Offspring Success Garners Epitaph Acts A 2nd Look
BY CARRIE BORZILLO
LOS ANGELES—Epitaph has taken punk rock act the Offspring to new heights, as top 40 radio and MTV support kicks in full force. The success of the band has (Continued on page 117)

Commission’s Report Clears U.K. Biz Of CD Price Charges
BY DOMINIC PRIDE
LONDON—A dark cloud hanging over the heads of British record labels and dealers for the last 18 months was lifted June 23 when a government report cleared the industry of charges that it keeps prices here artificially high.

4 Stations Are Top Nominees For Radio Awards
BY PHYLLIS STARK
NEW YORK—Four stations have dominated the nominations for this year’s Billboard/Airplay Monitor Radio Awards. Three of the four—country KMPS Seattle, and R&B stations WRKS New York and WPEG Charlotte, N.C.—are nominated in each of the five station categories: best station, best program/operations director, best music director, best promo (Continued on page 100)

Michael/Sony Verdict Resounds
SUPERSTAR’S LOSS MAY LEAD TO APPEAL
BY CHRIS WHITE
LONDON—More bad news came for George Michael June 23 when the U.K.’s High Court here ruled that the artist must pay both sides costs for his restraint of trade trial, estimated by sources at $3 million pounds ($4.5 million).

Decision Does Not End Issues’ Debate
BY DOMINIC PRIDE
LONDON—While Sony Music’s victory in the U.K. court case brought by George Michael seems to have cleared the air for the music industry here after an uncertain 18 months, some of the wider issues the star was seeking to thrash out with the record company have not been resolved and could resurface if Michael appeals the decision or if other artists file suits.

New Technology Will Strengthen Accuracy Of BDS
BY CHRISS WHITE
NEW YORK—Broadcast Data Systems, the leading airplay monitoring company, is making a multimillion-dollar investment in a new technology designed to strengthen the system’s already high level of accuracy on current and recurrent records, and enable the system to detect airplay of oldies.

Beat Goes On With Ginsberg’s CD Set For Rhino
BY CHRISS WHITE
LOS ANGELES—Poet Allen Ginsberg, one of the key architects of American beat literature and a cultural lightning rod since the early ’50s, will be celebrated with the Sept. 6 release of Rhino Word Beat’s four-CD boxed set, “Holy Soul Jelly Roll—Poems And Songs.”

The set—which includes a motherlode of unreleased material—is Rhino’s most ambitious release devoted (Continued on page 116)
john mellencamp

dance naked

the new album featuring

wild night

with me'shell ndégeócello

summer '94 tour

boston, ma • portland, me • wantaugh, ny • washington, dc • holmdel, nj • saratoga springs, ny • philadelphia, pa • detroit, mi • cleveland, oh • chicago, il • milwaukee, wi • minneapolis, mn • cincinnati, oh • st. louis, mo • seattle, wa • san francisco, ca • los angeles, ca • phoenix, az • san bernardino, ca • dallas, tx • houston, tx • atlanta, ga • indianapolis, in

* tour cities subject to change

all tickets for summer tour on sale june 25
Island Resumes Autonomous Status

**PLG VP Barjis To Take Helm As Label Prez**

BY ED CHRISTMAN

NEW YORK—The absorption of PolyGram Label Group by Island Records makes that label fully autonomous and puts it on a footamented par with Columbia, which Island has been given the task of making it a self-funding and profitable entity. The move is expected to happen in about four months.

According to a prepared statement from PolyGram, PLG executive VP John Barjis is named president of the Island label, as expected. The company says PLG president John Edlefsen is expected to serve as a senior position helming PolyGram’s continent.

**New Strategy at Island**

**New Strategy at Island**

So far, Island knows of five staffers who have been included, including Jon Birge, VP of product development; Dennis Fine, senior VP of communications; and Susan Cleary, VP of publicity. The remainder will likely be reassigned within the PolyGram.

PolyGram is not yet talking about the future of the other PolyGram labels—London, Polydor, Atlantic, and Blue Groove—because it says those details have not been nailed down. But according to the company’s general manager (Billboard, May 7), London will go through Island, as will acts signed by the U.S. staff of Polydor, which is being dismantled.

The Island staff has not yet been informed officially that it company has acquired the Def Jam label now island, and it will take an A&R post on the EMI Records Group executive staff. Hooman Majd, Polydor VP/GM, will join Island in a senior executive slot, and most of the remaining Island.

(Continued on page 109)

**BMG, Cable Co. TCI May Join New Music Video Venture**

BY DON JEFFREY

NEW YORK—BMG and cable operator Tele-Communications Inc. may join the music video venture formed by four of the major labels in a bid to exercise more control over the video and provide competition to MTV.

Meanwhile, the rollout of that video network is likely to be delayed because of problems affecting the cable television industry, specifically the FCC-mandated cap in rates charged to cable customers. The change was supposed to start in the fourth quarter this year, but a record company source says the first quarter of 1995 is a better bet.

Michael Dornemann, chairman/CEO of Bertelsmann Music Group, said at a press briefing that BMG is in discussions with the music video venture formed by the four majors, Warner Music Group, Sony Music, EMI Music, and PolyGram, along with phone- and pay-per-view company TCI. "We will probably join that one," he said.

These talks got a green light after a proposed music video deal between BMG and TCI was called off recently. But Dornemann said his company is still in discussion with TCI about other possible ventures, including a music video channel in Asia and "joint opportunities" in Europe.

A source at one of the majors confirms that TCI is engaged in talks about joining the video venture. The official statement from the companies is that they are "looking for partners among the cable community."

Time Warner Cable, a sister company of Warner Music Group, is a likely candidate to be a partner, but TCI, the nation’s No. 1 cable operator with 10.3 million subscribers, would give the venture wider reach.

Commenting on reasons for starting a new music video channel, Rudi Gassner, president/CEO of BMG International, said, "The current MTV situation in the U.S. doesn’t allow renegotiation for pay-per-view. Competition allows that."

But the four majors in the new venture, which would be called by Warner, promise that they will make their video channels available to competing video channels, including MTV, and

(Continued on page 109)
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I Am...I Said ★ Beautiful Noise ★ Cherry, Cherry ★ Sweet Caroline ★ I'm A Believer ★ Play Me ★ Solitary Man

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Labels Assess Impact Of MTV Latino
Channel Draws Mixed Reviews From Execs

BY JOHN LANNERT

Nine months into operation, Span-
ish-language MTV Latino is drawing
mixed reviews from Latin music ex-
cecutives, who say it's backed by the
channel’s existence, but who lament its
rock-leaning musical format and its 4-
to-1 ratio of English-language videos to Latin-language clips.
Several executives also voiced con-
cern that the MTV Latino brass does not seem interested in seeking
to ensure maximum exposure for their artists (Billboard, June 25).
Launched in October 1993, MTV Latino
televises acts as varied as Rigo Tovar,
a leading K-pop star, to the Spanish-
language clip of the week from a group
in Mexico.

SESAC’s New Fee Structure
Gets Approval

BY PHYL LIS STARK

NEW YORK—Spanish broadcasters
say performing rights organization
SESAC’s July 1 move to base its fee
structure on a “per-play” system rather
than a flat fee for a block of air-
time is a step in the right direction toward a
more equitable payment structure.
The long-planned move (Billboard, May 22) is implemented by
SESAC’s Spanish-language division.
SESAC, based in New York, is
based on the patent, copyright or database
system developed by Bill-
border sister company Broadcast
Data Systems. BDS automatically
airplays data on radio and TV
stations in the U.S. and Puerto Rico
(see story, page 1).
The “per-play” system has been
undergoing planning, design, and
testing for several months and, be-
ginning July 1, will be used as the ba-
sis for paying SESAC’s composers
and publisher members who work in Lat-
in music.

The new SESAC system, Spanish radio stations will be
charged a “mini-blanket” license fee
for Latin repertoire only and will also pay
a “per-play” fee for airplay detec-
ted by BDS.
The “mini-blanket” fee is based on the
percentage of products in the market
and the station’s spot rate, according
to SESAC VP, broadcast licensing,
Deborah Houghton. The fee covers 3%
of the station’s total program-
ming. If the station plays more than
3% SESAC music, it is charged a us-
ual blanket license fee. Should the
station air more than 55% of SESAC
music, it would be charged a flat
license fee.

For New You, This Award’s For You.

BWM international president/CEO
Spring says that Phillips has “willed-
ly, wrongfully, without justification, and
without privilege, made statements
and placed fee notices to the
extent that Phillips companies are the inven-
tors of the optical disc.”

In the court documents, Gregg
eaches that Phillips has “wilfully,
without justification, and
without privilege, made statements
and placed fee notices in the extent that Phillips companies are the inven-
tors of the optical disc.”

In a lawsuit filed June 20 in Los
Angeles Superior Court, David Paul
Gregg, its president, claims that
Philips, its affiliates and
advertising firms, have “severely
damaged” his reputation and
prevented him from securing financing
for another undisclosed invention
having to do with optical recording,
storage, duplication, and retrieval.

Spring says the last category is
growing the fastest as more compa-
ies send out promotional videos to
radio and create CD-ROMs “as a tremendous opportunity” for
CD-ROM, Spring says.

Allied Film Moves Into New Media With HMG Merger

BY SETH GOLDSTEIN

NEW YORK—Allied Film Labora-
tory is buying its way into new me-
dia, and moving up a few notches in
the world of video duplicating.

The Detroit-based distributor ex-
pects to merge with HMG Digital
Technologies in a deal giving Allied
85% ownership of a new holding com-
pany, Allied Digital Technologies.

Combined, the two companies would have sales of more than $140 million in
1994.

In recent months, HMG has ex-
anded its video and audio duplica-
tion capabilities to include CD re-
lication and, ultimately, CD-ROM. Allied
Film & Video, as it’s commonly
known, hasn’t ventured out of either the
film or the video market. The company
occasionally lands an audio account,
but “we have to broker that business,”
says sales and marketing
director Jack Spring.

Allied also gains access to equity markets via HMG, Hauppauge, N.Y.,
which went public last year when its
management bought a shell corpora-
tion listed on the American Ex-
change. The listing will prove handy
if Allied Digital decides to raise ex-
ternal capital. In the meantime, a
source notes, Allied has saved the
$250,000-$500,000 it costs to go public.

For the immediate future, video
will dominate Allied Digital activities.
There’s little overlap between the

I t’s the same format it’s always been,” says Corecora. “It’s music
the young people are listening to; it’s rock and pop.”
The Latin music executives are
critical of both the abundance of En-

lish-language clips and the rock/pop
orientation of the Spanish-language
mix. They would like to see MTV La-

tino vary its mix to accommodate
salsa, merengue, reggae, and other
gerenres.

“MTV has recently agreed to air the
new Jerry Rivera video for the
salsa song ‘No Hieras Mi Vida’ is a step in the right direction,”
says Frank Waisber, president, Late

Further, while AMA officials seem
the report is short on details for rat-
ing prerecorded video and audio.

“We haven’t seen it, but I read about it,” says Doug Wills, a spokes-
man for the National Assn. of
Broadcasters. “It’s in the nature of a board程序coun-
ing to get it to happen? Who’s going to make these changes? The goal with some of these things is to have the govern-
ment review it. We’re gonna put in an industry of-
officials to work on this.”

McAfee says if such talks fail, there are other ways to “bring soci-
ety’s attention to the issue,” adding that the AMA would be willing to

Phillips in Optical Disc Inventor Dispute

BY EILEEN FITZPATRICK

LOS ANGELES—A Culver City,
Calif., man who has four U.S. patents
linking him as the inventor of the opti-
cal disc is suing Philips Electronics
N.V., claiming the Dutch conglomer-
ate has falsely represented itself as the
inventor of the technology.

In a lawsuit filed June 20 in Los
Angeles Superior Court, David Paul
Gregg, its president, claims that
Philips, its affiliates and
advertising firms, have “severely
damaged" his reputation and
prevented him from securing financing
for another undisclosed invention
having to do with optical recording,
storage, duplication, and retrieval.

In the court documents, Gregg
eaches that Phillips has “wilfully,
without justification, and
without privilege, made statements
and placed fee notices in the extent that Phillips companies are the inven-
tors of the optical disc.”

Gregg is seeking $420 million in
damages and seeks Philips Inter-
active Media and Backer, Spielberg,
Bates, Inc., Philips’ New York ad-
dvertising agency, in the action.

“This is not about patent infringe-
ment,” says Gregg’s co-counsel, Da-
vold Paul Steiner of Los Angeles-

based law firm Steiner & Saffer.

“It’s because if Phillips came along and said they invented the lightbulb or

the telephone instead of Thomas Edi-
son and Alexander Graham Bell.”

According to the lawsuit, Phillips
became aware of Gregg’s invention
in 1967, three years after Gregg sub-
mitted to N.V. Philips Phonograph
Industries president J.L. Ooms. By
1986, the “Gregg Disc Patent” (U.S.
841,274) became the “most promis-
ing property of MCA Inc. Later, in 1974,
MCA formed a licensing agreement
with Philips Consumer Electronics,
now part of Philips Interactive Media.

MCA then formed a joint venture
with IBM, called Discision Assos-
iates (DVA), for which Gregor now
works as a consultant. MCA, IBM, and
DVA are not named in the law-
a

(Continued on page 109)
ROGER DALTREY
A Celebration
The music of
Pete Townshend
AND The WHO

The New Album
Recorded Live at Carnegie Hall • Produced by Bob Ezrin

Special Guests:
Pete Townshend, John Entwistle, The Chieftains,
Linda Perry (of 4 Non Blondes), David Sanborn,
and The Juilliard Orchestra arranged and conducted by Michael Kamen

of each sound recording work to be appended to each application for copyright (or equivalent) protection.

U.S. copyright law provides that a certificate of copyright acts as prima facie evidence of the validity of copyright ownership; if a copyright infringement suit is instituted where prior copyright notice has been recorded, the defendants cannot mitigate damages with a defense of innocent infringement. Registered copies of pre-1972 sound recordings would make it very difficult for thieves who try to disguise their piracy by adding applause or crowd noises to hit recordings owned by others in an attempt to pal the alleged versions off as "live" recordings, and the thieves who overlook extra instrumental parts in an attempt to alter the sound of the original hit recordings claiming that such pirated versions are "re-recordings."

Another vital procedure to be established is a federal entity to adjudicate copyright claims (excluding any claims involving neighboring rights). For example, the copyright royalty tribunal, which has been re-established and should be reimbursed with any additional responsibilities.

The copyright ownership of the majority of commercially viable 1960s-80s sound recordings changed hands more than once since their initial fixation. There was no public registry of sound recordings; instances of the original U.S. record company responsible for initial fixation possessed only limited-term rights.

One example of this is the Pye Records sound recording catalog. During the 1960s and 1970s, Pye created dozens of hit recordings that were licensed to different companies. This is a scenario that could lead to a situation akin to the original GATT/TRIPS negotiations bargain.
Warner/Chappell is pleased to Announce...
New Classical Charts Emphasize Frontline Titles

LOS ANGELES—Starting with this issue, Billboard sports a new lineup of classical music sales charts. The charts are still based on data provided by SoundScan, which monitors point-of-sale activity in a universe of stores that represents more than 75% of the U.S. music market. But in the new configuration, Billboard’s classical charts will give increased emphasis to frontline titles (see page 34).

The new lineup consists of three 15-position charts: Top Classical Albums, Top Classical Crossover, and Top Off-Price Classical. The first two lists previously ran as the Full-Price Classical and Full-Price Crossover sub-charts under an overall chart, The Billboard Classical 50, which no longer will be published by Billboard. In their new incarnations, these charts will carry more detailed product data and more complete artist and title identification than was possible on The Billboard Classical 50.

The third list, Top Off-Price Classical, will highlight the 15 best-selling mid-price and budget-priced titles. SoundScan data will be used to compile an all-titles classical chart to its subscribers, and The Billboard Classical 50 will still appear in the Billboard Information Network.

The changes are being implemented to better serve the needs of classical buyers. Buyers at stores that offer a comprehensive selection of frontline albums found that the inclusion of mid-line and budget titles on the same chart as full-priced items made the all-titles chart less relevant to their day-to-day business.

“The new alignment of classical charts gives us the best of both worlds,” says Geoff Mayfield, Billboard associate director of charts/retail. “Buyers who concentrate on frontline titles will find the new charts more helpful, and with more complete title and artist information, they will be more useful as display pieces in stores.”

Billboard will continue to publish the classical charts on a biweekly basis, but new charts will be released every week via BIN and SoundScan.

In the published Billboard charts, oversold by classical charts managers, Marc Zubeldin, the “last week” numbers will show where each title stood in the previous unpublished chart.

The Top Classical Albums and Top Classical Crossover charts inherit the chart histories from the previous Full-Price Classical and Full-Price Crossover charts; the history for Top Off-Price Classical begins with a test chart covering the week that precedes this issue. The “last week” numbers for all three charts in this week’s issue reflect the ranks from last week’s unpublished lists.

(Continued on page 38)
Time Warner AudioBooks Launches Kids Division

by Moira McCormick

Time Warner AudioBooks is launching a new children’s division, TW Kids, a joint venture of the Atlantic Group and Time Warner Trade Publishing/WTAB.

TW Kids has allied itself with a number of major licensors, including Saban Entertainment—whose properties include Mighty Morphin Power Rangers—is arguably the hottest children’s license in the country—as well as Lucasfilm Ltd., DC Comics, Warner Bros, Studios, and Scholastic Productions Inc., to produce and distribute a wide variety of children’s audio entertainment for the home.

The first TW Kids release is the read-along “Black Beauty,” which is due in mid-July, coinciding with the national release of the Warner Bros. film. An earlier children’s read-along, “Thumbelina,” was rush released around Easter at the time of that animated film’s debut, under the TWAB logo.

Time Warner AudioBooks president Bill Scotti, who heads the 12-year-old company has been “looking to create new kids audio entertainment for new marketspace. Before, audio books had usually been treated as an afterthought.” In addition to aiming for younger adult consumers than audio books traditionally have, says Weintrab, TWAB also planned

(Continued on page 108)

Eagles Set Gives Azoff, Warner Giant Headache

by Craig Rosen

Los Angeles—Could the involvement of Giant Records chairman Irving Azoff in the Eagles’ reunion tour and album be the straw that breaks the back of Giant Records’ joint venture with the Warner Music Group?

That’s the question swirling in the industry as speculation rises over a potential label home for the Eagles’ “Hell Freezes Over” album.

While Giant Records, Warner Music Group have no official comment on their much-publicized dispute, a number of key sources have provided Billboard with detailed accounts of the battle.

According to sources, tensions began to rise between the Giant

(Continued on page 109)

Stones, Mix-A-Lot, Connick Set To Roll In July

Big Mountain, Hawkins, Summer Soundtracks Also Due

by Brett Atwood

Los Angeles—The Rolling Stones, Sir Mix-A-Lot, and Harry Connick Jr. lead the list of hitmakers with albums due in stores July 19. After a five-year absence, the Rolling Stones release their first album of new material on Virgin Records with “Voodoo Lounge.” Due in stores July 12, this is the first effort by the legendary rock act without bassist Bill Wyman, who is replaced on the album by Darryl Jones. A yearlong worldwide tour begins Aug. 1 in Washington, D.C. The lead single, “Love Is Strong,” will be available commercially July 5.

Sir Mix-A-Lot follows up his platinum “ Mack Daddy” with “Chief Boot Knocks,” due in stores July 19 on American. A controversial video for the cut “Put ‘Em On Tha Glass,” which features topless women, is getting airplay on the Box in censored form. Red Hot Chili Peppers bassist Flea guests on the album.

On July 19, Columbia releases “She,” the 10th album by Connick. The album features New Orleans funk with guest players George Porter Jr., Jonathan Dubose, and Lenny Jones. A tour in support of the album will begin July 22 in Vancouver, B.C., and will head east in August.


The seven-member act is touring as part of this summer’s H.O.R.D.E. tour.


Summer soundtracks likely to sizzle include “True Lies,” “The Mask,” and “Airheads.”

Artists featured on the soundtrack from the Arnold Schwarzenegger starring “True Lies” include Living Colour, Screaming Trees, Prong, and John Hiatt. The Epic Soundtrack release leases July 19, four days after the film is due to open in more than 2,000 theaters.

“The Mask” soundtrack, due July 26 on Chaos, features the unlikely teaming of comedian Jim Carrey and dance producers C-C Music Factory on “Cuban Pete.” The song, made famous in the ’40s by Desi Arnaz, is expected to be the first single. The New Line film, starring Carrey, is due in theaters July 29.


Promising R&B releases for July include “Easy Come, Easy Go” by Joe Public (Columbia, July 26); “Deep This’ by “In Living Color” star Jamie Foxx (Fox, July 19); the self-titled album by N.W.U.A (Atlantic, July 19); and

(Continued on page 109)

Executive Turntable

Chumnan Batsen is promoted to senior VP of operations at Rhino Records in Los Angeles. He was VP of operations.

Paula Batsen is promoted to senior VP of public relations and special projects development at MCA Music Entertainment Group in Los Angeles. She was senior VP of public relations.

Bryan Switzer is promoted to VP/GM of Atlantic Nashville. He was VP of promotion.

Bob Kass is promoted to VP of artist relations and media services for Atlantic Records in New York. He was senior director of artist relations and information.

Ken Wilson is promoted to VP of black music promotion for Columbia Records in New York. He was senior national director of black music promotion, East Coast.

Giant Records in Los Angeles promotes Steve Backer to GM, overseeing the promotion, marketing, sales, and publicity departments, and Lisa Rebeck to publicist. They were, respectively, head of marketing and publicity coordinator.

Chuck Gullo is named president of Scotti Bros., Atlantic: and relates to the Warner Bros. promotion in Los Angeles. He was VP/GM of Scotti Bros. Records. Kevin Evans is named president of the urban music division of Scotti Bros./Street Life Records in Los Angeles. He is VP of urban A&R for Scotti Bros./Street Life Records.

Mercury Nashville appoints John Grady VP of sales and Mike Pulgini national director of sales. They were, respectively, national director of sales for Mercury Nashville and national account executive with FGD.

Warner Music International in Los Angeles July 22 with MacDonald to VP of information technology and Paul Fraser to director of information technology operations. They were, respectively, director of MIS operations and regional MIS coordinator in Southeast Asia.

Martin Greenfield is named VP of finance/controller for Elektra Enter-
tainment in New York. He was VP of finance and administration for Epic Records Group.

Jimmy Dickson is promoted to national promotion director for alter-
tnative radio at Warner Bros. Records in Los Angeles. He was national promotion manager for alternative radio.

Dwight Bibbs is named national director of urban promotion, West Coast for RCA Records in Los Angeles. He was co-national director of R&B promotion for Atlantic.

Adrian Jansen is appointed manager of A&R for Mute Records in New York. He was A&R at Radioactive Records.

related fields. Tracy Storey-Rogers is promoted to director of pro-
gramming for CBS Country Music Network.

Scott Hughes is named director of special markets for Sparrow Communications Group in Nashville. He was an account supervi-
sor at the firm's Orlando office.

12 www.americanradiohistory.com

July 2, 1994
Henry...

They were the days of wine and roses.

Thank You
Artists & Music

Inner Circle’s Sphere Of Influence
Big Beat/Atlantic Set Follows ‘Bad’ Breakthrough

NEW YORK—Even the most cleverly crafted marketing plan couldn’t have produced such glorious results as were achieved serendipitously by Jamaican reggae group Inner Circle with its last album, “Bad Boys.”

More than a year later, the way the group gained its worldwide breakthrough success still seems too random—and lucky—to believe. A field producer for the globally syndicated television show “Cops,” who just happened to be a big Inner Circle fan, decided to use the record’s title track as the show’s theme. In addition to the television exposure, “Bad Boys” started to get radio play and eventually became a worldwide smash, helping the Big Beat/Atlantic Group sell more than 700,000 copies of “Bad Boys.”

“Inner Circle are the biggest reggae band in the world,” says Craig Kalman, Big Beat president and Atlantic VP. “They’ve got their thing by their songs. They’re great, unique songwriters, and their hooks are memorable and cut right to the point.”

Now Kalman and Val Azoz, executive VP/ GM at Atlantic, are focusing their efforts onInner Circle’s new album, “Reggae Dancer,” due Aug. 16, equally memorable. “There were some nonbelievers last time,” Azoz says, “from fans to radio programers who were hesitant to play Inner Circle. But Inner Circle has established itself as a group. I believe this album is platinum-plus. We’re treating them as a mainstream band.”

Kingston-based Inner Circle—which produced the reggae scene for nearly two decades and stayed together after the death of front man Jacob Miller in the early 80’s—follows “Bad Boys” and “Sweet (A La La La Long)—” getting more mainstream exposure than the silver screen. One of the group’s new tunes, “Summer Jammin’,” is featured in a scene in the new movie “Beverly Hills Cop III,” and also on the film’s soundtrack.

Kalman says that song is the logical choice for the first single, but there are other strong candidates. “The group already shot a video in Fiji for the song ‘Games People Play,’ which Joe South [recorded] in 1969, he says. They also have ‘Black Roses,’ which is a brilliant ballad, and ‘Whipit,’ a down-and-dirty, street reggae song.”

Kalman says Inner Circle will also work with Jamaican producers to produce dancehall remixes of some of its new songs for radio and club play, while they develop a print ad campaign and will push the material to adult contemporary, top 40, and modern rock radio. Videos will be sent to the Box, BET, and other outlets, Azoz says.

For retailers, the key will be coming up with the right packaging that puts the band in the face of potential record buyers. “The last record did great, but

In Their Own Words. Artists who have participated in the Bottom Line’s “In Their Own Words” artist and songwriter series gathered at the New York club to celebrate the release of “In Their Own Words, Vol. I” on Razer & Tie Records. Shown, from left, are Allan Pepper, co-owner of the Bottom Line, artists Wilko Rite, Joey Ramone, Torrida Williams, Graham Brunk and Bobby Whitlock; Craig Balsam and Cliff Centhal, co-owners of Razer & Tie, and Vin Scelsa, host of “In Their Own Words.”

American Faces Cope’s Vision Of ‘Autogeddon’

LOS ANGELES—American Recordings A&R executive Marc Geiger didn’t sign eccentric British rocker Julian Cope to his label, “Autogeddon,” which Cope calls an album of “anti-driving songs for the driver,” was in the works when his previous album, “Johovihall,” was released. Island Records decided to drop Cope on the eve of that album’s release (Billboard, Jan. 16, 1993).

In the interim, Cope has become a postpunk renegade man of sorts, issuing “The Stellington Chronicles” and the instrumental album “Ritz” on his own mail order Ma-Geg Records imprint. He also has been working on three book projects: an autobiography called “Hee’ On,” chronicling his memories of the Liverpool punk scene and the Teardrop Explodes; a book of lyrics and poetry called “Prophetseer-ing” and an extensive tour guide to more than 200 ancient historical points in the British Isles.

To complete the latter, Cope had to travel the countryside in his Range Rover. “It is a very weird trip,” Cope says. “Because that is the whole point in my ‘Autogeddon’ theme. I’ve completely caught up in ‘Autogeddon.’ How can I possibly write a book about the whole of Britain without driving, without totally fucking up.”

The album contains such tracks as “Autogeddon Blues,” “I Gotta Walk,” “Ain’t No Gettin’ Round Gettin’ (Continued on page 18)

The British rock star’s pitch perfect on Evergreens: Bethel ‘94 Festival Gets Back on Track

What becomes a LEGEND MOST? If the legend in question is Barbara Streisand, the answer is five sold-out nights at Madison Square Garden. Streisand is closing her first U.S. tour in 27 years in the city where it all began for her almost 35 years ago.

Streisand returned to the set designed like Monticello, Streisand nervously clutched the banister as she performed “As We Never Said Goodbye,” from Andrew Lloyd Weber’s “Sunset Blvd.”

And the audience couldn’t wait to say hello again. As she proved throughout her June 20 show, in a program composed largely of show tunes, standards, and music from her movies, there was nothing this voice could do at 55 that it couldn’t do before. Streisand possesses an unearthly ability to stay on pitch—hitting a false note is not only unacceptable to her, but not even in her repertoire. When she sustained a note, her voice never wavered—as a laser beam striking its target. To hear her in person, sounding better than she does on disc, was thrilling.

By agreeing to tour again, seemingly a coerced with her audience: she would appear before them if they listened quietly. By and large, they complied. Anyone who tried to sing along—anyone who dared—was quickly shushed by neighbors. At times, the only audible crowd noise was the sound of reporters turning pages in their notebooks. No kidding.

At one point early in the second half, the audience became rowdy, shouting “I love you” and “You’re like buttbody.” After playing along for a minute, Streisand exhorted them to be quiet. “I have to concentrate,” she said. The pianist began the intro to “You Don’t Bring Me Flowers” a half dozen times before she was focused enough to sing.

But not all distractions came from the audience. Streisand succeeded best when she stood or sat quietly as she sang. When she moved or swayed to the beat, her awkward movements detracted from the beauty of the voice.

The between-song patter, scripted by Marilyn and Alan Bergman, a rundown of Streisand’s life and career. While cloying at times, it also depicted Streisand as abundantly human, especially when she described her first teen pangs of last directed at Marilyn Brando in “Guys And Dolls” or her comely breach of protocol in handling President Charles her cup of tea at the White House.

In a show distinguished by its taste and timing, there was one notable stumble. Perhaps confusing this public concert with one of the political fund-raisers she’s played, Streisand waxed so effusively about Bill Clinton that even his supporters got a little squirmish, not to mention the well-heeled Republicans in the audience. Their chortlings were followed by her languid rendition of “Happy Days Are Here Again,” complete with slides of Clinton and other feel-good events that have accompanied his administration, like Nelson Mandela’s election. Streisand stopped short of tearing up a picture of Paula Jones and flashing “Clinton/ Gore 96” on the screen.

Despite that misstep, there was nothing she could do to undermine that voice, which exists in a class—if not universe—by itself.

SAVED: It would not be too drastic to say that Bethel ‘94, the concert planned by Sid Bernstein for Aug. 15-14 at the site of the original Woodstock 25 years ago, was given a stay of execution last week when a new investor saved the festival from certain death. Bernstein and his initial investors had been unable to raise the $10 million the Sullivan County Board of Supervisors required to guarantee the event could meet the town’s health and safety standards.

Enter the Rhulens, four local siblings who have made their money through the family’s insurance company. The Rhulens had been negotiating with Bernstein’s firm, Sid Bernstein Ltd., but less than 24 hours before the crucial June 16 meeting with the Sullivan County Board of Supervisors, the talks were off. Bernstein said the odds of finding a new investor and saving Bethel ‘94 were “one hundred to one.” But in a scene right out of a Frank Capra movie, Anthony Rhulen says his sister and her husband drove out to the site that night, on Max Yasgur’s farm, and “they were very sad that it couldn’t work out, and the nas- talgia really hit them.” That night, one of Bernstein’s part- ners asked the family to try again. They came to an agree- ment 10 minutes before the County Board meeting.

What the agreement means is that the Rhulens now has controlling interest in the festival in instead of Bern- stein, but Bernstein is still a very active participant. “He’s involved in every aspect,” says Anthony Rhulen. “We’re all working as a team to get this done in such little time.”

“We’re dealing together on the talent acquisitions, and we talk often,” says Bernstein. All sides agree that the acts appearing at Bethel ‘94 should have “a soft sound appealing to a 25-year-old-and-up group.”

Both sides also agree that the original suggested two-day ticket price of more than $150 will be brought down to around $50, if at all possible. The talent lineup and ticket information will be available within two weeks.

by Melinda Newman

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As The Cream Turns: Bruce, Baker Reunite
Gary Moore Is 3rd Member Of New Virgin Trio BBM

By Chris Morris

Los Angeles—Light Cream? That could be the first reaction of some classic rock-savvy listeners to BBM, the aeronautic Virgin act that unites bassist Jack Bruce and drummer Ginger Baker, the rhythm section for the famed '60s power trio, with guitarist Gary Moore.


While Virgin won't hesitate to push Bruce and Baker's illustrious history, or note that Moore, a solo artist on the label, is now filling Eric Clapton's chair, producer manager Margi Cheske says that BBM isn't just a throwback.

Cheske notes that the group arrives in a season in which such familiar acts as Pink Floyd, The Eagles, and Traffic are hitting the trail again. "There are so many classic rock artists out there right now, it is a little overwhelming," she says.

Cheske adds, "BBM is a new band. There are Gary Moore fans. There are Cream fans. And we hope there'll be BBM fans.

Brue himself notes, "Obviously, a lot of people latch onto the fact that it's kind of related to Cream. And, obviously, two of the guys in the band were in that band. So there's gonna be that flavor to it anyway.

"None of us are ashamed about being compared to that band," Bruce adds. "It's not something we've trying to hide. If any of the reviewers get the wrong end of the stick and get negative about it, I'm quite defensive about the band. It wasn't calculated, wasn't a record company or a managerial idea. The thinking was to hide it, in an organic way, because of who we are.

That organic process began last year, when, in the middle of a tour, Bruce and Baker's relationship—which pre-dated their Cream days, in such British blues units as Alexis Korner's and Graham Bond's bands—has been volatile in the past, the pair had worked together since the demise of Cream, during a tour of Bruce's band several years ago, and, just last year, at the reunion with Clapton on the occasion of Cream's Rock And Roll Hall Of Fame induction.

"Because of the kind of direction the thing was taking, I thought Ginger would be great for it," Bruce says. "So he came over, and as soon as we played together it became obvious that this was a band. It wasn't anymore just some songs, or even a Gary Moore thing. It had a band. So we decided to really do some cuts—not demos, actually, but some recording, to see what Virgin thought about it. We kind of thought they might not go for it, but they did—try the potential in it.

"Virgin will attempt to tap that potential by working the record at album rock, adult alternative, and classic rock formats. "It's really a natural," Cheske says. "We're expecting a lot at AOL and triple-A. A lot of triple-A listeners are Cream fans.

She adds that she believes "Around The Next Dream" will be "a strong retail project," and says the label has serviced advance cassettes and some import CDs of the album to stores.

But Cheske says that a BBM U.S. road trek, being contemplated for September, ultimately is crucial to promoting the album. "We're really going to focus on the tour," she says.

Although Bruce admits that at least once that old friction between him and Baker has resurfaced, Bruce expresses hope that BBM will continue as a permanent unit. "It's actually great to be back in a band situation where you share the lead," he says. "We're enjoying that very much."
With 'Father Father,' Point Blank Brings Back A Gospel Staple

■ BY DAVID SPRAGUE

From the onset of his four-decade recording career, it’s been clear that Pops Staples is a firm believer in the power of positive thinking. But the octogenarian gospel legend’s uplifting message has seldom been showcased as effectively as on “Father Father,” due Aug. 9 on Virgin’s Point Blank imprint.

“All I wanted to do was make what I believed in contemporary,” Staples says of the album, only his second solo outing. “I’m just trying to do something to help my people along. I’m not shooting for awards or anything.”

On this, the follow-up to 1982’s acclaimed “Peace In The Neighborhood,” Staples is joined by an array of guests—including Ry Cooder, John Keltner, and his own daughters, Cleotha, Yvonne, and Mary. They join forces for a more gospel-centered set, split between originals and well-chosen covers such as Curtis Mayfield’s “People Get Ready” and Bob Dylan’s “You Got To Serve Somebody.”

“The first album was like a calling card to reintroduce Pops,” says Point Blank president John Wooler. “We needed to remind people that he’s had a huge, unique history apart from the Staple Singers’ hit in the ’70s.”

According to Wooler, “Neighborhood” sold a respectable 50,000 copies in the U.S. He says Point Blank’s strategy for adding to that figure centers on re-establishing Staples within the gospel community.

“It’s funny, but when Pops was having his biggest success as a whole, his hardcore gospel audience drifted away,” he says. “This is a conscious effort to tap into the traditional market, where the last album was more of a crossover album.”

The soaring title track and first single from “Father Father” will be worked to R&B stations and gospel specialty outlets beginning early next month. Point Blank plans an extensive retail campaign as well, focusing on one-stops and independent shops. “A lot of Pops’ fans don’t shop at the major chain stores,” notes Wooler. “And we obviously want to reach as many of them as possible.”

Several of the album’s seven originals are updates of songs that Pops (born Roebuck) Staples wrote while taking an active role in the civil rights movement during the ’60s. Particularly moving is a version of “Why Am I Treated So Bad,” which Staples and family frequently performed while accompanying Dr. Martin Luther King Jr. on speaking engagements.

“That was one of Dr. King’s favorite songs,” recalls Staples. “We were staying in the Lorraine Hotel in Memphis with him before he was assassinated, and he personally requested we play it for him.”

