Wayward Album Radio Turns To Modern Rock

**BYERIC BOEHLE**

NEW YORK—After two years of wrestling over how to respond to red-hot modern rock radio—which to ignore, embrace, or just envy—it may at album rock are opting for the highest form of flattery: imitation.

In a growing number of markets, album and modern rock playlists have become indistinguishable as heritage album stations adjust to listeners' tastes.

Wal-Mart To Dump Racked Videos

**BY SETH GOLDSTEIN**

NEW YORK—Wal-Mart, getting ready to drop the other SKU shoe, is about to leave rack-distributed video barefoot.

The nation's biggest retailer has agreed to go direct with most of the studios that previously shipped through Wal-Mart rackjobbers Anderson Merchandisers and Handle.

Amsterdam Boasts Diverse Rock, Pop, Dance Scenes

**BY ROBERT TILL and MARK SPERWER**

AMSTERDAM—As you might expect in a city were even the liberal is considered too restrictive, Amsterdam's bustling network of clubs and venues allows visitors and inhabitants to expose or be exposed to music ranging from the obvious to the extreme.

From the latest hot-guitar band Shine, through the pumping techno pop of 2 Unlimited, to the soothing tones of crooner Rene Froger, Amsterdam's intricate network of canals sustains one of the most diverse populations in the world.

In the capital city of a small but densely populated country, Amsterdam's venues act as a magnet for the nation's artists. If you're looking for home-grown rock, Claw Boys Claw and hard-core purveyors De Ragoede Manne captivate audiences regularly here, while chanteuse Mathilde Santing provides a

FOREIGN DEALS CHALLENGED AS BIZ GROWS

For the past three years, the Home & Abroad column has spotlighted the activities of artists outside their domestic markets. This expanded Home & Abroad report by Tom Duffy examines an issue affecting all recording artists in the global arena.

LONDON—The growth of the global music business in the '90s is driving multinational record companies to place greater focus than ever on selling acts outside their home market.
Elton John Made in England

The new album on Rocket/Island Records • Elton John's first world wide PolyGram release

Featuring the smash hit “BELIEVE”

Music by Elton John Lyrics by Taupin Management: John Reid Produced by Greg Penny and Elton John

 VH1 ARTIST OF THE MONTH
Copyright Reform Sweeps Across Europe
U.K. Ponders Changes; Francelags Behind

BY JEFF CLARK-MEDES

LONDON—A tide of copyright reform is rolling across the world’s biggest record market, the U.K.-based European Union.

Attempts by the U.K. to standardize copyright legislation across the community already have changed the law in five nations. Seven others are about to fall into line, and not surprisingly—the debates over changes have come to the public arena in the U.K.

Copyright provisions across the EU are being amended because of a directive from the European Commission obligating national governments to harmonize certain aspects of the law.

However, the directive required each national government to introduce new provisions into its domestic legislation by July of last year; the fact that the U.K. government is only now beginning the legislative process is being interpreted as a sign of its intention over the measures in the directive.

When the law is on the statute books in the U.K., France will then be the only EU nation not to have fallen into line.

The U.K. government’s encapsulation of the directive’s contents is draft legislation, titled The Copyright and Rights of Performers Regulations 1996, which was published March 27. The main proposals in the document are:

• To grant performers a share of broadcast royalties. (At present, payments to artists are on a voluntary basis by the record companies.)
• To grant performers the same rights as record companies to remuneration from record rentals.
• To make distributing unlicensed records illegal.

However, British record industry lawyers regard the document as far from clear and say it is further clouded by its many references to the U.K.’s current Copyright Act. At press time—two days after the document’s publication—lawyers say they are working on their best guesses as to exactly what it means.

They were most clear, though, that the regulations would provide performers with their right to a portion of broadcast royalties enjoyed in written law for the first time. The way the document is phrased, however, means that this provision may be creating grounds for conflict.

Nigel Parker, legal advisor to the U.K.'s Association of Recorded Artiste (AURA), says problems may arise because the government is intending to put the onus on the record industry itself to decide the practical application of the draft legislation.

For instance, he says, the document states that performers should have a ‘reasonable proportion’ of broadcast royalties. However, it gives no indication of what is reasonable nor for what systems should be in place to administer the payments.

“The assumption is that the parties will agree amongst themselves, and if they can’t, they’ll have to go to the Copyright Tribunal,” says Parker. The Copyright Tribunal is a court of law established specifically to settle disputes over intellectual property.

Parker foresees that it could become a battleground: “This document allows the record companies to remunerate them without going to the Copyright Tribunal. It doesn’t preclude collective negotiation, but if you, U2 or the Beatles feel they deserve a bigger share of royalties than the average artist, they can ask the tribunal to rule in their favor.”

“It is potentially very disturbing for record companies and for performers. For record companies, there is the potential for worthy systems against them to lose the battle and out of the tribunal. For artists, there will always be the temptation for a new un-signed act to agree to a lesser rate than they would get at present.”

At the moment, artists receive—via collecting society Phonographic Performance Limited (PPL) at a rate of 5% of all distributable income from broadcasters. Of this, 20% goes to named performers, and 12.5% is sent to the Musicians' Union for distribution to session players and vocalists.

The political direction of PPL is specified by the record company representatives who (Continued on page 117)

Jamieson Named RCA Records President After 7-Month Search

BY DON JEFFREY

NEW YORK—Facing the task of turning around a label with a weak track record in contemporary pop music in recent years, Bob Jamieson has been named president of RCA Records after a seven-month search.

Jamieson, who has been president/COO of BMG Canada, is an industry veteran with a sales and marketing background. He will report to Street Zelnick, president/CEO of BMG Entertainment North America.

Jamieson’s biggest task will be to develop successful rock and pop acts. RCA ranks among labels in the market share (2.51%) for album units sold so far this year, according to market research firm SoundScan. But a large portion of that share comes from the Nashville labels, on which Jamieson will have no dominion.

Moreover, in market share for current albums, RCA ranks No. 16 of 20.

RCA has undergone considerable consolidation since Joe Galante announced last August that after four years he was resigning as RCA’s president to return to Nashville as chairman of RCA Nashville Labels Group.

This year, 20 positions have been eliminated at RCA—22% of the staff—leaving a staff count of 138. One week before Jamieson’s appointment, it was disclosed that Skip Miller, who was senior VP of black music, had left the label (Billboard, April 1). Asked about his replacement, Zelnick says, “We don’t have any announcement now.”

