.

**MONTELL JORDAN**

Switch (3:48)

**WRITERS:** Michael Swain, Montell Jordan, Dewayne Houston
**PUBLISHERS:** Swain/Hawn/Johnson (BMI)

A smooth R&B sound that will likely appeal to the target audience.

**LADY TRASH**

Dance (3:21)

**WRITERS:** Henry Edwards, Steve Barri, Mike Haring
**PUBLISHER:** BMG Acuff Rose (BMI), Sony/ATV

A dance party sound that's not quite a party sound.

**MIA**

All About Nothing (3:15)

**WRITERS:** Brandy, Ray Doman, George Murray
**PUBLISHER:** Warner Chappell (BMI), Universal Music Publishing

A dance party sound that's not quite a party sound.

**BRIAN MCINTIRE**

I'll Never Let Her Go (3:57)

**WRITERS:** Brian McIntire, Ray Doman, George Murray
**PUBLISHER:** Sony/ATV

A dance party sound that's not quite a party sound.

**DASHA JONES**

In The End (4:07)

**WRITERS:** Dasha Jones, J. Rashad, D. Rashad
**PUBLISHER:** Sony/ATV

A dance party sound that's not quite a party sound.

**COUNTRY**

**TRISHA YEARWOOD**

I Wanna Go Too Far (5:52)

**WRITERS:** Gary Morris, Allen Shamblin, Robert Ellis Miller
**PUBLISHERS:** Careers/BMG/Dus Layeng Songs/Carter/Love/Char Makenzie
**ASC**

A good up-tempo ode to rocking the boat and living life to its fullest. Yearwood always taps into the emotional core of a song, and the sense of urgency she conveys here make the song a winner. Yet another strong song and affecting performance guaranteed to continue Yearwood’s reign as one of country music’s top female artists.

**RAVEN**

Nothin’ (3:57)

**WRITERS:** Jon Green, Dewayne Houston
**PUBLISHER:** Swain/Hawn/Johnson (BMI)

A solid R&B sound that will likely appeal to the target audience.

**JASON WEAVER**

Live Ambition (Call Me On) (4:10)

**WRITERS:** Andy Kraft, Jonathan Thomas-Davis
**PUBLISHER:** Warner Chappell (BMI)

A solid R&B sound that will likely appeal to the target audience.

**R & B**

**SONO HAMAM**

(3:47)

**WRITERS:** James Terry Jr., Terry Lewis
**PUBLISHER:** Warner Chappell-Frankford Featuring (BMG)

A solid R&B sound that will likely appeal to the target audience.

**LOUISE BAKER**

Just A Single Woman (4:45)

**WRITERS:** Louise Baker, Mark Allen, English
**PUBLISHER:** BMG Acuff Rose (BMI), Sony/ATV

A solid R&B sound that will likely appeal to the target audience.

**BRANDON RHOADS**

Living On The Edge (3:53)

**WRITERS:** Brandon Rhoads, Ben Hayslip, Steve Conlee
**PUBLISHERS:** Sony/ATV

A solid R&B sound that will likely appeal to the target audience.

**BRIAN McINTURE**

I’ll Never Let Her Go (3:57)

**WRITERS:** Brian McIntire, Ray Doman, George Murray
**PUBLISHER:** Sony/ATV

A dance party sound that's not quite a party sound.

**BRIAN McINTURE**

I’ll Never Let Her Go (3:57)

**WRITERS:** Brian McIntire, Ray Doman, George Murray
**PUBLISHER:** Sony/ATV

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**PUBLISHER:** Sony/ATV

A dance party sound that's not quite a party sound.
**MEDIA SAFARI**

**A NEW SOURCE OF INCOME FOR MUSIC RETAIL.**
**AT ABSOLUTELY NO RISK.**
**BUDGET CD-ROM SOFTWARE.**

**coming this summer**

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**THE ROOM FOR THE BLUES ON THE INTERNET**

BY MARILYN A. GILLEN

LOS ANGELES—The Blues Room has just opened its doors on the Internet, welcoming a growing legion of fans of the musical form to stop by and hang out with artists on labels such as Verve/Gitanes Blues, Blind Pig, Delmark, and Ichiban.

“Our goal is to make this one of the richest blues resources available,” says Joe Vella, president of San Francisco-based Jazz Online, which is the existing site off which the Blues Room is a new extension. “The blues is a fervent fan, but there’s really not much (online) yet that caters specifically to them in a focused, targeted way.”

“Focus” is what has made the Jazz Online site (http://www.jazzonlin.com/JAZZ2) a popular stop for jazz lovers and jazz labels since its opening earlier this year. The umbrella site is now home to JVC and Blue Note, as well as to Warner Bros. Jazz, which has just completely refurnished its pages into state-of-the-art shape. Another newcomer to the jazz arena is Pat Metheny, whose dedicated pages went online this month.

Vella says the idea for the blues spinoff arose out of frustration with “not having a place for this music and seeing a need to have a place for it.” The site will also offer labels a chance to “really get to know their customers,” Vella says.

“People who buy blues albums aren’t as easily quantifiable as, say, people who buy pop or rock,” Vella says. “There’s not this standard profile on them, and they’re not necessarily shopping at the mainstream record stores. They’re harder to get a read on.” By asking visitors to “sign in,” for example, and by soliciting E-mail, labels can better sense who is buying their music, he says.

For the labels joining the Blues Room, most of them new to the Web, expectations and hopes range from increased visibility to increased sales—to simply simplifying the business of doing business. “I hear a lot about selling and the rosy future of the industry online, but what actually appeals to me right now is just being able to put our tour itineraries online,” says Edward Chmelowski, president/co-owner of Blind Pig.

“The site will offer labels a chance to really get to know their customers’ which sends monthly tour schedules for all its artists to its distribution and sales reps.

“This is a six-to-eight-page itinerary that has to be compiled and printed and collated and stapled and then mailed out, so it’s kind of an expensive and time-consuming thing to do, and we just can’t afford to send it to everyone who would like to get it,” he says, adding that the online site offers access to the information to everyone who is interested.

Chmelowski has also noticed that, increasingly, additions to his product mailing list are critics writing reviews for online magazines, and “they seem to be getting a good response from that.”

Blind Pig’s pages are expected to be up by month’s end.

Delmark Records, which will open its area online in the next few weeks, has strong hopes for the sales and promotion opportunities an Internet presence offers, according to Doug Eng, director of promotion and publicity for the label.

“This will certainly increase our visibility among a group of people that is partially to our kind of product,” he says.

“In other words, I’m hoping to turn on some more blues and jazz fans who maybe have not heard of us through any other way. Because I believe that the demographic that is real hot on the Internet, makes from 10-30-45, is also the people who buy jazz and blues records.”

Beyond just “turning people on,” Enger expects a more direct sales payoff from the online site via planned cross-referencing to a sister retail store in Chicago, the Jazz Record MAIL plan to include information about the store within the label site, along with the store’s mail-order information.

Verve/Gitanes Blues’ Nate Herr falls somewhere in the middle in terms of expectations about what being online will accomplish for the label, which had the first site to open within the Blues Room.

“Don’t want to know that it’s creating awareness, and so it’s another way for us to make an impression on a potential customer,” Herr says. “And while sales are always the bottom line, and we would hope to impact that, anything that offers another step in getting to that bottom line is a plus for us.”

Verve comes to the Blues Room after being on Jazz Online for several years and has described the move as “exceeding our expectations.”

“We’ve gotten a tremendous amount of hits, and the feedback from people has really been interesting and helpful to us,” Herr says. “People are a lot more apt to interact with a record label through E-mail than they would be to sit down and write us a letter—and it’s always important to hear what people think.”

In addition to the label sites, the Blues Room houses a number of blues-skewed features, from Blues Birthdays and Blues Contests to Blues News and Blues Among the Files.

Highlights include “Blues Interviews,” a section that showcases transcriptions of interviews with blues greats that were conducted by Jazz Online partner Tim Hodges during his years at KJAZ San Francisco. Vella says plans are to eventually make the interviews available as audio files, using Progressive Networks’ RealAudio technology.

Another feature led by Hodges is dubbed “Tim’s Blues Starter Kit,” which is just what it sounds like: Hodges offers listening suggestions to those who are exploring the genre. The area will also eventually include sound clips, videoclips, retail links, and more.

**NEW RELEASES**

**STAR TREK: THE NEXT GENERATION—A FINAL UNITY**
*Spock's Holodeck* (VC CD-ROM, no SRP, estimated street around $80)

After what seemed light-years, the much-delayed, greatly anticipated “Next Generation” story arrives on disk.

And proves worth the wait.

This is like being transported inside the popular syndicated TV show with film extras that gamers play a key role in the outcome of the intergalactic adventures by assuming the characters of one of the seven main crew members.

About that crew: Spectrum Holobyte secured the voice talents of the show’s real-life stars—including the unforgettable Patrick Stewart (Capt. Jean-Luc Picard) and Brent Spiner (Lt. Data)—and matched the dialog with vivid 3D renderings of the actors in their respective roles. Who else, really, could say, “Make it so, No. 1” with so much dignity.

Such painstaking attention to getting it right carries through—from the opening title sequence complete with the original theme music to the 3D detailing of the ship and the sub, and dead-on reactions of various crew members.

The story itself unfolds much like a typical episode: a call for help, mushrooming complications, an interesting cast of special characters, scattered crises, and a tense climax leading to total resolution.

Characters in the guise of one of the crew members take control of the Enterprise on this journey, interacting with other crew members in search of key advice and needed opinions, and assembling the proper “away” teams to lead different missions to each of the planets visited. On these planets,

Some missions must successfully complete various puzzles. Along the way, as well, are a variety of battles to be won, which are handled by using the Enterprise’s deadly weapons armory.

It’s a full plate of game-play activity, but one that’s relatively simple to understand, if not to master. Unlike many other story/game hybrids, this one flows relatively seamlessly; there is little sense ever of popping into “arcade” mode.

The nifty trick with turning a popular property into a game is that the bar is set pretty high, and the highest of the high-the biggest fans are the ones least likely to approve. “Star Trek: The Next Generation” offers the hurdles gamers will have to clear to become an enterprising player. This one will satisfy the legion of Trekkers and also welcome on a wider universe of CD-ROM game fans.

As Penard might say, “Engaging,”

Marilyn A. Gillen

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**PHILIPS MEDIA** is also readying release of some high-profile multimedia CD titles this fall; they are being put together by the interactive company’s newly staffed Multimedia Music label, headed by senior VP/GM Michael Kushner. The latest label additions are multitalented entertainment industry veteran Ted Remer and Harri Cohen, who had most recently been working with Philips Media as a full-time consultant, and Harry Remer, currently of New York’s B.A.M. Cohen, who produced Philips Media’s forthcoming “doors and windows” disc from the Cranberries, becomes VP; Remer joins as director of project management.

In other PEOPLE NEWS, Barry Kluger has been named to the newly created position of senior VP, communications, for online company Prodigy, effective Aug. 7. Kluger most recently was senior VP of communications for VH1—also a former home to Prodigy president/CEO Edward Brennan. (Prodigy was acquired by Time Warner in October).

**FAD FIX: ECM Records, which is pioneering Voyager Co.’s new CDLink technology, can be found online at http://www.ecmrec.com. An incomplete on-site address appeared in the July 22 Enter*Active File.**

Got something to share? E-mail the Enter*Active File with quibbles and newbits to MGillen@AOL.com.
NEW YORK—You could call it a battle between good and evil.

For suppliers, Halloween has turned into a fight for shelf space between scary movies—often those of the slice-and-dice variety, such as the "Friday The 13th" series—and titles that are more cuddly than horrific. Retailers, especially supermarketers, are the targets of Sony Wonder's first Halloween promotion, like the idea of ghoul-and-goblin family entertainment. Brian Quisel of Video City in Southern California says that his store "never sells 'Friday The 13th'-type videos—kid stuff sells a lot more."

This attitude has attracted much self-promotion product geared toward Oct. 31 festivities from Sony, Turner Home Entertainment, and Disney, a Halloween regular. Acceptable thrills and chills are "becoming a new genre for us," says Wendy Moss, senior VP for marketing of Sony Wonder. "Adult programming is very wide and broad, and they have all these different genres. We do as well in the family and children's programming."

In fact, the combined impact of the Sony Wonder and Disney promotions, sweetened with candy discounts, threatens to collide with horror movies as Halloween product of choice.

Sony has two separate campaigns in the works: the home video debut of the Nickelodeon series "Aaahhh!! Real Monsters" and two new titles in its "Tales From The Cryptkeeper" series, all due in stores Aug. 22. "Kids love to be scared, but also to be 'safe-scared,' so that they're not having nightmares," says Moss.

She believes the cross-promotion with Just Born Candies is a natural partnership. Each "Tales From The Cryptkeeper" title includes a 50-cent coupon toward the purchase of Just Born's "Peanut Butter Turtles, Tamales, or Mike & Ike candies. Cassette packaging will feature the promotion, as well as 1.6 million bags of candy. The "Cryptkeeper" titles are at $12.98 suggested list, are compilations of the ABC-TV broadcast series, which in turn are adapted from the adult Home Box Office program, "Tales From The Crypt."

Sony's promotion for "Real Monsters" includes $1-off coupons on 600,000 Jell-O Fun Pack packages and a print advertising campaign targeted to kids. Marketing for the first two entries, which starts prior to Halloween, stretches into the first quarter and marks the beginning of a line of licensed product including toys, greeting cards, video games, and trading cards. A brochure highlighting the merchandise will be packaged with the tapes.

"Supermarkets offer great opportunities because of the distribution, as well as the cross-promotional opportunities with the packaged goods companies," Moss says.

A source at a regional rackjobber likes Sony's Halloween offer, but worries that the sales potential won't be realized unless groceries stock the videos along with the candy packages buy for trick-or-treaters. Sales of Halloween cassettes placed by themselves at checkout counters or on endcaps are generally disappointing, the company says.