Since those days, the Staples patriarch has garnered considerable popularity in Europe, where his toured extensively and where “Father Father” has already made an impact in the charts. But a low state-side profile hasn’t dampened Staples’ spirit one iota.

“In my songs, you might hear a blues melody, but I don’t play the blues,” insists Staples. “I don’t have the blues because I have Jesus—he gives me the strength I need. That’s my secret.”

INNER CIRCLE’S SPHERE OF INFLUENCE

(Continued from page 11)

it was an anomaly,” says John Artale, purchasing manager for the 120-store National Record Mart chain, “Let’s face it, without the single buzz they had on the last one, we don’t know how this one will do.” Artale adds that Cema put out a “Best Of Inner Circle 1976-1977” record last year to capitalize on the success of “Bad Boys,” and “it didn’t do well at all. I won’t consider [Reggae Dancer] a major release unless there’s a single built up at radio.”

All the attention and marketing efforts represent something new for Inner Circle’s members. “We’ve never really been through this before,” says bassist Ian Lewis, who founded the group with his brother Roger. “Bad Boys helped us go into new areas where people only knew of reggae through Bob Marley.”

Some of these areas include Europe, Southeast Asia, the South Pacific, and South America, where the group has been on tour, playing to hundreds of thousands of fans. But the success hasn’t come without controversy.

“Some of our black fans have come to us and told us ‘Cops’ is a negative show,” Lewis says. “We have heard that some black radio stations didn’t play the song because of the association with ‘Cops.’ We were told by the producers, when they asked if they could use the song, that is was a docudrama. The song isn’t about telling the police to lock people up or beat them up; it’s about troubled kids who have problems at home.”

It’s a theme that Lewis, a father, delves into further on another of the group’s new songs, “Bough Boys.”

“’It’s about the youth acting erratically,’ he says. “Around the world, the kids are the same in their dress and in their lifestyle. And they all gravitate toward the sound of reggae.”

But according to Azzoli, it’s not just kids who are drawn to the band. “Inner Circle has a wide demographic,” he says, “from teens to people over 30. Reggae transcends ages and lifestyles. My next-door neighbor can listen to it as easily as a teen-ager can.”

Kallman insists the band is none the worse for wear.

“It’s a testament to their staying power,” he says. “They’re innovative, and they have a strong rhythm section. Other groups are brilliant at working standards, but Inner Circle are originals.”

With ‘Father Father,’ Point Blank Brings Back A Gospel Staple

YOUTH VIOLENCE

PRESS RELEASE

THE NATIONAL CONCERT AGAINST YOUTH VIOLENCE • 1994-1995 NATIONAL TOUR
WAR / AGAINST YOUTH VIOLENCE

On June 30, 1994 a press conference will be held at the Orange Bowl Stadium at 11:00 a.m. in Miami, Florida to officially announce, and Kickoff the National promotion of what promises to be one of the most significant musical events of this decade - THE NATIONAL CONCERT AGAINST YOUTH VIOLENCE: a strategic twelve (12) city concert tour featuring a multitude of major Artist and Celebrities in a united effort to heighten the awareness of “Youth Violence” in America and ultimately to be instrumental in a constructive effort to deter or reduce its devastating impact on society and it’s youth.

The proceeds from this musical event will benefit over six (600) programs in America that specifically address Youth/Gang Violence, and alternatives to criminal life-styles for underprivileged youths in America.

Miami, Florida, will be the first, and one of the most significant concert dates of the tour, scheduled for September 10, 1994, at the Orange Bowl Stadium in Miami, Florida. One of the performing artists of the concert in September 1994, is WAR known for the socially conscious music ("The World Is A Ghetto"; "Deliver The Word"; and their recent release, "The Peace Sign") will be present at the press conference in addition to national and community organizational leaders along with others in support of the concert event, and as one of the Official Spokespersons/Artists for the “NATIONAL CONCERT AGAINST YOUTH VIOLENCE.”

Event Sponsors at press time includes AT&T; American Airlines; Tyson Foods, Inc; Denny’s Restaurants; and The Glory Company.

PRESS CONFERENCE INFORMATION

Date: June 30, 1994
Location: Miami, Florida / Orange Bowl Stadium
Time: 11:00 AM
Information: 1-800-323-4872
JULIAN COPE
(Continued from page 41)

Round,” and the “Paranormal In The W. Country” medley, which includes the Beatleque “Achordete’s Roadtrip,” and the acid-soaked instrumental “Kar-man-kah.”

Cope calls the decay of the planet due to automotive transportation a “horrendous tragedy, but an inevitable one.” With “Autohadron” and an infectious melodic and “Getaway Road,” the track concludes.

As for a possible single from “Autohadron,” American may issue it. Gotta Watch This has sold 200 copies since its release April 8. TIm O’Heir, who has also worked with Hole, Buffa, Tom Sehadoh, and Slapshock, has produced all of Bloom’s songs at Fort Apache, a studio in Cambridge, Mass. This summer, Paint Chip will issue a split single of “Marita,” by Bloom, and "Up The Charts” by the Figgs, a San Francisco, Calif., band that recently signed with Imago Records. Bloom averages 15,000 out-of-town gigs per month, with regular stops at CBGB and Brownie’s in New York. Bloom has received airplay on Manchester, N.H., commercial outlet WEXQ, as well as on college stations as SUNY-Plattsburgh’s WNPX, Swarthmore, Pa.’s WSRN, Middlebury, Vt.’s WRMC, and Rensselaer Polytechnic’s WRP in Troy, N.Y. They’ve also been played on Radio 100 in Amsterdam and on stations in England. Contact Crit at 513-462-5832.

DEBBIE LYON

MILWAUKEE: If the harmonies sound familiar on “Universe," the seven-minute closing number of Pet Engine’s “Hearts and Bones And Voices” CD, it’s because they are to the Posts’ Ken Stringfellow. He isn’t the only big name connected with the band’s debut, which was released by Milwaukee’s Don’t Records. Production was shared by Shoes’ Jeff Murphy (recent credits include Material Issue) and Catherine’s Karry Brown (who did studio work with Smashing Pumpkins). With its radio-friendly guitar hooks, vibrant melodies, and smartly written lyrics, Pet Engine also has been attracting attention from the business side of the music business. An MCA rep saw the group play in Milwaukee this year, Sony included it in a 16-band showcase of Midwest cameras in Chicago earlier this year, and Virgin has recently signed them all the way to La Crosse, Wis., to catch the band live. Manager Scott Zil holds kept Pet Engine on the road, playing Minneapolis, St. Louis, Chicago, Kalamazoo, Mich., and Ann Arbor, Mich. Contact Zil at 414-224-9023.

DAVE LEHRHANSEN

OXFORD, Miss.: Hailing from the land of William Faulkner, cotton gins, and Mississippi mud, Blue Mountain’s rural rock has been catching the ears of Southern listeners since the band’s inception in 1992. Led by Cary Hudson’s resonant voice and driving guitar, and backed by Laurie Stirratt’s angelic vocals and bass, Blue Mountain’s infectious style shows diverse influences ranging from Neil Young to early-'80s punk rock. Barn-stompers like the song “Jimmy Carter” and bittersweet ballads such as “Soul Sister” are highlights of the band’s powerful live shows, and Hudson’s ambient mandolin and banjo solos make for a spellbinding atmosphere. Hudson and Stirratt formed Blue Mountain upon returning to their native Mississippi after a yearlong stay in Los Angeles. “Oxford’s kind of like a new cultural center for the South,” Stirratt notes, “except nobody knows it yet.” Drummer Matt Brennan joined in 1993, and since then Blue Mountain has been touring steadily throughout the Southeast, opening for acts including Uncle Tupelo, the Black Crowes (on tour as Superchunk) and Widespread Panic, all the while winning raves for its honest, engaging tunes. The band released its first self-titled CD on its 4-Barrel Records last year. The release was recorded in Athens, Ga., six weeks after the band members began playing together. The Mountain plans to release a single this summer on St. Louis’ Faye Records and, after a break, to “work in the garden and write some new songs.” Stirratt says the band hopes to put out a new CD in early 1995. Contact Stirratt at 601-254-9584.

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IN THE RACE: No doubt there are many takers for the Famous Music publishing interests, which owns the Fox and summer theme mar- ket. EMI Music Publishing chief Martin Bandier has said his company is interested, and now another entity in the publishing community has made it known that it, too, is interested.

That party is a group of publishing and record companies led by the U.K.’s Tim Hollier, who is grouping”a substantial offer” for the firm.” Adds Hollier, "I’ve had similar team to [the one] used by the acquisition of the Columbia catalog, in 1992.

THOMAS FLOOR, previously a co-owner of Hapshash and the Prudential-Bache team that cofounded the purchase, and in the Leesong Group of companies. We have the depth of knowledge dealing in copyright administration required to make the maximum returns on such an investment,” that investment could be as much as $200 million, observes says. It’s likely, Words & Music hears, that a prospectus from Famous Music is being seen by a number of possible buyers just as this edition of Words & Music is being read.

NEW DEAL FOR OLDFIRES: A music publishing joint venture between Judy Baldwin, the U.K.’s Brian and Peter J. Stretton in the U.K. has become the managing company of Doris Fisher Music (ASCAP) for a two-year period with automatic renewal options, according to Baldwin. The deal covers all licensed usages of the material in the catalog, which includes such evergreens as “Into Each Life Some Rain Must Fall,” “Put the Blame on Me,” “Gangway, How You The One Love,” and “Whispering Grass,” among others. Baldwin said with a new version of “You Always Hurt The One You Love” on Willie Nelson’s Justice Records album, Baldwin says plans for the catalog include focusing on the country music market. Baldwin was formerly the general manager of the Fisher Music Group from 1984-92, where her duties also included Doris Fisher Music. The Baldwin-Stretton joint venture includes two U.S. publishing entities, P.J. LadyHawke (ASCAP) and De-Cypher (BMI) and U.K.’s Bark- ing Green (PPL).

ALL IN THE FAMILY: All Nations Music has made three new catalog deals, reports company chief Michael Opris, who will adminis- ter the deals through Michael their Hoagy Carmichael Co. (ASCAP), which includes the songwriter’s share of “Star Dust,” “Rockin’ Chair,” and “Clouds,” among others. All Nations has also made a 50% catalog purchase, including administration of Sound Ideas Halloran Dodger’s “Kiss Me,” praise and worship catalog, which includes such works as “We Have Come Into This House,” and “I Will Call Upon The Lord.” Finally, the company has made a co-publishing and administration agreement with Weldon Irvin/Nodlee: Music (BMI) catalog, which includes material recorded by such acts as Snoop Doggy Dogg, Ice Cube, A Tribe Called Quest, and Tag Team.

SIGNED: Signed Deli- vering Zomba Music Publishing inked deals with several urban and rap talents.

NAS, with a single, “The World Is Yours,” from his debut album on Columbia; Erick Sermon, who records as a solo artist, for Def Jam; RAL and has done production work such as the platinum-selling Sha- nae, and Puff Daddy for Neil Albin’s new label, a single "Shoot Out The Host," featured in a Reebok commercial; Keith Murray, a new Jive Records artist and signed to the label by the company, who is completing the production of his Jive debut album; Joe “Prista” Matias, writer-producer of the new Dan Bush Babes on Warner Bros, currently in the studio with U.T.D. for Payday/London Records and with new Savory Records act Drop Drop E-10 & The Click, on the Sick Wiz/14V label. Other Zomba signings include Labah Hatheway (Virgin); L-1 (Blash/Reprise); writer-producer Ralph Schuckett, who co-wrote and produced Belinda Carlisle’s recent album, and is credited with discovering Sophie B. Hawkins and co-producing her hit debut album.

HONORED ALCUMNS: EMI Music Publishing chairman/CEO Martin Bandier, class of ’62, was among three graduates of Syracuse University to be given the George Washington Pioneer Medal—the university’s highest alumni award. The presentation was made June 4 by Chancellor Kenneth A. Shaw at the Alumni Awards Dinner; Bandier also attended Brooklyn Law School after obtaining a liberal arts degree at Syracuse.

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DEAD ON: Even before New Orleans-based alternative rock act Deadeye Dick signed with Ichiiban/Naked Language, the band’s “New Age Girl” landed on the playlists of modern rock outlets WZRH (the Zephyr) New Orleans and WNNX (99X) Atlanta.

The band, named after a Kurt Vonnegut novel, released 500 copies of its debut, "Streetwise," in early May. Ichiiban signed the band May 22 and re-released the album June 7 under the name "A Different Story." The album moves 24-16 among Heatseekers titles in the South Atlantic region this week.

"The radio reaction has been great," says Mike Kondo, alternative radio promotion director at Ichiiban. "It’s been the top request at 9X and it’s now starting to get [algorithm and top 40] play.

According to Broadcast Data Systems, there were 117 detections on 13 modern rock stations, 48 detections on 12 top 40 stations, and 38 detections on eight album rock stations for "New Age Girl."

Due to the strong response at 9X, the label had a Deadeye Dick album release party in Atlanta, in addition to one in the band’s hometown. The video for "New Age Girl," which attracted 70 women to a casting call, will be serviced to MTV Monday (27).

BLOOMING Turf: Luka Bloom went back to the basics for his third album, "Reprise," released June 23. "It sounds like the Irish folk singer is backed by a full band, it’s just Bloom’s voice and guitar on the album.

Bloom describes the music on "Turf" as "stadium folk music for the bedroom."

"Luka’s live show is his greatest asset and his greatest strength," says label product manager Peter Stanish. "Our main focus is getting him in the marketplace through promotional tour and concert touring."

Bloom just completed a two-week radio and retail promo tour: key stops included a June 20 taping for Turner Entertainment's upcoming country music show, "The Road," in Nashville, a June 21 performance at an album promotional KFRC Minnesota-sponsored "low-dough" concert, and a June 25 performance in the house of a contest winner for American Public Radio's syndicated "World Cafe" program.

Stanish says Bloom will do a series of regional tours beginning later this summer. He has already done select club dates.

"Sunny Sailor Boy," which was co-written by Mike Scott of the Waterboys, is the emphasis track. Album alternative stations KCBO, Bub, WBOB, Boston, and WXPN Philadelphia are among the stations playing "Turf."

PREGIOUS Debut: Mesa Records is planning on working Carmel’s American debut, "Precious Little Victories," released June 22, for two years through intimate club appearances, album alternative radio airplay, and word of mouth. The acoustic folk singer from Glasgow, Scotland, has received rave reviews for her second album, which was released internationally in January on Glasgow-based independent label Jona Gold Records.

The album features a song co-produced by ex-Goo-Goo's member John Eales called "Silent Watching Daughter.

"My partner and I were walking a booth at MIDEM in January, and we heard this singer," says Mesa/BlueMoon president Jim Snowden. "We were both totally mesmerized, and we were looking for a female vocalist. This was just perfect for us."

Snowden plans to introduce Laula to album alternative programmers at the AM Convention in Boulger, Aug. 25-27. The label will host a Scottish night of music featuring Laula and label mates John Martin and David Knopper.

Zen Beats. U.K. singer Sheila Chandra's seventh album, "The Zen Kiss" on Real World/Caroline, is No. 12 on Top World Music album chart this week. She will be featured in Penguin Books' upcoming "Express Yourself: A History Of Women In Rock And Pop."

From there, Laula will embark on a club tour in the U.S. and Canada through October.

"We’re looking at our [in-house] booking agency, as a marketing function, and not to try to make money, because we’re trying to build her touring base," he says. "She’s just one of the artists you have to see live."

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Aswad Returns By Way Of Europe

New Mesa Set Finds Trio Exploring Its Roots

By J.R. REYNOLDS

LOS ANGELES—When Mesa Records drops "Rise And Shine," its first album from veteran reggae trio Aswad, it will have the luxury of pre-existing momentum for the band via the set's prior release in Europe.

Jim Snowden, president of Mesa BlueMoon Recordings, says it's a strategy for the label to release an album first in Europe.

"It's hard to get things going on reggae acts in the U.S.," he says. "But since this album started in Europe first, it's nice having a story going into the project here in America." "Shine," the first single from the album, debuted at No. 28 in mid-June on the U.K. chart.

Prior to recording "Rise And Shine," their 13th album, the members of Aswad re-evaluated their goals and decided on a return to their musical past. Then, businesswise, they looked ahead and changed record companies, signed with different management, and even hired a new accountant.

"The most challenging thing about this project was finding a record company that would let us put the entire project together by ourselves," says Angus 'Drummie Zeb' Gaye, drummer for the band.

"We did our 'Fame' Forbes (lead vocals and rhythm guitar), and Tony 'Gad' Robinson (bass) round out the group. Aswad's last two albums, "Too White to Stop" (1987) and "Renaissance--20 Crucial Tracks" (1988 on Stylus), topped outside producers. For some diehard fans, that more watered down the band's original sound.

Says Gaye, "They were saying those albums were OK, but that our older projects had more vocal mix. So this time around, we made some big organizational changes and went back to our main vocalists and rhythm section first, then come back to putting the entire record together by ourselves," says Gaye. "It's a commercial, top 40-sounding single, and we will be promoting it first at top 40 stations."

(Continued on page 26)

ARTIST DEVELOPMENTS

PHASE ONE

Maverick/Sire/Reprise vocal quartet N-Phase should enjoy a running start with its debut, thanks to hitmaker R. Kelly's work on the set's first single, "Spend The Night." Written and produced by Kelly, "Spend The Night" arrived at retail June 16. The single pushed R&B's contemporary limits with a smooth, romantic vibe, due in part to 21-year-old Al B. Sure!'s surprisingly mature lead vocal.

The other members of N-Phase are Melvin Facer, Trevon Williamson, Donnie Mayes, and Marlon Davis. They range in age from 21 to 25.

According to Ed Strickland, head of marketing and promotions for Maverick, establishing the group's identity is one of the biggest problems to overcome. He says N-Phase's passionate vocals will help distinguish it from the many vocal acts currently on the market.

"The competition is intense," he admits. "But a strong, grassroots street campaign should help to ensure acceptance among record buyers."

Maverick began its push for radio adds June 14, and although the first single is a ballad, Strickland says it will be worked at a strong focus on recent pool cues and mix shows, which are part of the label's street marketing thrust.

An early-June mailing of a "Spend The Night" promotion kit was targeted to key industry tastemakers, including those at radio and retail. The package included a cassette containing snippets of five album tracks, together with selected "overnight" items: a toothbrush, comb, shaving, sewing kit, and condom. A second mailing of kits will focus on radio stations where the single gains initial support.

The "Spend The Night" video clip was lensed by Ian Fletcher, who has worked with Shai, 2nd 11 None, and DJ Quik. Already in rotation on BET, the clip also will be serviced to the Fox and other national video outlets.

The group's self-titled debut album ships Aug. 4. Strickland says the label will go for a cross-over sound, national exposure on UPN and BET.

The group has already performed at June industry events, including the IAAA conference in Washington, D.C.

According to Kelly, the album received production input from Jerome "Rome" Jefferson, KO Productions & Charles Rome, and 1-ROCC and EZ-Tee of Th Productions. All vocal arrangements were created by N-Phase, and all but three tracks were written or co-written by the group.

ASWAD

Playboy Jazz Fest Crosses Genre Borders; That Purple Guy Rocks The House Of Blues

And the Bands Played On: The sun was hot, and so were most of the acts at the Playboy Jazz Festival, held June 18-19 at the open-air Hollywood Bowl in Los Angeles. This was the 16th annual edition of the two-day event, which continues to be one of the best ways to spend a summer weekend in the California Sunbelt.

With generous helpings of fusion and blues, the fest is regarded with raised hollers by most purists. Still, Playboy's jazz event has done more to promote jazz than detract from it. Unlike many other jazz concert formats, the outdoor festi-

val draws significant black attendance in Los Angeles—an encouraging development.

Among the traditional jazz acts performing were the Wynton Marsalis Sextet, Lionel Hampton & The Golden Men Of Jazz, the Marcus Roberts Trio, and the Count Basie Orchestra.

While audience response indicated a receptiveness to the straight-ahead sound, the crowd's heart and soul were captured more easily by the "fun" acts. Nothing can get a crowd going like a B.B. King concert to sell steel drum and clarinetist Pete Fountain really started Sunday's crowd about half-way through the afternoon—sending the sellout crowd of more than 17,500 into a New Orleans-styled frenzy.

Boosting the mood were concert-goers to greater heights of enthusiasm who were King Sunny Ade & Ake, the New African Beats. With its main course of rich African rhythms, the band lured out soul-inspiring vibrations that kept much of the crowd literally dancing in the aisles.

As the band's supercharged sound further intoxicated the listeners and accelerated the dancing, I became enveloped in sound. Outside music such as jazz had on the thousand-people of attendance, most probably will never again see a Dixieland album, nor purchase an African music album.

A ROYAL GOOD TIME: Three issues ago in this space, this columnist expressed a desire for jazz-cum-calypso artists to perform in smaller, more intimate venues. So what happens? That artist formerly known as Prince shows up at the House Of Blues to do a last-minute set!

Despite the day of announcement of the royal performance, the Blues Basment was packed to capacity, and his standing-room-only concert electrified everyone.

Prince was in L.A. to perform two charity shows at his own venue, Glam Slam, to benefit the Sabriya Castle Of Peace Foundation, an organization that merkain funds to provide audio-visual equipment for terminal ill children at hospitals in Los Angeles and around the country.

Taking the stage at midnight, following the Dancemail Crashers as well as the venue's house band, the Sacred Hearts Blues Band with Jimmy Wood, and in a short set that featured Sheila E, his purple highness proceeded to rock the house. Midway through his show, he shifted gears and went into a decidedlly purple cover of Larry Graham's classic "The Jam," which sent fanatics into a nosta-
gical ecstasy.

Calling it quits after nearly 30 minutes of non-stop jamming, the artist left the stage, but returned after five minutes of audience insistence to begin part two— which encompassed soulful blues selections and more electric guitar-driven hard rock.

It's one thing to be able to sing, another to dance, and still another to excel with a musical instrument. But ex-

Prince does all of the above—plus write, produce, and arrange—with seeming ease. The impromptu performance again proved the man with the unpronounceable name to be arguably the most prolific and well-rounded entertainer in music today.

WELL-DESERVED ELEVATION: Three cheers to Scotty Brown. Life Music recorded ex-kevin Evans, who was promoted to president of the label's urban music division. Evans and staff have realized early success with singles from debut acts 12 Gauge and Sweet Sable.

The label has just released a rap compilation titled "Raiders Of The Lost Art..." The album features old-school rappers performing neo-soul rhythes, beginning with Da Original's (formerly Da Original Spinners) "SomebodySweet Sable."

All-World Funk. Bad Boy recording artist Craig Mack, right, stands with label owner Sean "Puffy" Combs in front of the Unspreche Pond in Flushing Meadows-Corona Park in Queens, N.Y. Mack was filming a scene from his "Flavas In Ya Ear" video. Mack is the first recording act on Bad Boy Entertainment.

(Continued on page 26)
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<th>WEEK</th>
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<th>TITLE</th>
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**NEW**

- **Ant Bank**
- **Hot Shot Debut**
- **Greatest Gainer**
- **Pacesetter**
- **Éric Clapton**

**Compilation of a National Survey of Retail Store Sales Reports Collected, Compiled, and Provided by SoundScan**

**TOP 40 AIRPLAY MONITOR**
- **Country Airplay Monitor**
- **R&B Airplay Monitor**
- **Rock Airplay Monitor**

**Billboard Top R&B Albums for the Week Ending July 2, 1994**

**Artist**
- **R&B Albums**
- **Number One**

**Title**
- **Weeks on Top**
- **Peak Position**

**Label**
- **Number of Number Ones**

**Note**
- **Compilation of a National Survey of Retail Store Sales Reports Collected, Compiled, and Provided by SoundScan**

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**Billboard Top R&B Music Group**

**www.americanradiohistory.com**
Will New Run On Swedish Acts Launch Apollo?

**GROOVE ESSENTIALS:** With seemingly every industry eye focused on the Swedish music market with the hope of uncovering another top act like Ace of Base, Steve Rodway is seeing a wave of acts coming through. Among them is the many-sided, smoking new double-sided single, “Reaching” and “You Don’t Have To Worry.”

The former track is an anthemic take on a revered Phase II chestnut, while the latter is a juicy original composition. Apollo benefits greatly from the presence of collaborator Stonebridge, who brings a bright Euro-disco vibe to “Reaching” via his “Glamarama” remix. The 19-year-old Apollo has a sweet singing voice to match his camera-ready appearance, and he pulls off the latter cut just fine. “You Don’t Have To Worry” is less poppy, and will likely be the favored cut by DJs thanks to its aggressive beats and playfully infectious keyboard loops. The cut bodes well for the future of the act’s just-completed album, EastWest plumbs through Michael Watford’s stirring 1993 de- but and dishes out “Love To The World,” an inspirational, gospel-spired ki- cker that has been injected with a refreshing house perspective by Bobby D’Ambrosio (who is an active member of the band while working in clubland right now). Watford’s voice is a pure joy that de- serves to be heard from star firm club base onto crossover radio airwaves. It appears that the folks at EastWest agree, given the fact that it has in- troduced to the US market a full funk remix by Red Kingpin. In all, a nifty 12-inch package that should keep those of us hankering for new music coming from the act.(Hi-Ragga Queen Abigail’s heavily chatted-up reading of the Nirvana grunge anthem “Smells Like Teen Spirit” has finally seen the light of U.S. release on ZYX Records. While we would normally be among the first to slag such a creative choice, the truth must be told: It works better than anyone could guess. Placed within a dark and heavy chordal arrangement, Abigail spews Kurt Cobain’s words like a brain-wash- ing religious mantra, revealing swirling phrasing ability that she presumably has been given credit for. Could be the mainstream hit she has been purring. Look for ZYX to is- sue an album of material (half coves/half originals) in the fall.

If rave/NRG is your dance flavor of choice, the Moby track “Love To A Motiv” is a must-a-mention. Angie Brown, last heard fronting singles by Bizarre Inc., puts forth a release that is a mood for the medium. Steve Rodway crafts an instrumenta- tional picture that stirs with vibrant keyboard sounds and racing beats. Paul Gotel steps in and gives the track a beeder bottom, while Stone- bridge comes to the table with a rec- ognizably disco-fried interpretation. Available on WEA London, Moby’s is working on its first album, which will also have vocals by Rhonda Marchen. U.K. producers/composers Phil- lip Jeffreys and Mark S. Funk Doctor clearly love to don an assortment of musical masks. In the States, they are not to be kept down. Their offering, a track that was issued on their own label as Wave on Eightball Records. Back home, however, their own Mama label is an outlet for whatever vibe or beat he’s ‘em. Un- der the moniker Love Tribe, the duo explores a slew of tribal sounds on “The Sundance EP.” Over the course of four mind-bend- ing dubs, they take punters on a journey that is fueled by complex keyboard passages and vivid drum patterns. We’re most fond of “Ludicrous Ceremony” and “Sweet Dreams,” which are a study in arousing and soothing contrasts. Budding producer/remixer Louie “Balo” Guzman makes good use of an opportunity to strut his stuff on “Bongie Balo,” an EP of deep-house jams on Eightball subsidiary Em- pire State Records. He exhibits an idded Lovena & the Rhytmic規格 with simple, but catchy melody lines. For proof, dive into “Don’t Shut Me Out” or “Eyez Mul- ligan.” Keep an eye on Guzman. He’s got what it takes to make a differ- ence.

Those who live to swing on an urban tip are going to get a sizzling glut of ambient collections—but with a twist. While other sets em- phasize computer-dominated chill sessions, “One A.D.” spotlights ma- sterful trumpet work that is acutely driving while simultaneously adding warm, human elements. “Soma Holiday,” for example, has synth-savvy por- tons of trumpet and keys, while loops and Mark Tibenham, but is deep- ened by Antonia Reiner’s hypnotic percussive handiwork. Acid-jazz enthusiasts are treated to some of the subgenre’s more imaginative efforts on a series of CDs on San Francisco’s Ubiquity Records. “Grayboy Freestylin’” features the genius horns of Harold Todd, among several other talented musicians, while “Mo Cookin’” has the butt-shaggin’ musics of acts like Slide 5 (“Outerspace”), Sweet Potato (“Crankshah”), and Vibes Alive (“The Spoken Word”), Killer, man.

“Joe O” Dy-No-Mite” has a batch of trippy bussers by several key acts on the Carolina-distributed Astralwaves/Antler Subway label. Next Month, DJ Moby received his DJ approval for its bingly “One 4 Love,” while Heathen waits in the wings with the glittery and upbeat “Stuffed Cookies” and “Love Ex- pressions.” Props to DJ Reese for a seamless job of mixing the tracks to- gether.

**SIDEWALK TALK:** Wild and wicked diva Lonnie Gordon has re- turned with one of her recently severed EMI recording deal with a venge-
### HOT DANCE MUSIC

**Club Play**

Complied from a National Sample of Dance Club Playlists.

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<th>TITLE</th>
<th>ARTIST</th>
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<td>No. 1 ***</td>
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<td>2</td>
<td>I'M NOT OVER YOU (MIX 1)</td>
<td>CE Ce Penington</td>
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<td>3</td>
<td>IN DE Ghetto</td>
<td>DJ Deejay</td>
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<td>4</td>
<td>MEET THE FLINTSTONES (FROM THE FLINTSTONES)</td>
<td>MAV PROMO</td>
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<td>WORKER MAN (EPIC 72790)</td>
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<td>6</td>
<td>ALWAYS MUTE 66225 ELECTRO</td>
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<td>7</td>
<td>LOVE COME HOME</td>
<td>OUR TRIBE FEATURING FRANCK PHAMNARI</td>
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<td>WHEN YOU MADE THE MOUNTAIN LAST WINTER</td>
<td>OTIS III</td>
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<td>9</td>
<td>GOOD TIME (LOUD691)</td>
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<td>I WANT IT, I NEED IT (REAL LOVE)</td>
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<td>RENEGADE SOUNDWAVE</td>
<td>RENEGADE SOUNDWAVE</td>
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<td>IF 69'S 90'S CONTINUUM 13515</td>
<td>BEAUTIFUL PEOPLE</td>
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<td>13</td>
<td>THAT SOUND WHERE SING</td>
<td>RALPH FALCON FEATURING DOROTHY MANN</td>
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<td>14</td>
<td>NEVER LEAVE YOU</td>
<td>DIANA ROSS &amp; DAVID ALAN</td>
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<td>CAUGHT IN THE MIDDLE</td>
<td>JULIET ROBERTS</td>
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<td>FEEL WHAT YOU WANT</td>
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**Maxi-Singles Sales**

Complied from a National Sample of R&B Point of Sale Compared Key Dance Retail Stores Which Honor Number of Units Sold to SoundScan, Inc.

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<td>THE WORLD IS YOURS</td>
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<td>ANYTIME YOU NEED A FRIEND</td>
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<td>MOVING ON UP</td>
<td>DJ KOO</td>
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**Power Pick***

**Hot Shot Debut***

**Best New***

**Other Hits***

**Chart Notes**

- Titles with the greatest sales or club play increase this week.
- Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart, (M) Cassette maxi-single availability, (T) Vinyl maxi-single availability, (D) CD single availability. © 1994 Billboard/BPI Communications.
NASHVILLE—Older Americans of the type who stream into Branson, Mo., to hear the voices of Andy Williams, Glen Campbell, Eddie Rabbit, Christy Lane, Johnny Cash, and Bobby Vinton, Barbara Mandrell, Mickey Gilley, Roy Clark, and a popular local group, the Baldknobbers. (Most of the albums have 10 cuts, but the Vinton album contains 14.)

Next in the series will be collections from Charlie Pride, Jim Stafford, and Mel Tillis. Except for the Baldknobbers, all the music on these first albums is from leased masters. However, Feist notes, the company plans to combine new tracks with the old on future releases. Since the focus is on past hits, none of the acts in the series is signed exclusively to Bransounds.

“We started putting the program together in April 1989,” Feist says. “We went into test-marketing in Branson in June. Nothing in Nashville was whelmed, so absolutely amazed at the sell-through, that we then prepared to launch nationally in May of this year.”

The INDI network distributes the newpaper.

POP HITS HELP NASHVILLE PUBLISHERS GAIN VISIBILITY

(Continued from page 12)

owns the Gary Morris catalog that has many of Victoria Shaw's best songs, among them “I Love The Way You Love Me,” another hit for Montgomery.

“We are asking our L.A. office to go after pop cuts on that one,” Hurt reports, “and our New York office, too. But we're also doing it ourselves by direct contact with some people.”

Hurt and several other publishing executives note that Lou Simon, RCA Records' senior director of pop, was in Nashville recently looking for pop-oriented songs from all of them. “It's a fairly small percentage” of BMG’s country holdings that have possibilities,” Hurt points out, but he adds, “we're really working that small percentage hard.”

“We have Gary Baker, who co-wrote ‘I Swear,'” says Mike Hollandsworth, GM of Zomba/Nashville. He says Baker and co-writer Myers have been to Los Angeles to meet with All-4-One and that they will return in September to write with the group for its next album.

Hollandsworth says Baker and Myers also met with pop producer David Foster to discuss projects he wants them to write for. (Foster produced All-4-One's version of “I Swear.”) “We're trying to take this and spin off as much as we possibly can,” Hollandsworth adds. “What [this pop success] has done is make the New York and L.A. offices [more aware] of our material.”

Randy Hart, VP of Famous Music, says that “beyond our usual mode of pitching, we're not doing anything extraordinary [to get pop cuts].” From his perspective, he says he has seen more L.A. writers than usual sending him material in the last few months.

Al Cooley, manager of A&R for Atlantic/Nashville, says he has noticed that since “I Swear” broke, “New York and L.A. is definitely making calls to Nashville publishers.

Warner/Chappell notes that Laura Brangan has recorded “How Can I Help You Say Good-bye,” the current hit by Patty Loveless—although it’s not quite clear which artist recorded it first.

Johnny Wright, the publisher's senior creative director, says he compiled and circulated to all the international branches a DAT album of all the company's top 100 country singles of the past four years.

Another Warner/Chappell copyright, “Is There Life Out There,” a hit for Reba McEntire, is being used as the basis for a movie that stars McEntire. That Nashville publishers are always additive to the possibility of getting a cut that transcends country radio,” says Jerry Crutchfield, president of MGM Music Publishing. “But due to what has been on pop radio—heavy dance music, hip-hop, or whatever it is—that hasn’t been a real viable option for some time.

“But in view of what we’re seeing with [‘I Swear’ and ‘I Will Always Love You’], it certainly supports what we have been contending for some time; that real quality songs are coming out of Nashville. I think the opportunities are opening now, and we’re more aware of it. But we are not just chasing pop records.”

Hollywood To Release Cast Album From Musical ‘Chippy’

NASHVILLE—On July 19, Hollywood Records will release the cast recording of “Chippy,” a new stage play about a prostitute who worked the Texas panhandle during the 1930s. Among the country-flavored artists featured on the album are Joe Ely, Butch Hancock, and Robert Earl Keen. Ely and Terry Allen produced the show.

The release of the 23-cut "Songs From Chippy" precedes by a week the play's July 27-30 New York opening as part of the Lincoln Center’s Serious Fun! festival. Commissioned by the American Music Theatre Festival, “Chippy" premiered at Philadelphia's Play And Players Theatre in June.

Ely, Allen, Hancock, and Jo Harvey Allen, who plays the title character, wrote the music for the album.

Other featured musical performers are Jo Carroll Pierce and Wayne Hancock, along with band members Richard Beauden, Lloyd Mains, and Davis McClarty.

To promote consumer awareness of the album, Hollywood Records has concentrated its first round of publicity in such markets as Austin, where most of the performers are well known, and Philadelphia. In addition, the album will be worked at National Public Radio as well as at album alternative and college stations, and will be spotlighted through local co-op advertising with record stores.

There are no plans to pull singles from the album.

A spokeswoman for Hollywood Records says that copies of the album were sold on site during the Philadelphia performances but will not be sold at Lincoln Center. She notes, however, that shoppers will be able to purchase the music in areas where record stores.

This fall, the principal performers are expected to tour and perform music from the play. And there has been discussion of presenting the play itself at the University of Texas.