The black-music A&R staff is reporting to RCA’s senior VP of A&R, Dave Novak.

Commenting on further executive changes, Zelnick, who has been running RCA since Galante left in January, says, “There are no changes yet. But we can reasonably expect that as Joe rebuilds the label, he will review the team. We’ve made the difficult changes already. I’m sure Bob will put in his own staff.”

Many industry observers saw BMG’s search for an RCA president as protracted. And, Jamieson’s appointment was not announced until several weeks after the report.

(Continued on page 117)

GOGING GLOBAL WITH MUSIC VIDEOS

The Music Zone, a 24-hour worldwide video network, launches this month with its focus entirely on music. TMZ will compete globally with MTV, its licensees, affiliated and numerous other clip services on the horizon. Music video editor Deborah Russell reports. (Page 53)

SPEILBERG’S CD-ROMS BEFORE DREAMWORKS

The new company DreamWorks SKG has plans to produce CD-ROMs, but one of its principals, Steven Spielberg, is already working on some children’s titles through his involvement with a California software specialist. Enter*Active editor Marilyn A. Gillen has the story. (Page 98)
Modern Rock Accounts For 5% Gain In Buying Survey

WASHINGTON, D.C.—The 1994 Consumer Profile conducted by the Recording Industry Assn. of America shows that rock music is still the leading genre among buyers. Its impressive 4.9% increase is due to what the RIAA calls the “increased popu- larity of alternative rock."

The report, conducted by the Chilton Research Committee, used the terms “alternative modern rock, new wave and punk” to describe the growing popularity of the modern rock genre. This shows a 1994 gold and platinum certification also “plainly show” that the growing popularity of the modern rock genre was responsible for the increased dominance of the rock genre overall.

The number of gold-or-better albums in this category jumped from 29 in 1993 to 42 in 1994,” Sites says. "This clearly shows what incredible contributions they make to the rock numbers."

Other rock genres included in the RIAA survey were labeled hard rock, soft rock, heavy metal, rock & roll, and pop rock.

The second-place format was country, registering a dip of 2.4% from 18.7% in 1993 to 16.3% last year.

Pop music, including what RIAA called top 40, love songs, ballads, adult contemporary, etc., was third. Urban contemporary was fourth, followed by rap, classical, jazz. (Continued on page 121)

Billboard Group Promotes 2 Key Magazine Execs

NEW YORK—The Billboard Music Group has named Philip Alexander as publisher of two of its European music trade magazines, London-based Music Monitor and Amsterdam-based Music & Media. Additionally, Paul Sacksman has been named publisher of New York-based Musician magazine.

Alexander, who has been publisher of Music & Media since 1993, will work closely with Music Monitor editorial director Adam White and associate publisher Gene Smith in developing the magazine, which was launched in January.

“Philip’s presence in Europe will help speed Music Monitor’s growth and take better advantage of Music & Media’s resources,” says Howard Lander, president and publisher of the Billboard Group. Alexander will continue to report to Lander.

Sacksman, who joined Musician 15 years ago, has served as the publication’s general manager since 1991. In his new role, he will report to Karen Overtly, VP of Billboard Group and publisher of Amusement Business.

Lander says, “Bringing together the publishing talents of Paul and Karen will allow us to seize the natural synergies between the touring and venue re- sources of Billboard Group and the performing needs of Musician’s core readers.”

The Billboard Music Group, which is owned and operated by BMI Communications, publishes nine magazines and 19 industry directories, offers two electronically delivered data systems, operates five trade conferences, and presents an annual music awards show on the Fox Network.

Death Silences Provocative Artist Eazy-E

By J.R. REYNOLDS

LOS ANGELES—Erie “Eazy-E”, Wright, the gangsta rap pioneer who died March 26 due to complications brought on by the AIDS virus, was on the verge of revealing a new dimension in his artistry.

Wright, president and CEO of Ruthless Records, already had broadened his scope as a music executive.

At the time of his death, the Hip-Hop community was still reeling from the printed statement issued 10 days earlier announcing that Wright had contracted the deadly virus (Billboard, April 1). On Feb. 24, Wright was admitted to Cedars-Sinai Medical Center here for respiratory problems. It was only then that he learned he had AIDS. His death was attributed to heart complications related to a collapsed lung. He was 31.

As a recording artist, Wright helped introduce the world to hardcore rap in 1988 with his debut album “Eazy-Duz-It,” which peaked at No. 12 on the Top R&B Albums chart and was certified double-platinum. (Continued on page 131)

WB REVAMPS BLACK MUSIC DIVISION

LOS ANGELES—Warner Bros. Records is restructuring its black music division, in a move that companies like Paramount Home Video, Warner Home Video, and others have made over the years toward multilateral distribution. It is also more appropriate to credit the specific video company that puts the title into the market, as well as the sales and marketing teams.

Conversion of the credits was ad- ministered by home video charts manager Marc Zaltkin, who oversees Home Video sales and marketing.
Cecilia Bartoli

"The hottest young singer in the world..."*

Mozart Portraits
New Release
Top 3 Classical Album for 6 Months

...just won her first Grammy!

Cecilia Bartoli Sales:
Now over 1 million units worldwide!

* Newsweek

© 1995 London Records/PolyGram Classics & Jazz
Music: A Kind of Medicine

By CRAIG CHAQUICO

I first became serious about playing the guitar in kindergarten. At age 5, I was hit by an automobile and ended up with two broken arms and a broken leg, which kept me from playing sports. It was in my recuperation period that I began to question what eventually became my career and lifelong passion. Both my arms and hands were in a cast and my fingers were stuck out only enough to reach the E-string.

But apparently that was enough.

A doctor encouraged me, and because of her—I didn't realize it at the time—I became a convert to the principle of music as therapy. That hospital therapy was so wildly effective it was an integral part of my rehabilitation.

A couple of decades and a huge chunk of music history later, it is payback time.

I am an extremely determined and seriously committed to, the principles of music therapy and the organization that promotes those principles, the nonprofit National Association for Music Therapy. To that end, I am going around the country, visiting hospitals and schools, performing for and talking to kids, young people, and their families.

I show that music, while it may not be a magic formula for cure, is a kind of medicine that can help the hurt and heal disabled. Musicians have intuitively known for a long time that music can be a great companion that really helps during the process of healing, both emotionally and physically.