Specialty stores, however, are still where most parents go for kids' scary tapes. Angie Woodward, video buyer for the Disc Jockey and Reel Collections stores, predicts bigger business than ever this Halloween. "There's getting to be more and more to offer at Halloween—for kids, teens, and adults—and everyone is jumping on the bandwagon," she says. Disc Jockey and Reel Collections are participating in the Disney and Turner promotions.

Turner is pushing "The Halloween Tree," which includes a copy of the Ray Bradbury favorite packaged with a limited number of the videos, as well as three Casper titles.


Tear sheet pads detail the rules of the Disney offer, which includes a $2 rebate with the purchase of a cassette and any package of Halloween candy. In addition, the promotion for "Frankenpooh," the latest installment in Disney's Winnie The Pooh series, has four free on-package Halloween masks.

Woodward says that "The Halloween Tree" and a perennial Paramount favorite, "It's The Great Pumpkin, Charlie Brown," are year-round sellers, with slight bumps in October. But so are scarier horror classics, such as MCA/Universal Video's "Frankenstein," "Dracula," and "The Wolf Man."

Peggie Dorrance, owner of the Video Station in Alameda, Calif., says parents are renting "acceptably scary" movies, such as "Terror Threads" and "kids that want the gory titles. At Video Plus in Covington, Ky., owner Shirley Baciagalu says that "unfortunately, the Freddie titles" are the most popular in her store. "It's in the inner city, and parents don't seem as concerned," she says.
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MAKING HOME ENTERTAINMENT HISTORY

SEPTEMBER 12, 1995

DOUBLE CASSETTE
COLOR (2 Hours 46 Mins). Not Rated

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Designing Packaging For The Nonexistent Product

DVD TASK FORCE: Digital videodiscs won’t be on shelves for at least a year, but that’s not stopping the Video Software Dealers Assn. from establishing a task force to discuss how the nonexistent product should be packaged.

The members represent a who’s who of wholesale and retail, including executives from Best Buy, Blockbuster Entertainment, Family Video Center, Hanoverian, Ingram Entertainment, Michigan Video, Movie Gallery, Tower Video, Suncoast Motion Picture, and warehouse club Price/Costco.

Also on hand to contribute their ideas is Chairman and CEO of the National Assn. of Recording Merchandisers and the National Assn. of Video Dealers Association (VDA) president Jeffrey Eves who will chair the committee, which has not scheduled a date for its first meeting.

Director of communications Bob Finlayson says the trade group “doesn’t want to get behind the curve” when it comes to DVD technology. “We know there’s going to be a product at some point, and we know what the general parameters are going to be,” he adds. “It’s not premature to form this committee.” Additional retail members may be named at a later date.

Finlayson says its not a foregone conclusion that DVD will be packaged in jewel boxes like CDs. “It’s not that simple.”

In fact, the task force will discuss whether the video industry should create a distinctive package to separate it from CDs. Other topics expected to come under discussion include rack displays, storage, and electronic coding.

Recommendations from the task force will be forwarded to suppliers. Finlayson says members may meet a few times to fine-tune the recommendations, “but it’s a task force with a purpose and won’t be around forever.”

STAR SAVINGS: LIVE Home Video is making September sci-fi month by putting up “Stargate” and “Terminator.” The supplier will reprice “Stargate” to $19.98 on Sept. 18 and pack it with a brochure for “The Terminator” and “Terminator 2: Judgment Day.”

In an effort to exploit the latter titles as a gift set—never done before—LIVE bought back the rights to the Arnold Schwarzenegger hit “The Terminator” from Hemdale Home Video last year, says LIVE senior VP of marketing Debra Stein.

Retail price for the set is $24.98 for the pan-scan version and $23.98 for the letterbox. Individual tapes are priced at $14.98 (pan-scan) or $19.98 (letterbox).

Inside each “Stargate” cassette, consumers will find a $1 rebate on the “Terminator” videos. “It may seem insignificant, but many retailers are pricing the titles below $10, so there is an additional value,” says LIVE sales and distribution senior executive VP Jeff Fink.

A booklet containing discount coupons worth $30 will also be found in “Stargate.” Consumers can receive discounts on Subway sandwiches, the Signet Books novelization titled “Stargate: The Rebellion,” and purchases made through 800-GIFT-LINE.

For its part, Subway will display in-store signage promoting the title through Thanksgiving, and Signet Books will feature the title on the back of all copies of the book.

LIVE will spend more than $1 million reprogramming the title, according to a company source. It spent nearly that amount when “Stargate” was released as a rental title earlier this year. The strategy paid off: LIVE sold 470,000 copies, making it one of 1995’s biggest rental releases.

Most of the new budget will be spent on television ads to run at street date and around the holidays. “Stargate” arrives more than a month ahead of other heavy hitters, which should get it some extra shelf space before retailers get swept up in the wave of fourth-quarter releases, which include “Batman Forever,” “Casper,” and “Cinderella.”

Meanwhile, LIVE has renewed its distribution agreement with WEA.

The new pact is for three years and comes with a $10 million advance. LIVE can get an additional $10 million in late 1996 if unspecified requirements are met.

HALLMARK NETS PROMARK: Hallmark Home Entertainment continues in the acquisition mode, recently gaining Promark Entertainment.

Five titles from the independent producer will be distributed over the next year. The first is “Cybertech PD,” starring Peter Coyote, Lando Lamas, and Chris Sarandon.

Production budgets for Promark movies fall in the $2 million-$4 million range. Since forming its video division in January, Hallmark has struck similar deals with Samuel Goldwyn and October Films.

The first three titles Hallmark released, “Eat Drink Man Woman,” “Oleanna,” and “Getting Out,” had cumulative sales of 50,000 units to the rental market.

MISSED TARGET: In the July issue, Shelf Talk inadvertently reported that Warner Home Video is targeting “Bryan Kent’s Power Yoga” to the over-35 audience. The company is targeting Greg Smith’s “Startin’ Simple” to the over-35 crowd, and Bryan Kent’s tape is aimed at those aged 18 to 35.

FOR THE WEEK ENDING JULY 29, 1995

| TITLE | Label | Distributing Label/Catalog Number | Principal Performers | Theatre Performance | Sales 

| No. 1 |
|-------|--------|---------------------------------|----------------------|-------------------|
| 1     | FORREST GUMP | Paramount Home Video: 32563 | Tom Hanks | PG-13 |
| 2     | PLAYBOY, THE BEST OF PAMELA ANDERSON | Playboy Home Video | Pamela Anderson | NR |
| 3     | THE CROW | Miramax Home Entertainment | Brandon Lee | R |
| 4     | THE LION KING | Buena Vista Home Video Video 3034 | Amand | G |
| 5     | PINK FLOYD: PULSE | Columbia Music Video | Pink Floyd | NR |
| 6     | MICHAEL JACKSON: VIDEO GREATS HITS-HISTORY | Epic Music Video | Michael Jackson | NR |
| 7     | TRUE LIES | FoxVideo 8640 | Arnold Schwarzenegger | R|
| 8     | PLAYBOY: PLAYMATE OF THE YEAR 1995 | Playboy Home Video | Julie Lynn Cains | NR |
| 9     | PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC | Playboy Home Video | Various Artists | NR |
| 10    | FAR FROM HOME: THE ADVENTURES OF YELLOW DOG | Video 8730 | Mimi Rogers | PG |
| 11    | THE JUNGLE BOOK | Walt Disney Home Video: 4604 | Jason Scott Lee | PG |
| 12    | RICHIE RICH | Warner Video Home 1750 | Macaulay Culkin | PG |
| 13    | PLAYBOY’S EXOTIC FANTASIES: FORBIDDEN LIASON | Playboy Home Video | Various Artists | PG-13 |
| 14    | PENTHOUSE: INTERNATIONAL ANIMATED LOVE | Playboy/Video Entertainment | Various Artists | NR |
| 15    | BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT | MTV Music Television | Animated | NR |
| 16    | THE JERKY BOYS: DON’T HANG UP | MTM Music Video: 45682 | The Jerky Boys | NR |
| 17    | THE MASK | New Line Home Video | Jim Carrey | PG |
| 18    | PENTHOUSE: PET ROCKS | Warner/Video Entertainment | Various Artists | PG |
| 19    | PENTHOUSE: WOMEN IN AND OUT OF UNIFORM | Warner/Video Entertainment | Various Artists | PG |
| 21    | JURASSIC PARK | MCA/Universal Home Video | Sam Neill | PG |
| 22    | YANNI: LIVE AT THE ACROPOLIS & | BMG Video: 82163 | Yanni | R |
| 23    | THE CLIENT | Warner Home Video: 23233 | Susan Sarandon | PG |
| 24    | BLOWN AWAY | MGM-UA Home Video | Jeff Bridges | R |
| 25    | THE FLINTSTONES | Warner Home Video: 102512 | John Goodman | NR |
| 26    | THE GRIND WORKOUT HIP HOP AEROBICS | MCA/Universal Home Video | Various Artists | NR |
| 27    | HARD BOILED | Fox Lorber Video | Chow Yun-Fat | PG-13 |
| 28    | PENTHOUSE: GIRLS OF PENTHOUSE VOL. 3 | Warner/Video Entertainment | Various Artists | NR |
| 29    | RESEVOIR DOGS | Live Home Video | Harvey Keitel | R |
| 30    | MAVERICK | Warner Home Video: 13374 | Mel Gibson | PG |
| 31    | SNOW WHITE AND THE SEVEN DWARFS | Walt Disney Home Video | Animated | PG |
| 32    | BIG | FoxVideo 1658 | Tom Hanks | PG |
| 33    | THE KILLER | Fox Lorber Video | Chow Yun-Fat | PG |
| 34    | BARAKA | Orion Home Video: 1363 | Various Artists | NR |
| 35    | EYEWITNESS: BIRD | Orion Home Video: 5-7060 | Various Artists | NR |
| 36    | THE POLICE: OUTLANDOS TO SYNCHRONICITIES | PolyGram Video: 8006348273 | The Police | PG |
| 37    | SPEED | FoxVideo 8638 | Keanu Reeves | PG |
| 38    | FOUR WEDDINGS AND A FUNERAL | PolyGram Video: 8006317693 | Andie MacDowell | PG |
| 39    | DIE HARD | FoxVideo 1666 | Bruce Willis | R |
| 40    | THE PAGEMASTER | Macaulay Culkin | Christopher Lloyd | PG |

** Billboard yield report, for sales of 50,000 units or $1 million in stores at suggested retail. ** R-rated retail for sales of 100,000 units or $2 million at suggested retail. ** $19.98 gold certificate for a minimum of 125,000 units or a dollar value of $19 million at retail for theatrical marketed audiences, or at least 25,000 units and $1 million at suggested retail for nontheatrical markets, or a gold certificate for a minimum of 250,000 units or a dollar value of $18 million at retail for theatrical marketed audiences, and at least 50,000 units and $2 million at suggested retail for nontheatrical markets. © 1995, Billboard/PRB Communications.”
Image Takes Aim At 'Pulp Fiction' For Sept. Also, 'Star Wars' Titles Liberated From Boxed Set

Also, 'Star Wars' Titles Liberated From Boxed Set

Image HAS A hammer crop of early fall laserdisc titles on the way, led by Quentin Tarantino's "Pulp Fiction" (Document, $99.99), which bows days before-and-date with the VHS version Sept. 12.

Also from Image that month or thereabouts are "Tom & Viv," "Jefferson In Paris," and "Don Juan De Marco" (each $29.99); a special edition of Carl Sagan's "The Dragons of Eden" (two discs, extra, $29.99); and an "Absolutely Fabulous" boxed set (484 minutes, $39.99), with its previous release "The Lion King" (two discs, THX, $29.99; extras, $124.99) is set for Sept. 19. Special editions of "Alice In Wonderland," "Totoro," and "The Three Caballeros" (all extras, boxed set, $99.99) are due Oct. 24.

Pioneer HAS "Nobody's Fool" with Paul Newman (wide, $29.99) set for Aug. 6. Just out is "Hannie Caulder" (wide or pan-scan, remastered, $29.99), in which Raquel Welch administers some frontier justice, with Robert Culp, Strother Martin, and Ernest Borgnine also in the colorful cast. Haskell Wexler's "Medium Cool" (wide, $34.98) captures American politics and life in the late '60s and weaves in the turbulent 1969 Chicago Democratic convention.

"Night Train To Venus" ($34.98) is a thriller about a madcap adventure led by Paul Newman, James Mason, and Kate Hodge. And don't miss the new laser release of "Wonders Of The Sea" (wildlife footage with animated segments) by Geo and "Geology" (one disc) by Discovery Channel.

LASER SCANS...

by Chris McGowan

Terry Gilliam's "Time Bandits" (wide, $39.99) creates an inventive fantasy with a splendidly eccentric cast.

STAR WARS SINGLES: Image will also speed ahead into autumn with Roberto Rossellini's "Open City" (extrs, $49.95), "Three Cases Of Murder" ($49.95), Lee Tamahori's "Once Were Warriors" ($49.90), the long-awaited special edition of Spike Lee's "Do The Right Thing" (wide, extras, $99.99), "Night Owl" and "In Which We Serve" ($49.95), "The Importance Of Being Earnest" ($49.99), and Federico Fellini's "Amarcord" ($69.95). All are due in September.

Just out is Ingmar Bergman's "Autumn Sonata" ($49.95), a powerful drama that pairs Ingrid Bergman and Liv Ullmann as a mother and daughter settling old scores. Bergman biographer Peter Cowie adds an audio commentary, "Ossaka Elegy" ($49.95), directed by Kenji Misumi. "My Heart"

Robert B. "Ugert" is a powerful study of Italian society and sexual roles.

David Lean's "Brief Encounter" ($49.95) adapts Noel Coward's bittersweet "Still Life," about two middle-aged women who experience an intense romance in the Highlands, with music by Rachmaninoff.