**HOT COUNTRY SINGLES & TRACKS**

**NO. 1**

**3 weeks at No. 1**

**30**

**WIND**

**LITTLE ROCK**

**THEY DON'T MAKE 'EM LIKE THAT ANYMORE**

**WHERE HAVE I HEARD FROM YOU**

**FOOLISH PRIDE**

**WHENEVER YOU COME AROUND**

**SPIRITED**

**WALKWAY WINNER**

**EVERYouce IN A WHILE**

**ONE NIGHT A DAY**

**LITTLE FEATHERS**

**I HOPE SOMEBODY**

**THAT'S MY BABY**

**THINKIN' PROBLEM**

**SUMMER BLUES**

**IT WONT GET OVER YOU**

**THE CHEAP SEATS**

**DON'T TAKE THE GIRL**

**STOP ON A DIME**

**REBELLIONS, REBELLES AND ROGUES**

**LEAVE A LITTLE STRANGE**

**DADDY NEVER WAS THE CADILLAC KIND**

**YOU DON'T WANT IT OVER ME**

**LADIES WITH GUITARS**

**WHOLE LOTTA LOVE ON THE LINE**

**DREAMING WITH MY EYES OPEN**

**WISH I DIDN'T KNOW NOW**

**HOW CAN I HELP YOU SAY GOODBYE**

**HANGIN' IN**

**INDEPENDENCE DAY**

**HALF THE MAN**

**WALKING**

**A LITTLE LESS TALK AND A LOT MORE ACTION**

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**Artist**

**GARTH BROOKS**

**JERRY REED**

**MARK CHESNUTT**

**LARRY FISHER**

**STEVE LARUE**

**MARTIN GARRISON**

**DAVID HELWIG**

**JOHN JORDAN**

**JACOB HODGES**

**MARTIN CHAPMAN**

**JIMMY BARNES**

**DAVE HELLER**

**STEVE MILLER**

**KEN O'LEARY**

**JIMMY DURANTE**

**GREGG ALLMAN**

**TROY CARRELL**

**DAVE HELLER**

---

**Hot Shot Debut**

**LENT ME YOUR EARS**

**LOVE ME NOW**

**GOOD TIME LADIES**

**POCKET OF A CLOWN**

**TRY NOT TO LOOK SO PRETTY**

**BY THE WAY SHE'S LOOKIN'**

**JUST ONCE**

**HE'S A GOOD BOY**

**HERE THERE**

**THE LUCKY GEORGE ORTHODOX**

**STANDING OUTSIDE THE FIRE**

**FAST AS YOU**

**ROCK MY WORLD LITTLE COUNTRY GIRL**

**LIVE UNTIL I DIE**

**STATE OF MIND**

**GOOD LUCK**

**BAD LUCK**

**TRYIN' TO GET OVER YOU**

**MY BABY LOVES ME**

**GARTH BROOKS**

**CLAY MATHERS**

**BRIAN WOODARD**

**DON CHALMERS**

**JIMMY DURANTE**

**MIKE ROBERTS**

**BRIAN WOODARD**

**JIMMY DURANTE**

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**Chart Information**

- **Billboard**
- **For week ending July 2, 1994**
- **Hot Country Recurrents**
- **Top 75 Singles & Tracks**
- **Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio tracking service. 130 country stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.**

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[www.americanradiohistory.com](http://www.americanradiohistory.com)
MAKING THE CONCERT CHARTS is "What in the World" by Neal McCoy, which moved from No. 14 to No. 3 on The Billboard Hot Country Singles & Tracks chart. If the track holds at No. 1 for a fourth consecutive week, it will jump to "Wild One" by Faith Hill (Warner Bros.) and "I Swear" by Atlantic label mates John Michael Montgomery as the only tracks to claim No. 1 for four consecutive weeks in 1994. In addition to McCoy, three other acts have held the top spot for three weeks this year: "What Part Of No" by Lorrie Morgan, "I Love The Way You Love Me" by Montgomery, and "Chattahoochie" by Alan Jackson.

A POWER SHIFT AMONG NASHVILLE LABELS has been evolving since the Hot Young Country era began in 1989. Until that time, the country scene was dominated by CBS Nashville (now Sony), MCA, and RCA. The balance of power began to change with the expansion of Garth Brooks and the rapid emergence of Arista (with Alan Jackson, Brooks & Dunn, and Pam Tillis). With more new labels emerging, artists breaking overnight, and America feverish for country music, corporate label heads in New York and Los Angeles began to take a serious look at their Nashville operations. This led to executive changes at Atlantic, Capitol (now Liberty), Mercury, RCA, and Sony. Amid all the shuffling, one label stood firmly behind its Nashville staff: Warner Bros. Following its Randy Travis success, the label developed the careers of Travis Tritt, Dwight Yoakam, Little Texas, Faith Hill, and now David Ball. It has done this with essentially the same team that Jim Ed Norman and Eddie Reeves began assembling 10 years ago.

THE MOST ACTIVE TRACK on the Hot Country Singles & Track chart is "Be My Baby Tonight" (53-7) by John Michael Montgomery, followed by "Foolish Pride" (12-6) by Travis Tritt; "I Take My Chances" (9-4) by Mary Chapin Carpenter; Summertime Blues" (25-17) by Alan Jackson; "Dreaming With My Eyes Wide Open" (58-31) by Clay Walker; "Love A Little Stronger" (31-23) by Diamond Rio; "Hard To Say" (71-53) by Sawyer Brown; "The Man In Love With You" (75-55) by George Strait; "More Love" (82-54) by Doug Stone; and "Every One In A While" (13-10) by Blackhawk.

THE BIG NOISE ON THE ALBUMS CHART is the debut of "Thinkin' Problem" by David Ball. The album debuted at No. 15 on the Top Country Albums chart and No. 114 on The Billboard 200. The album's lead single, "Thinkin' Problem," continues to build on the singles chart, jumping from No. 21 to No. 16. The Greatest Gainer for the largest increase in unit sales over the previous week is "When I Find You" (2-2) by Vince Gill. The album increased by 12,500-plus units, bringing its weekly total to 94,000 units. The Passerett award for the greatest percentage increase belongs to "Greatest Hits" (66-55) by Suzy Bogguss, with an increase in retail sales of 59% over the previous week.

THE COUNTRY AIRPLAY MONITOR is now a year old. We are very proud of those who have subscribed to it and appreciate the support and input we have received. We are adding editorial coverage and Steve Wonsiewicz has been named managing editor of the Country Airplay Monitor. We welcome any news and/or photos that you feel may be of interest to monitor subscribers and encourage you to call Wonsiewicz at 615-221-4294 or fax him at 615-220-0454.

Skynyrd's Frynds Pay Tribute On MCA Album

NASHVILLE—MCA Records here is nearing completion of a country tribute album to Southern rock band Lynyrd Skynyrd. The album is set for an October release, and a source at the label says singles are likely to be pulled from it for country airplay.

Larry Willoughby, executive director of A&R for MCA/Nashville, is acting as executive producer for the project, although each act has its own regular producer for its tribute track.

Lynyrd Skynyrd began its association with MCA in the early 1970s, and went on to create music that influenced a number of new country artists.

The acts and tracks to be included on "Skynyrd's Frynds" are the Mavericks, "One More Time"; Steve Earle, "What's Your Name?"; and Travis Tritt, "Don't Ask Me No Questions." Still to be recorded is Alabama's version of "Sweet Home Alabama." Tritt, one of the more prominent Lynyrd Skynyrd fans among country's new breed, has become a frequent co-writer with Skynyrd guitarist Gary Rossington.

EDWARD MORRIS

LABEL TAPS MARKET FOR BRANSCOUNDS (Continued from page 31)

$9.99 price range, and the CDs would be comparably priced. However, he says research revealed consumers in Branson expected to pay $4.98 to $5.99 for cassettes.

"We found that these people have not been great music consumers because the music they grow up with and love hasn't been readily available. And back in 1975 when they bought cassettes, that's what they were paying for front-line cassettes. So we decided to work very close on margins and bring them out right between the budget and midline price points."

Although sales patterns are just beginning to emerge, Feist reports that Kenny Rogers is the label's best seller nationwide, while Bobby Vinton tops sales in the Branson market.

Feist would not release any sales figures, but he says sales of fewer than 50,000 units on any one title would be "very disappointing."
### Billboard Top Country Albums

**FOR WEEK ENDING JULY 2, 1994**

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<td>No. 1 **</td>
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**NEW**

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<td>DAVID BALL</td>
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<td>PATTY LOVELLES</td>
<td>EPI</td>
<td>27/69.98</td>
<td>ONLY WHAT I FEEL</td>
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<td>JOHN BERRY</td>
<td>LIBERTY</td>
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**Hot Shot Debut**

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<td>WARNER BROS.</td>
<td>27/69.98</td>
<td>NOT A MOMENT TOO SOON</td>
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**Awards with the greatest sales gain this week. Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 3 million units, with multi-platinum sellers indicated by a numeral following the symbol. Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, were suggested. Tape prices marked EQ, and all other CD prices, are suggested prices, which are presented from wholesale prices. Greatest Fan shows chart's longest unit vocalist. Pacesetter indicates biggest percentage growth. Hubba-Bubba impact shows artists scored across from week to week this week. Indicates past or present Hatchetfiled title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.**
Jorge Ben Jor Heats Up Central Park

Cowboy Jorgy Invades Central Park. It was 98 scorching degrees and baseball cap, Ben Jor was a master crowd manipulator, raising and lowering the emotional timbre of singing and dancing through a near-nonstop medley of Ben Jor's favorites.

Wearing his trademark dark sunglasses and baseball cap, Ben Jor was the stage to play his first major public concert in the U.S. An hour or a half later, some 5,000 fans and spectators turned-fans were left exhausted—and exhilarated—by a scorching set anchored by Ben Jor's patented funk/samba swing.

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A lithe, hard-working quartet of dancers added a pleasurful visual complement to Ben Jor's musical package, particularly as they performed rapid-fire samba steps. Ben Jor, supported by a crack septet of musicians (including all-world and unsigned trombonist Sergio Trombone) and two superb female vocalists, clearly was sopping up the adulation as he playfully bantered with the audience.

Though Ben Jor is 30 years old (he says he is 40), Ben Jor looked 10 years younger and appeared to be unperturbed by withering heat that, surprisingly, did not seem to affect the audience adversely, either.

As exuberant as Ben Jor's performance was throughout the 20-song set, the highlight of the concert was a thunderous rendition of "W/ Brasil (Chama O Sindico)," a jubilant R&B jam that served as Ben Jor's comeback smash in Brazil last year. As the ecstatic crowd roared the choral segment "Tim Maia," one was half expecting Tim Maia himself to amble onstage and chip in his trademark soul man vocals.

Ben Jor's volcanic outing was part of Central Park's annual "International Performance" program. Ben Jor's opening act was label mate Simone Moreno, who warmed up the gyrating throng with a pleasant 45-minute set that may have been short on compelling new material, but long on crowd-pleasing, samba-rooted classics. Tall, beautiful, and blessed with a husky voice not unlike the throaty mezzo of Margaret Menegaz, the charismatic 20-year-old native of Bahia showed plenty of promise, particularly on churning, samba-reggae entries such as her recent Brazilian hit "E Moa." But Warner needs to upgrade her repertoire if the company wants her back.

Knowable talent, Ben Jor arrived at a Montreux Jazz Festival, scheduled to receive a career boost in July, when he is scheduled to cut an album at Paisley Park Studios in Minneapolis. Ben Jor is expected to record several mixes of his greatest hits using the studio's in-house producers. Not established is whether Paisley Park's owner, the former Prince, will participate. What is most important is that the remixes find an international audience without evicting Ben Jor's musical integrity. Otherwise, Ben Jor will suffer the fate of Mercury, whose U.S. market thrust in the last year was partially derailed by ill-conceived techno reconstructions of her classic samba-reggae anthem "Canto Da Cidade."

Brasileira-Notas: Splendid vocal quartet Boca Livre, "Sombrero" performed at Billboard's fifth annual International Latin Music Conference in Miami May 17, is nearing an album deal with Green Linnet Records. An autumn U.S. tour, with possible guest appearances by Ye Frontman Jon Anderson, in the works... The inaugural Bahia '94 Music & Arts Festival, slated to... (Continued on next page)
Artists & Music

Classical Keeping Score
by Christie Bartter

THE PEOPLE at Elektra International Classics have just dropped the other shoe, announcing the release in August and September of the rest of the Bayreuth "Ring," which derives from the highly praised 1988 production staged by Harry Kupfer and conducted by Daniel Barenboim. The first two operas in Teldec's Wagnerian series, " Das Rheingold" and "Die Walküre," were released on CD, laserdisc, and VHS last year. The remaining two, "Siegfried" and "Die Gotterdammerung," will be released in the same audio and video formats (the video, by the way, was shot using HDTV technology, with all that that promises down the road).

Note that the Teldec recording of Wagner's "Parsifal," conducted by Barenboim and performed by many of the same artists he worked with on the Bayreuth "Ring," including Siegfried Jerusalem, Waltraud Meier, Matthias Holte, Gunter von Kanne, and John Tomlinson (as well as Jose van Dam), will also be released on LD and VHS.

A Verdi Requiem by Barenboim and the Chicago Symphony, with a vocal quartet comprising Alessandra Marc, the aforementioned Meier, Placido Domingo, and Ferruccio Furtado is due for release on Teldec's sister label, Erato, in September.

NEW TO THE Erato roster is William Christie and his Parisian-based ensemble Les Arts Florissants, recently signed to an exclusive five-year contract—which brings in, after a long wait, many a professional acquaintance with Harmonia Mundi. It is the first time that this ensemble appears on a recording of Charpentier's "Médée," which Christie brought to the Brooklyn Academy for a week's worth of staged performances in May. Also due for future release under the new contract are Purcell's "Dido And Aeneas" and a collection of motets by Charpentier, Kynæy, and Mondoville.

Meanwhile, 32-year-old Marc Minkowski and his Musiciens du Louvre, who have made a mark internationally with a handful of recordings for Erato, have moved over the Deutsche Grammophon's Archiv label. The new contract was signed last summer at the recording of Rameau's opera "Hippolyte et Aricie" during concert performances at the Cité Internationale in Paris.

Violinist Maxim Vengerov, 16, an exclusive Teldec artist whose next record is a coupling of the first violin concertos of Prokofiev and Shostakovich with Mitsulav Rostropovich and the London Symphony, has been presented with a bow that belonged to Jascha Heifetz. The late violinist instructed that it be given "to the right guy."

Here was a charming moment at the end of Mitsulav Rostropovich's appearance as guest speaker at a National Press Club luncheon June 15. It came during the Q&A period when the moderator, Gil Klein, addressed the maestro with a final question: "You played the cello with the Emperor of Japan [who was then visiting Washington], and now you have some understanding of Prince Charles's ability on the cello... How did they compare? Who was the best—the better cello player? And how does President Clinton's saxophone ability measure up in your estimations?"

To which Rostropovich replied, in characteristically broken English: "You know, I played more world premieres as cellist, more than 100 world premiere compositions. I don't think there are more than 50 compositions that's world premiere. You know, I don't know in repertoire such concerto for one saxophone and three cellos. [Laughter.] But if you would like, of course, if all members of this ensemble accept, of course. I possiblish that composition. [Laughter, applause.] But of course, I composition only one concerto with another player is accepted: the concerto for saxophone and three cellos. Yes. [Laughter, applause.]"

Maestro Rostropovich has just retired as music director of the National Symphony after 17 years tenure. He will be succeeded by Leonard Slatkin.

Latin Notas (Continued from preceding page)

take place Aug. 15-21 in Salvador, Bahia, boasts a diverse musical lineup that includes Dori Caymme, Noel Pointer, Carlos Brown & Timbalada, Olodum, Tito Puente, Margaret Menezes, Phyllis Hyman, Mongo Santamaria, Miki Iwakuto, and Alex Bugnola. The multimedia arts event is being sponsored by the Bahian state government, Vargir Brazilian Airlines, Tours Brasil, and Transamarine Inc.

Miscellanea: White-hot actors Bibi Gaytán ("Des Mujeres, Un Camino") and Eduardo Capetillo ("Marimar") were married June 25 at Chiconcuac, Mexico. The wedding was broadcast live via a satellite feed by Mexican TV network Televisa. Both actors are also aspiring recording stars, with Gaytán recording for Melódica/Fonovisa and Capetillo signed to RGM... Jon Secada continues to recuperate from a dislocated shoulder suffered June 12 when he fell through a hole in the stage while performing at a World Cup soccer match in Chicago... A state you may have missed: The 12-plus listenship of Spanish-language radio in the U.S. rose 4.6%-4.8%, according to the latest Billboard/Arbitron quarterly national format ratings, which track stations based on format. The ratings are based on the winter 1994 Arbitron survey. Spanish radio's 4.8 share was its highest ever.


Chart Notes: With no challengers in sight, Selena's "Amor Prohibido" (EMI Latin)—now atop the Hot Latin Tracks for the fourth straight week—should maintain its reign for at least two more weeks. The tracks showing signs of life this week in the top 10 are by Selena's label mates Jon Secada ("Si Te Vas," 7-5) and Ricardo Montaner ("Quisiera," 26-10). Secada's English-language counterpart to "Si Te Vas" peaked two weeks ago at No. 10 on the Hot 100.

Also making healthy gains this week are RMM/Asco's Tony Vega ("Elia Ea," 34-18) and Fonovisa's Mario Antonio Solis Y Los Bukis ("Yo Soy Sin Ti," 26-16). WEA Latina's Lorenzo Antonio ("Cinco, Cincio, Y Porque?", 30-19), and Columbia's Julio Iglesias ("Crazy," 36-15)

The new artists on the Hot Latin Tracks this week are brothers Carlos and Angel Bello—better known as Spanish techno-pop duo Versace and Kairo, a bamboozle vocal trio from Mexico whose S.D./Sony debut, "Signo Del Tiempo" already has sold 100,000 units, according to the label. Versace's "Elia," a thumping dance track, enters directly at No. 18, is taken from the brothers' Max Music debut "Un Amigo De Verdadera," which has sold 800,000 units in Spain. Versace performed May 16 on Billboard's Latin Music Conference.

Kairo's "En Los Espacios De Un Cafe," which charts at chart at No. 38, is a bubbly house/hip-hop number graced with mariachi-like trumpet lines that recall Herbie Alpert during his '60s Tijuana brass era. The group's Italian producer/songwriter Peter Felisiotti provides slick Euro production and dramatic, carnivale verve that could carry this breezy threesome far. "Las Amigas," "Cuando Te Quiero," or "Tu Relativo," are all crucial follow-up singles.

Correction: An article and an album review last week should have listed the title of Ricardo Montaner's new EMI Latin album as "Una Manana Y Un Camino."
LOS ANGELES—MTV is venturing into cyberspace this summer, with the launch of America Online, as it makes its own cross-promotion slated to run from July through mid-September.

The deal allows America Online's 600,000 subscribers to access information specific to MTV, as well as highlights and updates regarding the Lollapalooza summer tour. The deal is the first major step MTV is taking to bring its entertainment sensibilities to the computer-savvy users of the increasingly popular online service.

"Our viewers are the ones who've grown up with technology, and it's only natural that they would be the quickest to embrace it," says Matt Farber, VP of programming and new business development at MTV.

MTV and its parent, Viacom International Inc., have been developing a number of ventures in the interactive arena, from games and CD-ROMs to interactive TV services. The summer promotion with America Online is part of the network's overall interactive strategy, Farber says.

"We chose America Online for the demographics, which are similar to the MTV demo," he says. "This promotion is the first step in developing a bigger place for what 'MTV Online' can and will be in the future."

MTV is new testing ways to link America Online users with the network's on-air programming, using the summer's "MTV Beach House" block as the cornerstone. Users will have access to exclusive MTV programming information including playlists, news, details about world premiere videos, and factoids regarding specific episodes of various MTV series.

"Online jockeys" will communicate with America Online users on a regular basis, using the network's on-air programming information. The "Be My Baby" online video "For The Lover In You" will be the subject of the network's "Be My Baby" online video "For The Lover In You." A new A&M video "All I Wanna Do" is a Zazuc Productions Original Films shoot directed by David Hogan and Roman Coppolla. Martin Coppen directed photography.

"MTV viewers will be able to talk directly to other MTV viewers, which you can't when you're sitting in your living room watching TV," she says. "But is there a danger that cyber-punks will be more fascinated with the online service and its informational options than with the music video network itself? McGraw says no.

"The service won't cannibalize or replace MTV," she says. "It's an enhancement, an alternative communication vehicle."

That "communications vehicle" could provide an ancillary service to the MTV programming team, too, says McGraw. Network executives can use America Online to poll viewers about their feelings regarding MTV's latest moves.

"More and more broadcast and cable channels are starting to view online channels as outlets to solicit viewer feedback," she says. NBC recently opened an expansive area within the system's bulletin board section.

The system also will serve as a valuable research tool to discern the audience's latest feelings regarding pop culture, music, fashion, politics, and other social issues. The first multimedia promotion wraps in September, MTV will assess its future plans for online communication with its viewers. MTV already uses CompuServe as a programming research tool, Farber says.

America Online offers its subscribers such services as electronic mail, conferencing, software, computer support, interactive magazines and newspaper online classes, and access to the services of the In re set.

The company was eager to partner with MTV in this venture, as one of its most popular forums revolves around rock music, says McGraw.

One of our current initiatives is to establish links with cable channels, and MTV worked for us," she says. "To partner with them fulfills the interest of the electronic community online that devotes its time to music."

PRODUCTION NOTES

LOS ANGELES

Sheryl Crow's new A&M video "All I Wanna Do" is a Zazuc Productions Original Films shoot directed by David Hogan and Roman Coppolla. Martin Coppen directed photography. "Round Here" is a Wo Art production directed by Erik Gage and Robbie Samuelson executive produced.

NEW YORK

Marcus Nispel of Portfolio Arists Network shot N.U.'s new Arista clip "You Don't Have To Cry." Shelly Bloch produced the clip. Jim Peavy directed photography on location at the Chelsea Hotel.

Two Art Films director Kevin Lofoten shot Adam Sandler's video "Buddy." You No Woo produced; Debbie Samuelson executive produced.

OTHER CITIES

Scene Three Inc. director Marc Ball lensed John Michael Montgomery's "Almost an Angel." "It's About the Baby Tonight." Angel Decha directed photography on location in Tucson, Ariz. Produced by Arlene grossman.

San Francisco based rappers Extra Prolific recently wrapped the Jive video "Brown Sugar." Michael Lucero of "101SX" directed; Greg Coppen directed photography.

Atlanta was the site of several new videos by the crew at Westside Stories. Thomas Burns directed T.D.Y.'s new Bellmark video "Here It Is Bambie!" with producer Tracey J. Baker. Baker also produced the Cameos' "You Too Girl," directed by Keith Ward. Ward and Baker also teamed to direct and produce "It's You That I Need" for Yemen the Beau. Robert LeRoux directed photography.
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vote by music buyers. The awards ceremony and the simultaneous CD sales promotions and advertising campaigns will provide a major contemporary Christian music artist in performance at the 'Wembley Stadium' and various locations around the Orlando, Fla., Disney complex.

Greath's relationship with Disney began in 1993, when he produced the televised segments of "Night Of Joy," an annual Christian pageant held at Disney world. This year, Greath's show has expanded the number of nights—and they are usually sold out in advance. So they were referred to the senior VP of Disney, Dick Gilreath.

Greath's plan called for a variety of programs, seminars, conferences, a celebrity golf tournament, concerts all over the country. "I agreed to all of them," says Gilreath. The new events will run Steps, "America's Contemporary Christian Music Weekly," and will wrap up the annual "Night Of Joy" presentations.

According to Gilreath, the programs for the awards show will be supported by a national advertising campaign, which will include full-page ads in the Billboard. The magazine will also be available for download on a major newspaper and religious-oriented publications.

Ballots also will be available at retail outlets on a special display; the compacting has been designed by Disney's executive vice president of the "Night Of Joy," "America's Contemporary Christian Music Awards." Gilreath said: "Night Of Joy" performances and activities to air on the Family Channel.

Neither for the new awards show were selected based on radio airplay and video sales as reported by CCM Update, a trade magazine. Here is a complete list of nominees:

**Favorite male artist:** Carman, Reuben Curtis Chapman, Michael English, Ron Kenoly, Michael W. Smith, Steve Taylor.

**Favorite female artist:** Susan Ashton, Mike Packer, Mr. Grant, Cindy Morgan, Twila Paris, Sandi Patti.

**Favorite group or duo:** DC Talk, 4HIM, Out Of The Grey, Phil Ligons, Craig Dean, Point Of Grace.

**Favorite group or duo, rock:** Guardian, Legend Seven, Petra, Tobymatic.

**Favorite male artist:** Clay Crosse, East To West, Point Of Grace, Brian Craven, Michael English.


Billboard

Top Jazz Albums

FOR WEEK ENDING JULY 2, 1994

 compiled from a national sample of retail, stove and rack sales reports collected, compiled and provided by SoundScan, Inc.

ARTIST

No. 1

1 2 6 DIANE SCHUUR & B.B. KING GRP 9767 2 weeks at No. 1

2 3 30 TONEY BENNETT COLUMBIA 57424 STEPPIN OUT

3 1 5 LENA HORNE BLUE NOTE 8287/CAPITOL WE’LL BE TOGETHER AGAIN

4 5 53 HARRY CONNICK, JR. COLUMBIA 53172 25

5 5 37 SOUNDTRACK HOLLYWOOD 61356/EMI/SWING.KIDS SWING KIDS

6 6 12 ETTA JAMES PRIVATE 2114 MY MISTRESS LADY

7 4 10 JOHN SCOFIELD & PAT METHENY PRIVATE 2136 I CAN SEE YOUR HOUSE FROM HERE

8 7 33 CASSANDRA WILSON BLUE NOTE 8310/CAPITOL BLUE LIGHT TIL DAWN

9 8 2 VARIOUS ARTISTS VERVE 512 150 NEW BREATH WITH HARRY CONNICK, JR. & THE MASTERS

10 9 5 ROY HARGROVE QUINTET VERVE 512 19 IN THE TRUNKS OF OUR TIMES

11 10 4 CHICK COREA VERVE 9774 EXPRESSIONS

12 11 8 ARTURO SANDOVAL GRP 9791 DANCEON DANCE ON

13 13 13 WYTTON MARSALIS SEPTET COLUMBIA 51370 IN THIS HOUSE ON THIS MORNING

14 12 12 TERENCE BLANCHARD COLUMBIA 57971 THE BILLIE HOLIDAY SONGBOOK

15 16 31 ELLA FITZGERALD VERVE 51604 THE BEST OF THE SONGSTERS

16 18 39 JOSHDUB REDMAN GRP 45365 WISH

17 17 5 THE FREE SPIRITS FEAT. JOHN McLAUGHLIN VERVE 51611 TOKYO LIVE

18 17 8 MACEO PARKER NOVUS 61579/RCA SOULFUL EXPOSURE

19 17 8 CLEO LANE MA VICTOR 61615 BLUE & SENTIMENTAL

20 6 25 DAVE BRUBECK TELARC 85845 LATE NIGHT BRUBECK

21 22 30 BILLIE HOLLIDAY VERVE 51963 BILLIE’S BEST

22 10 20 KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN VERVE 51098 AFTER THE STORM

23 21 10 KEITH JARRETT/JOHN LINDSAY/STAN LINDSAY VERVE 51100 DAVE GRUSIN GRP 9915 HOMAGE TO DUKE

24 25 13 HANKO/CARTER/ROLY/WILLIAMS VERVE 51308 A TRIBUTE TO MILES DAVIS

TOP CONTEMPORARY JAZZ ALBUMS

*** No. 1 ***

1 81 KENNY G & ARISTA 18646 43 weeks at No. 1

2 2 DAVID SANBORN COLUMBIA 61000 HERSHEY

3 3 AL JARREAU WEAKSIDE JAZZ/PARKER BROS. TENDERNESS

4 24 NORMAN BROWN MOJOZ 1550/TOWN MANSION AFTER THE STORM

5 5 JOHN TESH PROJECT GTS 34573 SAX BY THE FIRE

6 7 THE BENEFIT/CREME PROJECT VERVE 51078 SEASCAPE

7 6 BONEY JAMES WARNER BROS. 45161 BACKBONE

8 11 INCOGNETO VERVE 51839 SMILE

9 7 NANCY WILSON COLUMBIA 57425 LOVE, SADNESS

10 8 PAUL HARDCASTLE JVC 20383 HARDCASTLE

11 10 GEORGE BENSON ATLANTIC 85920 SMOOTH

12 13 BOB JAMES WARNER BROS. 45136 RESTLESS

13 12 PATTI AUSTIN GRP 4023 THAT SECRET PLACE

14 14 FOURPLAY WARNER BROS. 45420 BETWEEN THE SHEETS

15 16 DAVE KOZ CAPITOL 98982 LUCKY MAN

16 14 MARION MEADOWS NOVUS 81359/GRIMM FORBIDDEN FRUIT

17 7 GIL SCOTT-HERON TTY 450 SPIRIT

18 18 CANDY DUFER LIV 865 SAD SO GOOD

19 20 RONNY JORDAN 4TH & PEARL RECORDS 8103 THE QUIET REVOLUTION

20 21 STANLEY CLARK EPS 47491 EAST RIVER DRIVE

21 22 CARL ANDERSON GRP 9779 HEAVY WEATHER SUNSHINE

22 22 TOM SCOTT GRP 9792 RELIEF

23 22 JOE MCBRIDE HEARD 41029 A GIFT FOR TOMORROW

24 25 YELLOWJACKETS GRP 9794 RUN FOR YOUR LIFE

25 25 NELSON RANGELL GRP 9795 45

Artists & Music

by Jeff Levenson

FUTURE SHOCK: Alex Merek Music, one of Germany’s leading indie jazz companies, has just issued “World Tour” by keyboardist Jason Mills. The company claims the disc is the first mixed-mode CD ever, meaning that it contains 90 minutes of digital audio plus a normal video camera. The catalog offers a variety of genres and styles, from jazz to rock. The disc is available at most music stores.

No, NOT THE TV SOUNDTRACK: GRP Records, which usually does its dirty work on the contemporary side of the market, is celebrating the success of “Heart To Heart,” from Diane Schuur and B.B. King. The collaboration hit No. 1 in May on the Top Jazz Albums chart. According to the label, the disc is the first of its releases ever to reach the top of Billboard’s listing of traditional jazz records.

TOP CONTEMPORARY JAZZ ALBUMS

*** No. 1 ***

THE RHYTHM & THE BLUES

(Continued from page 22)

Elbow” and “The Furious Five’s “Sun Don’t Shine In The Hood,” which make up the A-side and B-side of the single respectively.

Other artists on the set include Kool Moe Dee & Treacherous Three, Who- dini, The Fearless Four, Kurtis Blow, Biggy Bee, and Afrika Bambatas.

People have short memories and are forgetting about the rap pioneers who helped start it all, says Evans. “This is my way of giving back. [This album] shows they’re still making music that’s viable in today’s marketplace.”

The tour is a tour of support of the project is planned for July with a cpa- view concert slated for early fall.

CHANGING GEARS: Luther Campbell—of raunchy, controversial New 2 Live Crew fame—has added Treliff to his stable at Lake Records. But don’t be afraid—she’s a petite and proli fically gifted R&B crooner, not a scantily-clad dunk-butt dancer in his group’s troupe.

A South Florida native, Treliff’s (last name: Davis) unveiled her talents at a small June 9 press reception at Birdland, a cozy restaurant/saloon, sur rounded by painter Leroy Campbell’s Afrocentric artwork, Treliff performed (live to recorded tracks) three songs from her upcoming, self-titled Lake album, including the gently swaying first single “I Wanna Be Yours.”

At one point between the first and second songs, she admitted how she was because of the packed room. A pho tographer yelled out, “You’re gonna get hotter, baby.”

He isn’t the only one who feels that way. The folks at Lake are betting that in a month Treliff will go to a household name. They said they took the band on tour, because they said the same thing about H-Town when that group debuted a year ago. Bishop “Stick” Burrell, the same guy who produced H-Town’s plat- inum set “Fever For The Flavor,” handled “Treliff.” The set is due to ar- rive in late July.

Assistant in preparing this column was provided by Haxlovel Nelson.

MARY KING TO FEATURE “CAPITOL SINGS” CDs

(Continued from page 10)

show the cover of a book,” Tedeashy says. “We’re often asked to do after shows, so we are better off giving the information on the air.”


Capitol also issued the conceptual packages, “... Bow Tie & Corsage”, “... Around The World”, “... Kid Songs For Grown-Ups”, and “... Best Boyfriend Songs” as part of the “Capitol Sings...” series.

The King will run at 9 p.m. E.T. The featured composers are Cole Porter (July 9), Quantz (July 15), Kern (July 23, Gershwin (July 30), Rodgers & Hart (Aug. 6), Mercer (Aug. 13, Porter (Aug. 20), and Rodgers & Hammerstein (Aug. 27).

Each program will feature guests ranging from family members and friends to those who have worked with the composers to contemporary stars who have been influenced by their music.

For example, the July 9 program is set to include Mary Elin Barrett, the daughter of Irving Berlin and author of “Irving Berlin: A Daughter’s Memoir”; cabaret singer Karen Akers; television show Carl Reiner and Michael Feinstein.

According to Wayne Watkins, di- rector of catalog A&R, the label is optimistic that the shows will reach disenfranchised record buyers. “We want to remind people that there is still great music out there,” says. “There is a whole world of music that isn’t from Seattle and is not R&B.”

In other Capitol catalog news, the label is planning a series called “Spotlight On...” Says Watkins, “It’s an artist-oriented series. Instead of examining an artist’s great hits, we will be exploring their work with artistic validity that is not nec- essarily the hits.”

The first six titles in the series, which Watkins says will be released in October or November, will feature Mill Terme, Keely Smith, Bob Manning, Betty Hutton, Bobby Darin, and Nancy Wilson.
Whose Music Is This, Anyway?

BY JEFF LEVENSON, Billboard Jazz Editor

It's a strange business, this jazz. Serious artists with an abiding commitment to the music's expansion and development can't get arrested, while hacks who check in with the weight and substance of a Classic Comic sell millions. No sense knocking or applauding anyone for that—audiences make those determinations.

Life hasn't been particularly fair to this music, a form that is striding into the next century with a sense of confidence, optimism and, I'll bet, the residue of a lifelong struggle with low self-esteem.

It's a tough call, trying to determine whether this was a good year for jazz. On the one hand, the music enjoyed cultural reinvigoration: admission to the fraternity of legitimate arts on a par with dance, film, theater, classical music. On the other, the jazz industry (personified in the main by key artists, presenters and journalists) engaged in the kind of rancorous, divisive and cantankerous behavior we last saw in the '60s, when the jazz avant-garde was attacked by preservationists and held accountable for all manner of societal denigrations. Now as then, duck and cover.

To make matters both better and worse, the world's most prestigious arts venue was in the middle of it all. Not for nothing did Lincoln Center hire Wynton Marsalis as ambassador and marketing centerpiece. In that capacity, Marsalis proved himself remarkable—precocious, poised, articulate, committed, generous; add to the equation his unimpeachable credentials as a world-class trumpeter and co-sponsor. Lincoln Center rightly enjoyed the benefits of that association. It waved high the banner of jazz, showcasing the music and calling for nothing less than a cultural reassessment of its place in our nexus of arts.

Yet, the Center's braintrust proved thin-skinned. It fuddled rather clearly a host of journalistic charges of cronyism, of racially motivated hiring practices, of its ideological narrowing of jazz's definitional parameters. It was, the offensive with a shameul campaign of media bashing and artist trashing, and it operated with an excessive lust mentality worthy of Richard Nixon.

I'll tell you how ridiculous it got. I witnessed a number of cronyism, with fee-chkeers combating who argued pointlessly about which well-known jazz artists were soft jazz and which weren't. Ambiguous names, endlessly disputed, with many a fine career smeared. These lessons stuck me as the underside of Lenny Bruce's reductive routine about all people and things being either Jewish or goyish. (I mean Before, Junior, Judis, Cali, Green, Kiss, and Charles?) Very Jewish. Jack Paar? So goyish, it's too dangerous now, isn't it?

A positive spin? Perhaps that this kind of maneuvering occurs when one art reaches its age of acceptance. And perhaps those cries of ownership (Whose music is it, anyway?) tell us that jazz's days as a cultural orphan are over. People are vying for their piece of the action precisely because jazz is now deemed valuable. Somebody figured out that there's money in this game. And the trick, now as never before, is to count those who've got it (rich corporate sponsors, advertisers, grants foundations and even labels, though you'll never get an exec to admit that he's got money to spend).

Continued on page 58
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Jazz’s Long-Awaited Youth Market: It’s Building, And They’re Coming

How labels and retail are helping new audiences try some and buy some

BY GEOFF MAYFIELD

Dorothy Ayers and Lonnie Lion Smith owe thanks to gangster rapper Dr. Dre. Maybe not directly, but retailers and label executives agree that hip-hop music is drawing younger consumers to stores’ jazz bins.

"It’s just a matter of jazz evolving as it always has," says Paul Ramey, national director of sales for RCA, which markets the Noubus imprint. "This is just the tree continuing to grow."

Not long ago, conventional wisdom held that the typical jazz consumer was on the older side of the demographic curve. But prevalent sampling of jazz recordings on rap records has created awareness among younger music lovers—kind of a jazz-appreciation course with street smarts.