NAMT has been doing this kind of work for 45 years. It is the largest professional organization of its kind, with more than 5,000 music therapists, corporate members, and related associations worldwide. Qualified music therapists are university graduates from the more than 70 approved music-therapy programs. They work in psychiatric hospitals, nursing homes, facilities for people with developmental disabilities, schools, medical hospitals, adult and child day care centers, hospices, and correctional facilities.

NAMT supports a vast amount of research substantiating the benefits of music as treatment. NAMT's mission is the progressive development of the therapeutic use of music in rehabilitation, special education, and community settings.

According to NAMT, in order for music to be effective, the relationship between the musician and medicine to have developed. Every day new techniques are being found that are more effective and scientifically sound on the human mind, body, and spirit.

But I like the stories best.

A 17-year-old girl with cancer, for instance, was wheelchair-bound, withdrawn, and depressed, not talking to doctors, nurses, family. A music therapist, with a small collection of tape recordings, gave her a quick lesson, and the young girl's mother said it was the first time her daughter had sung any songs since the accident in the hospital. In that case, music therapy didn't cure her cancer, but it helped her cope with the disease and being coupled up in the hospital.

An Alzheimer's patient who had responded to nothing—neither words nor images—seriously benefited when his wife played a familiar song. If a picture is worth 1,000 words, then music is worth 1,000,000,000,000.

A 5-year-old with developmental problems, lacking fine muscular skills, and unable to tell from right to left, became fascinated with the xylophone through the efforts of a music therapist.

Through this interest, he learned numbers, left from right, and the concept of sharing. Eventually it led to this former withdrawn child learning music and even leading a group in singing.

That's what I like to think is my job at NAMT—helping spread the word about the therapeutic and powerful uses of music.

PUBLIC RADIO COMPETES FOR SALES

"If you own or operate a business, understand how that CD on the commentary page on the plight of public radio (Billboard, March 25). I'm not sure that music retailers will be as enthusiastic.

We are a small shop specializing in classical CDs. We used to underwrite one of our local public radio stations, WAMC Albany, N.Y. It was a big chunk of our budget, but we felt it was worth the while.

We were devoted public radio listeners before we owned our shop, and our spots on WAMC exposed us to the classical music audience in our area.

However, last year WAMC, along with every other public radio station I know of, went into the retail CD business via the 800-number-based “Public Radio Source.” Almost overnight, public radio became our biggest competitor for the classical music collector who had been keeping our shop in the black.

We still listen to public radio and support the concept, but we are not going to throw any money away. It is not using its nonprofit status and its free air time to access it with our music retailing.

Samuel Rife
er|er

"YELLOW LEDBETTER" UNFAIR TO FANS?

As a CD store manager, I think it is unfair for radio stations to play a song like Pearl Jam’s “Yellow Ledbetter” for which the studio version is no longer available. The only way “Yellow Ledbetter” was available was as a “B-side” to the imported CD single for “Jeremy,” which is now out of print. A live version is available on the import CD single for “Daughter,” but who knows how long that will stay before going out of print. Other than that, the only way to get a live or studio version of “Yellow Ledbetter” is on a bootleg.

We constantly hear, “You have to have it, radio is playing it.” It is unfair to consumers and retailers that radio is playing a song you cannot buy.

Rob Cuthbert
Compact Disc And Tape Center
Middletown, N.J.

CLASSICAL SEX APPEAL

I find it interesting that the only people quoted by name in the article on Vanessa-Mae Nicholson are apologists for her image (Billboard, March 4). Who are the “others” who disapprove of her wet T-shirts and “seductive” (whatever that means) cover poses? Was Billboard unable to find anyone to make such a courageous stand on behalf of this exploited teen? This phenomenon is merely an intensification of the trend to package classical performers as sex objects—compare Ofra Harnoy and Nigel Kennedy for examples of more socially acceptable coloratura. This may be a pernicious thing in particular since I don’t see the “Tocata & Fugue in D Minor” as a particularly sexy piece of music. Ah well, choose your poison. I’m on “Tchaikovsky’s” side.

Matthew Weber
Borders Books & Music
Utica, Mich.
JOHN ELIOT GARDINER
1994 Grammy Winner
Best Performance of a Choral Work

One Grammy Leads to Another...

THE ORIGINAL VERDI EXPERIENCE
Available April 11, 1995

JOHN ELIOT GARDINER ON
Philips Classics
THE FACE OF MUSIC NOW
TriStar Thinks Moore’s ‘Dragonfly’ Has Wings

BY CRAIG ROSEN

With the May 9 release of “Dragonfly,” TriStar Music is confident that alternative folk-singer Mae Moore will build on the groundwork her critically acclaimed 1992 set “Bohemia,” which marked the debut of the TriStar label.

"When 'Bohemia' came out, [album alternative] was just being defined," says TriStar Music VP/GM Howie Gabriel. "'Dragonfly' was made for the format."

Paul DeSloper, senior product manager for the New York-based TriStar concurs. "We did well with the first one organically. With this one, we will do as good or better."

"Genuine," the emphasis track (Continued on page 122)

LaFace Chiefs Extend Deal With Arista

BY LARRY FLICK

NEW YORK—Grammy-winning producers Antonio "L.A." Reid and Kenneth "Babyface" Edmonds have inked a new multimillion dollar extension of their LaFace Records label agreement with Arista Records.

Under the terms of the five-year agreement, LaFace will increase its flow of album releases, which previously had averaged four sets per year. According to Reid, there are roughly twice that number of new acts cutting projects for release before the end of 1995, in addition to the hotly-touted full follow-up to Toni Braxton's 6 million-selling debut.

"We feel good about our relationship with Arista," says Reid, who serves as co-president of the label with Edmonds. "It allows us to continue to lead with our strengths—which is in the creative arena—while slowly expanding into other areas."

LaFace and Arista declined to give specifics on the value of the deal, but it is reportedly worth $10 million.

LaFace's staff of 35 people oversees A&R, artist development, and press, while Arista primarily handles promotion, marketing, and distribution. "Our hope is to naturally evolve into the areas that Arista handles in the coming years," Reid says. "But there (Continued on page 117)

World Youth Orchestra Plans Nashville Stop For U.S. Tour

BY PETER CRONIN

NASHVILLE—The scheduled arrival of the World Youth Orchestra here in July 1995 represents a shot of high culture and youthful energy for the heart of country music.