N ow AVAILABLE: Image's "Ed Wood" (wide, $39.99) is marvelous on laserdisc, with aspect ratio intact to preserve every detail of Tim Burton's touching, funny, poetic ode to bad art and one of Hollywood's most inapt yet unforgettable directors. Martin Landau's Oscar-winning performance is an alluring Bela Lugosi gets better every time you watch it. Image also has the sci-fi thriller "The Puppet Master," based on a Robert Heinlein story and starring Donald Sutherland (wide, $39.99), and the supernatural science fiction "The Final Dimension," with Christopher Lambert and Mario Van Peebles (wide, $39.99).

LUMIVISION'S "Hail Columbia!" (IMAX, $39.95) takes us with high-definition clarity on the first space shuttle's thrilling 92-minute maiden voyage into space. It goes well with "Dreams Of (Continued on next page)

COLUMBIA TRISTAR GOES WILD WITH NATIONAL GEOGRAPHIC

(Continued from page 89)

merchants are really catching on as the ones who are supporting the educational and family environment, with special "Wildlife" graphics like "Wonders Of The Sea" and "Swinging Safari." The Society and Columbia TriStar held their first-in-store promotion recently with Geo Kids in four Zany Brainy stores in the Washington, D.C., area. Each series has six titles on the market, and Geo is in production on four more Really Wild Animals videos, according to Held. Part of the push is to accommodate National Geographic's newly inked deal with CBS, which will air one episode during prime time every Saturday for one season beginning Sept. 16.

"We are very excited because we really have almost all of our television bases covered," Held says. "We have the new deal with CBS, we have an agreement with NBC to air five new National Geographic specials a year, and, of course, we are on CBS every Sunday night." The CBS episodes will run 22 minutes, half the length of the videos. Although the time between cassette releases has yet to be determined, this much is certain, says Held: "Television drives children's video. We're convinced TV is going to help propel these titles even more strongly."

Columbia TriStar likes the exposure. "We have done very well with these titles, with no real advertising, with no real sales pressure," Von Hurwitz says. "There already is a real familiarity with the product, and it hasn't been过分 exposed, or taken for granted." The company says that one of the reasons for the success of the "Really Wild Animals" series is that the animals are presented in their natural habitat, allowing the viewer to see them in their natural environment, and that these videos are a great way to introduce young viewers to the wonders of the natural world.

The series has been well received by critics and parents alike, with many praising the quality of the footage and the educational value of the videos. The series has also been lauded for its ability to engage children and keep them interested in learning about the natural world, as well as for its use of music and sound effects to enhance the viewing experience.

The series has been released in a variety of formats, including VHS, Blu-ray, and DVD, and has been translated into multiple languages. The company has also released a companion book to "Really Wild Animals," which is available in bookstores and online.

"Really Wild Animals" has been praised for its ability to educate viewers about the natural world, and has been used in schools and classrooms as a teaching tool. The company has also worked with conservation groups to help raise awareness about the importance of protecting the environment.

The company is working on new series and specials, and is constantly looking for new ways to engage viewers and keep them interested in the natural world. The company is also working on new formats and technologies to further enhance the viewing experience, such as virtual reality and augmented reality, which will allow viewers to "see" the animals as if they were right in front of them.

The company is also working on new partnerships and collaborations with other organizations, such as the National Geographic Society, to further expand the reach of the series and its message.

The company is also working on a new series called "Really Wild Music," which will feature music videos of animals and their natural habitats, with the goal of raising awareness about the importance of conservation and the need to protect the environment.

"Really Wild Animals" has been a huge success for Columbia TriStar, and the company is looking to continue its success with new series and specials, as well as new formats and technologies. The company is committed to educating viewers about the natural world, and is looking forward to the future with excitement.

"Really Wild Animals" is available in a variety of formats, including VHS, Blu-ray, and DVD, and is distributed by Columbia TriStar Home Video. The company is also working on a new series called "Really Wild Music," which will feature music videos of animals and their natural habitats, with the goal of raising awareness about the importance of conservation and the need to protect the environment.

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**LASER SCANS**  
*Continued from preceding page*

Flight To The Moon and "Dreams Of Flight: Beyond The Moon" (CAY, $24.95 each), both of which are from the "Smithsonian Air & Space" collection and contain otherworldly clips and interviews with the scientists and astronauts who pioneered the American space program.

In the earthly realm, "Hawaiian Paradise" explores the tropical beauty of six Hawaiian islands ($39.95). "Gigan- tor, Vol. 2" (110 minutes, $29.95) com- pletes four more episodes from the vener- able Japanese animated series. Lumivision also has Video CDs, such as "Tropical Rainforest" (IMAX, $29.95) and "Best Of John Denver" ($29.95), both of which adhere to the MPEG-1 standard, which provides near-VHS quality.

L E D LASER: WarnerVision’s "Unleashed" (digital audio, $30.98) features Lea Thompson and James Woods and "The Making Of Jurassic Park," "Dead Air," and "Jumanji" ($34.98 each) and "Anne Of The Thousand Days" ($29.98 each). W I N T E R A S -SORTMENT of Jon Ronson interpret the group’s standards.

M C A UNIVERSAL will bow a Signature Collection edition of "Street Fighter" (wide, extras, $99.98) which will include audio commentary by di- rector Steven de Souza, a making-of featurette, deleted scenes, and more. The regular "Street Fighter" (digital audio, $29.98) is out now, along with "The Making Of Jurassic Park," "Dead Air," and "Jumanji" ($34.98 each), and "Anne Of The Thousand Days" ($29.98 each). W E S S I N G E R has downgraded Western civilization, not to mention its stock of rock and roll humor, check out Sony Wonder’s "The Essential Beavis And Butt- head Collection" ($29.98 each).

A PIX ENTERTAINMENT’s "Un- dercover" ($29.95) is an erotic thriller about a sexy female detective who goes undercover to catch a murderer. Jac- queline Bisset stars in "Crime Bro- ker" ($39.95) as a woman who is both a judge and a criminal mastermind. And the horror tale "The Fear" ($9.95) is about a therapy retreat that goes out of control over a noisy wooden mannequin.

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**Top Laserdisc Sales**

**FOR WEEK ENDING JULY 29, 1995**

<table>
<thead>
<tr>
<th>#</th>
<th>WEEK END</th>
<th>WKS ON CHART</th>
<th>TITLE</th>
<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Retail</th>
<th>Unit Sales</th>
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<tr>
<td>1</td>
<td>1 1 5</td>
<td>INTERVIEW WITH THE VAMPIRE</td>
<td>Warner Home Video 13176</td>
<td>Tom Cruise Brad Pitt</td>
<td>1994</td>
<td>R</td>
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<td>3</td>
<td>3 3</td>
<td>DISCLOSURE</td>
<td>Warner Home Video 13575</td>
<td>Michael Douglas Demi Moore</td>
<td>1984</td>
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<td>4</td>
<td>2 11</td>
<td>FORREST GUMP</td>
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<td>Tom Hanks</td>
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<td>NEW</td>
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<td>THE SHAWSHANK REDEMPTION</td>
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<td>MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY</td>
<td>Epic Music Video Sony Music Video 50123</td>
<td>Michael Jackson</td>
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<td>39.95</td>
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<td>17</td>
<td>STARGATE</td>
<td>Liya Home Video Pioneer Entertainment (USA) L.P. 20190</td>
<td>Kurt Russell James Spader</td>
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<td>MARY SHELLEY’S FRANKENSTEIN</td>
<td>Columbia TriStar Home Video 78716</td>
<td>Kenneth Branagh Robert De Niro</td>
<td>1994</td>
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<td>THE PROFESSIONAL</td>
<td>Columbia TriStar Home Video 74746</td>
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<td>31 23</td>
<td>TRUE LIES</td>
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<td>PINK FLOYD: PULSE</td>
<td>Columbia Music Video Sony Music Video 50121</td>
<td>Pink Floyd</td>
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<td>DROP ZONE</td>
<td>Paramount Home Video Pioneer Entertainment (USA) L.P. 32734</td>
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<td>JUNIOR</td>
<td>MCA Universal Home Video Univ. Dist. Corp. 42394</td>
<td>Arnold Schwarzenegger Danny DeVito</td>
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<td>PLATOON</td>
<td>Pioneer Special Edition Pioneer Entertainment (USA) L.P. 95-59</td>
<td>Charlie Sheen Willem Dafoe</td>
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<td>40.00</td>
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<td>MURDER IN THE FIRST</td>
<td>Warner Home Video 13895</td>
<td>Christian Slater Kevin Bacon</td>
<td>1994</td>
<td>R</td>
<td>39.95</td>
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<td>22</td>
<td>NEW</td>
<td>THE LAST SEDUCTION</td>
<td>PolyGram Video Image Entertainment 806344611</td>
<td>Linda Fiorentino Bill Pullman</td>
<td>1993</td>
<td>R</td>
<td>31.95</td>
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<tr>
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<td>18 35</td>
<td>SPEED</td>
<td>Fox Video Image Entertainment 81088</td>
<td>Keanu Reeves Sandra Bullock</td>
<td>1995</td>
<td>R</td>
<td>39.98</td>
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**Notes:**
- ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of $9 million at suggested retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles.
- ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, or at least 50,000 units and $2 million at suggested retail for nontheatrical titles.
- © 1995, Billboard/BPR Communications.
**Music**

"NBA Jam: The Music Videos," Sony Music Video, 45 minutes, $14.95 each.

New trio of live-action videos created for the music video set features toddlers engaged in a rainbow of mesmerizing activities. The titles are expression-gear toward children ages 9 months to 4 years, and each contains a different take on playtime. "Under A Blue, Blue Sky" looks at outdoor activities as playing with puppies, visiting with grandparents, and going for a tricycle ride; "On A Fun, Rainy Day" focuses on indoor fun including baking cookies and creating sketches with stuffed animals; and "In Their Favorite Places" checks in at the circus, zoo, and other fun places. The programs are all filled with colorful people and places, imaginative songs, and basic-building techniques. Specific focus on toddlers makes these videos nice additions to the children's department.


"Pulse," WamerVision Entertainment, 60 minutes, $14.95. Eliminating aches and stiffness in joints and muscles is the focus of this latest Lillias yoga release. The fitness expert, one of the early proponents of the yoga video culture and whose programs can frequently be found on PBS, provides two 30-minute yoga classes aimed at people of all ages and skills. With the help of only a chair and soft carpet or rug, Lillias shows viewers how they can stretch their bodies from the fingertips down to the toes. In the second sequence, she focuses specifically on the back with stretches and stretches that can be answered here: from the history of the steam engine to the nascent industry to the revival of tourist trains, dinner trains, and train museums.

**Children's**


PolyGram's expansion in the children's repertoire department now includes 52 fully animated episodes of the antics in Busy Town as dreamed up by late author Richard Scarry. First two releases, "The Best Birthday Present Ever!" and "Sgt. Murphy's Day Off," each include two additional stories added at the preschool audience plus little lessons about how to properly mail a letter, safely cross the street, and be safe at school. Each sequence is a cornucopia of educational material. Similar to the Adventures in Odyssey series, these programs are equally entertaining and informative.

"Elroy's Toy," MiraMar Productions/BMG Distribution, 30 minutes, $11.95.

Great fun, the animation is top-notch, and the stories are true to their children's book roots. Wearing their favorite costumes, Antique Vanshoping for good food store shelves.

**Health/Fitness**

"Lilias: Yoga For Better Health," Goldhill Video, 60 minutes, $11.95.

"Success is a State of Mind," Goldhill Video, 60 minutes, $11.95.

"The Adventure of the Zoological Society," Goldhill Video, 60 minutes, $11.95.

"Running For Fitness," Goldhill Video, 60 minutes, $11.95.

"The Adventure of the Zoological Society," Goldhill Video, 60 minutes, $11.95.


Introducing a new spin on the classic American radio show, this release is a series of one-hour episodes featuring some of the top names in the business, including Artie Shaw, Red Grange, and Jack Benny. Each episode focuses on a different aspect of the radio industry, from the early days of broadcasting to the present. Included are clips and commentary about the infamy of the Radio Show incident that effectively nixed Mason's TV comedy career in the late 1940s. The time he stilled the ire of Frank Sinatra, who became involved in the controversy about Sinatra's marriage to the young Mia Farrow, and the dry years before Mason's "The Topper" (According To Me) back to Broadway in style. Interview with one of the top performers and occasional interviews with Mason, Steve Allen, manager Jill Rosenberg, and others, is equally amusing and informative.
A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

**JULY**


**SEPTEMBER**


Sept. 24-27. BLAST Music Convention, Omni Hotel, Jacksonville, Fla. 904-700-2789.

**OCTOBER**


**NOVEMBER**


Nov. 8-10. Billboard Music Video Conference, Loews Santa Monica Beach Hotel, Los Angeles. 213-536-5002.

Nov. 15-18. 11th JazzTimes Convention, Loews New York Hotel, New York. 312-858-4114.

**LIFELINES**

**BIRTHS**

Boy, Damien, from London, to Peter and Christine Monell, May 23 in Fairmont, W.V. He is a senior manager for Camelot Music in Morgantown, W.V.

Boy, Joseph Gregory, to Jeff and Debbie Eccles, June 6 in Sacramento, Calif. He is manager of Tower Records' international division.

Girl, Rachel Courtney, to Dr. Rick Baker and Karen Grace-Baker, July 3 in Los Angeles. She is director of marketing for Sony Wonder.

Girl, Nico Blue, to Shannon Hooun and Lisa Crouse, July 11 in Indiana. She was a music coordinator for Capitol recording group Blind Melon.

Boy, Yari Lian, to Stephen F. Feuerer and Oriana Gruver, July 7 in Zurich. He is co-owner and manager of Edition Immedium in Zurich.

Boy, Liam Daniel, to Thom Duffy and Moira Bailey, July 14 in London. He is international deputy editor of Billboard, the special correspondent for Time Life in London.

**MARRIAGES**

Monte Conner to Kelli A. Ballin, July 16 in Brooklyn, N.Y. He is VP of A&R at Roadrunner Records. She is an entertainment attorney at Kraditor & Haber P.C.