Violet Brown, a buyer at the Torrance, Calif.-based Wherehouse Entertainment chain, notes that the acid-jazz club scene and acid-jazz mixes have also heightened jazz’s profile, but the consensus of industry movers is that rap is the main force behind this migration. And, while earlier rap releases were largely on contemporary jazz samples (like the ones borrowed from Bob James’ cover of "Take Me To The Mardi Gras"), these days, hip-hop is more likely to lead these younger shoppers to historic mainstream recordings.

"It’s bringing them into the jazz world," says Brown. "They’re not just buying the album with Herbie Hancock’s ‘Cantaloupe Island’ because they heard it on US3’s ‘Cantaloupe.’ They’re moving on to discover his other albums, too."

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TORCH-SONG SEQUENCE

The Blue Note label, for one, has responded to those requests, not only by reissuing original albums by the likes of Hancock, Green, Lou Donaldson and Donald Byrd, but also with its "Blue Break Beats" sampler. The first volume came out last year, the second hit stores this month.

"We know from our legal department which songs get sampled, so we took the songs that got used the most and put them on ‘Blue Break Beats,’" says Saul Shapiro, Blue Note director of sales. Also new is Blue Note’s "Straight, No Chaser," a two-disc set that contains the complete, original songs that were sampled on US3’s gold "Hand On The Torch" album. The songs are sequenced to match the order in which they were heard on the US3 album.

Due to responses from DJs, Blue Note’s new multi-artist compilations—like some of the late ’60s albums the label has begun to reissue—are available on vinyl. "We saw some Tower Records stores were selling the Japanese import LPs for $30, so we figured we might as well put out the vinyl ourselves," Shapiro explains.

Rappers have long been sampling jazz releases, says Shapiro, but the popularity of acts that consciously married hip-hop and jazz—like Diggable Planets, Guru and US3—led to press coverage. Consumer interest followed.

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RELATING TO RETAIL

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The Novus & RCA Records Label

Steve Coleman
Candy Dulfer
Antonio Hart
Warren Hill
Marion Meadows
Mulgrew Miller
Carmen McRae
Maceo Parker
Danilo Perez
John Pizzarelli
Vanessa Rubin
I was impressed by our persistence in trying to track down the CD but disappoin-
eted that we didn’t make the sale.

In fact, not a single sale could be credited to my aisle-
side manner during those few
hours at the Tower. But I did
get to watch the pros at work.
A sales rep from one of the
major music distributors
stopped by to sell her wares to
Chris, and I eavesdropped on
the pitch and the results. The
rep begged me not to reveal
the details of her call in Billboard, and I won’t. What I found interest-
ing was the absence of arm-twisting in the ordering of product for a
big-record store (at least in this case). The label lady made her low-key
pitch for various new releases, and Chris ordered five or 10 or 20
pieces of each, and that was it.

Although ordering product was deemed too sophisticated a task for
my first afternoon as a retailer, I was judged a quick-enough study to
stock the product on the shelves. But even that seemingly simple pro-
cedure was difficult to master. Why, for instance, hadn’t I noticed that
the Henry “Red” Allen CDs that I was showing out of sight on the
understock shelves because there seemed to be so many of them in
the regular bins were actually different albums representing various stages
of the musician’s career? They all looked the same to me. Who reads
the dates?

One bin-browser turned out not to be a customer at all.
He was working as a sub-publisher who goes
to record stores to check out the song titles on
new releases, to make
sure that proper royalties are being paid.

Chris followed me through the bins, picking up after my messes and
finding other product that had wound up in the wrong places. “This
is where I get mad at my clerks,” she declared. But if she did get mad,
she didn’t show it while I was around.

As I struggled to find places for new CDs in the already crowded
bins, Chris would admonish me. “Let them breathe,” she said. “Let
them breathe.”

Chris and her four employees—her “kids,” as she referred to them—
don’t have much room to breathe themselves. The jazz-and
vocals department at Tower is sandwiched between the window wall
facing Broadway and the much larger pop section. Her “office” con-
sists of a little floor space near the back wall of the store. Two file
shelves apportioned to a partition serve as a desk, while boxes of
unpried and unsacked CDs lie on the floor awaiting Anthony and his
pricing gun.

Retailers often say that one of their best merchandising tools is in-
store play. Chris said she was lucky to get a jazz album on the CD
changer that day—a Dinah Washington compilation and a Roy
Hargrove/Anthony Harris session. Occasionally someone would
ask whom we were listening to. I knew and, who knows, maybe that
resulted in a sale.

Chris, as it turned out, was spending her last days at the uppertower.
She had been there five and a half years, three of them as jazz
buyer. In a few weeks she would be behind the jazz racks at Tower’s
new store in the upscale Trump Tower in midtown. In her spare
time she is a painter who has found a way to merge her 9-to-5 experience
with her after-5 interests: many of her acrlyics portray well-known
musicians.

When her shift came to an end, it was time for me to abandon the
bins and head back to my real job. There was no rest at the end of my
trial, but I did learn something: nothing is as easy as you think it is.
I had gained newfound respect for the people who stock and sell the
music we buy, and more than a little knowledge about the ways of my
neighborhood record store.
celebrating a world of music.

Acoustic Alchemy American Jazz Philharmonic
carl Anderson Louis Armstrong Patti Austin
Bassdist Avery Count Basie David Benoit
Phillip Bent Bob Berg* Michael Brecker
Randy Brecker Gary Burton Larry Carlton
John Coltrane Chick Corea Charles Craig
Dr. John** Ella Fitzgerald Robben Ford*
Eddie Gomez* Dave Grusin Don Grusin
Billie Holiday George Howard B.B. King
Kenny Kirkland Ramsey Lewis Eric Marienthal
Dudley Moore John Patitucci Phil Perry**
Nelson Rangell Tony Rémy The Rippingtons
Lee Ritenour Sergio Salvatore Arturo Sandoval
Bobby Shu Tom Scott Spyro Gyra
Billy Taylor Dave Valentine Rob Wasserman**
Mark Williamson*** Yellowjackets


JAZZ FESTS

High-Impact Bills Put the Kick in Careers
At Every Stage

BY BILL MILKOWSKI

In the beginning, jazz was a black-sheep musical form relegated to the brothels of New Orleans’ Storyville district. It gradually made its way onto the riverboats and migrated up the Mississippi to the speakeasies of Chicago in the ’20s, spread to the ballrooms and after-hours joints of Harlem in the ’30s and prospered in nightclubs all across the country in the ’40s.

Impressario Norman Granz sought a more respectable venue for jazz when he inaugurated his Jazz At The Philharmonic concert series in July of 1944. And 10 years later, a young Boston promoter named George Wein introduced the concept of the outdoor jazz festival with the first of his annual clambakes held in the picturesque resort town of Newport, RI.

The Newport Jazz Festival was an immediate hit with the public and critics alike and became a significant showcase for jazz artists. Miles Davis’ appearance at the 1955 Newport Jazz Festival marked a turning point in his career. Prior to that appearance, he was known primarily to informed fans and critics. In the wake of his groundbreaking set at Newport, he was signed by Columbia and soon became a household word.

Duke Ellington’s appearance at the 1956 Festival featured tenor saxophonist Paul Gonsalves’ fervid, famous 37 choruses on “Diminuendo And Crescendo In Blue,” a landmark solo in jazz. And a year later, Cecil Taylor was introduced to the public at Wees’s festival, which has stood as the role model for most of the world’s jazz festivals.

“I called the 1954 Newport Jazz Festival the first annual because I really felt that it would last,” says the 68-year-old Wein. “We were pioneers in corporate sponsorship, the outdoor music venues and of course the jazz festivals themselves. But if I would’ve known we were making history, I would’ve taken better notes.”

MONTREAL FREEDOM

Since the ’70s, jazz festivals have sprung up everywhere—from Warsaw to Bombay, Sydney to St. Lucia, Porto to Pittsburgh. The Montreal Jazz Festival, celebrating its 13th run this year, is highly regarded by critics and musicians alike for its adventurous, uncompromising programming and the great respect given to artists who perform there. As festival promoter Andre Mennarde explains, “We do not program six different artists on the same night, each playing for only half an hour. We try and give the artists as much space as they need to express themselves.

The heart of the Montreal Jazz Festival, which is sponsored by Du Maurier Cigarettes, is the network of indoor concerts held at eight prestigious venues around town at $20 to $40 a ticket. But the main attraction for sponsors and casual jazz fans has become the series of free outdoor concerts that take place each night in the streets of downtown Montreal. “We draw huge crowds with them, up to 100,000 people a night and more on weekends, which satisfies our sponsors, who want the exposure,” says Mennarde. “Last year, we reached 1.4 million.”

Continued on page 56
The finest in jazz...

From modern masters to legends of the past, the torch burns bright forever at Blue Note

Coming this fall

Benny Green
"The Place To Be"

John Scofield
"Hand Jive"

Sonny Fortune
"Four In One"

Jacky Terrasson
"Jacky Terrasson"

McCoy Tyner

Bobby Hutcherson
"Manhattan Moods"

Bud Powell
"The Complete Blue Note & Roost Recordings"

Thelonious Monk
"The Complete Blue Note Recordings"

The most comprehensive reissue series in jazz

Coming in July

The Connoisseur Series

Twelve of the rarest and most acclaimed releases from the Blue Note vaults on 180 gram vinyl and 20-bit remastered CDs

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Ornette Coleman
Andrew Hill
J.R. Monterose
Wayne Shorter
Baby Face Willette
Tina Brooks
And others

Kevin Hays
89679

Not available on CD

Gonzalo Rubalcaba
89264

Lena Horne
28974

Javon Jackson
89678

Everette Harp
89297

The finest in jazz is on Blue Note compact discs and cassettes

www.americanradiohistory.com
Old Masters

Youngbloods Get Ink, But Veteran Players Are Writing Some Of The Jazz Story's Liveliest Chapters

BY JOE GOLDBERG

Jazz loves apocrypha, and maybe this is an apocryphal story, but they say about what may have been a jazz festival—maybe Louis Armstrong, Dizzy Gillespie, Miles Davis and Don Cherry were all present (trumpetists all)—that jazz is the only art form in which you can see live generations working together at the same time. Until it got stuck, jazz moved so fast that it's possible. There is a veritable Verve record—you could look it up—on which Benny Carter, Johnny Hodges and Cole Porter (and Porter also sang, Charlie Parker declares, "Lucky Be Good. For Ella,"

"Old Masters"

a collection of..."

"It's All Right To Swing"
The Album From ERIC REED Jazz Pianist 274037902-7/2

"Keeping The Dream Alive"
The Album From WAYNE JOHNSON Jazz Guitarist 274037805-7/2

"Remember Who You Are"
The Album From NORMAN CONNORS Jazz Performer 274037500-7/2

"The Kindness Of Strangers"
The Album From TERRA SUL Brazilian Jazz 274037707-2/2

"The Album From"

"A Little Jazz Never Hurts Nobody"

"After The Storm"
The Album From NORMAN BROWN Jazz Guitarist 314550001-7/4

"Chimera Vol I"
The Album From J. SPENCER Jazz Saxophonist 274027604-2/4

"The essential jazz collection"

Bradley's in New York, where he plays the lovely grand piano Paul Desmond left the club in his will. He feels that younger musicians have taken "too many short cuts," and, when asked whether he or Jimmy Bowles knows more songs than any other pianist, Flanagan retreats behind his usual self-effacing modesty. "I know more fewer songs in the jazz field," he says, "but I don't know how many old standards as Jimmy Bowles. I wouldn't dare compete with him in that area." Flanagan's latest recording, "Lady Be Good—For Ella," is a collection of..."

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just for a moment...

think of jazz as an attitude

Directions In Groove
Laura Nyro
Incognito
Steve Khan
Jeff Lorber
Paradox
Art Porter
United Future Organization
Gino Vannelli
Sadao Watanabe
Chizuko Yoshihiro

verve forecast
OLD MASTERS
Continued from page 32

that group,” says Cheatham. “I’ve always worked with younger players, especially when they play better than I. I’ve played with Jon Faddis, Wynton Marsalis, Clark Terry—they invite me to play with them. It’s encouraging, because in the old days the great players would never give me an opportunity to play with them. I learn from their artitude, which is very important for a soloist. I feel I must be doing something right, or else they wouldn’t be inviting me to play with them. It makes me keep up on my horn.”

“Didd’s Columbia ask him to do another album?”

“No,” Cheatham said. “That was just for a brief period of time. I’m not that great to be signed for life with anybody.”

Age Is A Plus
At These Three Labels

At 74, Carl Jefferson is older than most of the musicians he records. A former automobile dealer, he helped organize the Concord Jazz Festival in the small Northern California town of that name in 1948. That led to the construction of the Concord Pavilion—after visits to such outdoor venues as Tanglewood and Wolf Trap—and Concord, which then had 15,000 people in it, now has 120,000.

Concord Records began a few years later, because Jefferson wanted to record two guitarist friends, Joe Pass and Herb Ellis. It is now one of the most successful jazz labels in the world, not least because of the Maybrick Hall series, solo piano concerts in an acoustically superb hall that number 32 at this writing, and a duo series that so far numbers five. Jefferson says that age is not a criterion with him, but he has recorded such older pianists as Dave McKenna, Dick Hyman, Walter Norris, Kenny Barron, Barry Harris, Hank Jones, Jaki Byard, Jim McNeely, Ellis Larkins, Cedar Walton and Ralph Sutton. He will soon release the first recording in a quarter century by the great guitarist Johnny Smith, who now has a guitar shop in Colorado Springs.

TREASURES SEEKER

Jeff Nissim President of MusicMasters, was going to be a guitarist, but being a classmate of Pat Metheny at the University of Miami convinced him he was outclassed. His father had started Musical Heritage Society, a mail-order company licensing European classical discs, and Nissim started MusicMasters to record classics. Meeting Benny Goodman, who had classical recordings he wanted to release, and learning to his amazement that Goodman was available, got him into jazz. “In the classical world,” Nissim says, “legendary historic figures are treasures.” He also says that age is not a criterion, but has recorded Jim Hall, Milt Jackson, Kenny Davern, Lionel Hampton, Peggy Lee, Benny Carter (whose track “Harlem Renaissance Suite” won the 1992 Grammy for Best Instrumental Composition), Freddie Hubbard and Stanley Turrentine, and has put out unreleased Arne Shaw recordings. Nissim and Milt Jackson both rave about Cedar Walton and Ralph Moore’s group, Eastern Rebellion. Nissim deplores the new horizons to whom “music is the third or fourth criterion with them and their manager and their hairdresser. He says that jazz now lacks “an apprenticeship.”

DESIGNED FOR LEGENDS

Robert Woods, President of Telarc, started a classical label and turned to jazz when the classical market, as he put it, “became saturated.” He made a Mel Lewis bigband record early on, and years later convinced conductor Andre Previn to return to jazz. In Woods’ case, recording older players is very much “by design.” He calls Telarc Jazz “the Label of the Legends” and has recorded Jim Hall, Gerry Mulligan, Dizzy Gillespie, George Shearing, Oscar Peterson, Mel Torme, Joe Williams, Joe Pass and Dave Brubeck. Peterson has an album due out shortly with violinist Itzhak Perlman.

It’s good that someone is recording these older mainstream players. Someday we will learn that they are irreplaceable—JOE G.
SESAC IS PROUD TO TAKE THIS OPPORTUNITY TO RECOGNIZE THE FOLLOWING JAZZ LOVERS WHO HAVE WRITTEN AND/OR PERFORMED MUSIC REPRESENTED BY SESAC.

SESAC WRITERS:
- Geri Allen
- Steve Coleman
- Cassandra Wilson
- Robin Eubanks
- Cecil Brooks III
- Ronnie Cuber
- Warren Hill
- David Binney (Lost Tribe)
- David Gilmore (Lost Tribe)
- Lauren Kinhan (New York Voices)
- Greg Osby
- Billy Higgins
- Kevin Koch (Fattburger)
- Mark Hunter (Fattburger)
- Gary Thomas
- Ron Jackson
- Lonnie Plaxico
- Rohn Lawrence
- Lafayette Harris, Jr.
- Graham Haynes
- Anthony Cox
- Bill O'Connell
- Leroy Jenkins
- Chris White
- Paul Bollenback (Joey DeFrancesco)
- Steve Laury
- Chip Davis (Mannheim Steamroller)

Those who have performed SESAC music:
- Ron Satterfield
- John Archer (Checkfield)
- Kevin "Bruce" Harris
- Renée Manning
- Hamiet Bluiett (World Saxophone Quartet)
- Mar Gueye (World Saxophone Quartet)
- Mor Thiam (World Saxophone Quartet)
- Buster Williams
- Bread & Butter
- Phil Harper
- Eric Johnson

Performing rights offices:

Nashville
55 Music Square East ▲ Nashville, TN 37203
615-320-0055 ▲ FAX 615-329-9627

New York
421 West 54th Street ▲ New York, NY 10019-4405
212-586-3450 ▲ FAX 212-489-5699
YOUTH MARKET
Continued from page 12

sure to its studios, which the label uses to produce "GRP Sight And Sound Bites." The tapes, which range from eight to 10 minutes, include interviews, segments and samples of songs to better acquaint accounts buyers with upcoming releases. The program began in January. Ramey says the videos hit buyers' desks prior to solicitation.

The EP format, typically a tool in pop genres, is a weapon RCA will use to develop a base for a jazz-meets-hip-hop release by Steve Coleman. Paul Ramey says the Coleman EP will drop shortly after Labor Day, but the full-length album will already be complete by then. Sales trends on the EP will determine the album's release date.

DISCOVERING MACEO

While the youthful demographic has invigorated sales of some blue Note issues, the label's Shapiro says some larger accounts are reluctant to bring those titles in. And, while young shoppers are investing in classic recordings, Ramey says that with the exception of former James Brown sax man Macio Parker, most Novus artists have not been helped by the youth boom. It is mostly '60s and '70s era titles that have benefited from rap's fans, says Ramey, "but hopefully they'll evolve through this and begin to discover the music that's being recorded today."

At the Virgin Megastore in Los Angeles, jazz buyer Jon Wheat tries to assist that evolution with information. In one program—that is not label-funded—Wheat selects 25 artists each month that he'll highlight in the jazz section, and supplements the titles with two or three-sentence blurbs on the featured artists. When Virgin runs label-sponsored sales, he provides even longer descriptions.

"One of the things we've tried to do is educate the consumer," says Wheat. "Unless you give them some information, they're just going to buy the rock stuff."

JAZZ '94
Continued from page 40

The so-called superhighway, currently being built, will lead us in the direction of this graci
cious, with passing lanes (and toll booths) aplenty. Next exit? Jazz City via cable television and NET. We'll soon see how "NET On Jazz" and a host of other media-age forums handle the responsibility of presenting this music.

One thing, however, is sure: we're looking at a music proud of its iconography and proud of its past—because its present and future depend on it. Louis Armstrong begot Duke Ellington, who begot Charlie Parker, who begot John Coltrane. More than merely shaping global culture (obviouly), these mystique-rich figures continue to support the various industries that sell jazz products to mainstream consumers—recordings, festivals, films and books (but probably not commercial radio, which depends largely on the work of contemporary artists). Jazz neophytes might not know the name Kenny Dorham, but they'll continue to hear plenty about Miles Davis.

Note the wave of tribute albums and archival collections we've seen the last year: homages to Pope, to Duke, to Bird, to Trane, to Miles, to Thelonious Monk, to Bill Evans, to Ella Fitzgerald, to Billie Holiday—all strategically designed to tap a consumer block as hungry for heroes as it is music.

Of course, the downside of this hero-worship is that it crowds the field for lesser-knowns, not just historical types like the Kenny Dorhams, but new artists as well. It won't get any easier for them as they seek record deals and ad support and rack space next to the reissues of the repackagings of the alternate takes of the boxed-sets (this fact of life being a normat when educational programs and instrumental competitions virtually ensure the steady replenishment of fresh jazz talent).

None of this should be seen as bleak, as long as the members of the family of jazz keep their wits about them and treat both the music and its makers with respect and dignity. Which means there are opportunities for us all in this business to make a living and to promote the music's growth and development. Jazz has survived nearly a century's worth of neglect. Let's hope the bickering we heard this year really just means that someone cares.
RONNY JORDAN

Since debuting in 1992 with THE ANTIDOTE, Britain's premier acid jazz guitarist Ronny Jordan has been building a steady following around the world. In a remarkably short career, he has sold over 600,000 copies of THE ANTIDOTE and THE QUIET REVOLUTION, becoming the largest selling artist in this field.

"Ronny Jordan has truly created a multi-format home run...surfing the dial between rap, urban and jazzy adult alternative. Ronny is the funky alchemist."
- Gospin Report

"As Guru of Gang Starr said, the nineties is 'the decade of the jazz thing' and Ronny Jordan is at the forefront of it."
- Straight No Chaser

"Ronny Jordan's solos are full of lyrical moments, sharp chording and intelligent, inspired lines."
- Los Angeles Times

"In America I am known as jazz swing, whilst in Europe I'm known as an acid jazz act, but as Duke Ellington said, there are only two types of music, good and bad. I want to be known just for good music, without any labels, because when the trend for those labels has finished, I am still going to be around."
- Ronny Jordan

Ronny Jordan has been voted best musician of the year for 1992 and 1993 by the UK readers of Blues and Soul.

THE QUIET REVOLUTION IS GETTING LOUDER AND LOUDER

Coming soon: the fresh mini album BAD BROTHERS featuring remixes by dj Krush.

Management: Tony Meile AGM U.K. Ltd.
**Tension Rises Over Chinese Piracy**

**U.S. Trade Rep May Resort To Sanctions**

By Mike Levin

HONG KONG—The game of nerves between the U.S. Trade Representative and Beijing’s law enforcers over copyleft issues continues. What was called at the last meeting as a “signal” is now known as a “warning.” China’s latest move represents the latest salvo in the battle of the titans, as both sides have invested heavily in trying to gain the upper hand.

In particular, the dispute over video piracy has escalated to a new level, as the Chinese government continues to tighten its grip on the entertainment industry. The latest round of talks between USTR and Chinese officials saw little progress, with both sides holding firm on their positions.

**Tower Sets Three New Japanese Stores**

By Mark Zeppa

TOKYO—Tower is opening three new stores this summer in Japan, marking the company’s first foray into the country in 19 years. The new stores will be located in Tokyo, Osaka, and Nagoya.

Tower is already well established in Japan, with 30 stores nationwide. The new locations will increase the company’s footprint and allow it to better serve the local market.

**ITALY’S NUOVA FONIT CETRA SEeks NEW BUSINESS ALLY**

By Mark Dezzani

MILAN—Italy’s state-owned record company, Nuova Fonit Cetra, has to look for a business partner to assume managerial control of its operations, according to a proposal put forward by its majority shareholder RAI.

Nuova Fonit Cetra director Piero Pelosi resigned last month after his restructuring plan for the company was rejected by RAI’s board of governors. A statement from the board said, “The plan was inadequate to effectively deal with the current balance sheet deficit and to improve the company’s effectiveness. RAI’s accumulated deficit stood at 8 billion lire (some $5 million) at the end of last year.”

RAI’s administration, led by Silvio Berlusconi, has been under fire for its handling of the company’s affairs and its lack of transparency. The国资 has been accused of favoring its own executives and ignoring the needs of the company.

**ITALIA’S NUOVA FONIT CETRA SEEKS NEW BUSINESS ALLY**

Unconfirmed reports say that EMI has made a substantial offer for Nuova Fonit Cetra’s catalog, which includes domestic acts Renzo Arbore, Mietta, Edoardo Crescenzo, Amadiego Mimbiri, and Ne, as well as classical labels, and TV and video rights. Senior EMI sources have denied the reports.

The company also markets RAI Televisio’s catalog on home video. RAI plans to place some of the company’s management and a majority of its shares with a private investor as part of the second phase of the company’s restructuring.

RAI president Claudio Demattei plans to centralize the company’s core radio and TV activities and dispose of peripheral ones, including recordings and music publishing. He adds that RAI is decentralized all its production and needs to implement the changes in separate companies that will compete in the marketplace for external contracts as well as RAI’s own services.

“We will retain 100% control of the companies, while the central administration will plan and implement the changes to the company’s structure,” Demattei says.

Taxes in RAI’s publishing company, ERG, are to be sold off, while program marketing company SACIS is expected to seek a private partner.

In the second phase of restructuring Rapallo Di Vitto confirms that negotiations are taking place to sell the mostly state-owned company. “Dischi Ricordi, which is owned by the government and a private company is being bought by a majority, as have many majors, including PolyGram, EMI, and WEA, but so far no one has made a suitable offer,” the company’s president is currently being distributed by Ricordi.
Spanish Acts Bring Music To Troubled Cuba

BY HOWELL LLEWELLYN

MADRID—Top Spanish singer-songwriters are spearheading a campaign by several Latin artists to help Cuba "through its difficult times" by playing live concerts on the island this summer and "helping bring culture and art and a current of cultural solidarity" to the Cuban people.

The artists include married couple Victor Manuel and Ana Belen, whose album "Mucho Mas Que Dos" returned to the top spot in Spain after being displaced for one week by Julio Iglesias's new English-language album, "Crazy."

Also lined up are Joaquin Sabina, Joan Manuel Serrat, and Luis Eduardo Aute, all veteran singer-songwriters with a big following in Latin America, and veteran rock singer Miguel Rios.

They are to perform at various venues in Havana and the tourist beach resort of Varadero as part of a project called "Amo Esta Isla" (I Love This Island) organized by the Pablo Milanés Foundation (Billboard, May 21), Cuba's nongovernmental cultural foundation, set up by the island's premier exponent of the nueva trova music form.

Sabina was scheduled to play the first Cuba concert June 21 at the Palacio de la Salsa in the Hotel Riberas, whose Spanish owner, Kawana Caribbean Hotels, is co-sponsoring the project. Sabina will perform a second concert for a mainly Cuban audience at the island's largest venue, the 5,000-capacity Carlos Marx Theater.

Foundation director general Orlando Echavarria says all profits will be fed back into the foundation, whose aim is "to immediately benefit the Cuban population" by arranging new cultural events. Echavarria thanked the Spanish artists "for opening an important path at a very difficult moment" in Cuba.

Other Latin American artists are to perform as part of the project after the summer. They include Brazil's Chico Buarque and Argentina's Fito Paez. Rock artists such as Rios and Paez will be appearing in parks and open-air spaces as well as closed venues. The artists will receive transport and living expenses only.

ITALIAN BOOTLEGS

(Continued from preceding page)

IFPI's claim is based on the legal interpretation that this provision presupposes consent by the performers for the original recording of the concert. In addition, Langford argues that IFPI's case is further bolstered by the European Commission's rental directive, which gives the artist sole rights over performances. The directive was intended to have been adopted into national legislation in all EU states by July 1, although local parliamentary complications mean no nation has yet.

Langford also states that the international GATT agreement that comes into force next year will require all GATT member states—of which Italy is one—to outlaw bootlegging.

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Sony Gives Italy's Ramazzotti A Record-Setting Contract

**By Mark DeZan**

MILAN—Sony Music Italy is reported to have agreed on terms to sign Italy’s international superstar Eros Ramazzotti when his contract with Warner—in which he was owned by BMG after it bought the label—expires later this year. BMG, which has paid $31.1 million for a five-album contract, is trying to make Ramazzotti’s marketable in the United States. A date has not been set for the release of his first album for BMG, but a source close to BMG says it will be before the end of the year.

Ramazzotti, who has just returned from touring Latin America, where his last album went platinum in several territories, has embarked on a Europe tour that will showcase some of the other emerging Italian acts who are breaking through internationally, including rapper Jovanotti (Polygram), jazz/blues artist Pino Daniele (CDD WARNER), and singer/songwriters Luca Carneri (BMG) and Paolo Vallesi (RTI/Sugar).

The tour—which will take them through Germany, Holland, Belgium, France, Switzerland, Portugal, and Spain—is this summer’s biggest event, with support from MTV Europe and other major media across the continent.

Promoter Maurizio Salvadori, of Milan’s Tridente agency, calls the event a “mini-festival of Italian music” and says he hopes a similar tour will be planned next year.

“With a company offers Ramazzotti 50 billion lire, they are in danger of overexposing the market. We can’t overexpose the market and we don’t want to overexpose them. They have an atomic bomb, and, by comparison, we have a water pistol. I don’t see a future for the independents in Italy because of the escape of artists who have been established. If Ramazzotti is sold through Sony, it will be a considerable investment of time and professionalism.”

Ramazzotti’s current contract was signed by his father, Roberto, who is president of the company.

**PRS Hits Snags In Ireland**

Gov’t Questions Vital Writer Deals

**By Ken Stewart**

DUBLIN—In a complicated 32-page legal decision, Ireland’s Competition Authority has ruled that key aspects of the Performing Right’s Society’s arrangements with its members are anti-competitive—and has declined to approve them in their present forms.

The agreements are crucial to the operation of the society, as they enablePRS/IMRO to collect royalties on behalf of the songwriters and publishers. Central to the decision are the issues of license exclusivity and its duration. While PRS intends to amend the agreements to allow members to withdraw after one year’s membership, the CA’s decision may result in composers and performers negotiating directly with concert promoters on a free-market basis.

The decision also means that PRS may have to re-negotiate its existing royalties through its subsidiary the Irish Music Rights Organisation, and this could prove to be a hurdle for the road to independence for IMRO.

In October 1991, the PRA asked the CA to consider three standard copyright assignments at the idea of signing a certificate under the Competition Act or, failing that, a license. A certificate would have meant that the contracts would have been legally enforceable, whereas a license would have exempted the agreements from the normal terms of the Competition Act.

In March 1991, the Competition Authority issued a statement of objections to the agreements, indicating why they were anti-competitive, and refused a license. An oral hearing in March 1994 was attended by representatives of PRS and IMRO, after which PRA was given some time to consider making amendments.

PRS informed the authority that it was not prepared to make any changes and requested a conditional license, which was refused. The provisions of the various copyright agreements were considered in detail by the CA, which found that the exclusive nature of those assignments infringed competition law.

The purpose of the features of the arrangements criticized by the CA were the exclusive assignment agreement with PRA as a condition of membership, and the restriction on the times at which the member can divide rights by category or by country.

The Competition Authority stated that “the freedom of the (PRS) mem-

PRS/IMRO has spent the last few months trying to make Ramazzotti’s marketable in the United States. A date has not been set for the release of his first album for BMG, but a source close to BMG says it will be before the end of the year.

**PRS Hits Snags In Ireland**

**By Glenn A. Baker**

SYDNEY—In one week here, Tevin Campbell drew 4,000 fevered fans to a record store visit, the Pantera album “Far Beyond Driven” stood at No. 1, and the 2-year-old kid lang album “In- dience” re-entered the charts at No. 3 and went platinum (70,000 units sold).

What such of these acts had in common was sales without the benefit of ra-

**BMG Makes Swift Move Into Asian Music**

New Managers Added To Hong Kong Headquarters

**By Mike Levin**

HONG KONG—BMG International has stepped up the pace of its enthusi-

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P'Gram France Drops Cassette Single, Raises Ire
Rest Of Market Sees Unilateral Move As Premature

BY EMMANUEL LEGRANT
PARIS—PolyGram France’s sudden and unilateral decision to abandon the two-track cassette single format is seen by the rest of the market as a regrettable and premature move.

In late April, PolyGram announced that Ariola Belgium has been dis-carded three years ago as a joint initiative by all SNEP members. PolyGram’s decision to go solo on this issue is seen as a breach of an unwritten agreement that such decisions affecting the general market should be taken by all SNEP members—as last year when SNEP decided to stop producing vinyl singles.

According to sales figures supplied by SNRP, cassette singles in France in April 1994 amounted to 619,000 units, a 62% drop compared to the same month last year. Cumulative sales for this year’s first four months were 1,052,000 units, a 52% drop compared with the same period in 1993. In comparison, CD singles sold tallied 917,000 in April 1994, down 9%, and has reached 4.7 million since the beginning of the year, a 12% increase.

Joan-Claude Gastineau, VP at Sony Music France, says PolyGram’s decision is one-sided and could have adverse effects on overall sales. “It is too soon,” he says. “There are still sales to be made with this format, even if we all know this configuration will disappear some day. I think that globally it will remain a big sales, which will not be compensated at this stage by two-track CDs, because most of the current cassette buyers are young people who do not own CD players.”

What also bothers Gastineau is the method used by PolyGram. “Not only has PolyGram decided unilaterally to formalize its decision, but we have let it be known to the retailers. I am convinced it can only have a negative impact. We already hear about major hypermarkets seriously considering stopping displaying these products in their stores. I deeply regret that, in the end, it affects all the industry.”

EMI president Gilbert Ohayon disagrees with what he calls “a brutal decision.” He explains, “You don’t decide on a sudden initiative. The market should be. We will stop this format when we have the proof that it is no longer sustainable. If PolyGram, ‘If I am the only one to continue offering this format, then I will stop.’

Ohayon says it is not wise, at a time when the market is flat, to announce, and provoke the death of a sound carrier.”

Like the other record companies surveyed by Billboard, EMI and Sony Music say they “will continue to produce and deliver two-track cassettes to record stores” because “we don’t plan to release our new singles on cassette single.”

Wholesalers and rackjobbers Cogdes, which serves small and independent supermarkets and accounts for some 40% of all singles sold in France, says it learned about PolyGram’s decision through a brief letter sent April 25, 2002, from the distributor saying “that of today, we are ceasing to manufacture and deliver two-track cassettes.” In addition, there would be “no reorder possibilities,” says the letter.

Cogdes asked PolyGram for more details regarding the move, and all returns would be accepted only until August 31, “when we were asking for at least a six-month window,” says

Historical Recordings Pay Off For Greek Indie FM

BY JOHN CARR
ATHENS—In a chronically sluggish music market, an indie label has taken bold—and risky—steps into an area where majors have feared to tread.

A sophisticated CD package of the entire history of Greek music, from the time of Pericles up to the sýraktímata era, 100 years ago, has appeared in Greece’s stores thanks to the efforts of a young bird FM Records, which has carved a niche for itself as the country’s leading independent label.

“There is definitely room for the independent,” says FM’s international promotions manager, Arum Krikorian, who has coralled several leading composers and performers and music research experts into issuing what is now a 48-CD catalog in which one can find everything from an ancient Athenian drinking song to a medieval Byzantine chant, to a rare 1920s recording of a renciato—the under-ground music that only became accepted in polite society in the middle of this century.

Executives at the major labels doubt that such a package can be profitable, preferring to stick to the tried and true, even though sound carrier sales volume in Greece has been declining for four years in a row. FM Records admits that sales of its new product line have been modest. The two-CD set of ancient Greek music, for example, has sold 12,500 units since its launch in mid-May of these, 5,000 were reportedly sold in foreign markets, mainly the States.

Diving is the 12-CD "Roots of Greek Music" set, which has found fertile ground in a heightened ethnic consciousness among the Greeks reported said sales of 64,000 units within four weeks of release. Most of the tracks, re-processed from old 78-rpm discs, have become popular among more affluent listeners, etc. providing a market for these.

"The independent labels are sitting on treasuries," says one executive at a major label. "FM Records, which claims some 10 percent of the market, has followed in the footsteps and usurped the position of Lynx Records, which for many years was the market leader in "quality" independent and is now marking time with a market share of an estimated 9%. Neither label has ex act figures, as they are not JPP / members. Other, smaller independent has negligible shares.

Krikorian points out that all of the Greek record companies, FM Records are the only one that regularly attends the annual MIDEM exhibition in Cannes. "The companies have been created," he says, "to fill what he perceived was a "quality gap" in the market.

It may be too early yet to tell if "Lamentations On The Fall Of Constantinople, will outsell Ace Of Base this year. However, domestic repertoire has been gaining at the expense of international for at least two years, with more domesic radio stations devoting more air time to local music.

Encouragingly for FM, at least 40% of sales of the new series have been sold in Greece, with more music radio stations playing more air time to local music. 

BRUSSELS—BMG Ariola Belgium has signed a worldwide deal with Sony Music

BY MARC MAES
BRUSSELS—BMG Ariola Belgium has signed a worldwide deal with Sony Music International Buyer’s Guide

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**P’GRAM FRANCE DROPS CASSETTE, RAISES IRE**

(Continued from page 6)

Cognegel marketing manager Dany Ben Breton. The firm’s president, Olivier Sauty de Chalon, says Polydor has “a despicable attitude” toward retailers and consumers who have trouble accessing CD players and CDs. “The cassette single is a popular and cheap product,” he adds.