The first international youth orchestra of its caliber (guest conductors have included Zubin Mehta and Leonard Bernstein), the World Youth Orchestra celebrates its 25th anniversary this year. The upcoming U.S. tour will involve nearly 100 musicians from 50 countries.

The orchestra's first season in 1970 attracted applications from advanced music conservatory students from 18 countries. Orchestra participants are invited for one year, consisting of a five-week summer session and a three-week winter session; each year, approximately 30% of the students are invited back for a second year.

Headquartered in Berlin, the orchestra is funded by that city and the government of the Federal Republic of Germany, with additional funding for summer touring sessions provided (Continued on page 117)

MCA Cooks Up ‘Voodoo Soup’ Set Culled From Hendrix’s Last Session

BY PAUL Verna

NEW YORK—The latest entry in MCA Records' ambitious Jimi Hendrix release program is a compilation "the kids are going to love and the collectors will hate and moan about," says project producer Alan Douglas.

Titled "Voodoo Soup," the album consists of one previously unreleased track, the instrumental "New Rising Sun," and 13 selections from the posthumous collections "The Cry Of Love," "Rainbow Bridge," "War Heroes," and "Crosby Landing." It is scheduled to hit the street April 11, backed by a wide-ranging media campaign and a strong push at radio and retail.

The reason Douglas expects to heat from collections and purists is that two of the songs, "Stompin Stone" and "Roofful Of Mirrors," feature newly recorded drum tracks by former Knack drummer Bruce Gary, who serves as associate producer on "Voodoo Soup."

The drum tracks were re-done "to correct mistakes that had become accepted over time," says Douglas. "Collectors argue over anything that's not original. However, we have an audience that's 60% under 20 years old. If the voice or the guitar track turns off them off, they won't buy the record."

He notes further that Buddy Miles' original drum track for "Stepping Stone," which was heard on the song's single release, was later replaced by Mitch Mitchell for the song's inclusion on the 1972 album "War Heroes."

"The Mitchell track had flaws, and they destroyed Buddy's track, so we couldn't go back to the original," says Douglas, adding that Mitchell himself was a consultant on "Voodoo Soup."

Notwithstanding any controversy that might result from the re-recordings, "Stompin Stone" is scheduled to ship to album rock radio April 10, exactly 25 years after it was issued as a single (live "Isabella.")

"We've not had a track from our previous compilations garner any type of nationwide airplay," says Robbie Snow, VP of product management at MCA.

"Voodoo Soup"—which is expected to shift between 200,000 and 250,000 (Continued on page 123)

Author Of New U2 Book Was More Than A Fly On The Wall

BY MARILYN A. GILLEN

NEW YORK—Late in the fall of 1990, the biggest band in the world was staring again after a yearlong hiatus and staring down a critical creative riddle:

How could its members continue to lay themselves open in their music yet pull a protective cover over their personal lives, to simultaneously fly high and lay low?

The way in which the band solved the puzzle by reinventing itself in a truly spectacular way, and came out even bigger than before. At the other end of its metamorphosis, is the subject of "U2 At The End Of The World," an intimate but wide-ranging new book due state-side in June from Delacorte Press ($22.95) and in Europe in May from sister company Bantam Press (16.99 pounds).

Musician magazine editor Bill Flanagan wrote the story, which follows the Island Records band from the genesis of its startling and risky "Achtung Baby" image-changing album in Berlin in 1990, through the recording and release of "Zooropa" until the end of the two-year Zoo TV tour in 1993.

He also lived the story.

In nearly three years spent with the Irish band (averaging about a week a month, though for as long as several weeks at a time). Flanagan marched with them at the fall of the Berlin Wall, washed through radioactive water in a Greenpeace protest, wandered the late-night streets of Osaka, Japan, and planned a trip to war-torn Bosnia.

He crossed paths back-stage with hunted author Salman Rushdie, met up with then-candidate Bill Clinton in a hotel room, sat with director Wim Wenders in a recording studio, and drank beer with superstar Naomi Campbell.

Not a conventional biography, "U2 At The End Of The World..."
IN DEDICATION TO A REAL COMPTON CITY G
ERIC "EASY-E" WRIGHT
WE LOVE YOU AND MISS YOU,
FROM ALL YOUR FRIENDS AT
RELATIVITY AND RED DISTRIBUTION
Sony Has A Hitmaker With Hayes
Country Singer Scores No. 1 With Debut

BY CARRIE BORZILLO

LOS ANGELES—After seeing his father lose his house in an ill-fated record deal, country singer-songwriter Wade Hayes almost chose to ignore his own talents for fear of a similar fate. But after hearing Ricky Skaggs urge viewers of the 1991 Country Music Awards telecast to follow their dreams, Hayes decided to give it a shot. “I fought it for three years,” says Hayes, a native of Bethel Acres, Okla. “I tried to deny what I was supposed to do because of what happened to my family, but thank the Lord I couldn’t deny it anymore.”

The 25-year-old artist apparently made the right choice. On Feb. 25, he reached No. 1 on the Hot Country Singles & Tracks chart with “Old Enough To Know Better,” the title track from his DRC Music/Columbia debut, which peaked at No. 1 on Heatseekers the same week. Hayes became a Heatseekers Impact Artist on April 1 when his album, which was released Dec. 27, 1994, broke into the upper half of The Billboard 200 at No. 99. Prior to that, the title spent nine weeks in the top 10 on Heatseekers.

This week, it is No. 12 on The Billboard 200 and No. 1 in the Top Country Albums chart. Hayes hooked up with Columbia after his songwriting partner, Chuck Rains, landed the artist an audition with producer Don Cook of Brooks & Dunn, the Mavericks, and Mark Collie’s hook. Cook then brought Hayes to the offices of Paul Worley, VP at Sony’s publishing arm, Tree Publishing, for an acoustic performance.

Worley quickly signed the young singer to a publishing deal; he brought Hayes to Columbia after joining Sony Music Nashville as executive VP in 1993.

(Continued on page 51)

Guns N’ Roses Sued For Canceling Madrid Show

LONDON—An international row over the cancellation of a million-dollar Guns N’ Roses concert in Spain in 1992 has spilled into the High Court here.

Barcelona, Spain-based concert promoter Gameco is suing the band’s Los Angeles-based company, Missouri Storm Inc., through which the booking was made, for return of advance payments totaling more than $412,000.

The case is being heard in the U.K. because the relevant contracts were drawn up under British law.