**DEATHS**

Ben Hoagland, 67, of cancer, June 25 in New York. Hoagland was a music publishing print and sales executive for 30 years. Over the course of his career, he held positions at Warner Bros. Publications, Shapiro Bernstein, and Mercury Music. He served on the board of the Prince Foundation for the Arts and was a board member of Tower Records Assn., was an innovator in promotional packaging and design, and was a graduate of the University of Colorado School of Music.

Brad Lee Sexton, 47, of natural causes, July 3 in New Paltz, N.Y. Sexton was the bass player for Alligator Records act Little Charlie & the Nightcats from 1990 to 1998. He appeared on the band's albums "Captured Live" and "Night Vision." Before joining the band, Sexton toured with Joe Louis Walker, Eddie Kirkland, and other acts. He also played with the Nightcats' lead singer/songwriter, Rick Estrin, in the 1980s. He was survived by his wife, Robin Porttakay.

George Papatow, 48, of complications due to cancer, July 6 in New York. Papatow was art director for PolyGram Classics & Jazz, where he oversaw the art direction of such projects as the original 3 Tenors recording on London Records and the "Mad About..." series on Deutsche Grammophon. Papatow began his career at London Records in 1971 and joined PolyGram Classics in 1983 when it acquired London/Decca. He became art director for PolyGram Classics & Jazz in 1991. He is survived by his brother, two sisters, and seven nieces and nephews. Donations in his memory may be made to the American Cancer Society.

Mary Louise Jenner, 80, of natural causes, July 16 in Stamford, Conn. She was the mother of music industry executives Jimmy and Don Jenner. In addition to Jimmy and Don, she is survived by another son, Joseph, and seven grandchildren. In lieu of flowers, donations can be made to Hospice Care, 461 Atlantic St., Stamford, Conn. 06901.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

**GOOD WORKS**

**SONG FOR THE KIDS:** New age artist Hisham has won the support of Lifespan Communications, a telephone-card company, to create an 800 number tied in with his video of the song "World Of Absence," which is also the title of his new TFM Records album. Lifesaver will donate revenues from its prepaid calling cards and recharges of the card to a charity called Children Under Siege, for which Hisham assembled a concert in 1993 that raised over $2 million for this purpose.

**FOR THE RECORD**

The correct credit for "Without You," which was honored by ASCAP as one of the most performed songs during the 1986 survey year, should have read Peter William Ham and Thomas Evans, Warner/Chappell Music Inc. An incorrect credit appeared in the May 27 issue of Billboard due to inaccurate information provided by ASCAP.

**SONG FOR RESEARCH:** Neal Schoen, known for his work with Journey and Santana, recently recorded a song, "Make Waves," to help raise funds for AIDS and Ehlers-Danlos research. He was accompanied in his Oakland, Calif., studio by 50 local guitarists. Zaire rock artist Shaka Rasa, and a 30-voice a cappella group. The song was recorded in conjunction with an international music festival that took place in San Francisco as part of the 50th anniversary of the United Nations. The recording will be released on World Pop Records. Contact: Bobbi Marcus at 310-829-9800.
Fantastic Animated Fun For The Whole Family!
Narrated by James Earl Jones. Starring the Voice of Ben Kingsley as “Freddie.”

$19.98 S.R.P. EACH

- Released theatrically on 1,200 screens (U.S. and Canada).
- Voice talent that “jumps” off the screen! "Freddie the Frog" features the distinctive narration of James Earl Jones (The Hunt for Red October, Patriot Games, Field of Dreams), stars Oscar® winner Ben Kingsley (Schindler’s List, Sneakers, Gandhi) as Freddie, plus a stellar cast including Oscar® nominee Nigel Hawthorne (The Madness of King George), Jonathan Pryce, Sir Michael Hordern, and Billie Whitelaw (The Omen) as the evil Messina.
- Super songs! This delightful tale features original songs from George Benson, Patti Austin, Grace Jones, Asia, and Boy George.
- Timed for success! Released just in time for back-to-school and the start of the holiday season.
- National T.V. advertising campaign.
- Great P.O.P.! 24-unit floor/counter merchandiser 12-unit counter merchandiser • B/W line art interactive fun-sheets • one-sheet posters

To report any Street Date violations call 1-800-921-1212
- National T.V. advertising campaign.
- No Pay-per-View until February 1996
- M.A.P. policy supported

Call Your Sales Representative and Order Today!
NATIONALLY ADVERTISED AVAILABILITY DATE: SEPTEMBER 1, 1995

"Academy Awards®" and "Oscars®" are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.
five other Family Entertainment titles. The promotion runs through Jan. 31, 1996. 

A major Aug. 1 release is Turner’s “The Swan Princess” ($24.98), with Pillsbury’s Bill McCarney very enthusiastic on prospects for the $5 rebate with purchase of five dessert mixes, including cents-off coupons in each video. For the first time, the Pillsbury Doughboy introduces the movie on a lead-in trailer, combining scenes and products, a joint effort of Turner Home Entertainment and Pillsbury’s Leo Burnett ad agency. More than 50 million FSMs (free-standing inserts) promoting the tie-in will hit on Aug. 6, most using the front page of the newspaper flyers. A full-page ad on the promotion will run on the inside back cover of Pillsbury Classic Cookbooks, in grocery store ads.

For the first time, the Pillsbury Doughboy introduces the movie (“The Swan Princess”) on a lead-in trailer, combining scenes and products, a joint effort of Turner Home Entertainment and Pillsbury’s Leo Burnett ad agency. More than 50 million FSMs promoting the tie-in will hit on Aug. 6.

“Friends” in Windows
Details were being finalized at press time for GoodTimes’ August release of Microsoft’s “Windows” ($19.95), a key element of the massive $20 million-plus introduction campaign for the long-awaited new computer operating system. Hosted by Jennifer Aniston and Matthew Perry of NBC-TV’s comedy hit “Friends,” the video is expected to get broad distribution in many non-traditional channels.

At Walt Disney Home Video, “A Goofy Movie” (Sept. 6, $22.99) is accompanied by a $4 mail-in rebate and an exclusive free poster offer. “Cinderella” joins the Masterpiece Collection (Oct. 4, $26.99), with up to $15 in mail-in rebates. Included are General Mills ($5 rebate plus cents-off coupons on selected products); Kodak ($5 rebate on selected film offers), and a $5 rebate from Disney on other Masterpiece titles. Other cross-promotions include Cinderella doll and toy products, a new “Cinderella” soundtrack CD on Walt Disney Records and a $70 “Cinderella” deluxe collector’s edition. “The Santa Clause” (Oct. 25, $19.98) also offers a $5 General Mills rebate for selected items and $3 off on any of 18 popular Disney videos, including “The Jungle Book” and “Angels In The Outfield.”

LACK OF MAJOR-EVENT TITLES DOESN’T DAMPEN STUDIOS’ OR SELLERS’ SPIRIT

Product diversity, catalog promotions have retailers anticipating a “much better” fourth quarter than ’94

BY EILEEN FITZPATRICK

According to most industry estimates, in 1994 two titles, “Snow White And The Seven Dwarfs” and “Jurassic Park,” sold through approximately 40 million units. Other titles—such as “Speed”—kicked in another 8 million units. That’s a tough act to follow, but video executives say that, even without major-event titles hitting during the fourth quarter, 1995 will be bigger and better than ’94.

“There’s enough titles coming out that are big enough,” says ETD sales rep Brad Marcus. “There’s no title that’s going to beat ‘Snow White’ or ‘Jurassic Park,’ but retailers don’t need a mega-hit to make the season a success.”

But that doesn’t mean a mega-title couldn’t be dropped in, as many speculate will happen for Warner Home Video’s “Titanic Forever,” which is clearly on its way to grossing $200 million at the box office. Most currently include MCA/Universal Home Video’s “Casper” and 20th Century Fox Home Entertainment’s “Mighty morphin Power Rangers.”

There’s even a hint that Buena Vista Home Video will sneak in “While You Were Sleeping.”

Of the announced titles, retailers say widespread appeal will drive sales more than any one film’s box-office performance.

“Overall, it’s a much better fourth quarter because of the diversity,” says West Coast Entertainment’s director of product management, Peter Sauer. “Last year, two titles were driving the business, but this year there’s a whole bunch of titles that appeal to a broad base of consumers.”

In comparison, Fox’s “Speed” was among the only releases targeted to adults last year, followed closely by “Jurassic Park,” which had a big crossover from the youth audience. But this year, adults will have more to choose from, with “The Santa Clause,” starring Tim Allen, and catalog re-promotions including “The Star Wars Trilogy,” MGM/UA Home Video’s “James Bond Collection,” a 25th-anniversary edition of “Dr. Zhivago,” and MCA’s “Ma & Pa Kettle” series. And don’t rule out additional re-promotions on Paramount Home Video’s “Forrest Gump,” and New Line Home Video’s “The Mask,” to further capitalize on Jim Carrey’s selling consumer appeal. A reprinted “Dumb & Dumber” could also make it a Carrey Christmas for retail.

BUILDING THE POST-BARNEY BEAST

When it comes to kids, more studios say it pays to go direct

BY CATHERINE CELLA

No longer second-rate to first-runs, direct-to-video is making gains—especially in kidvid. The outrageous success of Barney has studios scrambling for the next direct hit, but do the new kids on the block have what it takes?

“’Well, it always helps to be first,’” quips Lyons Group director of sales and marketing Debbie Ries of the series that has sold a Jurassic 30 million units. Barney’s fourth-quarter titles—“Waiting For Santa” release, a favorite-songs compilation and two with new sets and characters—continue the other part of the equation...filling a need for quality preschool videos. “The market is a living, breathing thing,” notes Ries. “You have to be able to change it, especially in children’s video. And today it has to do with the three ‘Ps’ of the video business.

Spirited-fun drop-in: “Casper”

GREAT PROSPECTS FOR KID-BIZ

The kid appeal is also strong with Buena Vista’s “Cinderella” and “A Goofy Movie,” Turner Entertainment’s “The Swan Princess” and MGM/UA’s “The Flintstones,” accompanied by a $4 mail-in rebate and an exclusive free poster offer. “Cinderella” joins the Masterpiece Collection (Oct. 4, $26.99), with up to $15 in mail-in rebates. Included are General Mills ($5 rebate plus cents-off coupons on selected products); Kodak ($5 rebate on selected film offers), and a $5 rebate from Disney on other Masterpiece titles. Other cross-promotions include Cinderella doll and toy products, a new “Cinderella” soundtrack CD on Walt Disney Records and a $70 “Cinderella” deluxe collector’s edition. “The Santa Clause” (Oct. 25, $19.98) also offers a $5 General Mills rebate for selected items and $3 off on any of 18 popular Disney videos, including “The Jungle Book” and “Angels In The Outfield.”

CRYPTS AND CANDY BAGS
Halloween comes early for Sony Wonder, Columbia Tri-Star, Buena Vista, Anchor Bay/Video Treasures and Just For Kids. Sony Wonder has two new Nelvana Ltd. entries in the “ Tales From The Cryptkeeper” series, “Chuck And Melvin” And “The Beanstalk” and “Dead Men Don’t Jump” (Aug. 22, $12.98). A national promotion with Just For Kids Candles will offer 35 cents-off coupons for any of three confectons, with the promotion featured on over 1.6 million candy bags.

Two value-added offers are a free $3.99 retail value “Tales From The Crypt” Random House book with the purchase of any of three other books in the series, and $4 off a $20-value “Cryptkeeper” Halloween mask.

“Mary Shelley’s Frankenstein” tops Columbia Tri-Star’s September sci-fi/Halloween release, including “The Revenge Of Frankenstein” and “The Faces Of Dr. Jekyll” (all $10.95). The Ray Harryhausen G4 set ($34.98) includes “Jason & The Argonauts,” “Mysterious Island” and “The Seventh Voyage Of Sinbad.” Anchor Bay has 19 horror titles, including all six “Nightmare” tales (each $9.99), available in a 36-count floor display with header. Buena Vista has “Frankenpooh” (Sept. 6, $14.99), featuring three frightfully fun “Winnie The Pooh” stories and four free on-pack character masks to promote impulse sales. Just For Kids Home Video has “Keeps Gapniques” (Sept. 26, $24.95), a full-length 90-minute feature narrated by Elvira, Mistress Of The Dark.

UNWRAPPED PBX
Mong the more innovative holiday promotions are Sony Wonder’s

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Continued on page 109
Winner of Seven Academy Awards® Including Best Picture and Best Director Steven Spielberg.

This Limited-Edition Collector’s Boxed Set Includes:

- The Film on Two VHS Videocassettes (Letterboxed Format)
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14" L. x 9 3/4" H. x 3" D. Approx. 4.2 lbs.

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LY ACCLAIMED FILMS OF ALL TIME.

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Achieved over $311 million at the box office worldwide. Over $96 million domestically and over $225 million internationally.

Videocassette #81629 ($29.98 s.r.p.)
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LTBX Collector's Edition VHS #82133 ($79.98 s.r.p.)
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STREET DATE: AUGUST 29, 1995

Call Your Sales Representative and Order Today!

B&W with Color Segments • 3 Hours 17 Minutes •

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THE MOST SUCCESSFUL MOVIE IN THE WORLD
IS BACK!

A rebate coupon for $1.00 off any Ti-T2 single or gift set is inside every video box of STARGATE.

CHOOSE FROM

FIVE EXTRAORDINARY PACKAGES!

Schwarzenegger films have grossed over $1.1 billion in U.S. box office!

Pre-Order Date: 8/22/95
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104 MIN. The TERMINATOR

108 MIN. The TERMINATOR

Terminator 2: Judgment Day

125 MIN. Terminator 2: Judgment Day

From PBS, an innovative "Place"

"Unwrap The Wonder," featuring four Nickelodeon tapes, "The Puzzle Place," two new "Enchanted Tales" and two animated classics ($12.98 and $14.98). It offers retailers a "design your own display" unit to customize in-store and counter displays. Discover a $2 rebate on any title, plus a $2 million sweepstakes entry. A value-added bonus of $15 in coupons for any of 10 Mattel Nickelodeon toys is included in every video.