Mouton says PolyGram’s decision “a mistake,” even though he understands PolyGram’s strategic goal of stirring up trouble with the competition. He says cassette singles are doing well on popular products. Titles of TV-actress-turned-singer Helene Segara’s debut one-to-one ratio in favor of cassette vs. CD. Dance acts such as Haddaway also sell in strong volume on cassette single.

There is still traffic in stores for those products,” Mouton notes.

PolyGram president Gilles Paire, who is also president of SNEP until July, denies that it will create a commotion in the marketplace and seems unabashed by the competition’s reaction. “It’s a shame you can’t sell more,” he says of the cassette single. “When we launched this format, we knew it wasn’t the format of the future. But we needed to replace vinyl until CDs were better established. We are now taking more returns than usual because people now want it.”

Mouton says, “We can’t continue with experiences such as this.”

**BMG BELGIUM PAC TS WITH DANCE INDIE**

(Continued from page 6)

times to determine the marketing and development strategy for this specific product within BMG Ariola,” adds Carpender, who also runs a clothing line for women.

One of the labels under the wing of N.E.W.S. was Bonzai, launched in October 1992 by Chris Pieters. From the very start, Bonzai started working with club DJs who produced their own 12-inch singles. Whereas every release immediately found its way to 4,000-5,000 buyers in specialist shops, the Bonzai compilations released by N.E.W.S. found their way to the masses. The first volume sold 10,000 units, but in November last year the Bonzai double CD hit the 30,000-unit sales mark in Belgium. Since then, the label has sold more than 8,000 T-shirts and hoodies, illustrating the loyalty of Bonzai fans.

The current deal enables BMG Ariola to take the product across to other markets—both Logic Records in Germany and BMG France’s newly created dance unit NNE—by responding positively, according to BMG Ariola. In Belgium, BMG Ariola has recently released a third volume of the Bonzai compilation.

**Carpenter Keeps His Ear To The Ground**

**MCA A&R Head Noted For His Ability To Handle Artists**

**BY LARRY LeBLANC**

TORONTO—Cameron Carpenter, director of A&R at MCA Records Canada, still hangs out at record stores, buys T-shirts at rock concerts, peruses his conversation with references to fringe metal bands, and has a more diverse musical appreciation than you’d first suspect.

“People have always had misconceptions about me,” says Carpenter, who is usually attired in a leather jacket, head bandana, T-shirt, and jeans. “I instigated bringing [children’s entertainer] Eric Nagler to MCA, and I don’t think he’d say I’d like a Lynyrd Skynyrd, a Steve Earle, or an Errol Gains in a minute. Unfortunately, I haven’t been able to find that type of artist with those types of music styles.”

Carpenter has quickly become a key player in Canadian rock in the ’90s. He is noted for smart signings, for establishing solid relationships with his artists, and for having a better feel on Canada’s vibrant grass-roots scene than anyone.

A 14-year Canadian music industry veteran, Carpenter is a lifelong music fan. His enthusiasm kicked into high gear while at high school here, where he began writing for such music fanzines as Bonni!, New Music, and Shades. While studying journalism at Centennial College here in 1978, he jumped at the chance to work as a publicist at Quality Records.

At Quality for eight years, Carpenter also worked in marketing and A&R positions until 1986, when, as Motown label manager, he came to MCA Canada after Motown switched Canadian distribution. After joining MCA, he also took on label management at Chrysalis Records. Three years ago, when MCA Canada’s then A&R head John Alexander moved to New York to become VP of talent acquisition/East Coast at MCA Music, Carpenter took over the A&R position.

“When Cameron first joined the company, his aptitude and interest in A&R was so overwhelming that a number of us thought that when an [A&R] opportunity arises, he’ll be the only choice,” says Randy Lennox, VP of sales, MCA Records Canada. “So much of the prerequisite for being in A&R is the ability to get along with and earn the respect of artists, and we watched him work with Sinead O’Connor, Billy Idol, and Huey Lewis with such impeccable handling. Also, his ‘easiness’ was always quite evident in the way he could nail singles.”

Carpenter’s A&R duties include overseeing MCA Records Canada’s roster, which includes the Headstones, Andrew Matheson, the Watchmen, Love Chain, and Dog Won’t Bite. In overseeing MCA Music in Canada, he also handles the publishing activities of Slaic, the Headstones, and Alans.

“I try to find music I like which is somewhat eccentric or different,” says Carpenter. “I try to find people I want to work with for a long time. If [my taste] would lean musically, it’d lean lyrically. I look for someone like Andrew Matheson, who can turn a phrase, or the Headstones, who are in your face but saying something.”

Though it’s been Lennox who has spearheaded MCA Canada’s ambitious co-ventures with such independent labels as Sumo Productions, murder records, and Cargo Records, Carpenter has played an indispensable role in bonding MCA’s relationships with these fringe-styled labels.

Says Randy Boyd, president of Cargo Records (Merlin, Shadowy Men On A Shadowy Planet, and Malahvoc). “In the last 18 months, there aren’t any Canadian acts we’ve gone to MCA with that Cameron doesn’t know. There are certainly two MCA acts we can suggest that he’s not one up on us. He’s been a big plus to us.”

Another major Carpenter booster is Jake Gold, who, with partner Alan Gregg, operates the Queen’s Theatre, which manages the MCA U.S.-signed act Tragically Hip and also operates Sumo Productions. “We weren’t going to do anything with the Watchmen unless Cameron was behind it,” he says. “With this second Watchmen record [‘The Trees’, being released in Canada July 13], it’s on MCA direct, and it’s been his baby. Cameron likes music a lot, and knows the cutting edge before it even happens.”

Explaining how the role with MCA Canada’s label co-ventures, Carpenter says, “I get involved with A&R contingent on the artist. I may be getting involved with the artist directly at a later date, and those labels know if they have the support of the A&R department early on, it helps them internationally.”

Carpenter says he supports such co-ventures because they give emerging groups time to mature, while enabling MCA to find the best of the crop at a later date.

“Bands can feel they’ve still got their independence and street credibility fully intact,” he says. “The bands also have the added benefit of being bumped up through major without dealing with the day-to-day politics of working with a major. I think that makes them very comfortable.”

The labels can do an album on a smaller-scale budget, and then we can pick the band up for the second record.” Carpenter says. “A lot of independent bands are being signed by majors too early in the last couple of years. Bands have a better feel for the industry today than they need time to develop into a band.”

Carpenter, who regularly participates in MCA Canada’s A&R conferences in the States, has cultivated a wide network of contacts at other American-based labels. He argues that Canada’s A&R community today is well-placed to make international gains.

“A lot of us who’ve grown up in this industry in the last dozen years have garnered relationships with people internationally, particularly in the U.S., from day one,” he says. “Many of our early contacts are now in positions of power, and we can take advantage of that to help our artists.

“Canadian A&R is a very tight community,” he adds. “Each of us A&R reps know who is looking at whom, and we’re really proud of each other’s successes. We all have to deal with the same politics in getting a record launched internationally, and when one of us can pull it off, everybody’s proud.”

**Billboard**

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Director of A&R at MCA Records Canada Cameron Carpenter, shown at right, gets in tight with Meat Loaf.
Road To Recovery
Italy's Political, Economic, Cultural Revolution Reflects Readjustment And Revitalization

BY MARK DEZZANI

Sony Italy's A&R director Fabrizio Intra says, "Italy's youth now have more radical tastes in reacting to the social and political changes. While major acts have consolidated their appeal, there's also a better prospect of promoting new artists. It is the medium-size acts who are in limbo and are difficult to develop in this recessionary market."

Adrian Berwick, Polydor Italy MD, whose group has been at the forefront of the A&R race, confirms the polarized market trend. "There are two intersecting patterns," he says. "International rock albums still sell. Bryan Adams sold 600,000 albums in six months with heavy marketing. But the recession has made everyone re-think their national A&R policy. We need to move the goalseposts of Italian music. It can't be based purely on the typical Italian canzone that dominates the annual San Remo Song Festival."

Italian musical melting pot has seen rock, rap, raggamanuf, dance and acid jazz acts mixing regional, national and world music influences, with each genre producing at least one potential best-selling star. While Berwick says that his group's policy is to build stars, the A&R race has already taken its toll. "Some companies have been signing and selling acts and now cannot support them all," he says. "Exposing new talent is difficult in this market, with its lack of specialist radio formats and limited shelf space."

Warner affiliate CGD MD, Girolamo Caccia, echoes the consensus in the industry when he pinpoints distribution as the next priority in a radical re-thinking. "Distribution is a major problem in Italy," says Caccia. "The step forward has still not happened. Compared with the rest of Europe, we are well behind. In France, up to 50% of sales are in supermarkets, whereas rackjobbing accounted for under 20% of sales in Italy last year."

"We have to think carefully about new sales channels for bringing product to the consumer through non-traditional outlets. I expect a big development in rack outlets, while mail-order clubs also are becoming important."

Italy's largest retail chain, Dischi Ricordi, which has 20 shops nationwide, modernized its stores with encouraging results. The country's 600 traditional outlets are being urged to specialize or go bust by the anticipated hypermarket and kiosk boom.

Roberto Magrini, MD at Silvio Berlusconi's Fininvest group record company RTI Music, has been mandated to troubleshoot the group's distributor and Italy's only major rackjobbing operation, Mach & Last. Last year, Magrini says, Mach 5 almost went down, burdened by

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Nuova Musica

New And Varied Wave Of Talent Breaks Onto Scene

Wakening A Critical Audience

BY MARK DEZZANI

Seven of Italy’s Top 10 best-selling domestic acts last year were established stars, and Vasco Rossi (EMI) headlined the list with over a million copies sold of his “Gli Spari Sopra” album.

Eros Ramazzotti (DDD), RAF (CCGCD), Marco Masini (Ricordi), Francesco De Gregori (Sony), Lifiba (EMI) and Luca Carboni (BMG) were joined in the superstar league by newcomers 883 (FR/RTI), Fiorelli (FR/RTI) and Laura Pausini (CGD), with their own style of classical melodic Italian pop.

But the year 1993 was a watershed period, too, with a new wave of innovative acts signed up by Italy’s major record companies searching for new ideas and talent to revitalize a stagnant market. While sales breakthroughs figures are still awaited, critical response is being followed by the first signs of public acceptance.

In this “new music” section of the Billboard Spotlight on Italy, Roberto Ruggeriero, editor of record collector magazine Raro, spans over the 40-year history of Italy’s canzone and brings the genre up to date with its newest protagonists; Massimo Poggiini, music editor for style monthly Max magazine, maps out Italy’s new rock landscape; and Billboard contributor David Stansfield monitors the latest achievements in the country’s vibrant rap/ragga and dance scenes.

Alvaro Ugolini, MD at Rome-based Energy Productions, believes that the pop/dance, happy house rhythms that are wrapped around current domestic dance records are providing the recipe for international success. “The English certainly seem to be finding fun in this approach,” he says. “We’re doing a lot of deals with U.K. companies and have licensed ‘Elephant Pow’ by Pan Position to Positiva-EMI and Saturday Night’ by Whigfield to London Records’ U.K. label. Whigfield’s single was No. 1 in the Spanish charts for 10 weeks. It also has been licensed to Airplay in France, Toco International in Scandinavia, Valentine in the Far East, Dino in Benelux and ZYX in Germany, Switzerland and Austria.”

Energy Productions soon will release new product by artists Orlando Johnson and Sima, “Don’t Be Shy,” the new single and album by Jamie Dee, has already been licensed to companies in France, Benelux, Spain, Japan and the GSA region (Germany, Switzerland and Austria).

But Energy is not just about export. “We license product from labels like Strictly Rhythm, Salsoul, Rough Trade and Champion for the domestic market,” explains Ugolini. “It’s all about mix method for Media Records, the Erescia-based label headed by Gianfranco Bortolotti, Italy’s ‘godfather’ of dance music. ‘We did 21 mixes of ‘You And Me,” the latest Cappella single, says Bortolotti. ‘It’s vital to do different versions in order to cater to specialist tastes. It may be aggressive techno for the north of England, funky house for the south, or techno-house for Germany. But each and every mix has got to be top-quality.’

Bortolotti admits Media has not quite conquered all the world—yet!—he says the company has had its fair share of success in the U.S. market, but it’s still a tough nut to crack. “It’s still difficult there,” he says. “Dance may be exploding in Europe, but so is R&B in the States.”

Angelo Tardio, A&R director at Flying Records, has his own recipe for success. “Take U.S. house rhythms, spice them with Italian melody and serve hot,” he says. Tardio claims that the excellent reputation of Flying’s UMM and Progressive labels guarantees international interest. “We’ve licensed the single ‘Crazy Man’ by Blast to the U.K. Exclusive label, and it’s hit all the dance charts,” says Tardio. “We’ve also great plans for the act Fathers Of Sound. I can honestly say it’s Italy’s flying’s best year ever for dance music.”

Dance Artists Increase Rate Of International Exchange

BY DAVID STANSFIELD

Domestically produced dance music has been a strong contender in the international market since Italian House first burst onto the scene in the late 1980s. Local producers have stuck to their guns in the face of myriad fashions and fads by constantly delivering dance grooves that are unmistakably Italian.

A string of recent international single hits like Corina’s “Rhythm Of The Night” (DWA), Black Machine’s “How Gee” (New Music), Ice MC’s “Think About The Way” (DWA), Whigfield’s “Saturday Night” (Energy), plus Cappella’s “U Got 2 Let The Music” and “Move On Baby” and Clubhouse’s “Light My Fire” (Media Records) prove that persistence pays off.

New Music’s Black Machine provides a good example of that “never give up” attitude, particularly when it comes to cracking the hallowed U.K. singles chart. The act was first launched in Italy in 1992, scoring an immediate hit with the single “How Gee.” European and Latin American chart success preceded its entering the U.K. chart this year, after it had been licensed to London Records.

“London didn’t believe much in the record at first,” says New Music MD Pippo Landro, “but I stuck out for an album deal and not just the one song. They finally realised that Black Machine was a truly strong act.”

Landro has recently launched the new label Lop Records, which aims to specialize in underground dance music, and he believes there’s some fresh international interest in Italian dance music because of the sheer quality of output. “We’ve finally reached a high level of professionalism with our product, and serious operators are studying specific markets carefully,” he says.

Recovery

Continued from page 67

inexperienced management and stockpiling.

“It’s a cultural problem establishing major distribution in Italy,” says Magnini. “Most record company managers don’t know how to attack the problem of sell-in and how to sell to large distributors.” He adds that he is halving Mach 5’s pre-

sent 1,500 points of sale and concentrating on projects to attract more record buyers.

PolyGram Italia MD Stefano Senardi is also focusing on improving the merchandiser-consumer relationship with high-

profile display support for retailers. “We are working on our rapport with qualified vendors,” says Senardi, “improving our service to them by building a marketing and sales strike force.”

Senardi says that the industry can take heart from positive efforts being made to establish the CD-single format.

PolyGram sold an unprecedented $80,000,000 units of rap artist Jovanotti’s CD single “Penso Positivo” earlier this year.

EMI Italy MD Robert Citterio confirms that the industry is looking to relaunch the single format. “It is a good promotion-

al vehicle,” he says. “Whereas the price of a one-track release is currently $6. I think we should aim for a two-track format like the old 7-inch single at $4.30.

Promotion, according to Citterio, has been a disaster area until now. EMI recently restructured and reduced its roster of new acts and is taking a fresh approach to promoting their slimmed-down repertoire. “Our new business unit is implement-

ing a very targeted and selective use of radio, which is the back-

bone of any promotional campaign in this country,” says Citterio.

Despite criticism that Italy’s 15 private national radio net-

works lack format diversity and are slow to pick up on new tal-

ent, Citterio says, “If you analyze the radio situation, there are more possibilities than there initially appear to be. Some people want to sell records like Coca-Cola instead of researching to find out exactly who we are targeting.”

Piracy and the lack of reliable statistics are two industry

bugs bears that the FMI organization is taking new initiatives to tackle, according to press director Ernesto Magnani, who says, “We are establishing a definitive sales chart, which will use reliable modern methodology and should be in operation by the end of this year.”

Piracy accounted for 27% of Italy’s market, which last year was worth 700 million lire (some $450 million). The most recent initiative of API, the independent producers’ association, has been closer collaboration with law and order forces to increase their awareness of the scope of the problem and discuss possi-

bilities for joint action.

Despite the depth of the music industry crisis, with a new generation of managing directors at the helm of Italy’s major record companies there is optimism that long-overdue changes are under way to reverse a trend stretching back before the present economic recession. A shrinking market can not only be turned around, but expanded.

WEA Italy MD Massimo Giuliano hopes that Italy can finally benefit from a period of stable government. “With a new gov-

ernment, people are thinking more positively,” he says. “I hope this will be reflected by renewed confidence in the market.”

“Our side, strong product supported in the right way and, especially, investment in new artists will be essential. Whereas only three years ago it was difficult to be successful outside of traditional pop in Italy, today new models like Jovanotti with rap and Ligabue with rock are breaking the mold.”

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THE POLYGRAM FAMILY IS GETTING BIGGER

1. BIAGIO ANTONACCI
2. BRANDO
3. MASSIMO BUBOLA
4. CASINO ROYALE
5. FABIO CONCATO
6. C.S.I.
7. FLOR DE MAL
8. ENZO GRAGNANIELLO
9. SUSANNA GRECO
10. INSIDIA
11. JOECOOL
12. JOVANOTTI
13. KABALLA'
14. MAGILLA
15. ROBERTO MUROLO
16. NEGRITA
17. GATTO PANCERI
18. RITMO TRIBALE
19. SETTORE OUT
20. TIMORIA
21. JIMMY VILLOTTI
22. ZUCCHERO

POLYGRAM '93/'94 releases

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Rock

Capitalizing On Young Fans, Majors Give Rock Solid Support

BY MASSIMO POGGINI

Italian rock is enjoying its most intensely exciting times since the early 1970s. While the country's singer-songwriters hogged the limelight in those days, the genre has been in the shadows for some 20 leisurly years, with just a few acts—Littha, Denovo, Ligabue and Tazzeta, among them—projecting scattered rays of light on the national rock stage.

But Italian rock music recently has undergone a vigorous reawakening. Bands of just about every musical persuasion have emerged from the underground into the open, some of them displaying strong artistic and commercial potential.

Among the major contenders are Sicily's Flor De Mal, Tuscany's Negrita, Turin's Mau Mau, Brescia's Timorgia, Milan's Ritmo Tribale and Naples' Almanegrette, who have been touring constantly not only in Italy but throughout Europe—notably Holland, France, Germany and Switzerland.

Previously, only small independent record companies were preparing to lend rock hands any credibility. Today, the majors are creating ample space for them on their rosters. Negrita and Ritmo Tribale are signed to the Phonogram-run Blackout Label, Timorgia is with Polydor, Almanegrette is distributed by BMG, and Mau Mau, who mixed their latest album in Peter Gabriel's Real World Studios in England, is released through EMI.

Indie labels that previously operated on minimal budgets now enjoy maximum support from the multinationals. Cyclope Records in Sicily has signed an exclusive distribution deal with PolyGram. Catania, Cyclope's hometown, has been described as "Italy's Seattle" and has an impressive cat of new stars, including Flor De Mal, Brando, Rappo, ex-Denovo members Mario Venuti and Luca Madonna, Uzeda, Nuovi Briganti, Amedeo Verardi, Gerardino Trovato, Kunsertu and still more coming through.

In recent years, the majors have shown little interest in Italian rock, but today they're rushing to secure new rock deals. Sony released debut albums by Pila Weston and ClanDesino, Warner affiliate C&D released product by Rats and Gang; and WEA is pushing Quartieri Latino and Graziano Romano, who is produced by Vasco Rossi's former guitarist, Massimo Riva. Virgin has Ustamamo, and PolyGram has signed Casino Royale, C.S.L. and Settembre Out.

Of the indie still fermenting new rock talent, Milan's Vox Pop and A.V. Arts, Rome's Anagramma; Bologna's Century Vox, Naples' Flying Records, and Tuscania's I.R.A. and Matrelli Sonori are particularly active.

To get a good idea of the quality of current Italian rock, check out these recent album releases: Negrita's "Cambio" (Blackout), Almanegrette's "Amor Migrante" (Anagramma), Ritmo Tribale's "Mantra" (Blackout), Flor De Mal's "Revisioni" (Cyclope), Mau Mau's "Bass Paradisi" (Vox Pop), Kunsertu's "Fanfan" (Anagramma) or—for a sampler of critics' selections of the Top 18 tracks—the "Max Generation" compilation released by Polydor.

Each release is characterized differently. Some are influenced by the best of American rock, from the Doors to REM, yet enriched with original ideas (Flor De Mal, Negrita, Timorgia, Ritmo Tribale, Brando), while others prefer to follow the road of experimentation (Ustamamo, Casino Royale, C.S.L.). Rock is also crossed with influences from "dirty blues" to dubb, from oriental melodies to reggae (Almanegrette, Kunsertu, Mau Mau, Africa Unite).

With such a varied array, there remains the problem of conquering a market still monopolized by singer-songwriters and their classic Italian melodies. With albums by such top acts as Zucchero, Vasco Rossi, Eros Ramazzotti, 883 and Fiorello selling up to a million units, sales of 10,000 to 15,000 by the flagbearers of the new rock are seen as "satisfactory" while 25,000 to 30,000 is a "minor success."

There's no lack of encouraging signs. The annual open-air free concert on May Day in Rome's Piazza San Giovanni was attended by 300,000, Apri, and the most ecstatic receptions weren't for rock giants like Gianna Nannini, Edoardo Bennato, Lou Reed or Bob Geldof. There were near delirium for Negrita, Mau Mau, Gang, Almanegrette, Brando and the rappers Frankie Hi-NRG when they were ushered on stage.
Rap Gives Voice To A Growing Audience

BY DAVID STANFIELD

When rappers Frankie Hi-NRG (BMG) and rap/ragga act Almanacnetta (Anagram/Urban BMG) drew some of the loudest applause from the 200,000-strong audience at a star-studded music festival in Rome, May 1, industry observers claimed it was a signal that domestic rap had crossed that great cult-commercial divide.

Italian rap, often fused with reggae, ragga and even ska, emerged in 1990. It provided a perfect vehicle for angry and disillusioned youths to voice their protests against government corruption, the Mafia and social injustice.

That raw anger still remains, but, while some acts and artists prefer to remain underground, others—like Hi-NRG and Jovanotti (Solo/SMG)—have opted to combine their "politically correct" lyrical content with quality recording production. That ploy seems to be paying dividends. Italian sales of Hi-NRG's BMG debut album, "Vorto Manet," are approaching 50,000 units, and Jovanotti's latest album, "Lorenzo 1994," has sold 500,000 throughout Europe to date.

A new generation of musicians are intent on producing rap without rage, with the act OTR being tipped as an important front-runner in the field. Luca De Gennaro, RAI state radio DJ and Hi-NRG's manager, says, "OTR is politically correct but, as teenagers, they rap about school, first loves and so on. Along with Flying Records set Articolo 31 and Hi-NRG, they are the easiest rappers to listen to. It's not the gangsta rap that some acts and artists deliver."

OTR is signed to Century Vox, a tastemaker indie rap label that signed a distribution deal with Sony Music Italy last year. "Our project with Century Vox is excellent," says Sony A&R director Fabrizio Intra. "It's giving space to a new generation of musicians, and we're already getting positive results after just 12 months of working with the label. OTR has received widespread radio airplay and is now set for commercial success."

"We also had good results with the soundtrack album to the Gabriele Salvatore movie 'Stif.' That album included Century Vox talent like Papa Nicky and Sh Posse."

Language is also making today's Italian rap and ragga more accessible to a wide audience. While early pioneers delivered their lyrics in local dialects in a quest to keep regional cultural roots alive, many are now opting to perform in Italian.

"This is important," says Intra. "Obviously, it's easier to promote. Rap in Neapolitan, Sicilian or northern Italian dialects is understandable only to limited audiences."

Angelo Tardio, A&R director at the Naples-based indie label Flying Records, agrees. "U.S. or U.K. rap has never taken off in a big way on the domestic market because people don't understand the language," he says. "It's pretty much the same with rap in local dialects and, though some Italian hardcore acts will continue to use them, they'll never break through into the mainstream market—if they ever wanted to do so in the first place."

Flying Records' Articolo 31 and Sanguis Misteo are intent on gaining a wide audience with songs that range from social observation to matters of love. They have received widespread radio airplay with early singles and have albums slated for summer release.

Italian rap and ragga is bubbling to the boiling point and, with ska bands like Persiana Jones and Striker (Vox POP) jostling for attention, the scene is likely to get hotter.

"Ska is in the same field as rap, ragga and hip-hop," says Luca De Gennaro. "It's a style of music that has a big appeal for concertgoers and could become a chart contender in Italy."

Result:

RTI MUSIC is now the n° 5 record company in Italy (n° 1 Italian industry after the majors) and our market share increased from 5.2% to 9% in one year.

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Canzone Tradition Brings Italian Style To Popular Music

BY ROBERTO RUGGERI

"Volare...Oh Oh"—or perhaps "O Sole Mio." For those who've heard these standards at least once, whether the Italian originals by Modugno or Caruso or the pop covers, the two songs from the 1950s charts certainly represent the strong melodic quality of Italian "canzone" throughout the world.

Italian popular musicians have always been adept at picking up on international trends and branding them with Italy's lyrically melodic tradition. After the post-war jazz influences, which had been banned by Mussolini's fascists, rock n' roll Italian-style took hold at the end of the 1950s, with Ghigo and Adriano Celentano faithfully following the dances, fashions and attitudes of the new medium.

In the 1960s, Italian pop's muse took its own more autonomous path: The Italian singer/songwriter was established by such great artists as Luigi Tenco, Gino Paoli and Giorgio Gaber, who married meaningful lyrics with the country's characteristic melody. Breaking away from the simple rhymes of romance, they dealt with themes of protest and society in poetic and philosophical lyrics that steered clear of banality.

The golden period of the singer/songwriters in the 1960s and 1970s is epitomized by the Mogol/Battisti combination, whose hundreds of songs have been compared for their artistic quality with those of Lennon & McCartney.

After the revolutions that characterized the three previous decades, the 1980s saw a refinement in both musical atmosphere and lyrics—with the sophistication of Paolo Conte, Ivano Possati's 1970s progressive roots and Franco Battiato's exploratory sounds—but a hull in terms of innovation.

The 1990s have seen a renewal in the spirit of such established artists as Gino Paoli, Roberto Vecchioni, Paolo Conte and Angelo Branduardi. And two new megastars represent the voice of a new generation: the balladeer Eros Ramazzotti and the rapper Jovanotti.

The singer/songwriter genre is being carried forward in this decade by a new breed of young talent. Gerardina Trovato (Sugar/RTI) sold almost 200,000 albums last year, thanks to her dynamic vocal style, and Elga Paoli (Ala Bianca) has been described as a female Paolo Conte. Vinicio Capossela (CGD) adds a touch of Latin salsa, while Mario Venuti (Cyclopes/Polydor) spices the tradition with samba and Stefano Belluzzi (WEA) with jazz.

The tendency to tune into musical influences from around the world has been turned around by a new wave of artists who, instead of tinting Italy's traditional canzone with outside influences, are taking international genres like rock, rap, raggae and dance, mixing them with regional folk and subsequently influencing world-music rhythms and sounds.

Spontaneity is preferred to the carefully constructed canzone, but the essential element of a strong melodic hook still remains.
After Major Differences With Multinationals, Indie Labels Prosper On Their Own

BY MARK DEZZANI

When Italy’s multinationals broke away from the country’s record company association, AFI, two years ago to form FIMI—taking IFPI recognition with them—the independent sector had a moment of crisis.

It was mainly psychological,” says Franco Crepax, AFI’s public relations director. “Today, AFI and the whole sector is thriving. When the split occurred, we had 142 members, and now we have 170.” AFI members claim that their combined market share is also on the increase, standing now at some 30% billion lire ($125 million), representing 89% of the market.

Market share—and reliable statistics—is just part of the disagreement between Italy’s majors and indies, with FIMI members claiming a combined share of 90%. The majors broke away from AFI saying they failed to achieve representational voting rights and were frustrated at being blocked by companies representing a minority of the market. Negotiations to find common ground and reunify have so far failed—and have stalled completely as both AFI and FIMI faced executive elections.

Dischi Ricordi president Guido Rignano recently resigned as AFI president after 14 years, hoping that a new leadership might overcome the more personal differences in the dispute.

Andrea Bocelli Roberto Magnani of RTI

“At the base of all political conflicts, there is personal conflict,” says Rignano. “My resignation could ease reconciliation or a solution.”

AFI’s new president, Franco Donato, is MD of dance indie Fulltime Productions and represents a community with no radically new approaches planned. “A committee will be reporting on ways to bring together the majors and the indies while we await the results of FIMI’s own elections,” says Donato. “AFI will also be looking to give more bite to the fight against piracy, CD renters and rights evaders.”

Dischi Ricordi is known as Italy’s major and handles up to 17% of the market, including its distribution activities for RTI and other majors. Last year, Dischi scored triple platinum with Marco Masini’s “Il monumento” album, which sold 650,000 domestically and went gold in Spain.

After Dischi Ricordi, Silvio Berlusconi’s RTI Music company is regarded as the only medium-size independent, with a gross of 64 billion lire ($53.75 million) in 1993. “Last year was exceptionally good. We more than doubled our take,” says RTI MD Roberto Magnani, who describes his company’s marketing policy as “very aggressive.” Magnani says that RTI fully exploits the advantages of his group’s ownership of three national TV networks. “We look to exploit TV programs for their music potential,” he says, denying that they receive favored status. “TV is only interested in audience, and therefore their criteria is to ask only for the best-selling artists.”

Last year, RTI signed pop/dance duo 883, whose second
album scored over a million sales. Magrini feels that fundamentally different structures from the majors favor an indie setup. "There's a basic ideological difference between a major and a company like RFI," he says. "They have centralized budgets and objectives imposed by their group. We are a small reality within the industry but enjoy exceptional freedom and are not pressured by targets. We can therefore follow up our own intuition with enthusiasm."

After Dachi Ricordi and RFI, Italy's dance music indies have consolidated positive results in recent years and have become major exporters. Companies like Media, X-Energy, Expanded, DWA, Time and Flying all report improved figures last year.

X-Energy MD Alvare Ugolini says he hasn't been affected by the recession. "We grossed 1.2 billion lire [$750,000] in 1992 and more than doubled that last year, with 40% earned on exports and licensing. Although our growth has been gradual, after 1992 we intensified production, including increasing our specialist labels from two to five."

Tony Verona, Alar Bianca MD, sees the growth of independent operators, especially in the pop/dance field, as a worldwide trend. "For the first time last year, three of the biggest hits worldwide came from the indies," says Verona. "Haddaway, Ace Of Base and 2 Unlimited each sold over 10 million units. In Italy, companies like Media and X-Energy understand the international market and are having successes abroad. The independents are undergoing a big evolution and are learning to become more professional."

Italy's independent distributors have been evolving into record companies recently, with significant turnover. Many entered the field with compilations exploiting Italy's bone copy-right laws and cover versions. But companies like Dig It and New Music have discovered the more shadowy activities of some operators, establishing their own dance music production and diversifying into traditional pop and rock genres.

Dig It general manager Luigi Di Prisco projects a gross of 30 billion lire ($18.75 million) this year, with 60% earned through their record company activities. "We turn around ideas and projects very fast with the right product at the right time and take risks," says Di Prisco.

New Music managing director Pippo Landro says, "The market is poor, but we move the market. We can't afford to sit back and see what happens. Unlike the majors, we don't have big names. We have to create business."

Outside of the dance field, two compact companies, DDD and Sugar, perform well with more traditional Italian pop repertoire.

Roberto Galanti, MD of DDD, which is a FIMI member and is 50% owned by major BMG, says the majors' A&R tactics make the indie sector's future uncertain. "The killer policy of the multinationals is irresponsible and abnormal," says Galanti. "In terms of investment possibility, they have an atomic bomb and we have a water pistol. They are running the market. Instead of establishing artists, they wait and jump on our successes."

DDD signing Eros Ramazzotti sold 4 million records worldwide.
Italian Exports
Music Industry Readies For Massive Expansion Into Global Market

BY DAVID STANSFIELD

While world attention has been focused on Italy’s infamous “kickback” scandals and madhouse political chaos, the country’s music industry has been busy consolidating its position in the international marketplace with only the faintest hint of fanfare. Some say it’s a magic moment, likening today’s situation to that of bygone decades, when such superstar artists as Adriano Celentano, Enzo Ramazzotti, Zucchero and Gianna Nannini first began to break out of national confines.

Ramazzotti (DDD/BMG) is still the undisputed leader of the pack. His latest album, “Tutto Storie,” was released last year and has sold 4 million units worldwide to date. That beats, by a million, sales of his 1990 studio album, “Io Oggi Sempre,” but DDD international manager Donatella De Gaetano stresses that that particular album still sells.

Ramazzotti seems to be permanently on the road promoting “Tutto Storie.” His latest (April/May) tour took him to Latin America and Canada as well as Miami and Atlantic City in the U.S. He’s off on another two-month summer tour starting this month.

“It’ll be the event of the year,” says De Gaetano, “covering Italy and the whole of Europe, with Jovanotti [Soty/Sanat-Polygram] and CGD’s Pino Daniele sharing the bill.” Luca Carboni (BMG) and Paolo Vallesi (Sugar/RIT) will also appear on some of the dates.

Carboni, who has sold 500,000 copies of his 1992 “Carboni” album in Italy alone and more than 500,000 of his 1993 compilation, “Diario,” is getting serious European interest. “We already have a good audience in German-speaking countries,” says Eugene Morgantini, BMG international export and exploitation manager. “One major reason is that they know Italian music by spending their vacations here. I think we’ll make it with Carboni in Germany, and one affiliate there is really behind the project.” Carboni has already toured Germany, Holland and Belgium this year and is set for further outdoor festival performances this summer.

“Our contacts definitely get an aura known,” says Morgantini, “and they certainly help create media interest.”

Negotiations are also under way to push Carboni in Latin American markets, and he should benefit from some of the excitement that Latino Dalla (Pressing/BMG) will create when he kicks off a comprehensive Latin American concert tour in Mexico this year.

A veteran performer, Dalla has sold millions of albums in a long and creative career. His 1992 album, “Cambio,” sold 1.2 million units in Italy, and his last pre-Christmas album, “Hanna,” has sold 500,000 units so far. “We tested the markets in Argentina and Brazil a couple of years ago, and the response was good,” explains Morgantini. “Now we have two sold-out dates in San Paolo and in Buenos Aires, which is encouraging. We also released an Italian/Spanish-language compilation album last year, which has sold well in Chile, for instance, where the gold standard is 15,000 units, he sold 20,000.”

Dalla may perform some U.S. dates and has already toured extensively through mainland Europe. The U.K., however, is not much of a priority. “It’s an almost impossible market to break into,” says Morgantini. “In fact, I’d say it is impossible for an Italian-language artist.”

Sony Music (Italy) has developed a two-pronged attack in a bid for impact in English-speaking territories. “We’ve always had two lines of production for the international market,” explains A&R director Fabrizio Jativa. “One is in English, and involves the artist Spagna and the groups Sold Out and Spin In Zvo.

Spagna has already had international success, and Spin In Zvo is an Italian project that features musicians of the caliber of Paul Carrack, Steve Ferrone, Rupert Hine, Tony Levin and Phil Palmer. The band’s eponymous album, released last year, did well in most markets. And the soul-soaked act Sold Out involves an Italian production team and international musicians.

Sony has also licensed, from indie Le Cave Productions, the Italian international acid jazz act 3D, whose remake of Tosio’s “George Bray” is currently being followed up with a self-penned album this summer.

But Italian-language artists aren’t sidelined in Sony’s quest for international success. “Claudio Baglioni is at the vanguard,” says Jativa. “He’s not had much time to concentrate on other markets in the past, even though there’s always been a lot of interest in him. Now he’s working on a new album for release this fall, and he’s made it clear that he will be free for international promotion and touring in 1995.”

Dalla and Baglioni have been established for years, but youth is also making a big impact on the international scene. Nineteen-year-old Laura Pausini (CGD) kept out of nowhere to win the prestigious 1993 San Remo Song Festival newcomer award and quickly moved on to conquer some mainland European territories.

Her San Remo single “La Soltudine” has charted high in Belgium and the Netherlands, and her debut album has topped the pan-European million-sales mark. Her second album, “Laura,” was released at the end of February and has sold over 500,000. Both albums went Top 10 in Holland and Belgium.

“This is a fantastic time for Italian-language music abroad,” says Alta Dury, CGD’s international development manager. “Pausini is proof that Europeans are becoming more broad-minded in their musical tastes—even those in the U.K., of course. I don’t consider that market to be part of Europe, as far as music is concerned.”