The court was told by Gameco’s counsel Charles Flint that the planned concert had been scheduled to take place July 4, 1992, at Madrid’s Vincente Calderon soccer stadium at the end of the band’s European tour.

Flint said that the minimum fee to Guns N’ Roses was to be $1.1 million and that under the concert contract $412,000 was paid in advance April 11, 1992, by Gameco.

However, he said authorities in Madrid then banned the show on the basis of structural weaknesses in the stadium that made it unsafe.

The concert was canceled with short notice, said Flint, and no alternate location could be found.

Missouri Storm declined, however, to repay the advance, according to Flint.

The case, which began March 27, is expected to last two weeks.

ROGER PEARSON

Graham’s Wolfgang Restarts After 11 Years
Eddie Money Set To Christen San Francisco Imprint

BY CHRIS MORRIS

LOS ANGELES—Wolfgang Records, the San Francisco-based imprint founded by the late concert promoter Bill Graham, is being reactivated as an independently distributed label by Bill Graham Management.

The label, which takes its name from Graham’s given name, Wolfgang Grajonca, kicks off its second epoch May 30 with the release of “Love and Money,” a new album by longtime Graham management client and original Wolfgang artist Eddie Money.

A label for Artie Pustilnik, VP at the management company who will head Wolfgang, the label began life as a production deal with Columbia Records in 1977 when Columbia shuttered its San Francisco A&R office. Albums by Money (including his double-platinum self-titled 1976 debut and the platinum 1982 release “No Control”) and Paul Collins’ L.A. band the Beat were issued under the Wolfgang/Columbia rubric.

By the time Wolfgang closed shop in 1984, Pustilnik says, “It started being cumbersome, almost, to have the label. Our core business was such that we weren’t actively shopping bands or spending Monday nights on the local club scene until 2 o’clock in the morning. Eddie wanted to go directly through Columbia...and Paul didn’t happen and moved to Spain.”

It was Money who wound up being the catalyst for a fresh start for the label, Pustilnik explains. “In a very amicable way, we had a difference of philosophy about what to do with Eddie Money at Columbia Records,” he says. “In an extremely gracious gesture, [Columbia Records Group chairman] Don Jenner gave us permission to take some master tapes that we had already done under their auspices and put our feet in the water and see what was out there.

“Because of various relationships and such, we thought that perhaps, at this stage of Eddie’s career, that we could do a better job than almost any major on the planet.”

The ’98 edition of Wolfgang is being styled as a lean, low-overhead operation.

“Can we sell as many records as Columbia Records? Probably not, realistically,” Pustilnik says. “However, because we’re a small, grass-roots company, we can do a better job at a fraction of the cost.”

(Continued on page 51)

EXECUTIVE TURNTABLE

BERGER BROWN PECK CURTIN

RECORD COMPANIES. Bill Berger is appointed senior VP of international for the Elektra Entertainment Group in New York. He was president of Chameleon Music Group.

Warner Bros. Records in Los Angeles names Deon Brown senior VP of black music and Greg Peck senior VP of marketing and promotion, black music. They were, respectively, a partner at the firm of Mayer, Katz, Leibowitz & Roberts and VP of promotion and marketing at Qwest Records in Denver.

Laura Curtis is promoted to VP of rock promotion for Epic Records in New York. She was director of national album promotion.

Jim Neil is promoted to senior director of promotion for Rhino Records in Los Angeles. He was director of national promotion.

Virgin Records promotes Carol Burnham to senior director of publicity in Los Angeles and Tony Johnson to national director of R&B publicity in New York. They were both directors of publicity.

Capital Records in New York appoints Gwendolyn Quinn national director of publicity and media relations and Donna Torrence manager of publicity and media relations. They were, respectively, national director of publicity at Flavor Unit Records and director of publicity at Gee Street Records.

Jackie Rhinehart is named director of R&B publicity for Arista Records in New York. She was senior director of publicity for Uptown Records.

GRP Records in New York names both Lisa Armstrong and Deborah Kern marketing managers.

They were, respectively, international coordinator for GRP’s international division and A&R coordinator at Elektra Records.

Rudy Provenzo is appointed national manager of alternative music for Priority Records in Los Angeles. He was alternative promotion rep at Warner Bros.

Magnetone Records in Nashville appoints Nina Rossmann director of national promotion, Jack Egar coordinator of promotion and marketing, and Mary Holland manager of media and artist relations. They were, respectively, national promotions manager at Marco Promotions, national field coordinator at Hollywood Records, and senior publicist at PLM Media.

PUBLISHING. Ron Moss is promoted to director of A&R, North America, for Rondor Music International in Los Angeles. He was West Coast creative manager.

Brian Rawlings is promoted to creative director at Disney Music Publishing in Los Angeles. He was creative manager.

Michael Sammis is named VP of finance for Windswept Pacific Entertainment in Los Angeles. He was director at the Rascal/Zyzzah Organist.

RELATED FIELDS. Monte Steinman is promoted to VP of financial planning for MTV Networks in New York. He was director of financial planning.

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Artists & Music

Green Apple Quick Step ‘Reloads’
2nd Set Gets WEAJ/WB Support  

BY MELINDA NEWMAN

NEW YORK—After the release of their first album, 1993’s “Wonderful,” the members of the San Francisco-based band Green Apple Quick Step could write a new LP: the group’s second album. Their new LP, “Releases,” the band’s second release, is scheduled for release on May 23 from the label.

“You can take the gear away, but you can’t take away the will to make the music,” says singer Ty Willman. After the van incident, which happened in the midst of the band’s fourth U.S. tour to support “Wonderful Virus,” the band began working on its second album, which is due out May 23 from the label.

The album was co-produced by Nick DiDia and Pearl Jam’s Stone Gossard, whom the band met because of their shared management.

For an alternative band trying to make it on their own, Gossard’s involvement could be seen as a double-edged sword. “All we can do is understand that the band wrote this album and performed it,” says guitarist Ron booker. The album is due to be released on May 23 from the label.

Bart Stone and Nick have nothing to lose and everything to gain in this. We need Stone’s home studio for a lot of the recording, and he didn’t change the band whatsoever.

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Mercury, Eckstine Adjust A&R Antenna; WPLJ Shines Spotlight On 70s Faves

BY STEVEN MIRKIN

NEW YORK—It matters little to Bar/None Records if people know that Chris Mars was once drummer for the band. He was the lead singer for the band’s third studio album, “Tenterhooks,” which was released in 1996. The album was the band’s first to feature Mars as lead singer.