LIVE's title "Christmas Classic" promotion adds six new programs, topped by "The Moom Family Holiday Hoedown" (Sept. 6, all $14.98). A Christmas Classic Collector's Case ($44.98) offers animated "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," "Santa Claus Is Coming To Town" and "The Little Drummer Boy," while a Frosty Twin Pack ($22.98) comes with "Frosty The Snowman" and "Frosty Returns." Consumers are offered a $3 rebate on two or more of the 11 titles.


Special holiday gift-sets continue to sell well, with a number of new offerings. Republic Entertainment has a 50th-anniversary deluxe package of Frank Capra's "It's A Wonderful Life" (Sept. 19, $69.98) included is the only version duplicated from the original film negative, "A Personal Remembrance" from Frank Capra Jr., a "Making Of" exclusive video featurette, plus the 36-page "It's A Wonderful Life" book, photo collection and theatrical poster in a CD featuring music inspired by the movie. Retailers can get a special 12-piece counter merchandiser.

BIG POSTCARD-HALOS

LIVE has five different packages of "The Terminator," in which it recently acquired distribution rights, and "T2: Judgment Day" (Sept. 12, no prices available), as single units and gift sets, backed by a $1 rebate coupon in every "Stargate" video. Columbia Tri-Star will have a letterboxed gift set of the critically acclaimed "The Remains Of The Day" and "Howard's End." "Little Women" (late October, $19.95) may offer a collectible-doll cross-promo.
Ultimately, you must pay for evil. But not much.

Vincent Price is at his evil best in six cult classics guaranteed to make your skin crawl. How low can the king of horror go? Well, try $9.98 (EP) ($14.98 for SP). Whether it’s comedy with an evil twist or pure terror that grabs you, Vincent Price delivers with devilish perfection. Discover the true Price of evil!

**$9.98** $14.98

**Each EP** **Each SP**

The Tomb of Lycia Cat. #6419, PG

Conqueror Worm Cat. #6608, Not Rated

Cry of the Banshee Cat. #7007, PG

The Comedy of Terrors Cat. #5019, Not Rated

Dr. Goldfoot and the Bikini Machine Cat. #4514, Not Rated

Dr. Goldfoot and the Girl Bombs Cat. #6617, Not Rated

And don’t forget our earlier releases, including: “The Masque of the Red Death,” “Tales of Terror,” “Scream and Scream Again,” “Master of the World,” “The Abominable Dr. Phibes,” and “Dr. Phibes Fise Again.”

**THE VINCENT PRICE COLLECTION**

Order Cut-Off: AUGUST 9 Street Date: AUGUST 29

* Suggested Retail Price

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4th Quarter Video Focus

Product Forecast
Continued from page 108

Next Generation" (no dates or prices available).

Random House Home Video has the first four titles of its Happily Ever After Fairy Tales For Every Child series. Major TV and movie stars play the roles in "Cinderella," "The Emperor's New Clothes," "The Frog Prince" and "Rapunzel." The KuVision division of WarnerVision has two "Baby Goes" releases (Aug. 29, $9.95), four "Rockin' Real Wheels" titles—"Songs About Bulldozers," "Trains" and "Firetrucks" (Sept. 12, each $10.95 or $12.95 with toy vehicle)—and "Songs About Santa Claus" ($10.95). Also due are four new "Dream Big" releases (July 23, $12.95); two new "Thinking Kids" titles, "There Goes Santa Claus" and "The Magic School Bus Inside The Haunted House" (July 29, $9.95), and two "William Wegman's Fay Presents" titles (Sept. 12, $12.95). WarnerVision has three new titles of "The Adventures Of Mary Kate & Ashley Olsen" (Sept. 12, $12.95), while Warner Home Video debuts "Baby Play," a three-volume live-action series (Aug. 13, $14.95). Just for kids, "The IFFG" (The Big Friendly Giant) Nov. 28 ($24.95), theatrically released animated film based on the best-selling book by Roald Dahl, in a cross-promotion with the book for the holidays.

TACKLES AND SOUND BITES
On the sports side, PolyGram Video and NFL Films are marketing "The Greatest season Ever," with Fuji offering a free $19.95-value "NFL Turf Talk 100 Greatest Sound Bites" video with the purchase of five videocassettes or 10 audiocassettes. There are 30 NFL Team Videos, including expansion Jacksonville (Fla.) Jaguars and Carolina Panthers (July 23, $14.95). NFL's Greatest Ever Series" offers three titles ($14.95 each), or in a collectible three-pack set (Aug. 13, $34.95), backed by a tie-in with Acclaim Entertainment's "NFL Quarterback Club" action videogame, "NFL War Stories" and "NFL's 100 Greatest Tackles" (Sept. 26, each $19.95). Each video includes a Sports Illustrated offer for a free special issue.

ABC Video adds "College Football's Greatest Games" and "The Football Hall Of Shame" to its three previous home video gridiron titles (Sept. 12, $19.98), with all five titles offered in 24- and 48-piece retail displays. CBS/Fox Video and the National Hockey League rush-release "The Official 1995 Stanley Cup Championship Video" (July 28-Aug. 1, $19.98). Cross-promotions with other NHL licensees, as well as in-pack, valuable-added elements are being developed. The label will have "The Official 1995 NBA Finals Video," produced by NBA Entertainment, out early in the fall at $19.98.

STRETCHES AND STEEL BUNS

In the health-and-fitness area, more personalities are joining the home video parade. Paramount has "The JoJo Workout: Mind, Body And Spirit," featuring Olympic Gold medalist Florence Griffith Joyner (fall release, no price available). BMG Video this fall will have a tentatively titled "Linda Evans' Fitness Video," co-produced by the star, and led by instructor Kari Anderson.
PRODUCED EXCLUSIVELY FOR HOME VIDEO!

GET TOUGH. GET MEAN. GET READY.

The heroes from the hard-hitting MORTAL KOMBAT video game explode onto the screen in this pulse-pounding animated action-adventure video. Features the most advanced animation technology in the world. Produced with revolutionary special effects, this world premiere video brings the greatest action heroes to life! Let the tournament begin!

WORLDWIDE WEB
Preview MORTAL KOMBAT on the Internet at: http://www.mortalkombat.com/kombatbegins

NO PAY-PER-VIEW!
Contains The Making of MORTAL KOMBAT—The Movie Inside!

Inside each cassette look for MORTAL KOMBAT 3 secret code game symbols!

LIVE Home Video has "Paula Abdul's Get Up and Dance" (Aug. 22, $14.98), which will be heavily promoted by the artist on tour for her new "Head Over Heels" album.

Video Treasures has the first two volumes from fitness expert Brenda Smithey's "Steel" video (Sept. 29, $14.98 each; or $29.95 3-pack), with a $1-off on next purchase offer. Additional "Steel" videos are due in October. A special cross-promotion "Steel/Sweatracks" video merchandiser display will offer the videos and new Sweatracks audios, with the first four releases out this fall. A new double volume (Aug. 29, $29.95 each or $59.95 3-pack), with a $5-off on next purchase offer.

Additional "Doomed Metropolis" tapes are due in December. A special cross-promotion "Buns Of Steel" video merchandiser display will offer the videos and new Sweatracks audios, with the first four releases out this fall.

Available Sept. 23 are "Beavis And Butt-Head: Chicks Dig It" ($14.98), featuring more than 20 songs (Oct. 15, $14.98), and "The Jerky Boys In The Head, The Tail, The Middle" ($14.98 each), featuring more than 20 songs (Oct. 15, $14.98 each), and "The Jerky Boys In The Head, The Tail, The Middle" ($14.98 each), featuring more than 20 songs (Oct. 15, $14.98 each). Also due on that date are "The Women Of Country Volumes 1 & 2" ($14.95 each), featuring 100 past, present and future stars from the original concert at Middle Tennessee University in Murfreesboro.

Sony Music Video/MTV Home Video recently shipped the Jerky Boys In "Don't Hang Up, Toughest Guy" ($14.98) and "MTV's Video Music Awards: Select Performances" ($12.98). Available Nov. 12 are "Beverly Hills Cop" (Nov. 12, $14.98), and "I Want My MTV" and "The Head, Volume 1" (Nov. $12.98).

New Video Group has the U.S. debut of Dennis Potter's "Lipslick On Your Collar" series as six one-hour programs on three two-hour tapes (Sept. 15, $14.98 each, or under $50 for the boxed set).

PBS' "Nobody's Girls A New Look At The Old West" (July 23, $29.95) and the first titles under the Showtime Home Entertainment label—"The Pin-Ups: A Picture History Of America's Dream Girls" (Aug. 13, $19.95) and Rob Reiner's "But Seriously: A Hipster's Guide To Political Comedy" (Oct. 24, $19.95).

On8ion Home Video will release five new Japanese-Animation "Video Comics" from Streamline Pictures (Aug. 15, $19.98 each), "Wicked City," "Doomed Metropolis" (Vols. 3 and 4), "Crying Freeman: Abduction In Chinatown," and "Man Alive: Perfect Collection."
"Dumb": reprinted for Christmas?

Pebble And The Penguin," which features original songs by Barry Manilow: "I like the fact the suppliers keep video sell-through in the customers' eyes," says Tower Video VP John Thrasher. "We're not going to sell as many on 'Swan Princess' as we did 'Snow White,' but for the industry to sell 1 to 3 million on a title like that is great business."

In addition, such new titles as

"Cinderella": strong kid-audience

CBS/Fox Video's "Absolutely Fabulous" are keeping retailers happy. "We've had customer requests for 'Ab Fab' for months," says one retailer. "Customers request 'Ab Fab' more than a year," says Videosmith's VP of product, Rosemary Atkins. "We know we're going to move lots of units when it comes out in August."

While the higher profile titles will be discounted heavily, retailers expect that product diversity will mean better profit margins this year.

"Suppliers have picked some good specialized product that we can make a
Retailers anticipate arrival of "Clause."

profi on," says one buyer at a West Coast video chain. "The "Mas & Pa hero" series is our most special-ordered product and a big hit for us."

Suppliers agree blockbuster hits may move millions of units, but retail profits are small in comparison. "This year is going to be bigger and more profitable for retailers," says Buena Vista president Ann Daly. "Mega-bits diminish profits below what retailers need to cover operating costs."

Most dealers pick Buena Vista's "The Santa Clause," priced at $19.98, and Warner's "Batman Forever" as the most anticipated releases of the fourth quarter. "Both titles are going to be huge," says Thrasher.

BONDIING AND SKYWALKING

While the big hits have major marketing campaigns, catalog product will also be heavily promoted. MGM/UA will spend $3 to $4 million to reintroduce the Bond series, starting with eight titles Nov. 7 and the remaining eight during the first quarter of 1996. (Fox is spending $16 million to repackage "Star Wars").

"We didn't want to release all 16 in the fourth quarter because we're repackaging and repositioning them to invigorate their action-adventure appeal," says senior VP of marketing, Blake Thomas.

Off the market for about a year, the collection sees a price drop—to $14.95 for each title. The supplier will also offer two gift packs featuring three Sean Connery Bond videos plus a "Goldfinger" or "Thunderball" documentary, priced around $45.

"We consulted with retailers, and the $14.95 price allows them to sell a set or individual tapes at a reasonable price and make a profit," says Thomas. "There's an opportunity to make a good margin because it's not a kids product and is targeted towards adults." When MGM/UA dropped the price of the collection, about 1 million units sold through before it was pulled from retail, Thomas says.

As the fourth quarter quickly fills up,

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4TH QUARTER VIDEO FOCUS
Better Than '94
Continued from page 107

retailers and suppliers are less concerned about shelf-space issues than in the past.
"There's always a real-estate concern when dropping in a new title during the fourth quarter," says MCA senior VP of marketing Andrew Kairey, who must figure out a way to wedge "Casper" into the fourth-quarter mix. "But the other factor is how well a title will perform year-round. There's no reason to rush something through, because January through April are not bad months for self-through.

THIS YEAR, ADULTS WILL HAVE MORE TO CHOOSE FROM, WITH "THE SANTA CLAUSE," AND CATALOG REPROMOTIONS INCLUDING "THE STAR WARS TRILOGY," MGM/UA HOME VIDEO'S "JAMES BOND COLLECTION," A 30TH-ANNIVERSARY EDITION OF "DR. ZHIVAGO" AND MCA'S "MA & PA KETTLE" SERIES.

Others just make more room. "We've expanded our video sections," says Thrasher, "and there's always enough shelf space for hits."
WEIGHT OF ALL TIME!
The #1 Holiday Video This Year... And Every Year!

CONSUMERS SAVE UP TO $10!
$5 Mail-In Refund From Disney!

With Purchase Of Two Videos: The Santa Clause
- AND - Any Other Eligible Video From
The List Below!

CONSUMERS SAVE UP TO $10!
$5 Mail-In Refund From General Mills!

With Purchase Of Six Eligible General Mills Products' - PLUS -
Disney's The Santa Clause OR One Other
Eligible Disney Video!

SANTA'S LIST OF PREPACKS

24-Pc. “Santa Clause” Only
Stock # 4904

48-Pc. “Santa Clause” Only (shown)
Stock # 4905

80-Pc. “Santa Clause” Only
Stock # 4908

50-Pc. Mixed – “Santa Clause”/Family Film Collection (shown)
Stock # 4906

64-Pc. Mixed – “Santa Clause”/New Hit Movies
Stock # 4914

ALSO AVAILABLE:
15-Pc. “Santa Clause” Rental Pack With Exclusive P.O.P. Item!
Stock # 5469

Disney's 14 Bright Beginnings titles include “The Very Hungry Caterpillar” and “Sweet Dreams, Spot.”

From kid-lit: Goodtimes’ “The Mousehole Cat.”

Continued from page 99
**Presentation**

Presentation—including packaging, P.O.P. and placement—is Ries' second P, its importance underscored by retailers.

"Studios are starting to brand characters or packaging, and they're coming out with series," says Archie Benike, divisional VP of marketing and merchandising at Suncoast Motion Picture Company. "And it's working as the industry continues to grow. It's also important that stores establish positioning so the consumer can see the collectibility of the series."