CGD has high international hopes for the established Umberto Tozzi and for newcomer Irene Grandi. “There’s a lot of interest in her around Europe,” says Dury. Her eponymous debut album is due for release in Germany, France, Belgium and Holland. They hadn’t even heard it but based their judgment on the strength of her single “Un Momento Maledetto.” Dury is convinced that other markets don’t want international...
Indies

Continued from page 74

wide last year and has been offered 50 billion lire ($31.25 million) by one of the majors when his contract expires after his next album.

Sugar Music MD, Caterina Caselli Sugar, combatsthe majors in the A&R race for new talent with the personal touch that a small company can offer. "We have a special rapport with our artists," she says. "Having been a singer, I have the intuition needed to understand their feelings. It's a very important job, developing artists, and we can compete with the majors financially, but the dedication that we devote to an artist does not have a price."

Sugar has a high success rate in achieving early results with new talents, as evidenced with singer/songwriter Gerardina Trovato selling almost 200,000 copies of her first album last year and Andrea Bocelli winning the newcomers' section of this year's San Remo Song Festival with his operatic light-pop vocals. Bocelli is already tipped for international success.

New Music's Pippo Landro points out another negative in the Italian industry. "If I ask for permission for the rights of a song from a major, they refuse because of the AEFIG-SIMPLA situation," he says. "I would like to see the indies and majors working together so that we can concentrate on creating product and utilizing the infrastructure that they have."

The split damages both camps. But so far, we don't want a reunion on the terms FIMI is offering, with the majors commanding and the independents underneath. Either we are given more consideration, or it's better to stay separate."
Music Publishers Balance Books By Expanding Into New Terrain
And Technology, Offering Artists Attention And Expertise

BY MARK DEZZANI

The recession-defying boom enjoyed by Italy's music publishers is set to level out this year and, according to EMI Publishing MD Antonio Marrapodi, the industry will have to look for a quick economic turnaround before it can start profiting from the anticipated new electronic media revolution.

Despite the drop in revenue from mechanical rights last year, major publishers scored from the ending of a long-running dispute between Italian broadcasters and the authors' rights society SIAE over synchronization rights. The result is increased payment from TV and radio to the tune of $60 million in 1993.

Marrapodi says that publishers, while developing strategy for future media, are currently enticing Italy's large repertoire of artists who retain their own publishing to benefit from the administrative know-how of the majors.

"A lot of Italian artists retain 100% of their own publishing," he says. "Apart from a few artists like Zucchero and the dance sector, most of their income is earned inside Italy and they think they don't need administration."

"What we can offer them is experience and wider exploitation with synchronization deals like advertising, television and films, which can bring in more money than mechanicals."

According to Adriano Solaro, managing director of Italy's market leader Warner Chappell, mechanical rights account for as little as one-fifth of the market and will continue to fall. "The SIAE has been very efficient in collecting from broadcasters, concerts, theaters and discotheques," he says.

Music rights collected by Italy's authors' rights society SIAE, which is undergoing restructuring, rose 9.1% in 1993 to almost $500 million (some $312.5 million). Solaro says that domestic achievements in this field are threatened by European harmonization. "In other countries, mechanical rights account for up to 50%," he says. "Britain and the U.S. have not been in the forefront of protecting rights. Whereas the blank-tape levy in most of Europe stands at 4% to 5%, the U.K. is calling for a 5.5% standard."

SIAE's president, Rolando Chappell, says his company is young and relatively small, but claims that in the heated competition with the majors to acquire new catalogs, it has two advantages: "We work very closely with our artists and songwriters. And we hire experienced A&R people with musical backgrounds as well as administrators backed by a very efficient centralized computer set-up, which keeps us globally on track."

Despite Italy's high percentage of artists who retain their own publishing, Rolando says there's not much know-how compared with other territories. Some artists, though holding on to ownership of their rights, are signing up with majors to administer and exploit their catalogs.

At the start of this year, Italy's independent dance-music record companies formed a new association, ANEM, to represent the interests not just of their own catalogs but of all Indies. ANEM VP Tony Verona, whose publishing background includes several years with EMI Italy, says that while the initial aim was to fight for a fairer division of dance music rights collected from discs, the group's collective experience is now offered to—and accepted by—many independent publishers.

"We started at the end of 1993 with 12 dance companies, and now we have 47 members," says Verona.

While Warner Chappell's Adriano Solaro, who is also president of the majors' publishing group EMA, has called for a united publishers' association, Verona says, "The policy of the majors is to control the market. So first, we aim to become a major force and then negotiate to join up from a position of power."

With expanded opportunities of new multi-media technology on the post-recession horizon, Italy's major and indie publishers are fighting for their rights alongside the controlling influence of SIAE—itself undergoing a court-enforced democratization process.
Sam Goody Joins Japan’s Retail Wars
Chain Licenses Name To Local Wholesaler

BY STEVE McCLURE

TOKYO—Japan’s record store wars are heating up following the announce-
ment that the Musicland Group’s Sam Goody concept is coming here.

Instead of setting up a Japanese subsidiary, as Tower, Virgin, and HMV
have done, Musicland is licensing the Sam Goody name to Japan Record
Sales Network Inc. (JARECS), a wholesaler owned by a group of leading
Japanese record companies. JARECS, in turn, plans to sublicense the Sam
Goody name to retailers, to which JARECS will supply marketing know-how
and other support.

The first Japanese Sam Goody store could open by the end of this year, says
JARECS president Shinichiro Kohnoe, who adds that it’s too soon to predict
what rate the outlets will open. He denies a report in the Nihon Keizai
Shimbun newspaper that JARECS hopes to open more than 100 stores
over the next five years.

“We don’t plan to rename existing stores as Sam Goody stores, although
this may happen,” Kohnoe says. “We want to help new stores with Music-
land’s expertise, since there are many record store owners who want and
are able to open new stores, but who have no concept with which they can
compete with the major import stores.

“People who have shown interest in the Sam Goody operation include dif-
ferent types of retailers,” says Kohnoe.

He says he doesn’t see competition with the import-oriented chains as the
main reason for bringing Sam Goody to Japan.

“Our niche market will be smaller towns (which the foreign chains have
yet to move into),” Kohnoe says. “We may move into major retailing areas
like Tokyo’s Shinjuku district, but not before we gain experience with smaller
stores in local areas.”

Tower Records Far East managing
director Keith Calaio, however, be-
lieves that it’s inevitable that Sam
Goody will compete with other foreign
chains in Japan as Tower, Virgin, and
HMV look for expansion possibilities
beyond Japan’s major cities. With the
Aug. 27 opening of its 17th Japanese
outlet in the city of Kobe, Tower will
have stores in every Japanese city whose populations of more than 1 million,

Virgin’s U.K. Flagship Set For $15 Mil Overhaul

BY DOMINIC PRIDE

LONDON—After 15 years, history has
caught up with the location that gave
its name to the megastore concept of
music retailing.

Virgin Retail U.K. claims that its
Oxford Street Megastore in London will
turn the world’s largest entertainment
store when its 10 million pound ($15
million) expansion and refit is com-
pleted in May 1996.

The long-anticipated revamp will in-
crease the chain’s flagship store to
more than 60,000 square feet of trad-
ing space.

Virgin Retail U.K. managing direc-
tor Simon Burke says the green light
for the refit came after five years of
negotiations with the landlord, British
conglomerate Grand Metropolitan.

Work already has begun on the
store, which opened in 1979 and was
then hailed as the world’s first home
entertainment software outlet. It be-
gan the ‘80s trend toward stores ex-
ceeding 15,000 square feet of floor
space, with a broad range of cat-
alog and music-related goods.

The store represents approximately
15% of the chain’s $160 million in
yearly sales and has somewhere be-
 tween 5 million and 10 million visitors
a year, Burke estimates.

Virgin will gain all four floors of its
current site. It currently occupies the
ground floor and a basement of one of
the two frontages it has on Oxford
Street, one of the city’s main youth
and tourist-oriented shopping drags.

The 14,500-square-foot ground floor
will be a “fast-moving, fashion-driven
environment, concentrating on current
product,” housing singles, chart,
sound, and dance sections, with T-shirts
and video games, says Burke.

Housed on the first floor will be the
catalog-oriented rock and pop depart-
ment, which, together with PC games
and software, will cover 17,000 square
feet. The third floor will house what
Burke describes as the “more rarified
genres,” including jazz and classical,
housed in their own separate rooms, to-
gether with other specialist sections and
maybe a coffee bar.

Among the most radical transfor-
manations will be the basement, which
will house the largest incarnation of the
Video Drome concept, successfully in-
corporated into some of Virgin’s pro-
vincial stores. This area was formerly
a movie theater and Burke promises a
“rather dramatic use of this space,”
which will also house soundtracks.

Because of the threat of redevelop-
ment hanging over the corner site, Vir-
gin had held back from updating the
store, which has three separate en-
trances with other retail stores in be-
 tween. At present, the store is divided
into New York-style East and West
Sides on two levels, linked by stairs.

For Virgin, it has been a source of
irony that the flagship store looked out
(Continued on next page)
**Disc Makers Offers Indie Insight: Blues Mob's 'Bloodlines'**

**MAPPING THE Biz:** Anyone can use a handy guide to independent distribution, which, while in a contracting state in recent years, remains a sprawling and sometimes inscrutable entity. So DI recommends a couple of handy current publications that put the current state of indie distribution in perspective.

Disc Makers, the Philadelphia-based CD manufacturer, has just released its "Directory of Independent Music Distributors." This 16-page pamphlet breaks down distributors state by state, offering addresses, phone and fax numbers, buyers' names, and areas of genre concentration. Disc Makers, which also put together a solid guide to indie record publicity last year, is offering the guide free for a limited time; contact them at 1-800-488-5835.

The National Assn. of Independent Record Distributors and Manufacturers is also offering its own "Independent Distribution Guide"; the 48-page booklet runs down the distributors' territories, branches, sizes of sales, promotion, and telemarketing staffs, key buyers or owners, addresses, and telephone numbers. The trade group can be contacted at 606-633-0946.

**SAM GOODY JOINS JAPAN'S RETAIL WARS**

(Continued from preceding page)

In their 30s and 40s, most local stores feature a limited range of foreign product, due to the cramped nature of the stores and their operators' relative lack of familiarity with overseas music.

JARECS distributes about 7% of the music and video software produced by the 27 member companies of the Recording Industry Assn. of Japan. Its sales in the fiscal year ending March 31, 1994, were $32.5 billion yen ($315 million).

Most of its customers are the small mom-and-pop stores that account for roughly 70-80% of Japan's retail music outlets. Largers retail chains tend to deal directly with record companies.

"I think there is a lot to learn from the States in the distribution field," Kohno says. "We're good at adapting what we learn to fit our market."

![Blues Mob's 'Bloodlines' cover](image-url)

**QUICK HITS:** Navaree Corp. in Minneapolis has landed national distribution for Ice Cube's new label, Lench Mob Records. The imprint's first release, rapper K-Dee's "Ass, Gas or Cash (No One Rider For Free)," is due in September. [adox Records Group has announced P&D deals with three labels: world music imprint Tra-...](image-url)
Wherehouse, Trans World Pass Thru Rumor Mill

FOR THE PAST TWO MONTHS, the rumor mill has been working overtime on the status of Wherehouse Entertainment and Trans World Music Corp., and whether the two chains are up for sale. Both have experienced difficult years.

Track has written about Wherehouse sale rumors once (Billboard, Oct. 9, 1993), and here we go again.

Depending on the source of the rumors, any second now one of those Panas is likely to be sold to Blockbuster Entertainment, while the other may be sold to Camelot Music, and you can mix and match those statements any way you like.

Fortunately for the two companies, the rumor mill doesn’t have a say in corporate acquisitions. The Wherehouse and Trans World execs who do have a say declined to comment.

Neither Track, Cali-based Wherehouse nor Albany, N.Y-based Trans World is in the habit of telling Track any corporate secrets, but if the panas respond to the rumors are yes, no, and maybe, Track will lean toward no and hedge with a maybe, but eliminate yes outright. After investing in the Track can unequivocally say that neither chain is being shopped.

Taking the rumors one company at a time, Wherehouse is an easier call because its chairman, Bob Higgins, owns slightly more than 50% of the company.

Naysayers point to the company’s slipping performance, in which it has lost money in four of the last five quarters, but they seem to forget that the chain still was profitable, with $9.8 million in net income, in its fiscal year ended Jan. 25.

Company officials have blamed problems on the painful installation of an inventory-replenishment system, which they say is now fully operational.

Now, as they say at the ballpark, Trans World has put some big moves on the board to quiet the rumors.

Wherehouse, on the other hand, is a perennial candidate for sale since its destiny is controlled by financial institutions.

Merrill Lynch Capital Partners and investment bank Merrill Lynch, which own some 82.5% of the chain between them (Wherehouse management owns the remainder.)

MLCP engineered the leveraged buyout of Wherehouse back in 1992—putting up some $70 million in equity and raising an additional $175 million—$240 million in debt. Then, when Wherehouse was experiencing a cash flow problem, it put another $80 million into the chain (Dec. 11, 1993).

A Merrill Lynch spokesman says the chain is not for sale. While Track has independently confirmed that Wherehouse has no plans to go bust, that doesn’t mean that the financial institution hasn’t entertained the thought of selling the chain. In fact, shortly after MLCP acquired Wherehouse, Blockbuster Entertainment came knocking, according to knowledgeable sources.

Although Blockbuster has knocked on the door of practically every major music chain,

In the first half of this year, two or three more phone calls have come in.

Most of the calls so far appear to have resulted in limited conversations, with MLCP ultimately telling the suitors that Wherehouse could cash out by selling the chain off, but its preferred strategy is to take the chain public, which likely would generate a larger return on the investment than an outright sale.

However, the dynamics of the equation have changed since MLCP acquired Wherehouse.

Shortly after the completion of the Wherehouse LBO, the economy of California, its primary market, went into a tailspin. In the fiscal year ended Jan. 31, the company’s posted a net loss of $421 million. Also, there has been a shakeup of senior management, including the departures of seven VPs. Those events, sources say, turned a few hairs gray over at MLCP.

Another significant note: Last year, Merrill Lynch, the investment bank, announced it was getting out of the business of holding large equity stakes in companies and would spin off MLCP, which would retain management of the two LBO funds it began under Merrill Lynch’s auspices.

Wherehouse’s market value has declined due to its weak performance last year, and a sale of the chain right now likely would result in a loss for MLCP. But sources say that the firm’s other LBO investments have been very successful and could more than offset a loss from a sale of Wherehouse.

In what could be the key to Wherehouse’s future, MLCP is in the process of raising money for a third LBO fund. As a result, knowledgeable sources say that MLCP can’t afford the stigma of taking a loss on any of its investments right now, because it would impair those efforts. When that fund is fully subscribed, it could be a whole new ballgame with regard to Wherehouse’s future.

In the meantime, Wherehouse is negotiating a new lease on life thanks to a strong performance in its first quarter, ended April 30, when it generated a 5.5% increase in same-store sales.

If Wherehouse continues to generate strong numbers while MLCP is completing its third LBO fund, the Wall Street firm once again would be forced to weigh the chain’s sale against the possible rewards of taking it public.
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JOAN JETT AND THE BLACKHEARTS
Pure And Simple
Warner Bros./Blackheart 55569
Joan Jett is a master at melding a sassy snarl with tight, up-tempo pop-rocker hooks that, when they work, seem to work effortlessly and guilelessly. And they work more than enough that she's carved a niche for herself in the early '90s band world that's not as sharp as some, but has more than its fair share of decent new music. Joan Jett outdoes herself with tracks like the Bikini Kill's Kathleen Hanna (including rightsilly railing at "Spindster") and pop crafters: Desmond Child, who turns in two soaring big ballads that Jett simply sells—"As I Am" and "Brighter Day." Jett has given us a love letter to valentine to the women who followed her, tips it hat to other album contributors, including members of L7 and Babes In Toyland.

M-PEOPLE
Elegant Slumming
EMI 64209
Revered U.K. dance act makes its long-awaited stateside debut with a sterling collection that is a delicious blend of cutup club rhythms and catchier pop/ soul hooks. Heather Small is a formidable front woman who rises above the pack of trip-hop-diva dross with a well-rounded range and a regal grace. She exudes the ingredients necessary for major stardom: a personality that can be deadly directly like "One Night Heaven," "Colour My Life," and "Movin' On Up," which is currently scaling the Hot 100. Given its wealth of carefully structured material and glossy production, set is a strong contender for ardent mainstream format action.

VARIOUS ARTISTS
Kiss My Ass—Classic Kiss Regressed
Mercury 314 522 123
Ever since word leaked that a forthcoming Kiss tribute album featured such unlikely contributors as Garth Brook and Toad The Wet Sprocket, anticipation has run high for the project. The results more than live up to expectations, with Brooks' Red-Stewart-like "Hard Luck Woman" and Toad's "Roll All Night, Heaven," among the highlights. Other participants range from the fairly obvious—Extremes, Army of Lovers, the Lemonheads, and the Army alum Leroy Kral—to the unexpected (the Mighty Mighty Bosstones, Dinosaur Jr., Yoshiko).

VIGILANTS OF LOVE
Welcome To Struggleville
Pro-ject 40205
Athens, Ga., foursome with string of indie albums under its belt, paves the way more heavily on back end of the roots-rocker equation on its Capricorn debut, but waxes of breadth of band mind, the current rock is still firmly planted in rich country, blues, and folk foundations. The latter comes through most clearly in lead singer Bill Mallonee's Dylan-tinged vocal and in introduced keyboard that spins bigger picture stories imbued with curling small details. Title-track lead single already is making waves as alternate rock station hits, and there's more to mine within.

FLEETSTONES Beautiful Light
Hidden Tracks REC 6116
Naked Leper/Slip/hiddenlife 6116
Longtime New York garage-rock quartet works up a few good beats with their ex-Mus-ter Buck at the board. Again, the "tones wear their '90s reference points on their sleeves more heavily than The Breed's "You Really Got Me?" ruffing of "Take A Walk With The Fleetstones" and evergreen harmonica touches that tint the atmosphere of relentless rocker "D.T. Shadows." Other standout tracks include "Swing Low" like everybody's favorite "Pocketful Of Changes," as well as the big-beat R&B reverberations of "Lose It.

THE DAMBULLERS
Encore
Epic/Abbey Road/Epic 492936
Superb Boston-area alternative quartet with which Eric Masugawa & the Dambulls will ever receive a major on a major after considerable European success and acclaimed split album releases. Other trademarks are Dave Derby's blistering vocals and Joan Wasser's violin, which serves as both rhythmic and percussive spotlight counterpoint to Eric Masugawa's dynamic guitar. Key cuts are "Simul," "She-Ki-Khaidi," "Shinme," "Kill Day Shade," and "Idaho," part of the group's mission of writing a song for each side. Fast, full F
dark rock and college outlets.

VARIOUS ARTISTS
In Their Own Words: A Bunch of Songwriters Sittin' Around Singin', Vol.
EXECUTIVE PRODUCER: OH Crisfield, Craig Bakken, Larry Coen, Bill Kimes, Scott Ramsey & Tim Music 2183
This Bottom Line series has been a hot ticket since 1990, and the 15 performances of 15 shows sells here why. Here are writers putting their own voices to songs of voices that have made famous (Jimmy

FLETCHER HENDERSON
The Fletcher Henderson Story
Columbia/Legacy 57596
This splendid collection from jazz historian Michael Cuscuna, who has done short but highly industrious—documentaries over 1920-30 with 44 tracks over through 1925. His olderly titled band featured brilliant baritone chords by Donald Redman, Benny Carter and Charlie Barnet, but jazz and songwriter Fletcher Henderson also was the canny arranger who created Benny Goodman's immensely popular sound. Henderson also provided early exposure to such gifted sidemen as Coleman Hawkins, Fate Marable, Fabian Taylor, Dicky Wells, Jimmy McRey and other greats. His East Coast recording sessions with the unemployed "Everybody Loves Me Baby," and "Hot And Angry," which collective riff would rise as a theme in Glenn Miller's hit "In The Mood."

GONZALO RUBALCABA Rapso
Production: Gonzalo Rubalcaba Blue Note 28244
Cuban keyboard phenom Rubalcaba mixes free jazz, angular tonalities of "70s rock-jazz with his customary progressive Latin jazz sound in a new form of sort out something that's contemporary as well as traditional jazz audiences. A Chick Corea-like Latinism is perceptible in the showy display of attack of funky themes "Congaletera," as well as romantic bassos nova numbers. Some pieces, such as "Rapsodia Cubana," bear more, ambitious arrangements. Also included is a cleanly frenzied version of Charlie Parker's "Moan The Moebius."
Friedman, CD-ROM Threw the Book of Music Buyers

By JIM BESSMAN

NEW YORK - The CD-ROM format has become so popular that Friedman Publishing Group has entered the fray, launching a new CD-ROM for music buyers. The CD-ROM, titled "Music Buyers' Guide," includes comprehensive information on music publishers, BMI, and ASCAP, as well as a database of music publishers and their contact information.

The CD-ROM is available for $250 and includes a year of updates. Friedman Publishing Group is a leading provider of information for the music industry, and the CD-ROM is just one of their many products designed to help music buyers and publishers stay informed and connected.

Recoton's New Warehouse Reflects Growth

Retail

Recoton's new warehouse in Orlando, Florida, is nearly complete and scheduled to be ready by spring. The company, which makes high-end audio equipment, has invested $3.5 million in the new warehouse, which will double its current space. The new warehouse is expected to create 200 new jobs and will allow the company to expand its product line.

Recoton's CEO, John B. Bridges, said, "We are very excited about the new warehouse. It will allow us to meet the growing demand for our products and expand our product line." The company's sales have increased by 20% in the past year, and Bridges expects this trend to continue.

The new warehouse, which is located in Orlando, Florida, is the result of Recoton's continued growth. The company has experienced strong sales growth in recent years, and Bridges attributes this to the company's commitment to quality and customer service.

Recoton's new warehouse is just one example of the company's commitment to growth. Recoton has recently announced plans to expand its product line and increase its salesforce, which is expected to result in additional job opportunities for the community.

Recoton's new warehouse is scheduled to be completed by spring, and the company is looking forward to the increased capacity and improved efficiency that the new facility will provide.

For more information, contact John B. Bridges at 407-555-1212.
## Billboard Top Pop Catalog Albums

**FOR WEEK ENDING JULY 2, 1994**

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**Digital Magazines Make Retail Inroads**

BY BRETT ATWOOD

LOS ANGELES—Computer software retailers may become the electronic newswarriors of the future as the multimedia magazine genre continues to grow. New entries in this emerging world of digital journalism include Metro Magazine and substance:digitize, which join Nautilus CD, Newsweek Interactive, and "just think (an interactive)" in competition for retail space.

"As long as the content is not duplicated in print somewhere else, there will be consumer interest," says Chuck Whitaker, divisional merchandise manager of the 343-store, Minneapolis-based Software Etc. retail chain. "The digital magazines that use interactivity will get the consumers' interest."

Digital magazines combine the detail available in print articles with the visuals of television news. Users can choose to read more information on a subject by "clicking" the mouse on key "hot spots," where detailed background information on the topic of choice is accessible.

"Our digitize package design emulates a print magazine," says Sub- stance Interactive co-founder Eddie Bellinaso, whose quarterly sub- stinance:digitize bows July 5.

"Trent Reznor [of Nine Inch Nails] was excited about being included in our first issue," says Bellinaso. "Musicians will benefit from our music coverage, because the reader will get to hear the music that they read about."

Substance:digitize, a Gen X-targeted disc that will retail for about $25, is under a two-year contract with Sony Music and is being distributed through Sony Electronic Publishing. Substance:Interactive, which produces the title, is working on other magazines, including a digital version of the popular counterculture magazine Mondo 2000. Newsweek Interactive is a quarterly that has been on shelves since March 1993. Each issue contains three months of complete text from the print version of Newsweek. Selected stories are available in an expanded form, with video and audio reporting accompanying the written text.

"Are we editors or producers?" asks Newsweek Interactive managing editor Michael Rogers. "This is all so new that no one really has a clue as to how to do it."

"We are running out of digital journalists," Whitaker adds. "And we need some more people to produce that content."

**‘MPEG Board’ Works ReelMagic For PCs**

BY MARILYN A. GILLEN

NEW YORK—"People are used to looking at their TV sets for entertainment. They have come to expect that kind of visual quality, that kind of a visual experience," says Julian Nguyen of Sigma Designs, summing up both the rationale for ReelMagic and the reason he expects it to rev up the emerging computer-based entertainment marketplace for everything from movies to music videos to live-action games boasting Hollywood actors on 5-inch CD-ROM discs.

Sigma Designs' ReelMagic multimedia playback board, or "MPEG board," is an add-in card for IBM PCs and compatibles that allows consumers to view consumer-quality, full-motion video and high-resolution, color video at frames per second, with CD-quality sound, on standard home computers. "It's very close to TV quality," says Nguyen, chief technical officer and CEO of the company. "There's none of the jerkiness you would get with computer video, and you have a full screen of video and not that tiny window [as with traditional video computer software]."

The board works with any video compressed using the MPEG-1 standard, Nguyen says, including feature films currently being released on two 5-inch discs for the platform.

Since Fremont, Calif.-based Sigma Designs shipped ReelMagic relatively quietly into the multimedia marketplace last October, interest in it has been building within the software community. "People who use video," said Texas Nagle, channel manager for Sigma Designs, "are all so interested that they can't wait to see what our software can do."

ReelMagic's price point, though hardly pocket change, is also a plus. The standard ReelMagic board, which supports hardware decoding and offers 16-bit audio, carries a suggested retail price of $49. For those PC customers who have already installed a standard video card, which costs as little as $80 or more than $100 a Reel- Magic Lite edition, which offers only that video feature, is available for $85.

"Without this, you would have to buy a separate machine [such as a CD player] to get the same experience with movies on your PC," Nagle adds.

Interested developers must publish a dedicated, or additional, ReelMagic version of a title. That is, ReelMagic will offer that TV-quality computer-screen experience only when the program is marked "ReelMagic compatible." The film will be recorded on a CD- ROM format, though not just any CD-ROM software. Nguyen says the cost to create these MPE versions is "minimal, pennies more a disc," and that MPE titles are being priced the same as non-MPE ones. Titles thus coded are being flagged "ReelMagic compatible" on the outer packaging. Sigma Designs asks no royalty of software publishers, Nguyen says, eager to encourage development.

(Company) is also happy to encourage outside hardware development—and thus increase software development as the hardware base grows—of what it calls the de facto computer MPEG standard. Sigma Designs is licensing its DOS Application Programming Interface royalty-free to PC hardware manufacturers and chip makers.

Among the 50 ReelMagic-compatible titles out now or due in the coming months are "The Hootie from Crystal Dynamics; "Man Enough" from Tulsa Media; "Return To Zork" from Activision; "Digital Bar" from Finderstake-Boss; and "Compton's Interactive Encyclopedia" from Compton's New Media. A recent high-profile entry is "Prince Interactive" from Graph Zone, which will be bundled with select ReelMagic boards. And due in July is the first title to come from agreement between Sigma Designs and Warner Custom Music that gives Sigma access to certain Warner CD-ROM development. "INXS' Greatest Video Hits 1880-1990" is a "strictly linear" collection of that band's music videos, Nguyen says.

Sigma Designs also outs its catalog the raft of CD-i titles available from the PC hardware and designed for the CD-i platform.
**Vid Duplicators Expanding Services Other Formats Added To Core VHS Production**

**BY PAUL VERNIA**

Reflecting the continued progress of magneto-optical media, video duplicators are metamorphosing from tape specialists into entertainment service companies, offering their customers a wide range of information in as many formats as possible.

But even while some companies dive head-first into the brave new digital world, others cling to their core videotape business with the conviction that VHS will remain the leading configuration for years to come. The burgeoning sell-through market has fueled their determination to continue doing what they have, thus far, done best.

These trends emerged from a Bill- board survey of video duplicators following the recent Replitech convention, held June 14-16 at the Santa Clara (Calif.) Convention Center, which drew 4,500 attendees, 50 percent more than in 1990.

“We believe in the videotape business very much,” says David Cuyler, president/CEO of Rank Video Services America of Deerfield, Ill. “We’re very successful in video. We have a substantial marketplace and a very large business-and-now business, and it’s a business that we see a lot of growth in.”

Noting that the VCR penetration rate is approximately 90% in the U.S., Cuyler adds that VHS has “an incredible, substantial, real, in-place advantage, and it’s going to be that way for a long time.”

One reason Cuyler believes so strongly in VHS is that the creators of optical-media products continually compare the sound and picture quality of their products to videotape. Ignored in those comparisons, he says, “is the fact that VHS is the quality standard today.”

Cuyler points to sell-through growth as another indicator of the health of the videotape business. “Sell-through growth seems to be a significant uptrend,” he says. “Distribution is coming together. Video is getting presented well to customers in places where they like to buy it. It’s being merchandised, discounted, and mass-marketed. As that happens, the steadiness and assuredness of supply support a collectibility habit.”

Ed Havens, GM of the industrial video division of SKC America of Mount Olive, N.J., is another tape advocate. He says the emerging disc technologies are “fragmented. It’s not anything where you can say, ‘That’s the cure-all.’ Because if you compare it to videotape, it’s doing now, in terms of the movies and features, disc technology is not really a big advance. It’s not something you can pin your hat on and say, ‘This format is going to revolutionize the industry.’

While SKC does not manufacture magneto-optical discs in the U.S., the company’s Korean parent, Sunyoung, does service the Asian market with products, primarily on laser, CD, CD-ROM, and CD-K, according to Haven.

Proponents of these optical and digital formats express confidence that the wave of the future is a string of zeros and ones, and that home entertainment needs soon will be met by a fully compatible, CD-sized disc. And, they insist, there will be no compromise in quality.

“I guess everybody believes there’s going to be a convergence of all those formats,” says Jim Boyer, VP of CD and CD-ROM replicator Kao Optical Products, a division of Kao Infosystem of Plymouth, Mass. “The disc you buy in the store will contain audio and video on it, and people are going to have players that will play all that at the same time.”

Bill Schubart, president of Southern Burlington, Vt.-based Resolution Inc., says, “The dilemma that duplicators face is that there are more media. Implications is, will the industry see itself as a video duplication industry or is it going to see itself as a media replication industry, or somewhere in between? We’ve all defined ourselves as book companies, record companies, video companies, or video or audio duplicators. It’s an industry of many different things.”

**Buena Vista Vid Takes 2nd Stab At Spanish Mkt.**

**BY EILEEN FITZPATRICK**

LOS ANGELES—Buena Vista Home Video is learning another language. The supplier will expand its market reach with the release of four Walt Disney classics and four titles in its Sing-Along Songs line dubbed into Spanish.

The features, available June 24, are “Beauty And The Beast,” “Pin- nochio,” “Alice In Wonderland,” and “The Sword In The Stone.” Each carries a $24.99 suggested list. The Sing-Alongs, at $12.99, include “You Can Fly,” “Under The Sea,” “Be Our Guest,” and “Heigh Ho.” Also debuting in Spanish are the featurette “The Prince & The Pauper” and “Wild West Winnie,” from the Disney The Pooh collection, at $12.99 each.

This is Disney’s second stab at tapping Hispanic demand, says Dan (Continued on page 94)
NOT ONCE, BUT TWICE: Playboy Home Video has found itself caught up in the Klieg light tragedy of the murder of O.J. Simpson’s former wife, Nicole Brown Simpson, and her friend Ronald Lyle Goldman—and the possible involvement of the football great-turned-Hertz spokesman.

As it happens, Playboy was editing an exercise video featuring Simpson when news of the murder hit every page one and TV news show in the country. Production on the video had wrapped in May.

A release date for the tape, entitled “’Minu u a Maintenance,” had not been determined, but Playboy has put the project in an indefinite holding pattern.

“In light of the current situation, we’re taking a wait-and-see approach,” says a Playboy spokesman, who adds that the tape was intended to launch the company into the mainstream exercise market. Playboy does not have an agreement with Simpson for anything beyond this program.

Adding insult to injury, industry sources say Playboy was considering an exercise tape with Diahann Carver, now embroiled in a sexual harassment suit against her old “The Price Is Right” boss Bob Barker.

While scandals are a road to fame and fortune (remember Jessica Hahn’s top-selling Playboy release?), the public is rallying around Barker. He denies the charges, claiming Parkinson is set on getting revenge over their broken love affair.

Sales of Parkinson’s celebrity centered video did jump, but demand appears to be waning. The title has dropped from No. 10 to No. 11 on the Billboard charts.

Further discussions about a Parkinson fitness tape have also been put on hold.

WAYNE CLASSIC THIS FALL: “Hondo,” one of the last major John Wayne movies to be released on cassette, is set to arrive in stores in September, as a source at Batjac Productions, the company formed by the late actor’s son Michael Wayne.

“Hondo,” a 1953 release now being restored, will be distributed by MPI Home Video. It is expected to be priced at about $20.

MPI lost a copyright lawsuit against Goodtimes Home Video over another Wayne offering, “McLintock!,” also restored by Batjac. Both companies had versions of the title; MPI was unable to prove it had an exclusive.

RANGER FEVER: ABC Video is poised to pounce on the current New York-New Jersey-Connecticut hockey hysteria with the release of “1984 Stanley Cup Champions: New York Rangers.”

The 60-minute highlight video covers the team’s winning season, as well as action from the playoffs and the championship series and interviews with players from the 1940 team, the last Rangers squad to capture the cup.

An ad for the tape hit the pages of special Rangers sections in each of the New York dailies and the Northeast edition of USA Today.

The tape, priced at $19.96 and available July 1, will be used as a premium by Sports Illustrated magazine. Playboy will also be featured in an ad for Rangers merchandise from the magazine’s mail-order service.

Stanley Cup-starved New Yorkers can win copies of “Champions” on WPJL and WFAN radio promotions. ABC Video co-sponsored the WFAN radio broadcast of the Rangers’ June 17 victory parade, highlights of which will be on the cassette.

“Champions” is the first release under ABC’s new distribution deal with Paramount Home Video. The studio had something of a head start, having distributed three highlight tapes from the 1988-91 seasons. Via com’s purchase of Paramount Communications brought it Madison Square Garden and the MSG cable network, which broadcasts Rangers games.

4 WEDDINGS & A CONTEST: Retailers, distributors, and consumers will be able to win a trip to Club Med or a year’s supply of champagne to celebrate “Four Weddings And A Funeral” as it walks down the video retail aisle.

PolyGram Video will award five trips to consumers and the dealer from which they rented the movie through the “Have Yourself A Home-eyroom Sweetsake.” A teaser for the sweepstakes appears on the tape and will be promoted by more than 3,000 travel agencies. Club Med will also tout the contest, “Four Weddings And A Funeral” arrives in stores Aug. 24.

Twenty-first place winners will receive a year’s supply of champagne, and 50-second-place winners will receive a CD soundtrack.

Retailers, meanwhile, have a change to win a trip to New York City’s annual dinner with “Four Weddings” star Hugh Grant, Great Britain’s latest heartthrob export to the U.S.

Distributors nominate stores that create the most innovative overall promotional campaigns for the title. PolyGram will then judge the entries to select the 10 best, and bring the winners (wholesaler reps included) to New York for the date with Grant. (Continued on page 92)
Barry Manilow, "The Greatest Hits... And Then Some," BMG Video, 80 minutes, $19.98. 

Exhaustive concert filmed at London's Wembley Arena begins and ends with the crooner's emoting recent hit "The Best Of Me," which is a spot frame for this greatest hits package. From the first notes of "Ready To Take A Chance Again," through show-closer "I Write The Songs," a rejuvenated Manilow displays feisty zeal throughout. He brings a starry-eyed, young woman onstage for a rendition of "Can't Smile Without You," opts for an upbeat, club-influenced "Could It Be Magic" rather than the traditional Chopin-influenced rendition, and generally jokess around with the predominantly middle-aged female crowd. The "And Then Some" category includes Garth Brooks' "If Tomorrow Never Comes," a medley of old sing-alongs, and some tunes that made it hit status only in the U.K.

Forests," National Totally Tropical Rain With From Here.."

Garth Brooks hosts this third video, which turns the camera to and from the video from A&E's popular "The Real West" series. Archival photos and loads of current commentary from historians detail one of the most famous showdowns of the wild West. Earp's life and work are put in a variety of perspectives, giving viewers a complete picture. In a genre of a genuine two-for-one, video comes packed with free 59-minute title "Dodge City," a look at the historic "wickedest little city in the West," where Earp and But Masterson had their day. A&E is releasing video in time to benefit from interest spurred by Kevin Costner film "Wyatt Earp." Previously released video packs, also hosted by Rogers, include "Geronimo: The Last Renegade?" "Custer And The Ict Calvary?" and "Ostensibly The Ten Most Wanted?" "Guns That Tamed The West."