Press materials for “Tenterhooks,” due May 16, Mars’ third solo collection and the band’s last album, do not mention his previous affiliation in passing, and it’s only parenthetically included in press releases. This is by design, according to Glenn Morrow, co-founder of Bar/None. “The album is not only about the band itself, it’s about its own merits. It’s not about the former Replacement Chris Mars, it’s about an incredible artist on his own.”

Since the band’s 1991 breakup, none of the former Replacement’s (Paul Wellerberg as a solo act or Tommy Stinson as part of Paula & Pop) have had an unqualified commercial success, but Morrow says that on “Tenterhooks,” Mars “really reinvented himself—he isn’t a third-tier, watered-down version of his first album.” He adds that on “Tenterhooks,” Mars stretched out, writing in large part himself, with no one else involved.

A solo album in the truest sense of the word, except for a few guitar parts, Mars performed, recorded, engineered, and mixed “Tenterhooks” by himself. While the eclectic mix of songs is impressive, and Mars obviously has an ear for eccentric pop hooks in songs like “Freckles & Tree” and “Night of the Living Dead,” what sets this album apart from its predecessors is its lack of bile. Mars has quit griping about his former bandmates (“I think I’ve said everything I could about them”) and started writing about his life with warmth and humor, in the process becoming an American version of Ray Davies, circa 1966.

One reason Mars was able to take so many creative chances was the terms of his contract with Bar/None. The pacy, multi-album deal stipulated that in lieu of an advance, Bar/None would pay Mars $10,000 for a 16-track home studio. “He didn’t even know how to work the equipment, we just crossed our fingers,” says Morrow, adding that he and his partner Tom Perdrenagast, never regretted their decision. “The $20,000 studio represents the largest investment Bar/None has made in an act, but Morrow claims the deal could break if even the album sells in the range of 20,000 units. Of Mars’ previous solo albums have surpassed that mark.

One obstacle the label has to overcome is the fact that Mars’ management, is the label’s and the band’s sole purveyor of Mars’ music. “He’s the one who decides when to put something out there,” says Mars. “I’ve heard his ideas, but he’s the one who makes the decisions.”

Mars would not stay home and try to figure out his new studio, but does not rule out a tour in the future. In one of the wackier marketing winks in recent memory, Bar/None was sending another of its bands, the

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Mercury, Eckstine Adjust A&R Antenna; WPLJ Shines Spotlight On 70s Faves

BY MELINDA NEWMAN

Mercury Records has hired two new A&R executives: Peter Labin, formerly of RCA, is the new senior VP of A&R, while Aaron Jacobs, previously at Virgin, has been appointed VP of A&R. Both bring a wealth of experience with them. According to label president Ed Eckstine, the answer is “yes” and no. Bob was the senior guy, people reported to him. Now, the East Coast A&R staff will report directly to me. The West Coast A&R staff, as well as the VP of A&R, report to Ed.

Why the changes? One look at the chart gives the answer. On the album side, the label has only one title in the top half of The Billboard 200, “Cross Iosoul” by Ron Howard, which was Number 45 last week. Mercury has five singles in the top half of the Hot 100 Singles chart, but only one title, Martin Peralta’s “In the House.” “Pepper Light,” is ascending. The label has no songs on the Rock Charts or the Adult Contemporary Charts.

These facts are not new to Eckstine. “We are looking to fill a hole in the so-called modern rock area,” he says. Upcoming are records by the Catherine Wheel (June 6) and Tears For Fears (June 27), both of which Eckstine expects to hit the top 10. He feels the strengths on both Page and Rust’s album, “One of Us,” are just beginning. Additionally, the label is signing new acts, including alternative band Klover. “In the past, we might have had a bit too precious in some of our signing notions,” says Eckstine. “It’s changed to the idea of finding an act, develop an act, break an act. If you do that and the act doesn’t break, you find yourself with an empty slate.”

He has heard the industry talk that Mercury is in trouble and that some of its major artists want to defect. “We’ve taken our fair share of shots in certain places. Some of them warranted. But while the whole world is saying we suck, I’ve heard the people here, ‘Let’s do our job and show them they’re wrong.”

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As the star of the world's number one television show, "Baywatch," David Hasselhoff is undeniably one of the most recognized entertainers in the world today. Over one billion people in over 140 countries tune in each week to watch him.

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Artists & Music

MCA Nominates The Nixons For Cross-Format Success

By Jim Bessman

NEW YORK—As local labels continue to serve as farm teams for the majors, landing a top regional band often means getting a jump on the competition. Such was the case when MCA beat the pack to sign the Nixons, whose 1984 Rainmaker Records album, "Halo," was a top 10 entry on many regional indie album charts. MCA will release its debut Nixons album, "Foma," on May 23. The 13-track disc contains newly recorded versions of seven cuts from "Halo," including the regional hit "Sister." "A&R manager Beth Halper received ['Halo'] from their manager (and Rainmaker head) Paul Nugent, along with a little fact sheet indicating that 'Sister' was pulling major phones at a number of stations in Texas and Oklahoma," says Ron Oberman, VP of A&R at MCA. "She immediately called Paul, who said that [the Nixons] were performing a week later at Trees, a big rock club in Dallas, where their label was located. He wanted to come to the show because a lot of A&R people were coming and they'd be putting on their best performance. We decided we didn't want to wait."

So Oberman and Halper beat the competition by flying out two days after that conversation with Nugent to Oklahoma City, where the Nixons, who are from nearby Norman, had scheduled another of their seemingly endless string of club gigs—224 in 18 months in 66 cities, to be exact, around their home base.

"The show wasn't heavily promoted or hyped, but there were well over 600 kids paid and the club was packed," says Halper. "This may sound trite, but there was something going on up there... we both knew in our hearts from their stage performance that these guys had it." MCA, as Oberman notes, chose to give the Nixons "free reign" in the studio, though the label did suggest retaining some songs from "Halo" out of a desire "to take them to the next level."

According to vocalist/guitarist Zac Maloy, the Nixons—who also include lead guitarist Jesse Davis, bassist Ricky Brooks, and drummer John Humphrey—saw Paul Dobson to produce, having admired his work with Suicidal Tendencies and Prong. The album was mixed by Toby Wright.