Recognition helps here, too, as in the case of The Olsen Twins, whose consistently high Q rating on television has translated to video success as well. WarnerVision looks to a September 12 release of the fifth and sixth Adventures of Mary-Kate and Ashley ("The Case Of The Funhouse Mystery" and "The Case Of The Christmas Caper") plus the debut of their new musical series, "You're Invited To Mary-Kate And Ashley's Slumber Party."

Two of the girls' telefilms will appear on the Warner Home Video label in August, as will three titles in its new toddler series, "Babes At Play."

Benike also sees clamshell packaging as effective in establishing a video's "giftability" and collectibility. "Kidvid is the only area where tapes are marketed as a collection," he continues. "Price point is very important in that as well."

**Profitability**

Beginning in 1992, you had to advertise at or above our minimum ad price in order to qualify for co-op," notes Ries. "Retailers were then able to make a profit on Barney videos, which insured our placement. " The more competitive shelf-space gets, the more important such insurance becomes. Barney's latest competitor is, of all things, a tooth. "The Adventures Of Timmy The Tooth" is projected to sell a million units by the end of this year. "A big surprise" is how Benike characterizes the unlikely hero. He says "Timmy" is a good example of how to handle direct-kid-
THE HOLIDAYS’ VIDEO SHOP

Family Favorites!

Just $12.99

$14.99

Best-Selling
Sing-Along Favorites!

When They Purchase Any 2 Disney Christmas Videos!

$3 Mail-In Consumer Refund From Disney!

#1 Selling
Holiday Video!

#1 Selling
Holiday Video!

Three titles next month: Warner’s Babies At Play toddler series

Debut in three volumes, follow up with three more, cross-promote, and “you can see the collectibility.”

MCA-Universal has three more episodes on tap for September, as well as one exclusive to Rice Krispies consumers.

The first project developed with MCA Entertainment, “Timmy” has also benefited from innovative marketing.

“Our strategy has been very different from theatricals,” notes MCA Home Video president Louis Feola, “in that we needed to reach parents as well as children. And vehicles for reaching preschoolers are limited.”

Hence the exclusive Timmy offer on 52 million boxes of Kellogg’s cereal. “We believe in direct-to-video, especially for children’s,” continues Feola. “The appetite for prerecorded video for children is very strong. We’re currently evaluating other MCA properties to see if we want to proceed with direct-to-video.”

MARVELOUS MANSION

For now, MCA plans to whet this appetite with “The Land Before Time 3: The Time Of Great Giving” and such newly acquired Wee Sing titles as “King Cole’s Party,” “The Marvelous Musical Mansion” and “The Best Christmas Ever.”

So make room for kiddies. As Maria LaMagna, MCA-Universal’s VP of publicity, says of direct-kidvid, “It’s a growing genre in a growing field.”
CBGB Takes To The Airwaves
NYC Club's Program Showcases New Artists

BY JIM BESSMAN

NEW YORK—Manhattan's pioneering punk rock/new music nightclub CBGB is aiming to do a local radio format which it's done for the club scene here for more than 20 years: expose new artists.

The club has launched “CBGB Radio,” an hour-long program broadcast each weekend at 11 p.m. on AM station WKDM. The show, which launched in June, actually originates from a DJ booth at CBGB Pizza Boutique, next door to the main club at 315 Bowery.

The format includes anything that fits loosely into the alternative genre, says club owner Hilly Kristal, and features live and taped performances from the adjoining club, artist interviews, and new releases from indies and major labels.

Tapes from unsigned acts also are programmed, says Kristal, as well as music by the club's legendary heritage programmer Jon Holiday, as well as veteran DJ Todd Martelle, and features Kristal’s “CBGB Radio” with CBGB's booker Louise Parmassa, with assistance from production coordinator Mia Jung. On air hosts include Janice Fink, Ian Hoffman, Dave Margolis, and Scot Smith. All are “very fluent in new music,” according to Kristal.

Among the current artists getting exposure thus far on the show are Green Apple Quick Step, Jeff Buckley, Catherine Wheel, Wool, Sense Field, Monster Magnet, Garbage, Hum, God Lives Underwater, Barkmarket, Spaniam, and Brazilian act Chico Science.

“We have a great feed from CB's, so that the live stuff is absolutely wonderful,” says Kristal. "The [AM] transmitter makes it really alternative—because it's alternative to FM."

Kristal says that the program can be heard within a 20- to 30-mile radius from central Manhattan, “40 miles in some places, with some places getting clear reception and some not, depending on [interference from buildings].

On a car radio, it’s great. “CBGB Radio,” Kristal adds, fulfills a need for a radio outlet in New York City that exposes the many alternative releases from major and indie labels that don't get a fair hearing on the available stations.

“This is the No. 1 market in the country, but unlike other places, radio doesn't, add [that indie/new alternative releases] a week here,” he says.

“They feel that listeners want a specific kind of thing, and they stay in a narrower framework, because if they play too many things nobody knows about, they think people will lose interest. I feel people are interested in hearing new things they haven’t heard, with the problem they have. The problem is for kids to find the station: It takes a little while for word-of-mouth to get around, but I'm getting lots of calls from people who don’t love it, but can't find it.”

Otto Miller, GM for WKDM and local marketing agreement partner WWNY, also reports “a tremendous favorable phone calls.

“We've got some great response so far,” says Miller. “It's the thing that's overwhelming and hard for me to understand is I've got multi-ethnic stations, and I've got people from all different nationalities and races commenting and listening. Caribbean, Spanish—I'm kind of shocked.”

WKDM is a "formatless" (i.e., single-branded) station, and the rest of its programming is “mostly Spanish and mixed cultural,” Miller says, “with some English shows thrown in. [It's] good old American music.”

Regarding "CBGB Radio," he says, “It hasn't made a difference that it's AM instead of FM. The whole point is that when there's a niche in the marketplace, people zoom in on that, and we're starting from zero. It shows that maybe we need something like this in the marketplace.”

Besides favoring listener response, Kristal points to major and indie record labels that laud the “new avenue” he's made available for showcasing bands that are not otherwise being played.

"New music is getting short shrift from the radio stations here in the city, says Alamo Records' head Howard Thompson. "Hilly's always been a phenomenal supporter of new and young talent, and this is yet another way for the industry to reach the entire industry by exposing exciting and essential music."

Notes Music Label president Kevin Patrick, "The guy's constantly putting his position of helping young acts on the line again, this time on radio. What Hilly's promoting is covered in New York City proper by patchy college play and commercial alternative exposure from a station that's weekly local city-based [i.e., WRIR, Richmond]. Well, there is a niche here it's correctly trying to fill—I just wish he'd be on more hours, with a stronger push."

Kristal says he's indeed thinking of expanding his slot, "but I want this one paid for first," currently he's paying for the leased hour himself, but he might eventually syndicate at a weekly "best of" program to interested parties elsewhere. Also he is having phone up his musical activities at his quieter sister venue, CBGB's 315 Gallery, which "plays the pizzazz is next to the rock club, but on the other side."

"Hopefully, I might inspire other stations to do a little more of playing new music themselves," Kristal says.
Screen Savers Now Can Signal Profits, Too

Two Firms Adding New Angles To Promote Product

BY CARRIE BORZILLO

LOS ANGELES—Shane Media Services and ScreenTeam have teamed forces to make computer screen savers more than a popular station giveaway item—money maker as well.

In the past year or so, many radio outlets have used station logo screen savers as giveaway items, mostly for clients and sometimes for listeners. What Shane and Laguna Beach, Calif.-based ScreenTeam are doing with their “ScreenSavers” product, however, is finding new promotional opportunities for the discs and exploring ways in which stations can profit from them.

“Shane has been looking at a promotion called a ‘leave behind’ with advertisers,” says Ed Shane, chief executive at Houston-based Shane Media Services. “Or they have been given away to listeners as a prize or incentive to come to the station. The idea of selling it to advertisers is broad new. It’s a good, add-value tool for the sales department and gives the station a触摸 to the marketplace.”

With “ScreenSavers”, which is currently only compatible with Windows, stations can time messages to pop up on the screen one, two or three times after one year or even after installation.

The messages can range from a plug for a station event to “Happy July 4th.” Stations can tie in clients with a message that pops up on the screen and prompts the user to press a certain key to automatically print out a coupon for the client’s product.

The other way Shane and ScreenTeam say stations can make money is by selling customized screen savers in the Prodigy “Download Superstore.” Shane says screen savers have already been sold online for $10. He says approximately 41 of that money goes to the station.

Shane also says that he is in the midst of creating a page for “ScreenSavers” on the World Wide Web, where stations can sell the discs and pocket more of the money, since the Web isn’t a subscriber service like Prodigy.

Shane says that while all formats are being targeted for this promotional idea, stations that target at-target marketing would make the best use of “ScreenSavers.”

Adult contemporary KOST Los Angeles was one of the first stations to use the product almost two years ago.

“This is one of the few promotions since I’ve been here that outlived the initial run and is still on the air,” says Duncan Payton, KOST marketing, promotions and music director. “We initially sent out thousands; then we reordered them and sent out thousands more.”

KOST promoted “ScreenSavers” on the air and asked listeners to send in or postcard with their address if they wanted one sent to them. The discs feature the KOST logo and three full-color photos of Los Angeles: the Hollywood sign, a sunset beach scene, and a downtown shot. Random discs were embedded with an instant prize of $1,000.

Also on KOST’s discs are two sell lines: “Listen at work every day” and “Love songs every night.” The station still runs two to three liners a day promoting the “ScreenSavers.”

“This has been our best giveaway item,” says Payton, who is interested in exploring the new uses for “ScreenSavers.”

Modern rock WNEW New York is another station that used “ScreenSavers” as a giveaway item.

“It’s a great promo item itself,” adds Neil Barry, director of client marketing services at WNEW. “It’s great for in-office listenership and for visibility.

The new marketing partnership of Shane Media Services and ScreenTeam is in the midst of alerting stations to the new uses of “ScreenSavers.” Over the July 4th weekend, it sent more than 3,000 foxes to stations of all formats.

SPRING ’95 ARBITRONS

15-plus average quarter-hour share (1) indicates Arbitron market rank. Copyright 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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(Continued on next page)
Eagle Signs Deal To Purchase Pyramid; Julie Kahn Exits Shramm’s KNEW/KSAN

EVERGREEN MEDIA has finally finalized the long-rumored deal to acquire Shramm Communications for $386.5 million. The deal will make Evergreen the country’s second-largest radio-only group, after Infinity Broadcasting. The Pyramid chain consists of 12 stations in five markets. With the addition of outlets in Philadelphia and Boston, the deal gives Evergreen outlets in all of the top 10 Arbitron markets.

The deal also gives Evergreen a total of 22 FM stations in Chicago and four in Charlotte, N.C. Because this is a violation of current FCC ownership rules, Evergreen plans to divest of some of the stations or seek waivers from the Commission.

The transaction is expected to close in the fourth quarter of 1996. Meanwhile, amid swirling rumors that Shramm Broadcasting is in the process of being sold to Broadcasters Corporation, Kahn expects to maintain his GM position at Shramm’s KNEW/KSAN San Francisco over serious Raiders’ broadcast rights, but Kahn re-“negotiated” support for Broadcast Diversity’s efforts to derail the competition.

In response to the Coalition for Broadcast Diversity’s efforts to derail radio-ownership deregulation efforts in Congress (Billboard, June 24), more than 100 groups and stations have formed an organization called Radio Broadcasters in Support of Radio Ownership Deregulation, which is taking out ads in trade publications seeking support of deregulation. The new group’s members include almost every major radio group not already part of the 15-group Coalition. The new group’s members include Bonnville, CBS, Citicasters, Clear Channel, Comstar, Evergreen, EZ Communications, Infiniti, Jacor, Noble, and Paxson.

“FM Satellite Networks has formed a marketing partnership with the Word In Music, which syndicates a Christian AC format of the same name. That format will become the 12th to be produced and/or distributed by JSN. Effective Aug. 1, JSN will handle all marketing and sales for the Word In Music, although the latter will continue to produce the show from its Colorado Springs, Colo., studios.”

News Corp. has acquired a significant interest in Archor Communications Inc., which is in the process of making a $14.5 million investment of its own in Premiere Radio Networks, as previously announced. Archor is increasing its investment in Premiere to $17.57 million, which will give it 22.7% of the network’s common stock. Also as part of the deal, David Evans, president/COO of Fox Television, will join Premier’s board of directors.

 programming: Berger Exits KSOI

KSOI, San Francisco; PD Larry Berger exits. Bob Hamilton, PD to all sister stations KYDL/KYLY, is upped to program/operations manager of all three stations. Berger can be reached at 415-441-5800.

Top 40/json KHTQ (Hot 97.7), a top-ranked station in San Jose, Calif., has been sold from San Jose Broadcast- ing Corp. to Susquehanna Radio Corp. and will begin simulcasting Susquehanna’s triple-A KF PG San Francisco. A local marketing agreement could start the simulcast as early as Aug. 7, leaving PD Bob Perry and the entire Hot 97.7 staff out of work.

WWWZ (Charleston, S.C., PD George Hamilton has accepted the PD job at WKYS Washington, D.C., where he will replace Barbara Prieto. Hamilton will continue to consult WWWZ.

KMLE Phoenix PD Shaun Holly has been upped to the newly created director of operations position, which incorporates his previous duties.

Brew Michaels joins KKKH (Earth 106) Portland, Ore., as GM, replacing Alan Lawson. Michaels was most recently president of Independent Rock Programming.

KFOG San Francisco, will soon flip from R&B to oldies and will pick up the syndicated Bob Kevoian and Tom Griswold show from WOR.

Matt McCann, PD of KCJZ San Antonio, Texas, is upped to program manager for KCJZ and local station manager.

VFM Indianapolis PD Kevin Ma- son exits over philosophical differ- ences. He has looped up for a new opportunity and can be reached at 317-840-9560.