Second-rate flashback to times and tunes gone by is host by a (ahh...looking Timothy Leary, who meanders into such sundry topics as kinds of love, ecology, the collapse of religion, and sexual freedom. Among the rockers showing performing in modern-day concerts are Melanie, Blood Sweat & Tears, Electric Flag, Frank Zappa, Ginger Baker. The music is interrupted by groovy subtleties such as "Haight, Is Love?" and "Super Jam," as well as footage of the Vietnam War, dolphins swimming, psychedelia—you get the picture. Although video contains a little more peace, love, and understanding than target audience children of the 70s or 80s will be able to take, it will benefit Woodstock 25th anniversary efforts.

"Virtual '80s" series also includes "Virtual Peace" and "Virtual Consciousness."


Leaves spent her formative years cutting, folding, and creating all sorts of decorative cut-out cards, and now she is armed with homespun recipes to beautify any host. Her video is straightforward and includes adequate mounts of instruction and demonstration. Besides being savvy about her subject, Lewis is quite at home in front of the camera, overcoming a dilemma that often snags do-it-yourselfers when they decide to take their craft public.

Barry Manilow, "The Greatest Hits... And Then Some," BMG Video, 80 minutes, $19.98. 

Also released is Bailey's "Live At The El Mocambo," BMG Video, live 219 minutes, $19.98.

This week also will feature "Seventeen Days," BMG Video, live 219 minutes, $19.98, and "The Righteous Brothers," BMG Video, live 219 minutes, $19.98.

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Home Video

RTI's TapeChef System A Boon For Vid Stores, Manufacturers

BY TERRI HORAK

NEW YORK—Research Technology International says that its line of videotape cleaning and inspecting equipment goes a long way toward solving the problems of defective tapes that plague retailers and used-tape brokers.

"TapeChef" was first introduced five years ago at the Video Software Dealers Association convention, "as an exploratory mission with a prototype machine, and we were literally swamped. From that experience we knew we had a home run," says RTI marketing VP Tom Tisch. Customers, like Texas-based Video Advantage, seem to agree.

Lincolnwood, Ill.-based developer and manufacturer RTI could say it has been in the business 25 years; that's when the company was created to handle the problem of motion picture film deterioration from dirt and heavy use.

TapeChef has evolved from RTI's involvement in broadcast television. Buyers range from mom-and-pop stores to retail chains, videotape manufacturers, and distributors, who have made the units part of their internal quality control systems, according to RTI. Tisch says about 300-400 RTI machines are currently in use in North America, and as many overseas.

Middlemen dealing with previously viewed product have had one item—particularly useful, Wholesaler Video Advantage processes 1,000 tapes daily on its five TapeChef machines. "We hardly have to offer a guarantee, because we hardly ever see returns," says VP Greg Daniels.

Midwest Video Wholesalers in Columbus, Ohio, has two units that evaluate the biggest hit of the week—according to RTI.

Retailer Jumbo Video in Kingston, Ontario, bought a TapeChef 490 a year ago, and "it has made a world of difference," says store co-owner Jamie Bennett. He cites several "time- and cost-effective" advantages, like "not having to set a tape aside for real-time inspection" and make a judgment call whether to offer a free rental when a customer claims they rented a defective tape. Bennett cites other TapeChef benefits, including the ability to forward to the manufacturer, the cleaning and inspection of previously viewed titles on sale in the store. Jumbo Video provides the same services to customers for $2 a cassette.

Retailers say TapeChef has marketing benefits that RTI has begun to promote. The company tells of one retailer whose computer system is set up to flag a tape for cleaning, polishing, and inspection after 50 rentals. Executive VP Tom Tisch notes another retailer that has created name tags saying "We TapeChef, We Care."

The four models in RTI's "40 Series" differ with respect to speed, type of detection system, and other enhancements such as information displayed, programmability of quality grading specifications, and printing and computer interface capabilities. They range in price from $3,650 to $6,000, the $1,800 XCL model does not inspect tapes for damage, but does clean and polish.

"Most video retailers are focusing on the 400 model as best meeting their needs, because it provides the most thorough information," says Boyle.

About 40% of his sales are outside North America. RTI "is about to ship the 200th unit from the XCL Series to Australia," he adds.

BACK OF THE BUS: At least one sell-through vendor isn't happy with Homevideo's pending acquisition of Starmaker Entertainment (Billboard, June 25). "It just makes life more difficult," says an executive, resigned to the likelihood that the rockbacker will pay less attention to his product. "You come somewhere behind those Starmaker titles." His response to the situation: "I get as aggressive as I can" with pricing and marketing to rekindle interest.

SHELF TALK

(Continued from page 90)

Consumer and retailer results will be announced Dec. 1.

Duck rebate: "D2: The Mighty Ducks" will feature a $4 rebate, good through Dec. 31, with purchase of the title and one of 10 titles in Buena Vista Home Video's Walt Disney Family Film Collection.

When consumers mail in the rebate they will receive coupons worth an additional $2 off purchase of the original "Mighty Ducks." "The Incredible Journey," or any Family Film Collection release. It runs through March 31, 1995.

Baseball birthday: Consumers who purchase Orion Home Video's "The Official History Of Baseball" will receive a mail-order coupon good for a free Major League Baseball pin commemorating the game's 125th anniversary.

The two-volume tape, in stores June 29, is priced at $24.98. Volume one covers the first 101 years, including career highlights of Cy Young, Ty Cobb, and Babe Ruth and the 1919 Black Sox scandal. Volume 2 has record breakers Hank Aaron and Nolan Ryan and footage of the amazing Meta of 1909.
‘Schindler,’ ‘T2’ Lead The Way In Special Edition Explosion

SPECIAL EDITION Cornucopia: Deluxe laserdisc releases continue to be popular with laser consumers, and often can generate an additional $1 million-$10 million in retail sales even at list prices in the six-figure range, such as $120 for LIVE’s "Terminator 2: Judgment Day" special edition and $250 for FoxVideo’s "Star Wars Trilogies" boxed set. This summer and fall we will see more disc releases replete with bells and whistles—led by MCA’s “Schindler’s List,” Image’s “Dances With Wolves,” and Voyager’s “Brazil.”

Also on the way from Image are a deluxe “Escape From New York” package and biker-movie and sci-fi boxed sets that will bundle several choice films from America International Pictures. Due as well Voyager editions of "She’s Gotta Have It" and “Naked,” plus several previously announced collector’s sets from Pioneer, MCA, and MGM/UA.

Steven Spielberg’s “Schindler’s List,” which is set to launch Sept. 21, will be available in two widescreen, THX laserdisc versions: a $49.98 release with no extras and a $139.98 collector’s set, which will include a paperback novel, soundtrack CD, and deluxe photo book with stills from the film.

Also in mid-to-late September, Image will bow a collector’s edition of the four-hour miniseries "The Story of Louis Pasteur" by Costner’s “Dances With Wolves” (wide, extras, $154.99), which will include the 22-min.

"Laser Scans...

by Chris McGowan

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Laser Scans (Continued from preceding page)

"Short Cuts" (wide, extras, $124.95), with a making-of-documentary, audio commentary from the cast and crew, and deleted scenes.

On the way in the summer and fall are these deluxe laserdisc releases: Fox Video's "Mma. Doubtfire" (wide, THX, extras, $99.98); MGM-UA's "The Outer Limits, Vol. 3" (six episodes, $159.95); "Julie Garland: The Golden Years At MGM" (three films, $149.98); and "The Complete Show Boat" (1936 and 1951 films, extras, $159.95). MCA has just launched "Slaughter Of The Innocents" (wide, extras, $44.98) with a director's commentary track and behind-the-scenes footage, plus "Abbot & Costello Meet The Monsters" (four films, $95.98), and will bow a "Thiller" boxed set (five hours, $99.98) Aug. 17.

This week, Fox offers a special edition of "Bob Roberts" (extras, $99.95); deluxe versions of "Platoon," "The Doors," and "Urban Guys," and "Jaco's Ladder" is the works, all with director commentary tracks.

Peter Gabriels "US: All About Us" (CLV/CAV, $39.99) brings together the music videos from Gabriels latest album, plus several "making of" shorts. On side two are several pieces from Gabriels show in CAY; this is especially interesting on "Kiss That Frog," which in real time throws a dazzling variety of intricately textured computer animation at viewers all too quickly.

Columbia Tristar continues to offer a wide array of noteworthy old and new films on laserdisc, including "The Remains Of The Day" ($39.95), "Orlando" ($34.95), "Stripes" ($34.95), "The Guns Of Navarone" (wide, sides 3 & 4 CAV, $40.95), "Glory" (wide, making-of short included, $49.95), "The Caine Mutiny" (restored, $39.95), "Das Boot" (wide, German and English soundtracks, $39.95), "Look Who's Talking Now!" ($44.95), "The Harvest" ($54.95), "Body" (wide, $45.45), and "Posessed By The Night" ($44.95).

MCA has released the "Getaway" with Alec Baldwin and Kim Basinger (wide, $34.95), which will get viewers' adrenalizing on laserdisc, plus "A Dangerous Woman," "Dangerous Heart," and "Rooster Cogburn" ($34.95 each).

Labels Assess Early Impact Of Mtv Latino

(Continued from page 6)

America, Sony Music International. He adds, "We think there is viable product, in lots of other musical genres other than rock, that reaches a younger audience, in Latin America and the U.S."

However, Wolter does not entirely object to the preponderance of English-language videos. "One nice thing is to try to make English-language product a little more popular in Latin America," says Wolter. "So we don't necessarily lose money, we're building a market. It's an interesting factor, because we do have a number of outlets for our Spanish-language product overseas."

But Francisco Nieto, regional management director of EMI Music International Latin America, says Spanish-language artists are responsible for about 60% of album sales for most record companies in Latin America. Such a percentage, he adds, is rare, especially in Latin America. "MTV Latino should broaden its musical lineup.

"Their format is inflexible, and they've never really given one key group a chance to maximize their penetration, because their competition in Chile and Argentina is playing music MTV does not have," says Nieto. "For example, we have a group like Pericos, which goes outside traditional rock, with a rogue sound sung in Spanish. We feel MTV Latino could have tried to air, but up until now they haven't."

Curiously, the No. 1 video on MTV Latino's playlist for the week of June 16-17 was a reggae song: Big Mountain's "English-language version of "Wild Thing," and its relations department, an artist whose band also has a Spanish-language clip for the hit.) True to the channel's linguistic split, there were four Spanish-language clips among the top five videos, including "Si Te Vas," "Jorge Cerardi's Latino counterpart to his U.S. hit "I Am," "You Go Do," and "Diez Margaritas" by Brazilian rock trio Paralamas.

Viewers Are Happy

"Viewers are happy with the mix," says Dick Arroyo, senior VP/managing director of MTV's Latin division, which research by MTV and "the feedback from our viewers validate our approach."

Corcoran admits that she had expected the percentage of Spanish-language videos to have climbed into the 50% range by this point. "We're a little bit hopeful that it will increase more than it has. Honestly, some of the labels haven't increased their investment in Spanish," she says. "They know we play them. The labels generally acknowledge that they have not increased video production in response to the demand."

Corcoran cites groups from whom MTV would like to see new videos, especially Argentinean rock and pop artists who have been very organized, and the way this has been released it very un-disney-like," a distributor notes.

Another quandary facing MTV Latino is that research by MTV and the feedback from our viewers validate our approach."

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SONY ARTIST Chris Whitley was recently at Baby Monster Studios cutting guitar and bass tracks for an upcoming project. John Custer produced, and Steve Milton engineered. Assisting was Danny Kadar.

Producer Andy Marvel and engineer "Bonzai" Caruso recently completed the debut album for Chaos recording group Wot-L-A Girl at Battery Studios.

Verve artist Roy Hargrove recently completed his new album at Clinton Recording Studios. Larry Cluchieron produced, while Ed Ruk engineered the 32-track digital project, recorded through the classic Neve 8078 console. Assisting was Robert Friedrich.

Engineer Rick Essig recently put finishing touches on the new album by Elektra dance act Dee-Dite-Lee at Frankford Wayne Mastering Labs.

MODERN ACT Foghat was recently at Studio Masters cutting vocals with engineer Nick Jeannes, on the album "The War," says James. "It continues to evolve. We're really happy with the way it's coming along. It will stop if the music stops."

The Black Crowes were at Conaway Recording Studios, tracking and mixing for a new release on American Recordings. Lead singer Chris Robinson produced, and Jim Mitchell engineered on the Neve VR console, assisted by Steve O'Dwyer.

At Blue Moon Studios, Verve recording artist Gino Vannelli was recently working on overdubs for an upcoming release. Gregory Hines added a tap drum overdub to one track. The sessions were engineered by Joe Vanelli, who recorded tracks through the Amek G-2520 56-channel console onto the Aki Adam 36-track digital recorder.

RCA ARTIST Ruby Lovett was recently at the Sound Emporium working with producer Garth Fundis on an upcoming project. Engineering those sessions were Gary Laney and Dave Sisko.

Liberty artist Tanya Tucker was recently at Soundstage finishing her new release. Jerry Crutchfield produced the sessions, while Mary Williams engineered behind the 56-input SSL 4000 E with G computer. Derek Bason assisted.

Atlantic group Lynyrd Skynyrd was recently at Woodland Digital working on mixes with producer Barry Beckett. Wally Buck engineered the sessions.

At CRITERIA RECORDING Studios in Miami, Epic artist Gloria Estefan has been working on an upcoming release with producer and husband Emilio Estefan, who was assisted by Clay Oswald and Jorge Casas. Eric Schilling engineered behind SSL and Neve consoles. He was assisted by Steve Robillard.

At Atlanta's Doppler Studios, Pipeline Productions was recently in doing some looping for the upcoming film "The War," which will star and be produced by Kevin Costner. Curt Bush engineered the sessions, and Peter Blayney assisted.

Columbia artist James McMurtry recently finished tracking and mixing his upcoming release at Reflection Sound Studios in Charlotte, N.C. Tracks were recorded by producer Don Dixon through the Sony MXP-3036 console with hard-disc automation onto Sony 5234/1 digital recorders.

At Arlyn Studios in Austin, Texas, Zoo group Flowerhead was recently in working on an upcoming project. Robbie Adams engineered and produced the sessions.

Send please material for Audio Track to Peter Crocisi, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-280-0454.

RCA and Van Hooke have been working on an upcoming project. The sessions were engineered by Garth Fundis and Dave Sisko.

At the recently completed Battery Studios, and Royal Jelly guitarist Danie Steigerwald. Seated, from left, are Royal Jelly drummer Jeff Claven and lead vocalist John Douglas Edwards.

Musicianship Breeds Production Prowess
For Brits Rod Argent and Peter Van Hooke

\[\text{By Ben Cromer}\\

RADLETT, U.K.—Rod Argent and Peter Van Hooke are musicians first and producers second. That distinction is important to this British duo because they are proudest of their performances on such projects as Joshua Kadison’s "Painted Desert Serenade" for SBR/EMI and Jules Shear’s forthcoming "Healing Bones" on Polydor.

"I’m much happier when I’m playing keyboards," says the 49-year-old Argent. "In a way, the stuff we do works out well because Pete and I end up laying a lot of the parts. If I were just producing 12 months of the year, I’d go completely nuts."

The 44-year-old Van Hooke points out that producing satisfies his desire to be involved beyond the drummer’s chair. "I grew up basically supporting other musicians," he says. "A continuation of that is producing."

Their contributions to Kadison’s album are indicative of their hands-on production: "Beautiful In My Eyes" features Argent’s choir, string arrangements, and backing vocals, while "A Supplication" is van Hooke’s drumming and Argent’s organ samples.

"Even though I’ve got a Hammond organ in my studio, we actually used a sample for that because the sound seemed to fit," Argent says. "A lot of the new recording is actually electronic as well."

Electronic drums "give you enormous flexibility," adds Van Hooke. "With [acoustic] drums, it’s a take-it-or-leave-it situation."

For Shear’s album, Argent and Van Hooke assembled a core band comprising former Cars guitarist Elliot Easton, bassist Tony Levin, and drummer Jerry Marotta. Although Argent and Van Hooke record primarily at Argent’s home studio, the Red House in nearby Sisoe, Bedfordshire, basic tracks for Shear’s album were recorded in the U.S. at Bearsville Studios in upstate New York.

The Red House setup includes a Soundcraft CP-8800 console; a Saturn 32-track analog recorder; automated mixing; Sony DAT; AKY and Neumann microphones; and various piece of studio gear.

Argent and Van Hooke prefer to record strings at EMI’s Abbey Road Studios in London. Moreover, Abbey Road has a sentimental attachment for Argent: In 1967, as co-founder of the Zombies, Argent recorded the band’s seminal summer-of-love song “Time Of The Season” there; in 1972, he struck gold again at Abbey Road with "Hold Your Head Up," by his band Argent.

Since the mid-70s, Argent has concentrated on session work, including the Who’s "Who Are You." Likewise, Van Hooke’s "Cata," solo projects, and production.

Van Hooke’s résumé includes more than two decades of sessions, from Sheena Easton’s "Six" hit "Morning Train (Nine To Five)" to the Morrison albums "Into The Music" and "Beautiful Vision," to extensive work with Mike + the Mechanics, including the songs “All I Need Is A Miracle” and "The Living Years." Van Hooke also appears on the forthcoming Mike + the Mechanics album, slated for autumn release.

"Between the two of us, we have a musical vocabulary that encompasses most things," says Van Hooke. "We treat [production] almost like a musical workshop."

"Our roles overlap very much," Argent adds. "Pete’s got a terrific visual sense, so his role doesn’t stop with the percussion side of things. By the same token, I’ll throw in my visual ideas about things."

"We often disagree, but in the end it works," Argent says. "The things we do together have a certain something that the things we do separately don’t."
Saunders & Gordon has bought a second SSL Scenario which, with a second system already installed at the Tape Gallery, makes London one of the few cities in the world that can boast multiple twin-system rooms. Installed in the refurbished former 24-track Studio 2, the room has been built to resemble S&G’s first all-digital Studio 1 as closely as possible.

“There is no point in having one of anything because it actually causes more problems than benefits, because you can’t redo the work anywhere,” says S&G director Robin Saunders.

THE NETHERLANDS

DIGITAL AUDIO workstation manufacturer Augan is making a forceful push into postproduction with the release of the Mark II version of its MD-based MX system. The Mark II 480 DMX uses new processors and high-quality jock on all eight outputs. Two- to 32-track OMX machines are now networkable via Ethernet, can employ an RC3 full-color display edit controller, and support segment-based parametric equalization.

Berlin Synchro Gesellschaft has installed a 24-track Agran optical disk system for dialog, music, and sound-effects editing.

BELGIUM

APEX HAS LAUNCHED a “new generation” of CD-R machines and expanded its operation with a move to new premises. MD Paul Van Hees explains that the manufacturer has grown out of its factory in Hasselt. The new place in the nearby town of Genk offers extra capacity for future development,” he says.

The CDR2000 is a modular recorder that can be expanded through free slots. These can be used to provide a SCSI writer board, SMPTE time-code board, and output sample rate converter.

RUSSIA

STAGECRAFT U.K. has completed a sound installation at a children’s rehabilitation center in Voronezh. A V-int count classical organ will be used to perform concerts for children for children, and to raise funds. Dr. Natalia Ivanovskaya, the head of the center, believes that music has excellent therapeutic value for disabled children.

“All we had was a photograph of the inside of the building, and we had to try and work the scale out from there,” says Stagecraft partner Dave Howe, who speced the installation without seeing it. The system includes two JBL M50s and two M30s powered by C-Audio RA3001 amps, driven by a Soundcraft Spirit Folio desk.

Denis Tyler Ltd. U.K. is supplying a recording studio in Moscow’s Lominan to be used by the Presidential Orchestra of the Russian Federation. The studio includes a Soundcraft DC2000 and three Tascam DA88s.

“One of the towers of the Kremlin is effectively being turned into a recording studio,” says Kremlin director Denis Tyler. “There is a concert hall which is used for public and special performances for visiting dignitaries. The idea of the studio is to present these dignitaries with a CD of the performance after the event.”

FRANCE

RADION FRANCE has installed a Calrec T Series digitally controlled analog console in its new radio outside broadcasting vehicle. The 48-channel desk has eight groups and four main outputs, and will be used for live stereo broadcasting. This is the second T Series in Europe, the first having gone to Suddeutscher Rundfunk in Germany.

ARG IS RELAUNCHING the C12 tube mix of the ’90s. The C12 VR (Vintage Revival) is finished in green and gold, and uses a capsule with the same characteristics of the original unit and the original General Electric 6072 tube.
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**JUNE**
June 30-July 3, 24th Annual Rockslide Festival, various locations, Denmark. 01-45-42-6613.

**JULY**
July 7-10, Upper Midwest Communications Conference, Downtown Hilton & Towers, Minneapolis. Tom Kay, 612-927-4487.
July 24-27, VSDA Convention, Hilton Convention Center, Las Vegas. 888-185-1500.

**SEPTEMBER**

**LIFELINES**

Mandy Goes Public. Mandy Patinkin socializes following his third sold-out performance of the Joseph Papp Public Theater's performances of "Experiment," his new Elektra Noneuch recording, which has reached the top 20 on Billboard's Heatseekers chart. Shown, from left, are Paul Uterano, Elektra marketing coordinator, Patinkin, Wendy Kenney, Elektra Noneuch director of sales; and David Gitter, Elektra senior VP/GM.

**GOOD WORKS**

N.J. He is a classical pianist. She is VP of finance and administration for Famous Music Publishing.

**DEATHS**
Manos Hadjidakis, 69, of pulmonary failure, June 15 in Athens, Greece. Hadjidakis was a composer whose hitting melodies used the bouzouki in a pop context and defined the structure of Greek music until the mid-'60s. In 1960 he wrote the hit "Never On Sunday," beginning a decade-long Hollywood and Broadway career. The same year, he began managing newcomer Nana Mouskouri and ultimately propelled her to European stardom. His score for "Never On Sunday" gained international recognition for actress Melina Mercouri. In 1964 he recorded the haunting instrumental album "Goosepond's Smile," which became an instant best seller in Greece. Overall, he recorded more than 50 albums for Minos EMI Records. His final album was "Reflections." He also launched a record label, Sirius, to encourage promising young artists; founded and conducted the Orchestra Of Colours; and for the past 20 years ran the Third Programme for state-run ERA radio.

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**FOR THE RECORD**

Contrary to an article in the June 25 issue, Kelly Lang was a publicity client only of Renaissance Music & Entertainment. And her backing from Ralph Emmy is advisory rather than financial.
Jock Offers Himself As Pinch-Hitter
Hi-Tech Connections Facilitate Fill-In Scheme

BY ERIC BOCHLER

NEW YORK—Have modem, will travel. Or, in this case, have Switch 56, will travel. In the latest chapter of the radio hi-tech revolution, where evolving wizardry offers stations all sorts of new programming possibilities, veteran jock Brian Wilson is marketing himself as a full-time part timer, willing to pinch-hit for sick or vacationing jocks anywhere in the country at a moment's notice, all from his studio just outside Washington, D.C.

"Just fax me the [station] clock and the front page of the [local] paper, and we're off," says Wilson. After leaving WORRC Washington, D.C., last January, Wilson came up with the idea of pitching himself as a professional pinch hitter for the syndicated program "Dateline Washington," host Richard F. Pat Korton, who hosted the formerly syndicated radio program "Dateline Washington," had access to a fully equipped Switch 56 studio. That allowed Wilson to link himself with most stations around the country, without listeners ever knowing the jock is hundreds of miles away. (Listener calls can be rerouted from the station to Wilson's studio, or, with a different phone number, sent directly to Wilson's studio.)

Wilson, a 30-year vet who has hosted talk on WWRC and, before that, WGST Atlanta, considers himself a bit of a chameleon, able to change colors to best get the attention of audiences. "If a PD tells me they have pretty liberal listeners, I can be Rush Limbaugh's ugly brother. Or I can go the other way and Larry King," he says in his trade press ads. Wilson guarantees "high-profile guests. Given 24 hours, he says he can tap his Capitol Hill and think-tank sources and come up with an interesting lineup. He says he helps that buddy Pat Korton once served as press secretary for Ed Meese, Ronald Reagan's former attorney general.

Wilson, who spent years doing mornings with Russ Brittian as "Ross And Wilson" on top 40 WHTZ (Z100) New York, envisioned himself mostly hosting talk shows, but says he could handle music, too. But wouldn't it just be cheaper for PDs to call in part-timers or weekenders on staff? "You even pay for," answers Wilson, who says the benefit of his service is that it gives stations access to a "major market character who's been in radio for 30 years," whom they couldn't normally afford.

Wilson's service goes for "a couple hundred dollars a week," he says. "To pay for the studio hook up. The hard part of the sell, he says, is not getting PDs to part with dollars, but the fact that the setup is rather novel."

No PDs have paid Wilson for his service yet, but he is confident that this summer, when vacationing jocks are busy, he'll be able to break through with his innovative service.

The host-for-hire does not see this arrangement as a permanent post. But as a radio journeyman who has seen lots of stations fall apart due to new owners and high turnover, he says, "Hopefully something full-time in a big market with a solid management staff will come along." Until then, Wilson, who says radio personality is a must in today's radio market, is just waiting to flip his Switch 56.

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Garry Wall To Keynote Billboard Radio Seminar

NEW YORK—Garry Wall, president of Wall Media, will be a keynote speaker at the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8-10 in New York. Wall is a strategic adviser to music and entertainment companies.

Wall's speech, "Relaunching Radio Program Or Perish," will focus on the radical adjustments the radio business will need to make in the coming years to catch up with changes in the marketplace and consumer trends. Wall will take a historical look at radio in the last 30 years, noting in which radio has remained stagnant, and will explore how radio can make itself a relevant consumer media again.

"If we don't change course and begin to get programming right on the front burner, we're going to be in trouble because we're not going to be a relevant medium," says Wall. "By the year 2000 the world will be a very different place, and within five years we're already going to be feeling it significantly."

Wall got his start in radio in 1973, and was once an active player in positions ranging from air personality to PD to corporate VP at Edens Broadcasting. He has programmed such stations as KKLQ San Diego, WTIC-FM Hartford, Conn., WMC Memphis, and WNCI Columbus, Ohio.

Wall media also tracks consumer trends and other factors that drive radio, and uses that knowledge to help companies evolve accordingly. In addition, Wall media publishes a weekly newsletter, Media Madness, which is faxed to 2,500 readers in the business. Media Madness reports on marketing trends, consumer behavior, and critical thinking for the audio entertainment industry.

Wall will speak at 10 a.m. Saturday, Sept. 10.

Mel Karmazin, president/CEO of Infinity Broadcasting and Westwood One Inc., also will be a keynote speaker at the seminar (Billboard, June 4).

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4 STATIONS ARE TOP NOMINEES FOR BILLBOARD/AIRPLAY MONITOR RADIO AWARDS

In the category of talk, album rock WCMF-FM Rochester, N.Y., has two jocks pitted against each other in the air personality category, Dave Kane and Brother Wease. It is not nominated in the promotion director category.

A total of 231 stations in 74 markets, and 22 distributors of network and syndicated programming, split the nominations for this year's awards, which have been renewed to reflect the co-sponsorship of Billboard sister publication, Airplay Monitor.

Eighty-four winners will receive their awards Sept. 10 at the New York Hilton and Towers hotel during a ceremony culminating the Billboard/Airplay Monitor Radio Seminar.

15 STATIONS Land FOUR NODS EACH

Fifteen stations received four nominations each, including three in the adult category: WKQI Detroit, WPJL New York, and WMTX-FM Tampa, Fla. A total of 34 stations received four nominations in the adult category, which comprises all permuta-
tions of adult contemporary (including top 40/adult), oldies, adult album oriented rock, and alternative.

Four stations in the country category scored four nominations each: KMPL/Meadow, WSIX Nashville, WDYL Cleveland, KY, and WIVK Knoxville, Tenn. A total of 36 country stations were nominated this year.

In the R&B category, the stations received four nominations each: WJLB Detroit, WHRK Memphis, and WGCI-FM Chicago. A total of 92 R&B stations were nominated this year.

No rock station received multiple nominations, allowing a whopping 43 stations to split the nominations in this category, which comprises album, classic, and modern rock as well as album alternative.

Two Spanish stations, KLAX Los Angeles and WRMD Tampa, Fla., received four nominations each, and a total of 36 Spanish stations were recognized in the nominations. This is the second year Spanish has been included in the awards.

Three top 40 stations landed four nods each: top 40/rythm KPWR (Power 106) Los Angeles, and mainstream stations WHTZ (Z100) New York and WDXL Louisville, Ky. Thirty-two top 40 stations were nominated.

An additional 27 stations scored three nominations each.

Three broadcasters scored three nominations apiece for PD, MD, and air personality. In the country category, perennial favorite Coyote Calhoun of WAMZ landed three nods in the Spanish category, Juan Carlos Hidalgo of KLAX and Carlos Jose Peralta of WRMD were similarly honored. Two of the other broadcast- ers received two nominations apiece.

NETWORK NOMINATIONS

Of the 32 syndicators and program distributors splitting the 36 syndicated program and personalities awards this year, Westwood One led the pack with five nominations and CBS Radio followed with four, including two for its Spanish-language division, CBS America. Entertainment Radio Networks and ABC Radio Networks scored three nominations each.

Six syndicators will compete against themselves with two nominations in the same syndicated category and one in the network radio personality category. KIIS Los Angeles morning man Rick Dees, whose national countdown show was just picked up for a deal with ABC two weeks ago (Billboard, June 18), is nominated in both the syndicated program and local air personality categories.

Tom Joyner, who switched from hosting a weekly show produced by CBS Radio Networks and Ron Cutler Productions to hosting a weekday syndication, is nominated for both programs, one in the syndicated program category and one in the national air personality category. KIIS Los Angeles morning man Rick Dees, whose national countdown show was just picked up for a deal with ABC two weeks ago (Billboard, June 18), is nominated in both the syndicated program and local air personality categories.

MOVING ON

As is always the case in the transient radio business, several nominees no longer hold the positions for which they are nominated. They include former WOMX Orlando, Fla., PD Ed Paterson, now known as "Back (2) Batson," former KMPX jock Ichabod Caine (now at crosstown KRPM), KDBW Minneapolis promotion director Paul Mirali (now at crosstown KEEN), KIBS Fresno, Calif., jock Kid Stevens (now at WLJU Milwaukee), WKXS-FM (Kiss 106) Boston MD Cadillac Jack McCartney (now programming sister station WJMN), KHTF Atlanta, MD George Best (now at KISI), and WBBM-FM Chicago morning men Eddie Voikman and Joe Bohnan, who were recently fired. In addition, WTTC-FM Hartford, Conn., MD air personality Dana Lundon, who is nominated in both categories, relinquished the MD duties last week to concentrate on her airshift.

NEW CATEGORIES

Two new categories have been added to the awards this year. The first, nationally syndicated air personality, enables national talk hosts like Rush Limbaugh and Don Imus to be included in the awards for the first time. There were no awards in the talk radio category. The nationally syndicated air personality category is not format specific.

In addition, the Spanish format category has been expanded to include independent networks/programming and nationally distributed program (Billboard, May 7). That format has grown quickly and, during the last year, has been the launch of several short-form programs in addition to full-time networks.

MARKET BATTLES

As they do every year, the awards produced some interesting battles this year with competition between stations and broadcasters in the same market, and sometimes within the same station. In the adult category, WPJL PD Scott Shannon and crosstown WMXW (Mix 105) PD Bob Dunphy will go head to head. Oklahoma City, OKC, and KYIS are nominated together, as are their respective PDs, Steve O'Brien and Jon Zelcher. In Salt Lake City, MDs Jim Morales of KISN-FM and Kyle Morris of KSFI will compete.

In the country category, Phoenix rivals KMLE and 92.5 KLTV compete. In Detroit, WPJL PD Scott Shannon and crosstown WBBM (Mix 105) PD Bob Dunphy will go head to head. Oklahoma City, OKC, and KYIS are nominated together, as are their respective PDs, Steve O'Brien and Jon Zelcher. In Salt Lake City, MDs Jim Morales of KISN-FM and Kyle Morris of KSFI will compete.

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America's fastest growing
Billboard award-winning
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New York, NY 10019
LOS ANGELES—Radio is finally traveling down Hollywood Boulevard. At least two radio shows are using on-line computer services to interact with listeners, and another show is via the Internet. This new means of distribution is being used by Lauren Weinstein, Woodland Hills, Calif., Vortex Technology, whose "Professor Neon's TV & Movie Mania" radio show via SuperRadio's "Party On-Line" take calls from listeners via the on-line services.

While Weinstein doesn't make any money by distributing his show on the Internet, he reaches 20 million potential listeners. His ultimate goal is to attract radio programmers or syndicators to air the show. "I did it for fun, because it's an interesting thing to do," says Weinstein. Weinstein believes that when his radio show is syndicated it will attract listeners to the Internet, which also offers visual material such as picture. He is also looking at getting video footage to complement the show on the Internet. "I think radio programmers will also be interested in syndicating some of the features on the Internet, and vice versa," he adds, "It would be a good cross-promotion; you can promote your radio show further by putting it on the Internet, and promote an Internet show by putting it on the radio.

Any computer user with a modem can log onto the Internet. Subscribers to services such as America On-Line, CompuServe, and Prodigy can access the Internet by contacting the on-line company for directions.

"Professor Neon's TV & Movie Mania" features interviews and discussions of movies and television shows with cut follow-ups, ranging from interviews with an expert on the Three Stooges to guests like Vampiri, who starred in "Plan 9 From Outer Space." Weinstein says he can list the guests on this show to the studio, so that users can post questions they want them to ask them.

The Internet address for "Professor Neon's TV & Movie Mania" is radio@ vortex.com.


due to its lineup. The news feature, aimed at women, is hosted by McColl's magazine editor-in-chief Kate White.

WOR Radio Network's "Smart Money With The Dolene" began distribution June 20 on USA Today Sky Radio. Passengers on some United Airlines flights can call in to the show live on the plane's GTE Airfone.

A fourth-grade class in Pottsville, Pa., has been using "Sports Byline USA" in its geography, English, and math classes. Sports statistics have been integrated into a math class, while the home towns of "Sports Byline" callers have been used in geography lessons.

The class also produced its own sports talk show, following the format of "Sports Byline." In host, Ron Barr took his show to Pottsville for a special broadcast co-hosted by Barr and several students.

Major Talk host Alan Colmes inv (Continued on next page)
**Reps Muster Opposition To Spectrum Fee Plan**

**WASHINGTON ROUNDUP**

BY BILL HOLLAND

WASHINGTON, D.C.—Two House Democrats and two Republicans are sending a letter of opposition to the administration, calling its $3.8 billion spectrum usage fee scheme—to be used to pay off GATT treaty losses—a bad and unfair idea.

In the protest letter, Reps. Pete Hoagland, D-Neb., and John Bryant, D-Texas, along with Reps. Dan Schaefer, R-Calif., and Amos Houghton, R-N.Y., are telling Office of Management and Budget director Leon Panetta that singing out broadcasters to pay for foreign affairs is unfair.

The letter, which points out that broadcasters would have a hard time passing on the extra cost of the tax to advertisers, shows balanced and wide-ranging congressional concern: Hoagland and Houghton are on the House Ways and Means Committee, while Schaefer and Bryant are on the Energy and Commerce Committee.

The Congressmen are looking for other House members to sign the letter. The National Assn. of Broadcasters also is asking its members to get their representatives to sign on.

Meanwhile, Rep. New Gingrich, R-Ga., the House minority whip, suggested that the GATT trade agreement could be passed without the necessity of taxing broadcasters to make up for the $14 billion GATT shortfall by counting future tax revenues resulting from increased exports, a variation of the budget waiver alternative.

The House action follows mid-June opposition on the Senate side from Sen. Ernest Hollings, D-S.C., and others who told U.S. trade representative Mickey Kantor that such a deal wouldn’t pass Hollings’ Commerce Committee. Kantor then said that OMB’s Panetta would also have to convince.

**DATES SET FOR FCC FEE PAYMENTS**

The FCC has announced that the deadline period for FM station fee payments is Aug. 8-10. For AM stations, the FCC set Aug. 29-Sept. 2 deadline.

Licensees paying fees for more than one station may pay all fees on the latest deadline, according to the commission notice.

The FCC has adopted a new form 159 for use in paying regulatory fees. Also, it has said it will accept payments by credit card and electronic funds transfer in addition to check payment.

Fees for FM radio classes C, C1, C2, and B are $900; for classes A, B1, and C3, the fee is $600. FM construction permits are $500. The fee for AM radio class D daytime is $250; for class B full time, $1000; for class C full time, $500; and for class C full time, $250. AM construction permits are $100.