"It's a pretty good representation of where we are now," says Maloy of "Foma," which is also the name of the lead track. The title comes from a term in the book "Cat's Cradle," written by Maloy's favorite author, Kurt Vonnegut, referring to little white lies or "harmless untruths intended to comfort, simple souls." "We went in and did 'Halo' in seven days and spent a few thousand," Maloy continues. "It was a literal snapshot of the band, a quick 'yip' in and record in between gigs." Since we signed with MCA, we were able to give some of (the material) the kind of treatment that it should have been given in the beginning. We also dug back and took some other songs, which we never had the chance to record, and some new ones."

The Nixons—whose name means "absolutely nothing," says Maloy, who have been together 3½ years, though Maloy and Davis had previously served together in other bands. "We have an entirely different influence," Maloy says. "I grew up listening to my grandfather, who played at the Grand Ole Opry in an obscure country & western band, Buddy White & the Westerners. On the other end of things, John, the drummer, joined the Kiss Army."

The resulting combination, says Halper, is cross-format, mass appeal rock. "I don't think we've garnished direction or other. Whether we take it to alternative or album rock will be determined by territory. But ["Foma"] is definitely not gay-speak-specific."

MCA VP of product management Robbie Snow, saluting the Nixons' "micromarketing" of "Halo" in Texas and Oklahoma, says that the label will expand on that base. "Our intention is to hit those markets where the previous release did well and get a nice out-of-the-box pop with this record—which will give us a story to tell around the country."

Those markets include not only Texas and Oklahoma, but also Los Angeles. There is no single picked as yet, says Snow, but the track "Hear" was picked for inclusion on an MCA sampler distributed at South By Southwest, where the Nixons showcased. The sampler also included cuts by Charlie Sextet, Water, Cold Water Flat, Flotsam And Jetsam, Todd Snider, and the Murrums.

Eventually there will be a consumer ad campaign, an awareness mailing, publicity about the release on our online magazine Amp, and some sort of showcase/back insert in the album packaging to build a database and ultimately a fan club, says Snow. "But the main thing is to expose them to where we do so well by putting them on the road."

Touring will commence in April, Snow says, singling out a scheduled April 23 performance at Dallas commercial alternative station KDFE's Edgefest. Maloy says, "We haven't played in what seems like forever, so we're looking to get back on stage—where we live."

MCA Nominates The Nixons For Cross-Format Success

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FOREIGN DEALS CHALLENGED AS BIZ GROWS (Continued from page 1)

As they do, however, artist managers are increasingly questioning and challenging the long-standing record company practice of reducing foreign royalty rates 15%-40% for sales in foreign markets.

The foreign royalty clause, as it appears in most recording contracts, has a long history. It dates back some four decades or more, to the days when record companies needed to strike separate licensing deals with independent labels to release product worldwide. The foreign royalty reduction served as an incentive to sign artists.

But in an age when multinational record companies sign artists to worldwide deals—and have wholly owned affiliates to release product in most territories—many are questioning why the foreign royalty clause still exists.

"The reason is greed," says Ed Bicknell, manager of Dire Straits and a frequent critic of record company practices. "Or to put it more politely, the record companies wouldn't be willing to make the highest income, at the expense of the talent."

Manager Paul McGuinness conurs. "It's an extra margin of profit for somebody," he says. "If you have a deal with a major company, there's no justification for it."

Rudi Gassner, president/CEO of BMG International, counters, saying the foreign royalty clause is "a nonissue, to the extent that those agreements have always existed and will continue to exist. When you look at record company accounting, and you see the marketing expenditures incurred by record companies, higher overall income for artists from foreign activity, and the long-term international growth of the artists. Record company executives say the managers dispute this view and say they negotiate better deals for their artists.

Yet the sensitivity of the foreign royalty subject may be measured by the fact that four of the six major record companies declined Billboard's written request for comment.

"This is not an area of Sony's business which we do discuss," says Jonathan Kirsch, director of corporate affairs for Sony Music in London. "We never comment on our artists' deals."

Amanda Whithead, head of corporate communications for PolyGram International, EMI and Warner Bros. also declined. Executives for MCA could not be reached at press time.

However, the positions of the record companies were obtained in off-the-record conversations. The importance of sales in foreign markets, particularly for American artists, is reflected by the fact that more than two-thirds of the world's $30.5 billion annual record sales occurred outside the U.S., according to 1993 figures from the International Federation of the Phonographic Industry, the most recent figures available.

For superstar American acts, foreign sales may easily approach or exceed domestic sales. For example, Aerosmith's "Get A Grip" album on Geffen Records was launched in the U.S. and has sold more than 5 million outside the States, according to manager Tim Collins.

"The music is strong and music attorneys who are critical of the foreign royalty clause say it should not discourage artists from building their sales base abroad.

"Getting a percentage of something is better than a percentage of nothing," says Ed Bicknell, manager of Dire Straits and a frequent critic of record company practices. "According to Passman, whose book "All You Need to Know About The Music Business" has been revised for U.K. publication this month.

CONTRACTS VARY WIDELY

The terms of recording contracts can vary widely, depending on the success level of the act, the competition to sign them, the country in which they are made—the挥发 to U.S. artists. U.S. artists' royalty rates are applied to the retail price of records after common and (often equally contentious) adjustments such as the master recording deduction and the 25% packaging deduction for compact discs. The royalty rate is applied to the suggested retail list price, minus these deductions.

A new U.S. act on a major label may receive a royalty rate of 11%-13%; a super royalty rate may be 18%-20.

Island Records launched was 85% royalty rate," says Jay Cooper. "The rationale was that the companies you were dealing with didn't own any foreign companies, so they had to make licensing deals." Any initial deals, attorneys, and record company executives, say that the percentage of the full retail royalty rate is not subject to foreign royalty reduction.

"Historically, in the '90s, everything was paid at 60% of the American royalty rate," says veteran music attorney Jay Cooper. "The rationale was that the companies you were dealing with didn't own any foreign companies, so they had to make licensing deals."

Artists, managers, attorneys, and record company executives say that to date the percentage of the full retail royalty rate is not subject to foreign royalty reduction. Broadly speaking, American artists may be paid 80%-85% of their full royalty rate in Canada; 75% in major European countries, Japan, and on Australia; and 70%-80% in "minor" markets in the rest of the world. (In countries defined as "emerging markets," such as Eastern Europe, artists may be offered 50% of net profits—which may be nil for record companies and artists alike while a stronger consumer economy develops in those markets).