Tom Gjerudra joins WZPLI, Indiana PD, replacing Jim Ceroner, who exits. Gjerudra was most recently PD at KFDM-FM San Pedro.

WALK (at WPRI, Providence, R.I.) flips from triple-A to modern rock and is now known as “Planet Radio 93.3” PD Jim Randall remains.

KCOK Monterey, Calif., flips from Westwood One’s soft AC format to the network’s oldies format and will change frequencies from 104.9 to 106.1 next month.

KIZE Monterey flips from a simul- cast of Spanish KKL (adult standard) under new owner Cypress Communications.

R&B adult WNHC New Haven, Conn., adds ABC Radio’s “Back to Back” and Bobby Owens moves from that shift to overnight, as Lenny Green exits.

The Underground Network, based at WDRE Long Island, N.Y., picks up its tenth affiliate, WYKT Wilmington, Ill., now carries the network in overnights. The station keeps its current format.

people: George Upped at WNAP

Johnny George is upped from produc- tion/imaging/director to assistant PD at WNAP Indianapolis. He is re- placed by John Baker, formerly PD of Indiana Stations.

Scott Davidson returns to radio as music director/night shift at WOW West Palm Beach, Fla. He replaces former APD/MD Scott Chase, now PD at WAOA Melbourne, Fla.

Barbara Prieto, former PD of WOR, has been named writer, interviewer, and co-producer jobs at ABC Radio’s “American Country Countdown With Bob Kingsley” and “Bob Kingsley’s America’s Music-makers.” He is looking for a new opportunity and can be reached at 212-887-0761. Contact CBS Steven Dinetz at 212-664-4040 to set up an appointment.

Radio Will Get Its MTV With WW1 Network Deal

■ BY CARRIE BORZILLO

LOS ANGELES—It’s been a long time coming, but Westwood One Entertainment and MTV: Music Televi- sion have inked a deal to create the MTV Radio Network, which will bow in September.

The new network will offer the following programming to modern rock, alternative and top 40 stations: simulcasts of concert tapings, including “MTV Unplugged”; special pro- grarnming around such events as MTV Video Music Awards, the MTV Movie Awards, and spring-break spe- cials; a daily MTV News feed; and the opportunity to pick up elements of other MTV shows, such as “Weekend Revolution,” “House Of Style,” “Rea- vis And Butt-head,” and the MTV screening room feature. In addition, the new network, which will initially have a production staff of 10, is ex- pected to launch programming that isn’t necessarily based on existing MTV features.

Promotions and contests will be created around the awards shows, “MTV Unplugged,” and spring-break specials.

The initial focus will be on short- form features rather than weekly or monthly longform programs.

“What Westwood One and (MTV) have found is that radio stations would benefit more from the content and services that we can give them than from a lot of [longform] programs,” says Matt Farber, VP of pro- grarnming and new business at MTV. MTV and WW1’s relationship dates back to the early ’90s, when WW1 simulcast MTV concerts, and later when it ran “MTV Unplugged,” which has featured such acts as Eric Clapton, the Rolling Stones, Elton John, Paul Simon, R.E.M., Bon Jovi, Fleetwood Mac, Rod Stewart, and Pearl Jam.”

MTV and WW1 began offering MTV News, which was classic rock-ori- ented, to stations. Under the new ar- rangement, WW1’s network will focus on modern rock artists.

Even with WW1’s existing rela- tionship, it was Global Satellite Net- work that secured the syndication rights to MTV’s “Weekend Revolu- tion” in early 1994. Global’s contract with the network expires in August. MTV also has a college radio pro- gram in conjunction with Thirsty Ear Communications. That show, heard on more than 125 college stations, is called “Alternative Nation: Left Of The Dial.” It is hosted by MTV VJ Kennedy. The show originated in 1992, when it was hosted by Dave Kendal and was called “120 Minutes: Left Of The Dial.”

 Thom Feron, executive VP of Westwood One Entertainment, says the company lost out to Global last year because “the deal was too rich for our blood.” At that time, WW1 was overcoming financial problems and was in the midst of entering into a management agreement with Infinity Broadcasting, which later enabled it to buy Unistar Radio.

With WW1 in a much healthier situation, its executives were finally able to sign a two-year deal with MTV, according to Feron.

“We’ve had a lot of discussions with MTV,” Feron says. “What hap- pened was that Infinity took over, and new there was the clout of a com- pany that owned 30 radio stations.”

However, Farber says the decision to do the deal now had more to do with timing than with WW1’s financial situation.

“We weren’t looking at their finan- cials as much as the fact that it was just the right time and right idea for MTV,” says Farber, who formerly was PD at WAVA Washington, D.C. “Westwood One is to the radio syndi- cation field what we feel MTV is to the video industry. It’s a natural match.”

Farber adds that when MTV went to Global for the weekly “Weekend Revolution” show, the network “had plans that were not currently doing. We wanted to experiment with producing radio pro- grarnming, and we feel good about this.”

MTV and WW1 will launch the MTV Radio Network with a syndica- tion package around the video Music Awards in September.

SPRING '95 ARBITRONS

(Continued from preceding page)

BILBOARD July 29, 1995

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The two met in high school in Duncanville, Texas (or "Pumpkinville," as DeLaughter likes to call it). It just happened. I was a senior in high school, and she walked in front of my car when I was leaving one day, and I was like, 'Wow! Man!' Kind of an instant thing. The next day, she had freshman orientation on the other side of the campus, so I went over and talked to her. And we kind of started seeing each other.

Today she's part girlfriend, part band motivator. 'She's always on my ass,' says DeLaughter appreciatively. 'When I get too sedate, she kind of comes out and slaps me across the face. She's very different, like, Hey man, get your head out. What are you doing?' Like I said, she's a big part of [Tripping Daisy]. She even came up with the name of the band. I gave her credit in the liner notes as Band Sparkler.

Yet she's inspired just one song in twelve years? "Yeah, the rest of my songwriting is daydreaming. Man, I need time to escape. I'm with her seven days a week, 24 hours a day. So a lot of thought is with her. But once I get to free the mind, it pretty much goes elsewhere."
Along with such contemporaries as Blur, Pulp, and Manic Street Preachers, Supergrass has been tagged as purveyor of the new wave of "Brit pop" by the rock press that has championed it. In the last year or so, "Brit pop" acts have broken out of their indie fan bases and found mainstream success among would-be rebellious teenagers, as well as among older buyers yearning for a sound that captures the spirit of punk and new wave.

Supergrass's managing director, Tony Wadsworth, believes the band is managing to pull in several audiences. "It certainly makes contact with the kids, and the band has got a message that really speaks to what the Jam used to do. If you listen to ' Alright,' it could have come from any time in the pop era."

"There's a group among the members of Supergrass are unquestionably British, right down to the accents, references, and haircuts. They are unashamedly British, and they rock. Yet bassist Mickey Quinn says they feel li- ttle similarity to other British poppers, such as Pulp or the Boo Radleys.

"It's really funny, because when we first started, we were lumped in with the new wave of the new wave, with Suede, Pulp, and the Animal Men," says Quinn. "Now we're supposed to be 'Brit pop.' We don't really feel an affini- ty to that scene at all. It's just the in- vention of the press, they have to have something to write about.

The band's songwriting credits are shared by Quinn, drummer Danny Goffey, and singer Gaz Coombes, who, at 18, is still young enough to articulate teenage rebellion.

"We were brought up listening to British bands with a similar sense of irony, such as Madness and Half Man Half Biscuit, have contributed to Supergrass' influences, but "that's not where we're coming from. We're basically just very cheeky people. I used to like the way Madness could deal with dark and horrible sub- jects but still have a catchy tune. We're just about having fun, but at the same time you can do darker things, such as on 'Soda Of My Lethargy,' which is on the album."

Laughs are central to Supergrass' likeability. Says Quinn, "It's probably the band's brand of bright, tuneful guitar pop is the antithesis of post- grunge. "The whole guitar rock thing's just become a bit boring--first we had Nirvana, and now there are 800 bands all being miserable, all sounding like a cross between Nirvana and a crap band."

Wadsworth thinks that the time is right for Supergrass' "Brit pop." "For every one of those acts, it's an equal opposite reaction. This is just what's needed [in the U.S.]. One of the criti- cisms I always get of British bands is that they're too English. I tell people, 'Ask them, 'Penny Lane' too English for you?'"

Rebellion seems unconcerned about how Supergrass will be perceived by U.S. audiences. "We completely ig- nored the pressures... when we were recording that album and all we were all about having a laugh. I write and sing songs about living in Oxford. If you don't understand that, then there's nothing you can change-someone write different from me."

Capitol VP of A&R Perry Watts- Basford insists that Supergrass will be welcomed by U.S. audiences. "There have been various import sin- gles from the band coming over here for a long time," he says. "We have

Supergrass was signed to Parlophone in April 1994 by the head of A&R, Keith Wozencroft. Two mem- bers of the band were actually the Jensen brothers, a "choke-hugging" band that signed to Nude Records and disbanded after one single. Once signed to Parlophone, Supergrass was not cattipal- ed into the limelight, as are many new British signings.

"Caught By The Fuzz" was initially put out in the summer of 1994 as a 7-inch single on Backbeat Records, a low-key indie label, and it sold 500 copies. It was reissued on Parlophone's Reconstructed No. 45 on the Chart Information Network chart here last Octo- ber.

"Says Wadsworth, "We got in there very early in terms of signing Super- grass, and we kept it quiet because we wanted to get it right. We spent time in the studio, getting them to write songs and to keep the spotlight off them as long as possible."

"The plan as far as the band grew gradually and organically after raves re- views and support from the rock press (including a cover story for Melody Maker on May 14). "Supergrass was "like a wild horse ready to run" by the time its fourth single, "Al- right," was released in early summer of this year, says Wadsworth. That sin- gle, a double-A-side with "Time," is No. 4 on the Music Monitor Hot 100 Singles chart for July 14.

ABBOTT, "Caught By The Fuzz" was a good introduction to the band," says Watts-Russell. "- Rooster' and 'Alright' are good pop songs, and we'll get to those, but I wanted to show off a more aggressive side of the band, be- cause that's what comes through in their live shows."

In the last two months, the band's stock has risen even further, with an appearance at the Glastonbury Festival this week, and its previous live performance of "The Fuzz" was widely played on national TV and radio.

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Parlophone's Supergrass Reacts Against Grunge (Continued from page 1)

Oxford Speaks! A Big Acts Despite Lack of 'Scene' (Continued from page 1)

Mystic

University (formerly Oxford Poly- technic) employs 1,500, while pub- lishers such as Blackwell and the Oxford University Press add another 1,000-plus jobs.

It is the 10,500-strong student population, determined to have a good time despite of limited funds, that keeps the city vital. Yet the student-based live scene is hemmed in by attacks from both sides. On the one hand is the resent- ful element of local youth, jealous at the privileges accorded to the often wealthy and middle-class students. On the other is the insatiable resis- tance to change on the part of resi- dents from the counties of southeast England, who fear and oppose any new plans for venues.

In Riverside, Calif., country KFRR was off 9:5-7.9, while album rock KCAZ-FM rose 2.4-3.6. The streets of Temecula, Calif., were good to country KUZZ, which rose 12.6-15.6. But elsewhere in that market, the news was mostly bad. Top 40 KXXM-FM dipped 10.9- 10.4, album rock RRAB dove from a 9.3 to a 6.1 share, and AC KGOM was off 5.8-4.6. For complete ratings information, see listings on page 113.

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Spring Arbs: KLOS Cracks Top 10 (Continued from page 6)

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HOLDING ONTO NO. 1 for the fourth consecutive week is "Watersfall" by TLC (LaFace/Arista). It also moves to the top of the Hot 100 Singles Sales chart, as "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista) slips to No. 2, the same position it occupies on the Hot 100. "Watersfall" continues to increase in airplay points and thus widens its lead over "Chance" and the No. 3 single, "Doo-Wop" by a.a.p. (A&M). It moves 67-45 on the Hot 100 and 72-41 on the airplay chart. "Roll" is unusual in that it is garnering airplay at both adult and modern rock stations. At top 40 mainstream, it's already No. 1 at WDDJ Poughkeepsie, NY. Another impressive success in this week's second run-up for the airplay award, "Can't Cry Anymore" by Sheryl Crow (A&M). It moves 65-43 on the Hot 100 and is top 10 in airplay at 10 monitored stations.

QUICK CUTS: Two singles re-enter the chart, due primarily to increased airplay at major radio stations. Re-entering at No. 9 is "Connection" by Elastica (IDO/Geffen), and at No. 11 is "I Like It (I Wanna Be With You)" by Grand Puba (Elektra/EG). "Connection" is receiving airplay at KROQ (K-Rock) Los Angeles, which "I Like It" is picking up strength at WQRT (Hot 97) New York. The only act new to the Hot 100 this week is Madison, Wis.-based group Garbage. Its first Hot 100 single, "Vow" (Almo Sounds/Geffen), is breaking out of Austin, TX, where it is No. 1 at N.O.G. The group debuts next week from "Only Wanna Be With You" by Hootie & the Blowfish (Atlantic) and "Carnival" by Natalie Merchant (Elektra/EG). Both tracks have just been released as cassette singles.

**BUBBLING UNDER HOT 100 SINGLES**

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**GEORGE MICHAEL NAMES SONY EXECUTIVE AS HIS MANAGER**

(Continued from page 8)

He heads his artist relations department, among other duties. Stephens, who is serving as director of Epic Records U.K. when Michael's "Listen Without Prejudice Vol. 1" album was released on the Continent, has been a key player in the negotiations which made the Sony deal happen. Michael's personal manager at Sony Music and began his legal conflict with the company.

Aside from his 1990-92 stint as head of Epic U.K., Stephens' long service with CBS/Sony has been in the international arena; he joined the company in Paris in 1989. Since March 1994, he has been VP of international marketing for Sony Music Entertainment Europe. President of that division is Wouter Coop, who was chairman of Sony Music U.K. when Michael's conflict with Sony began.

It has been extremely fortunate to maintain good relations with George, particularly over the last few months," says Stephens. "I've talked about the business with him a lot."