**FCC TRAFFIC TICKETS**

The FCC’s New Orleans and Kansas City, Mo., field offices have begun experimenting with writing up “on the spot” notices of violations when they find them at station visits.

Usually, the inspector talks over the problem with the GM and then sends an official violation notice at a later date. There are few warnings given. A licensee has 10 days to respond to the field office after receiving a violation notice. Notice of a fine usually follows.

Inspectors rarely schedule a follow-up inspection unless there is a public service issue.

**NETWORKS AND SYNDICATION**

(Continued from preceding page)

listeners to create a parody song, to the tune of “Camptown Racers,” about President Bill Clinton’s recent scandal involving Paula Jones. Here are some sample lyrics: “Bill can’t keep his zipper zipped, do-da-do-da. Jones spoke up, the White House flipped, oh, do-da-do-da.”

‘TW Productions’ “Country Currents” is giving affiliates the opportunity to spotlight local talent. If a station chooses not to air its own spotlight, it can air the one provided by “Country Currents.”

Cadena Radio Centro is the exclusive Spanish-language network for World Cup ’94. In addition to play-by-play coverage of the games, the network is airing teams profiles twice a day from Monday through Sunday.

American Urban Radio Networks collaborated with the NAACP to broadcast excerpts of the National African-American Leadership Summit June 12-14.

National Public Radio is looking into expanding “All Things Considered” from 90-minutes to three hours, with the first hour—4:55 p.m. Eastern time—being an update.

American Public Radio, which changes its name to Public Radio International Friday (2), is introducing an hourlong weekday news program dubbed “A New World,” which is set to debut in the spring of 1995. The show is a production partnership between API, the BBC World Service, and a yet-to-be-named public radio station.

Wait Love has extended his contract with Westwood One as host of “The Countdown With Wait Love.” This is the show’s 12th year. ... WW1’s Talk-net personality Bruce Williams picks up the talk show host of the year award June 25 during the National Assn. of Radio Talk Show Hosts convention in Los Angeles.

Miraldi Rolls With Marketing Changes

Creativity, Mischief Are Keys For KEKY Executive

“I HATE THE TERM value-added,” says KEKY (K102) Minneapolis marketing manager Paul Miraldi. “I want to know when radio became so devalued that we had to add extra value.”

The client-mandated trend in radio toward added-value promotions is one of the most significant, and most unpleasant, changes Miraldi has seen in radio in his 10 years in the business. The other change he has seen is a move toward tighter, more focused budgets for promotion and marketing.

“When I first started, [there were] not as many restrictions on budgets,” he says. “Ten years later, I don’t think anyone operates like that anymore. Now we look at win/wins for the station, clients, and listeners. Everything we do now has to have those elements.”

One thing that has not changed about the job is the need to be creative, which has never been a problem for Miraldi. “I don’t think you can explain where ideas come from, or how to be creative,” he says. “You just have to be kind of wacky and stay up to date on pop culture. I look at everything—movies, sports, TV—and try to adapt it to radio.”

That creativity has earned Miraldi a reputation as a bit of a show-off. Friends who make the mistake of revealing air arrangements to him might find themselves served a special meal on the flight, thanks to a phone call from Miraldi. Once, when rumors were circulating that a PD at a competing station was leaving town, Miraldi called local retailers and put the PD’s house on the market.

In what he calls “his younger days when I was a renegade,” Miraldi obtained tickets to a listener-and-client party his competition was throwing, found a printer who could reproduce the tickets, then commissioned his interns to distribute them to homeless people and prostitutes in the area.

“Just enjoy having the expense of other radio stations, not the expense of listeners,” Miraldi says. “I think dirty tricks are fine as long as they don’t affect listeners and as long as they’re legal and ethical.”

Miraldi oversees an unusual structure at country K102, where his department is divided into three independent units: promotion, marketing, and publishing. Three separate department heads report to him; the promotion director, the direct marketing manager, and the editor of the station’s monthly magazine, Hot Country Headlines. Miraldi says his job is to tie all three together, and to “look into long-range marketing opportunities for the radio station.”

Most radio stations aren’t set up like we are,” he says but I do see stations going to this format down the road—having a marketing manager separate from a promotion director—especially as we [get] more into title sponsorships,” he says.

K102’s direct marketing department handles direct-mail campaigns and manages the station’s loyalty marketing club, through which listeners pay $29 a month to receive a subscription to a station magazine, one free ticket to a station-sponsored concert, advance notice and reduced rates on other concert tickets, and additional client discounts.

Client tie-ins are handled carefully with the listener club so that all discounts and freebies are of real value to club members. “We’re cautious on [which clients] we involve, “ says Miraldi. “We don’t want to give 15 cents off an oil lube. We want to make sure they feel like they’re getting a real benefit.”

The station also gets into the concert promotion business two or three times a year, when it rents an arena and brings in major acts. The most recent show, featuring Cher, Nutty, Doug Supernaw, and Sammy Kershaw, was held in April.

With K102 just slightly edging crosstown country rival WBOB, Miraldi is confident his station will eventually pull ahead. “We’re still the dominant country station in the market, and we’re going to continue to be aggressive on the air,” he says. “It’s become a one-to-one battle [of] shaking hands and kissing babies—the old-school radio.”

For the summer ratings book, K102 is concentrating on its bumper sticker promotion with daily giveaways of larger or larger, monthly prize pack awards.

Miraldi’s most successful promotion was one in 1992 at top 40 KDWB Minneapolis, which ran its own version of the “B.O. Sphere” stunt created by Dan Bowen at WNCI Columbus, Ohio. Listeners volunteered to live in a car in an effort to win it. Rules included a five-minute bathroom break for contestants every four hours, no show, no clothes, no reading, writing, television, or video games. KDWB’s version lasted 28 days, with two of the original four contestants sticking it out until the end, when the contest was settled with a tiebreaker and a consolation used car for the runner-up.

Because the contest ran weeks longer than expected, Miraldi took the car out of the dealer show room, housed it in a warehouse, and brought it around town, where it—and the contestants inside—took up the ice, leading a Zamboni machine at a North Stars hockey game; in the University of Minnesota’s homecoming parade; in front of the throne for a Viking game; and all over town on the back of a flatbed truck.

The stunt generated more than 90 minutes of news coverage locally, and Miraldi says the car dealer client “still talks about it as his most successful promotion ever.”

That promotion is a perfect example of Miraldi’s operating philosophy, borrowed from Houston-based promotion guru Doug Harris: “Promotion is the exploitation of opportunity.”

Miraldi turned a college internship at ABC-owned WPLJ New York into a full-time job, then worked his way up from van driver to advertising and promotion administrator at the station. In 1989, he moved to ABC Radio Networks as manager of entertainment programming. Two years later, he left ABC to become promotion director at KDWB, where he remained until last February, when he was transferred to K102.

With an ultimate goal of becoming a GM, Miraldi says he is now working for the right company. K102 parent Shamrock Broadcasting believes in promoting marketing directors, who in other companies, sometimes find themselves at a dead end for career advancement. “Shamrock really is a company that is way ahead when it comes to marketing,” says Miraldi. “[K102 GM] Mick Anselmo and Shamrock believe in marketing, and also believe that marketing directors can become GMs one day. . . . It makes sense, because marketing people are the ones who deal with every department in the building.”

PHILLIS STARK

Billboard

Hot Adult Contemporary

For week ending July 2, 1994

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'll Remember</td>
<td>Madonna</td>
</tr>
<tr>
<td>2</td>
<td>Can You Feel The Love Tonight</td>
<td>Elton John</td>
</tr>
<tr>
<td>3</td>
<td>If You Go Down</td>
<td>Jon Secada</td>
</tr>
<tr>
<td>4</td>
<td>You Mean The World To Me</td>
<td>Toni Braxton</td>
</tr>
<tr>
<td>5</td>
<td>Beautiful In My Eyes</td>
<td>Smash Mouth</td>
</tr>
<tr>
<td>6</td>
<td>Are You Gonna Go My Way</td>
<td>Def Leppard</td>
</tr>
<tr>
<td>7</td>
<td>I'll Stand By You</td>
<td>Wilson Phillips</td>
</tr>
<tr>
<td>8</td>
<td>I Need A Friend</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>9</td>
<td>The One</td>
<td>Robin Mark</td>
</tr>
<tr>
<td>10</td>
<td>Love Sneakin' Up On You</td>
<td>Bonnie Raitt</td>
</tr>
<tr>
<td>11</td>
<td>Some Kind Of Wonderful</td>
<td>Huey Lewis &amp; The News</td>
</tr>
<tr>
<td>12</td>
<td>Everyday</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>13</td>
<td>Baby I Love Your Way</td>
<td>Big Mountain</td>
</tr>
<tr>
<td>14</td>
<td>Wild Night</td>
<td>John Mellencamp/Pitney Sheddecello</td>
</tr>
<tr>
<td>15</td>
<td>Misled</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>16</td>
<td>That Might Have Been</td>
<td>Little Texas</td>
</tr>
<tr>
<td>17</td>
<td>Ain't Got Nothing If You Ain't Got It</td>
<td>Michael Bolton</td>
</tr>
<tr>
<td>18</td>
<td>The Power Of Love</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>19</td>
<td>Maybe Love Will Change Your Mind</td>
<td>Steve Nicks/Mozart and Haydn</td>
</tr>
<tr>
<td>20</td>
<td>Streets Of Philadelphia</td>
<td>Bruce Springsteen</td>
</tr>
<tr>
<td>21</td>
<td>Love Is All Around</td>
<td>Wet Wet Wet</td>
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<tr>
<td>22</td>
<td>Tell Me Where It Hurts</td>
<td>Kathy Troccoli</td>
</tr>
<tr>
<td>23</td>
<td>Come To My Window</td>
<td>Melissa Etheridge</td>
</tr>
<tr>
<td>24</td>
<td>Without You</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>25</td>
<td>Mr. Jones</td>
<td>Counting Crows</td>
</tr>
<tr>
<td>26</td>
<td>Completely</td>
<td>Michael Bolton</td>
</tr>
<tr>
<td>27</td>
<td>The Most Beautiful Girl In The World</td>
<td>N-Trance/Mick Jagger</td>
</tr>
<tr>
<td>28</td>
<td>If My Heart Would Break</td>
<td>Kenny G.</td>
</tr>
<tr>
<td>29</td>
<td>I Love You More Than You'll Ever Know</td>
<td>B.J. Thomas</td>
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<tr>
<td>30</td>
<td>Hot Shot Debut</td>
<td>The Way She Loves Me</td>
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<tr>
<td>31</td>
<td>Found Out About You</td>
<td>Gin Blossoms</td>
</tr>
<tr>
<td>32</td>
<td>You</td>
<td>BONNIE RAITT</td>
</tr>
<tr>
<td>33</td>
<td>Goodnight, My Angel</td>
<td>BILLY JOEL</td>
</tr>
<tr>
<td>34</td>
<td>I'll Remember You</td>
<td>ATLANTIC STARR</td>
</tr>
<tr>
<td>35</td>
<td>WILD WORLD</td>
<td>MR. BIG</td>
</tr>
</tbody>
</table>

Tops in the Hot Adult Contemporary chart are ranked by number of detections over the previous week, regardless of chart movement. Airplay awarded to those records which play 100 detections or more in a week. Sorted by number of detections.

Hot Adult Contemporary Recurrents

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Breath Again</td>
<td>TONY BRAXTON</td>
</tr>
<tr>
<td>2</td>
<td>Because The Night</td>
<td>ELAINE STRITCH</td>
</tr>
<tr>
<td>3</td>
<td>One More Night</td>
<td>BILL JOEL</td>
</tr>
<tr>
<td>4</td>
<td>Make It Like A Movie</td>
<td>ROD STEWART</td>
</tr>
<tr>
<td>5</td>
<td>Please Forgive Me</td>
<td>BRYAN ADAMS</td>
</tr>
<tr>
<td>6</td>
<td>I Can See Clearly Now</td>
<td>JIMMY CLIFF</td>
</tr>
<tr>
<td>7</td>
<td>Said I Loved You...But I Lied</td>
<td>MICHAEL BOLTON</td>
</tr>
<tr>
<td>8</td>
<td>Dreamlover</td>
<td>MARIAH CAREY</td>
</tr>
<tr>
<td>9</td>
<td>All About Soul</td>
<td>BILL JOEL</td>
</tr>
<tr>
<td>10</td>
<td>Reason To Believe</td>
<td>ROD STEWART</td>
</tr>
</tbody>
</table>
**Two PDs Consider Dance Show A.S.I.N.: WXRB Promotion Dies An Early Death**

A BROKERED DANCE music show planned by dance-tieospel S.I.N. magazine publisher Vince Pellegrino, and a list of representatives from 26 different labels, warning them against getting involved in the program.

"It is our understanding that you have decided to enter the radio business, which would put you in direct competition with other radio stations in [New York]," the letter states. "At this time we feel it is important to let you know that if this takes place, we feel it will be in our best interest to terminate our relationship with all parties connected with the project, [including] any record label that might support the development and purchase of airtime on WWK. This is invest-..."
Top 40 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 75 top 40/ mainstream and 33 top 40/ modern stations are electronically monitored 24 hours a day for 7 days a week. Songs ranked by number of detections. © 1994, Billboard/ BPI Communications, Inc.

Top 40/ Mainstream

Song     Artist/Label/Distributing Label

1. NEW YORK CITY     ARTIST/DISTRIBUTING LABEL
2. LION KING     ARTIST/DISTRIBUTING LABEL
3. MAGIC          ARTIST/DISTRIBUTING LABEL
4. JINX         ARTIST/DISTRIBUTING LABEL
5. SOMETHING       ARTIST/DISTRIBUTING LABEL
6. ANYTHING, ANY PLACE          ARTIST/DISTRIBUTING LABEL
7. ANYTHING, ANY PLACE          ARTIST/DISTRIBUTING LABEL
8. ANYTHING, ANY PLACE          ARTIST/DISTRIBUTING LABEL
9. ANYTHING, ANY PLACE          ARTIST/DISTRIBUTING LABEL
10. ANYTHING, ANY PLACE          ARTIST/DISTRIBUTING LABEL

Top 40/Rhythm-Crossover

1. SONG 1     ARTIST/DISTRIBUTING LABEL
2. SONG 2     ARTIST/DISTRIBUTING LABEL
3. SONG 3     ARTIST/DISTRIBUTING LABEL
4. SONG 4     ARTIST/DISTRIBUTING LABEL
5. SONG 5     ARTIST/DISTRIBUTING LABEL
6. SONG 6     ARTIST/DISTRIBUTING LABEL
7. SONG 7     ARTIST/DISTRIBUTING LABEL
8. SONG 8     ARTIST/DISTRIBUTING LABEL
9. SONG 9     ARTIST/DISTRIBUTING LABEL
10. SONG 10    ARTIST/DISTRIBUTING LABEL

POLYDOR ‘SUNSET BLVD.’ CASTER GETTING READY FOR ITS CLOSE-UP (Continued from page 10)

Galifield, “while those on the East Coast will want a sneak preview.”

On the West Coast, says Lclado, “they will have a hard time getting a sneak preview. The only way a West Coast customer can get a sneak preview is through the mail. This is a major issue because we have a hard time getting a sneak preview.”

If you go by Gershenson (with whom the CD will be sold on the West Coast), you will find that the CD will be sold on the West Coast.

Gershenson also notes that the CD will be sold on the West Coast.

TOP 40/MAINSTREAM

Song     Artist/Label/Distributing Label

1. NEW YORK CITY     ARTIST/DISTRIBUTING LABEL
2. LION KING     ARTIST/DISTRIBUTING LABEL
3. MAGIC          ARTIST/DISTRIBUTING LABEL
4. JINX         ARTIST/DISTRIBUTING LABEL
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7. ANYTHING, ANY PLACE          ARTIST/DISTRIBUTING LABEL
8. ANYTHING, ANY PLACE          ARTIST/DISTRIBUTING LABEL
9. ANYTHING, ANY PLACE          ARTIST/DISTRIBUTING LABEL
10. ANYTHING, ANY PLACE          ARTIST/DISTRIBUTING LABEL

Fratt and Feely

Fratt and Feely are both involved in the recording industry. Fratt is a recording engineer and Feely is a music manager. They have worked together on several projects, including the recording of the song "Anytime, Anyplace, Anywhere." They are both excited about the release of the song and believe it will be a hit.

Feely says, "We're really excited about this song. We've been working on it for a long time and we're confident it will do well." Fratt adds, "We've put a lot of effort into this recording and we believe it will be well received by the public."
ON TOP: "I Swear" by All-4-One (Blitz/Atlantic) continues its strong run at the top of the Hot 100. It's now in its seventh week at No. 1, and it maintains a huge lead over all challengers in total sales. The song should hold its No. 1 sales crown to "Regulate" by Warren G & Nate Dogg (Death Row/Interscope). "Swear" only leads in sales by about 7,000 units (96,000 to 91,000), and "Regulate" is closing fast. It's the second-biggest point-gainer, moving up to No. 2. 77% of its points are from sales. It's also the most-played video on MTV (see Video Monitor, page 37). "Regulate" jumps "Any Time, Any Place"/"And On And On" by Janet Jackson (Virgin), but her double-sided single gains enough tobullet while moving backward 23rd. "Any" holds at No. 5 with a bullet on both Hot 100 component charts—sales and airplay. "And On" contributes to the point gains also, moving 45-38 on the airplay chart.

BIG SALES SURGE: "Fantastic Voyage" by Coolio (Tommy Boy) is the big winner this week. It has the biggest point gain on the entire chart, feeling a 17-place leap to No. 18. The just-released commercial single from the vault "Fantastic 23-6 on the Hot 100 Singles Sales chart. It's No. 1 in airplay at WWHH (Hoosier 96) Indianapolis, No. 2 at KPW (Power 106) Los Angeles, and No. 5 at KHQT (Hot 97.7) San Jose, Calif. A followup rap version of the track that shows top 18 potential is "Funkdafied" by Da Brat (So So Def/Chaos). It's the fourth-biggest point-gainer and is at No. 1 in airplay at WHTY, Detroit at No. 8 at WQHT (Hot 97) New York and No. 9 at WJMJ Greensboro, N.C.

GREATEST GAINERS: The third-biggest point-gainer overall is "Island (I Swear)" by Lisa Loeb & Nine Stories (RCA). It's the second single from the "Reality Bites" soundtrack in the top 10. Joining "Baby I Love Your Way" by Big Mountain (RCA), "Wild Night" by John Mellencamp & Me'shell Ndegeocello (Mercury) is the fifth-biggest point-gainer overall and wins the Greatest Gainer/Sales chart at No. 22. "Wild" also is in No. 5 in airplay at WYHY (Y107) Nashville. It also giggested that the retail price of CDS should be dropped by two pounds ($3.50). J-dog had made a big loss and wanted to cover it up. The chairman of Smith should be shot for starting all this.

Quick Cuts: There is a chart jam in the teens and 20s, so two singles get pushed backward despite registering point gains: "Don't Take The Girl" by Tim McGraw (Curb) moves back 17-20, and "Beautiful In My Eyes" by Joshua Kadison (SBK/EMI) makes their Hot 100 bows this week a brother and sister duo from Miami, the Puppies, entering at No. 91 with "Funky 2-C" (Joye Boy/Chaos). It's already No. 5 in airplay at WHTY Detroit. And a Haitian-English translation of a UK hit, "Voodoo" by Just Be at No. 92 with "Nappy Heads." The single is breaking at WXJ (Channel X) Jacksonville, Fla. (No. 20).

BUBBLING UNDER

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TIME WARNER AUDI Uboks LAUNCHSH KIDS DIVISION

(Continued from page 19)

To create a children's label, "There's a huge market in children's audio product—music as well as stories," Wine- traub says. "At the same time, there's a real need for children's material. The (market) kids' audio, which I've become aware of by being the mother of a 3-year-old." Most major labels involved in children's product turn almost exclusively to licensed product as the source of their material. "We're looking at business with high recognition factor and often a built-in fan base. TKids is following that pattern, associating with a strong retail outlet, with premium placement in the form of a licensed arrangement with the 'Mighty Morphin Power Rangers' audio product due in September. TKids has more than ten dozen releases planned through the fourth quarter and about 50 planned for 1996, says Weintraub. Weintraub stresses that TKids is not limited to audiobooks. In fact, she says, several Atlantic artists are discussing the possibility of recording kids music albums. Though she declined to name any acts, at least one Atlantic artist (no properties) says he's interested in working with TKids' "Mighty Morphin Power Rangers," is handled by sister company A-Vision, for which Weintraub served as executive VP before heading TWAB. TKids' Lucifers agreement will generate read-along series pack which includes TKids a Microphone and an IBM SwanBox. The first three releases in the five-year deal are due later this year. A 1994 year deal with Bagadag Productions will yield Chipmunks read-alongs, the first three of which were sold in October. And a multiyear deal with DC Comics, children's and young-adult product based on DC characters such as Batman, Superman, and the Flash will be released in early 1995.
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BIGGEST RECORDING Group in the Music Industry Today. With our newest release, Digital Master 931, BASF now carries the most complete line of studio mastering products. IEC reference compatible DM 931, with its excellent signal stability and low error correction requirement, is a perfect complement to our other high performance products: SM 911, SM 468, LPR 35, R-DAT, S-VHS, CD-R, M.O.D, calibration tapes and cassettes, loopbin master 526, diskettes, and audio and video cassettes. Order them all with one call, 1-800-225-4350 (Fax: 1-800-446-BASF). Then you'll see why, even after 60 years, we're still the most versatile group in the business.
be literary "beat generation." In 1961, the Beat Book imprint issued a Jack Kerouac Collection, a set of novellas, poetry, and journals. Kerouac, Ginsberg, Lawrence Ferlinghetti, William S. Burroughs, and other Beat writers created their own literary magazine, The Jack Kerouac Society, in the late 1950s.

LIPS IN DISPUTE

SIRE'S 'ROE' SET COULD STIR CONTROVERSY

SIRE's "ROE" set is a collection of albums that were released by the hip-hop label in the 1980s and 1990s. The set includes albums by artists such as Run-DMC, LL Cool J, Public Enemy, and others. The set was designed to appeal to hip-hop fans and was released in a limited edition format.

LIPS IN DISPUTE (continued from page 6)

SIRE'S 'ROE' SET COULD STIR CONTROVERSY

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NARM STANDS BY ACOUSTO-MAGNETIC SOURCE TAGS

NARM's statement, released June 19, says its decision to stick with acousto-magnetic tags is based on feedback from manufacturers. However, the RIAA had no immediate response to NARM's announcement other than to acknowledge that "the ball is now in our court."
appeal likely in George Michael case
(Continued from page 1)
court will then rule on whether it will accept the appeal.

In a 15-minute High Court hearing here June 21, Judge Jonathan Parker said Michael had assed a star's restraint of trade claims against Sony Music Entertainment, and vindicated Sony's product and its marketing in the U.S. Parker also singled out Michael's manager, Rob Kahan, as having in-
formed Michael of the consequences for his loss such
stantial gain and for being a "wholly unreliable witnees."
Parker told those gathered at a press conference at the London Courts of Justice, at the conclusion of the action first brought in the fall of 1992, that the court had satisfied that Michael's 1886 agreement had been reasonable and fair, and that the agreement had not been an unfair restraint of the trade of other workmen.
Parker said, "It would be unjust to Sony if the 1986 agreement were to be now treated as unenforceable or void for ulterior motive. It was at all mater-
al times had legal advice and was well aware of the doctrine of restraint of trade."
Parker also noted that "by request-
ing an advance for the third album in February 1992, at a time when he knew that it was open to him to con-
clude the 1886 agreement on grounds of restraint of trade, George Michael affirmed the 1886 agreement, and he cannot resile from that affirmation."
Parker also rejected Michael's claim that he had been involved in any affairs in relation to the 1886 agree-
ment in a way which had operated unfairly, and that Michael alleged—among specific complaints—that Sony had "failed properly to market and promote Lie-
th Without Prejudice Vol. II" in the U.S., as the result of a deliberate poli-
icy decision to reduce its efforts on that album because George Michael was then and still is a "strong, well-known and in-
cluding, his popularity."
Sources expected were notable by their absence, leading some preci-
tion speculation that Michael had in fact won his case.
The judge served a 178-page document summarizing his findings. He rejected the two main planks of Michael's legal arguments.

The case is estimated to have cost a minimum of 3 million dollars ($4.5 million), with some estimates that it could have been as much as 7 million dollars ($11.5 million) should he lose an appeal.

Michael's legal action got off to a strong start with an allegation against his U.S. record company in particular, among them the claim that Sony had not paid the money due for George Michael's "Faith" album until after its release, which included the "Faith" song that was eligible for an Academy Award as the year's best song.

Michael's music is said to have come out in 1992, and the court has found that Michael has a strong position in the market.

MUSIC TO LAWYERS' WALLETS
The dispute has been described by observers as "music to the lawyers'" wallets.

Michael's legal action was taken in March 1992, against Sony Music Entertainment, and was described as "unlawful" and "unfair." Michael was satisfied that Sony's actions were not in line with the agreement.

Michael claimed that Sony had not paid for the "Prelude" album in the U.S., and that there had been an attempt to reduce its market share during the trial.

Michael's manager, Rob Kahan, has been called as a "witness" in the trial, and is expected to have a strong presence in the courtroom.

There was particular high drama in the courtroom, with the trial being held in front of a judge who had been involved in the previous cases. Michael's manager, Rob Kahan, has been called as a "witness" in the trial, and is expected to have a strong presence in the courtroom.

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OFFSPRING SUCCESS BOOSTS EPITAPH ACTS
(Continued from page 1)

also sparked radio and video pro-
grammers' interest in other Epitaph acts.

MTV designated the video for "Come Out And Play (Keep 'Em Separ-
at)" a buzz clip the week of June 19. It was upped to the Buzz Bin rotation, which gives it more plays per day, the week of June 20. In addition, the track was selected for some modern rock radio to top 40, despite the fact that there is not a commercial single release.

Consequently, the band’s album, “Smash,” leaped from No. 89 to No. 54 with this bullet week on The Bill-
board 200.

The week of June 25, “Smash” climbed from No. 116 to No. 89, mak-
ing the Orange County, Calif., band a headliner in the Top 100.

According to Soundscan data, the album has sold more than 75,000 copies.

"Come Out And Play" is still climbing the Modern Rock Tracks chart (Billboard, April 30), as it moves from No. 14 to No. 10 with a bullet this week.

The Offspring clip is only the sec-
ond video from an independent label to be added to MTV’s Buzz Bin. Nine Inch Nails’ "Closer" clip on the VCR TVT Records was the first in 1991.

Rick Krim, VP of music and talent at MTV, says, “We loved it from the start. It’s one of those rare band bandstands that comes along every morning coming in to work on the radio. It’s not a groundbreaking vid-

o. It’s simple and cheap, but it works. The fact that it was selling records without a lot of play from us says a lot.”

According to Broadcast Data Sys-
tems, there were 71 detections of the song on seven top 40 stations during the week ending June 20. WEZB (97.9) New Orleans was the first top 40 station to give a shot to “Come Out And Play.”

B-97 PD Scott Wright says, “We got an immediate reaction when we began playing it. It started selling well here, too, but it’s still just a nighttime record.”

The label says there is still a lot of life left in the song, five modern rock stations, including KROQ Los Angeles and WXRK Salt Lake City, and six album repeats, including KIOZ San Diego and KOME San Jose, Calif., have already begun play-
ing a second track, “Self Esteem.”

The label says the TVC is to be of-
cially serviced until mid-July.

"This is a fluke," says Epitaph man-
nager Andy Kaulkin. “It’s a nice fluke, though. ‘Come Out And Play’ hasn’t lost steam yet at al-

ternate radio, and already top 40 has picked up on it.”

Mike Jacobs of Jacobs/Naylor Pro-
motions says he was waiting for MTV to kick in before going aggres-
sively to top 40, but stations such as B-97, KUBE Seattle, and WHZT (Z-100) New York called first.

"The climate at radio now is if you have a really great record and it’s what they call a buzz record, top 40 is forced to play it," says Jacobs. Ev-

eral points were made to the early record. The last alternative hold-out just added it this week, and it’s in-
creasing spins even more.

Kaulkin is also hoping the in-
creased exposure on MTV, the up-
coming tour, and top 40 support will make "Smash" at least to gold sales status.

Beginning in July, the Offspring will embark on a nationwide tour, headlining small clubs. "We’re going to do low-ticket-price shows and not let all this shit get to anyone’s heads. They’re punk, and just because there’s a big hit, we shouldn’t get away from their roots," says Kaulkin.

Epitaph has put together a special three-day concert, dubbed “Epitaph Summer Nationals,” July 27-29 at the Hollywood Palladium here. Every Epitaph band will play the show, which, with its $6 cover charge and no industry guest list, is aimed at giv-
ing something back to the label’s sup-
porters.

The Offspring, Pennywise, and NOFX will headline each night. Special guests will include Bad Reli-
gion, L7, and Concrete Blonde’s

Igloos Napolitano.

Additionally, "Smash" will be in Musicland’s "Back To School" pro-
gram in August.

Kaulkin says the success of the Offspring has made modern rock pro-
motters and MTV look more closely at other Epitaph acts.

“‘It’s opened doors for us here,” he says. “They’re taking us more seri-

ously now. MTV just added Pennywise’s ‘Homesick’ [from the album ‘Unkown Road’] to ‘120 Min-
utes.’ And major stations are inter-
tested in our band Band’ that weren’t interested prior to the Offspring’s success.”

Krim says, "we didn’t accept Pennywise because of Offspring. They sign great bands. But it’s safe to say that anything we get from Epi-

they look at now, because they set high standards for themselves.”

MICHHAEL DECISION LEAVES UNANSWERED QUESTIONS FOR RECORD COMPANIES
(Continued from preceding page)

least in Britain, the courts recognize the necessity and the value of stabili-
ty, and the reasonable expectations that Britain has that it makes a deal that is honored with-
out breach by the record company, that it has an enforceable agree-
mnen.” Loeb & Loch clients include Diana Ross and Frank Sinatra.

MICHAEL’S FUTURE
The verdict has clarified some as-
spects of Michael’s immediate future. Though the star is still legally signed to Sony, he has stated that he will not record for the company again.

Sony Music’s only reply has been a terse statement which says: "We have great respect for George Mi-

charles and his artistry and look for-
ward to continuing our relationship with him.” Realistically, no one ex-
pects the two parties to work togeth-
er again, and sources say there is dis-
cussion of an amicable “transfer fee” settlement to another through a worldwide admin-
istration deal with Leiby.

Leiby refuses that, saying Michael will not sign another long-term deal with anyone.

Leiby, whose Dick Lebby Music company owns the publishing rights to most of Michael’s songs, says the decision will allow the star to record his “Trojan Souls” album, which has Michael producing major-
name stars singing his songs. “I think George will record again next year,” says Leiby. “I don’t think that you can say to someone for 22 years, You will record for this company.”

“Trojan Souls” is to be released on Hardback Records, owned by Mi-

chael’s cousin Andros Giorgiu and distributed internationally by Warn-

Music (Billboard, Dec. 12, 1992). Warner/Chappell holds the publish-
ing rights to Michael’s songs outside the U.S.

Assistant in preparing this story provided by Melinda Newman in New York.
A good VSDA/LOSANN:

NASHVILLE:

AD

ANGELA:

BOOKS/SPOKEN WORD

HEATSEEKERS

ISSUE DATE: JULY 16

CLOS Ed

PRE-VSDA/ VIDEO PERSON OF THE YEAR

ISSUE DATE: JULY 23

AD CLOSE: JUNE 28

GOOD TIMES 10TH ANNIVERSARY

ISSUE DATE: JULY 23

AD CLOSE: JUNE 28

TAPE DUPLICATION

ISSUE DATE: JULY 23

AD CLOSE: JUNE 28

VSDA SUPERSECTION

ISSUE DATE: JULY 30

AD CLOSE: JUNE 5

JAPAN

ISSUE DATE: AUGUST 6

AD CLOSE: JULY 12

AUDIO BOOKS/SPOKEN WORD

ISSUE DATE: AUGUST 13

AD CLOSE: JULY 19

BLACK GOSPEL

ISSUE DATE: AUGUST 13

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UPI UPFRONT

The Billboard Bulletin...

E D I T E D B Y I R V  L I C H T M A N

M P I V I D R U S H I N G S I M P S O N ' C A S E '

MPI Home Video is rushing out an O.J. Simpson video to stores by the first week of July, according to CEO Waleed Ali. Tentatively titled "The O.J. Simpson Case," the tape will consist of an ABC News Nighttime segment that aired June 17, the night of Simpson's capture. He was pursued on a Los Angeles freeway and later brought to face charges of murdering his former wife and a male companion. Other ABC News footage, such as Simpson's arraignment, may also be included. Retail price is $19.95. Meanwhile, NFL Films says it has no plans to exclude a Simpson interview done for a special on this September on Turner Network Tele- vision celebrating the NFL's 75th anniversary. "It will be an editorial decision if it's included, since there were 65 other interviews conducted for the show," says an NFL Films spokeswoman. A video will be released by PolyGram after the broadcast.

WILL JOHN MELLENCAMP & Me'shell NdegeOcello be the Marvin Gaye & Tammi Terrell of the '90s? They're on their way with the cover of Van Morris- on's "Wild Night." The Mercury single has already bested the original on the Hot 100. Mellen camp and Ndeg- eOcello are booked at No. 22, while Morrison's version peaked Dec. 4, 1971 at No. 28. John & Me'shell are the first artists to bring "Wild Night" back to the Hot 100, although Martha Reeves gave it a try when she recorded the song on her critically acclaimed solo album for MCA. Despite its inclusion in the film "Thelma And Louise" and subsequent release as a single, it failed to chart.

"Wild Night" will have to reach the top four to become the most successful remake of a Morrison song. That honor is currently held by Rod Stewart's "Have I Told You Lately," which peaked at No. 5 last year. In second place is "Gloria" by The Shadows Of Knight, a No. 10 hit 28 years ago. Of course, the new "Wild Night" has already surpassed Helen Reddy's cover "Crazy Love," No. 51 in 1971.

AND THE OSCAR GOES TO... While '94's Academy Award winner for best original song "Fll Be There" by Bruce Springsteen is still in the top 20 on the Hot Adult Contemporary chart, two likely nominees for next year are holding down the top two positions. Mar- done's "Till I Remember" from "With Honors" remains No. 1 after four weeks, but it faces a strong challenge from the first single from "The Lion King." Elton John's "Can You Feel The Love Tonight" is making a con- tender to bring home the statue for its songwriters, John and Tim Rice. "A Whole New World" from "Aladdin," written by Rice and Alan Menken, peaked on the Oscar in 1994, and Menken won with his late songwriting partner Howard Ashman the previous year for the title song from "Beauty And The Beast."

With "The Lion King" playing just in New York and Los Angeles, the soundtrack rockets to No. 5 on The Billboard 200. That's the highest-charting disc of the three most recent Walt Disney Records' ani- mated soundtracks, "Beauty And The Beast" was our guest at No. 19, and "Aladdin" flew to No. 6. With "The Lion King" opening nationwide Fri- day (24), will the soundtrack roar past the four challengers in its path and sit atop The Billboard 200? Watch this space.

Back to "A Whole New World" for a moment. James A. Geoghan of Manhasset, N.Y., notes that the Peabo Bryson & Regina Belle record was the last single to spend only one week at No. 1 on the Hot 100—the issue dated March 6, 1983. That was 16 months ago, and that is the longest period in the rock era during which every No. 1 single has had more than one week at the top. Previously, the longest span of time between one-week-at-No.1 singles was 13 months and one week, from "Harper Valley P.T.A." by Jeanie C. Riley (Sept. 21, 1968), to "Suspicious Minds" by Roy Orbison (Nov. 1, 1969). How did Geoghan know this? He cited a source near and dear to my heart, but that book shall go nameless here.

LONGER: Making reference to that same book (by Chart Beat readers really know how to get mentioned in this column), Tom Gazday of Mountain View, Calif., notes that Meat Loaf's longest run of a title of a top 40 song since 1984, but wants to know why no one mentioned the 41-word title of the No. 1 hit by the Dutch group known as Stars On 15. We would mention it, Tom, but we're outa room.

FOLK/BLUE GRASS

ISSUE DATE: JULY 16

CLOS Ed

ARTICLES

Heatseekers

ISSUE DATE: JULY 16

CLOS Ed

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It will be the most colorful and absorbing social history of entertainment ever put between two covers, all assembled via the editors and the archives of the publication that pioneered music and show business journalism: Billboard.

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House of Pain
same as it ever was
You are travelling on the entertainment superhighway...

A highway of sight, sound, mind...

Up ahead you see a signpost.

You are entering...the PGD Zone.