In a statement, Michael said, "Andy has been a close and personal friend of mine in his position at CBS/Sony since day one of my career in music. His support, belief, and entertainment know-how have been invaluable."

Russell says of the appointment, "This did not come as any great surprise. Andy and George have a very good working relationship when he ran Epic, and before. With our full knowledge and blessing, he maintained that relationship (during the legal dispute)."

"One, it's a very good career move for Andy. Two, it got to work with his 'gatekeepers' and we're going to do right with that and with his catalog. There's been a lawsuit (during the lawsuit), but now we have someone who understands us, and who we can get along with."

Another close associate of Michael says, "This is not George attacking Sony, and it's not, Andy supported me all this time, and here is his reward. Objectively, Andy has the kind of excellent judgment which makes him perfect for this job."

"Artistic management is changing—it's very sophisticated, especially at the international level, and no one person can do everything. You need people who actually know, for example, the markets of South-east Asia, not people who say, "Where is Southeast Asia?" Virgin will welcome it."

Stephens says Virginia worldwide has an "enviable reputation," and he notes that, among other ironies, he has taken over a company, now deputy manager, who was chairman of Sony Records U.K., both worked for Don Arden's Jet Records in the late '70s. Stephens is expected to take up his managerial duties in late August or early September. Michael is apparently fully divesting the stewardship of his re-energized career along the same lines as his new, two-album recording contracts, he is expected to name a manager for North America later.

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JUNE SALES A LETDOWN FOR MUSIC STORES

(Continued from page 1)

eler. Total sales in June were slightly stronger than any other month in 1995, but overall the highly anticipated releases of June have not met expectations for sales and business remains slow, music merchants say. For the four-week period ending July 2, total sales were up 1.8% over the same month last year. As of the week ending July 9, same-store sales are up 4.4% over the same period in 1994, according to SoundScan.

In the spring, retailers were salivating over a June release schedule that included new albums by Michael Jackson, Pink Floyd, Paula Abdul, Bon Jovi, Soul Asylum, Natalie Merchant, Rod Stewart, and All-4-One.

“We were up 3% from June ‘94 last month. We’re happy about that, but our expectations with these heavy hitters was for double-digit increases,” says Roy Burkhart, buyer for 37-store, Troy, Mich.-based Harmony House.

“June didn’t fulfill expectations at my chain,” says Terry Woodward, president of 142-unit, Owensboro, Ky.-based WaxWorks. “Comparative sales were flat, and [given] the way business was last month, I felt good that we weren’t down. In fact, we possibly sold more units this June than last, but because of the price war, our dollar volume was about the same.”

Like other merchants, Ivan Lip- ton, president of 146-store, Millford, Mass.-based Strawberries, is similarly downbeat in his assessment of June sales. “June was better than May, and that’s about the best I can say. Overall, retail is extremely soft. Our results aren’t where we would like them to be.”

Even such superstar titles opened strong, many have had little staying power and have quickly been surpassed on the sales chart by much older releases. For example, while Jackson’s and Floyd’s double-album sets debuted at No. 1 on The Billboard 200, more than a year after they charted higher on The Billboard 200, Jackson slips this week to No. 4, with sales of about 105,000 units.

“We were up in June, but now that we’re in July, the only June releases that are still significant for us are Natalie Merchant and Neil Young,” says Lloyd Hummel, major-label buyer for the seven-store, Tempe, Ariz.-based Zia Record Exchange. “‘The Very Best of Michael Jackson’ and ‘Pink Floyd have all caved down the charts.”

Bob Higgins, chairman/CEO of 225-unit, Albany, N.Y.-based Trans World Music, concurs. “Sales in the initial weeks of some of the releases were decent,” but then they slowed, he says. “In general, business is still slow, but I don’t think there is any reason to push any panic button.”

While no retailer is counting out any of the June releases this early in the game, those most-often cited by retailers as major disappointments are Rod Stewart’s “A Spanner In The Works” and Paula Abdul’s “Head Over Heels.” As one buyer put it, “Paula Abdul and Rod Stewart are big players who didn’t play. They didn’t come to the table.” “A Spanner In The Works” peaked at No. 35 and this week falls to No. 65. “Head Over Heels” entered the chart at No. 18 and is at No. 45 this week.

Also disappointing to some retailers, but failing at a far less rapid pace is Elton John’s “The One,” which debuted at No. 9 and stands at No. 16 this week. Of the three, Bon Jovi is the only one with a rising single, “It’s My Life,” which climbs to No. 17 on the Hot 100. Singles from Stewart, “Leave A legacy,” and Paula Abdul’s “My Love Is For Real,” are already headed down the charts.

However, retailers are finding comfort in the improving sales of Hootie & The Blowfish, whose “Cracked Rear View” has climbed back to No. 1 on The Billboard 200 in its 53rd week on the chart. Hootie moved 144,000 units for the week, according to SoundScan; the No. 2 title, the “Pocohontas” soundtrack, racked up sales of 133,000 units, while No. 3 TLC sold 117,000 units. Retailers also choose Traveler, the “Baltimore” soundtrack, and Phish as strong sellers.

But the biggest delights mentioned by many merchants are power-ranger figures similar to those contained in the “Power Rangers” television series on the toy line, Thorne says. “We don’t want to give these away for free,” he says. “They’re selling for $5.25 each, and so that has brightened their sales figures.”

Mary-Kate & Ashley” releases from BMG Video. At the time, Warner Bros. had already begun preparing the July 15 release of the cartoon television. Warner Bros. had launched the new WWF version of the wrestling show in mid-June, and “Double, Double, Toil And Trouble,” ready to ship in September at $14.98 suggested list. Warn- mer Bros. had already planned to launch Adventures Traveler, the “Case Of The Christmas Caper” and “The Case Of The Missing Million Dollars,” as well as “You’re Invited To Mary-Kate & Ashley’s Sleepover Party,” all at $12.98.

Thorne, attorney for the twins and their company, Dualstar Entertainment, takes credit for melding the campaigns. “We had a little clout, so we insisted they work the show,” he says. “We kicked at it, and there’s a lot of power in little.” he says. “Why would I want my artists caught in the crossfire of competition when I could take ad- advantage of this might set ground rules for the future.”

Since Warner Home Video senior VP Howard Thorne expects the company’s president Stuart Hirsch began calling, “adverse competition has gone away,” Thorne says. “Now there’s more strength in the release of Warner Vision and Warner Home Video, for example, will run a 60-second cross-promotion spot at the beginning of their cassettes, which are being packed with reciprocal inserts. Meanwhile, Warner Home Video has dropped its list price to $12.98 for titles due Aug. 29, which is two weeks before Warner Vision’s street date.

Neither vendor would estimate units sold, but Thorne believes Warner Vision will follow the same sales trajectory as its had. “We have to see how this plays out,” he says. “We’re getting $1 million worth of the film’s box office revenue, and that’s a good deal.”

Thorne is more excited about the prospects for the “twins’” movie, now titled “Me And My Friends.” The cartoon begun by the show to be released theatrically next February or March. Even if it falters, Warner Home Video should sell 2.5 million-3 million cassettes as part of its sell-through family entertainment line. Thorne says. He envisions the cassette edition as yet another opportunity to cross-promote the direct-to-video catalog.
LATIN MUSIC HAS NEW CHALLENGES AT ANGLO RETAIL

(Continued from page 1)

Says Frank Trace, music buyer at North Canton, Ohio-based Camelot Music, “A lot of retailers were surprised how much she sold. There were some people here who were very surprised how much Selena product we've sold and how much demand there was for her music,” Trace says. “Dreaming of You” topped the Billboard albums chart, and retail executives agree that the greatest potential for Spanish-language albums exists at Anglo retail stores.

“The Latin market is an accelerating sales area,” says Rick Cohen, senior VP of sales with BMG Distribution. “I don’t think they’re really making all inroads, but they’re sold in a Latin market, and retail executives agree that the greatest potential for Spanish-language albums exists at Anglo retail stores.”

“Latin music has been so robust at Camelot, adds Trace, “that we are now actively looking for a full-time Latino buyer,” says Trace. “Camelot is not alone. Industry insiders point out that Best Buy and distribution powerhouse Handelman Co. are also looking to adopt a separate Latin music distribution program. Of course, Handelman Co. has no Latin music buyer, but Odette says the company may add a Latin specialist.

Domestic retailers that already have full-time Latino buyers include Speos, Blockbuster, Wherehouse, and Transworld. In addition, most execu-
sitives at the Latino labels and their distribu-
tion companies are hoping that Northeast retail chain Nobody Beats The Apples Beats The Best will get on board.

According to Gene Rumsey, distribution company Cenia’s VP of national accounts, “they have a good handle on the [Latin] product. Their business with us has grown (more than) 40 percent in eight months,” says Rumsey.

SPANISH-LANGUAGE SALES TRIPLE

Although interest in Latino music has not been bolstered by the marked increase in sales of Spanish-language products in the past several years. While U.S. Latino labels do not publish official sales figures, most execu-
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mate that the labels’ annual sales have hovers between $75 million and $200 million—approximately triple the figure from just four years ago.

In the past two years alone, 11 Span-
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To take advantage of the expanding Latin business, some companies are ad-
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The distribution companies, in turn, are looking to promote the labels and the business practices of the Anglo re-
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The ultimate objective for the Latino labels and the distributors is to coordi-
nate promotion and marketing initia-
tives with Anglo retailers in order to

maximize the sales of Latino albums, particularly for blockbuster crossover artists, such as Selena, Luis Miguel, or Iglesias.

The stakes are high. Approximately 50 percent of the Latino product released in the U.S. is sold in the Anglo retail outlets, according to an industry source, while the rest of the records, the 1993 Grammy winner “Live!” and “Entendre A Mi Mundo,” have also been sold. Moreover, says Trace, the media coverage and publicity surrouding Selena’s death has piqued the curiosity of Anglo consumers.

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terested, not only in Selena, but also in Latino music,” says Trace.

Latin music traffic has been so robust at Camelot, adds Trace, “that we are now actively looking for a full-time Latino buyer,” says Trace. “Camelot is not alone. Industry insiders point out that Best Buy and distribution powerhouse Handelman Co. are also looking to adopt a separate Latin music distribution program. Of course, Handelman Co. has no Latin music buyer, but Odette says the company may add a Latin specialist.

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Arista On Top Again; ‘Vow’ Bows Low

BY FRED BRONSON

FOR THE FOURTH WEEK in a row, the same distributing label has a lock on the top three positions of the Hot 100 Singles chart. Arista dominates the singles chart with TLC’s “Waterfalls” on LaFace, the Notorious B.I.G.’s “One More Chance” and “The What” on Bad Boy, and Monica’s “Don’t Take It Personal (Just One Of Dem Days)” on Rowdy. It’s the first time that one distributing label has taken possession of the top three for four weeks in a row since Motown dominated the chart in the last four weeks of 1990. On Dec. 14 of that year, Marvin Gaye moved from No. 4 to No. 1 with “I Heard It Through The Grapevine” on Tamla, Diana Ross & The Supremes slipped to No. 2 with “Love Child” on Motown, and Stevie Wonder held at No. 3 with “For Once In My Life” on Tamla. Those titles remained in the top three for three weeks, and in the fourth week, “Love Child” fell to No. 7, but its place was taken by “I’m Gonna Make You Love Me” by Diana Ross & The Supremes with the Temptations on Motown. It was a heady time for Berry Gordy’s company. Everyone at Arista and the labels in the top three should revel in their accomplishments. With very strong titles on Virgin and ZTT/Sire/Warner Bros. bulleted at No. 4 and No. 5, respectively, Arista’s winning streak probably stops here.

GOING TO EXTREMEs: It was only six weeks ago that the Hot 100 Singles chart saw its highest-ever debut, with “Scream”/“Childhood” by Michael Jackson entering at No. 5. One week later, the Notorious B.I.G. matched that historical mark by entering at No. 5 with “One More Chance.” Now, the pendulum swings the other way, as “Vow” by Garbage is the Hot Shot Debut at No. 97. It’s the lowest highest new entry in the 37-year history of the Hot 100. And by the way, that’s 37 years almost exactly. The chart first appeared in its present form on Aug. 4, 1968.

SEASONS IN THE SUN: Twenty-five years ago this week, Wongo Jerry’s “In The Summertime” was No. 22 on the Hot 100, on its way up to No. 3. Just in time to celebrate the tune’s silver anniversary, it’s back—as the B-side to Shaggy’s “Boombastic,” which moves 8-4. This updated “Summertime,” a current A-side in Europe, could surpass the peak position of the original. Shaggy, who scored a No. 1 hit in the U.K. in 1998 with “Oh Carolina,” is the second artist to chart on the Hot 100 with “In The Summertime.”

GIVE SEAL A BIG KISS: As predicted, Seal’s “Kiss From A Rose” is his biggest hit to date, bulleted 12-5 on the Hot 100. The song from the “Batman Forever” soundtrack surpasses the No. 7 peak of Seal’s 1994 debut single, “Crazy.”

HOME OF THE BRAVE: Six months ago, I filed a change of address. It was the first time since Chart Beat began in 1981 that the column had a home base away from Los Angeles, let alone outside of the country. It’s been a challenge to report on U.S. chart action from London, and I want to thank all of the record company personnel and Chart Beat readers who lent their support while I was based in London. But now, with Bob Macdonald up and running as the chart editor at the Billboard Music Group’s new U.K. publication, Music Monitor, my assignment is complete. This is the final Chart Beat to be written in Billboard’s London office, so please direct your letters, faxes, and phone calls to the Los Angeles office once again. It will be great to come home.
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OK, here goes . . . Pretty & Twisted is the new band featuring Concrete Blonde's Johnette Napolitano. Their new album is called Pretty & Twisted. The first single from Pretty & Twisted (which is the new album from the band Pretty & Twisted featuring Concrete Blonde's Johnette Napolitano) is called "¡Ride!" On Warner Bros. Records. Which is the record company releasing the new album from Pretty & Twisted. Got it?