What exactly constitutes a "minor" market? Each labels has contracts in which countries such as Holland or Australia—both among the world's top 10 largest markets for record sales—are defined as "major" markets for the purposes of foreign royalty reductions. "The minor market characterization has nothing to do with the ability to sell," says Bicknell.

Many managers have had experience with foreign royalty reductions in by contracts. He details such contracts in which countries such as Holland or Australia—both among the world's top 10 largest markets for record sales—are defined as "major" markets for the purposes of foreign royalty reductions.

"It's a little more complex" than artist managers suggest, says BMG's Gassner. While not revealing the details of any contracts, he says that artists who have been particularly successful in international markets—"Kenny G is a wonderful example”—recognize the value of a foreign royalty reduction in exchange for additional international marketing support by the record label. In recent years, many U.S. record labels have increased the number of staff responsible for working with foreign affiliates and have strongly encouraged artists and managers to stage promotion visits and tours in foreign markets early in their careers. Yet at the same time, the label contracts reduce the royalty earned in foreign markets.

Does the foreign royalty reduction affect the willingness of artists to work in international markets?

"Certainly, that's a consideration," says Tom Caraccio of Studio One Artists. "I'm particularly concerned with international markets. Our artists may be unwilling to go to those markets that don't pay a reasonable royalty rate."

Superstar artist Sheryl Crow has toured extensively in international markets during the past year, while her debut album on A&M Records, "Tuesday Night Music Club," gained fans back home. Fresh from her Grammy victory as best new artist, Crow embarked on a tour of Japan and Australia.

Music attorney Cooper, who negotiated Crow's initial deal, says that the foreign royalty reduction affects his ability to renegotiate a better foreign royalty rate in subsequent contracts.

"No question about it," says Cooper. "Sales outside the United States are too important to sit idly and say, 'I'm going to be satisfied with this reduced royalty.'"

Other artists may become more successful outside their native markets than at home and, therefore, will accept the lower foreign royalty rate in exchange for higher worldwide sales and the opportunities that come with international exposure. An example is Mr. Big. Since releasing its self-titled debut album on Atlantic Records in 1989, the band has sold 1.5 million units in the U.S. and 1.2 million internationally, according to manager Sandy Einstein. "Even at the lower rate, you open up markets for live performances, merchandising, and sponsorship," says Einstein.

In a market such as Japan, he says the lower foreign royalty rate may be offset by a higher retail price for albums.

In some cases, a new artist targeted for strong international promotion may press for a slightly better deal in its foreign royalty clause. "Part of the negotiation process is to get a feel from the label of how big a push they want to make in foreign markets," says attorney Richard Guiser, who represented Hootie & the Blowfish in their worldwide deal with Atlantic Records. "We certify pushed and got that rate increased because we felt that this was a band that was going to have international interest. We didn't want to make them like to have it. But even though we're paid at the lower rate, it is worth our time to go over there."

Superstar artists increasingly have made foreign royalty rates a central issue when renegotiating their deals.

"My vision for Aerosmith was to be for us a band that was for the world and we were for a kids," says Collins. "Aerosmith is an American band, and I want to take it outside. I think because the band has emphasized expanding their presence and sales abroad; that focus affected negotiations over the foreign royalty reduction presented to them by Aerosmith in its 1991 deal with Columbia Records.

"I said, 'Look, I'm committed. You've got to change this,'" says Collins. However, he adds that "as a manager, I am more concerned about them delivering than I am about the deal. Profit to us is the byproduct of achieving our vision."

Collins and other managers acknowledge that the financial benefits of a worldwide fan base can, in the long run, outweigh the impact of foreign royalty reductions. Income from publishing, touring, merchandising, and other sources all rise with international success. "Record royalties, to an artist of Aerosmith's stature, are only 10%-15% of your income," says Collins. "But (recording sales) drive everything.

McGuinness also observes that economic considerations are not the only reason why pop stars seek audiences around the globe. "You have to assume that people are doing this for other reasons," he says, adding lightly, "It has got to do with ego and world domination."

As the music business becomes more global, and sales in international markets become more important to domestic artists, will the practice of the foreign royalty reduction change?

"It's a great debate, and it's a debate the record companies are going to continue because they can never convince the artist managers that it makes any sense or benefits the artist," says music ac countants with the London firm of OJ Kilkenny, advisors to U2 and others.

But record company executives and others who encounter this controversy within the industry, the question of foreign royalties comes down to a question of who has power at the bargaining table—the multinational music companies or artists capable of selling their music around the world?
Artists & Music

Ronettes Win A Round In Legal Bout

NEW YORK—The Ronettes have won a partial summary judgment against American Express and ad agency Ogilvy & Mather, which used the girl group’s hit “Be My Baby” in a commercial without the act’s permission.

In a decision handed down in March in New York State Supreme Court, Judge Ira Gammerman ruled that American Express and O&M violated the Ronettes’ rights when it was approved under the Screen Actors Guild contract covering commercials. Although O&M had obtained permission from Phil Spector International, which owns the copyright and original recording of “Be My Baby,” the agency did not contact the Ronettes about using their voices, as required by Section 28 of the SAG contract.

The defendants argued that because Spector did not sign his American Federation of Television and Radio Artists contract (SAG’s section 28 applies to AFTRA contracts) until Oct. 31, 1963, four months after “Be My Baby” was cut, the recording was not made under AFTRA’s jurisdiction, and therefore no violation had taken place. However, Spector’s AFTRA contract stated that the agreement was effective from April 1, 1962, through March 31, 1965, leading the judge to rule that the song was covered under the agreement.

Filing collectively as the Ronettes were Ronnie Greenfield (Ronnie Spector’s current married name), Estelle Bennett, and Nedra Talley Ross. However, the judge ruled that the summary judgment applied only to Greenfield, because the defendants claim that neither Bennett nor Ross appear on the track. The Ronettes’ attorney, Alex Peltz, says Bennett and Ross have testified under oath that they sang on the track.

The judge will issue a ruling on that point if the case goes to trial. However, Peltz says that there is a possibility that American Express and O&M will offer a settlement that would cover all three performers.

If not, a trial date will be set for the judge to hear evidence on the Bennett/Ross question, as well as six other causes of action included in the original complaint.

An attorney for American Express and O&M says it is against his firm’s policy to comment on ongoing litigation.

MELINDA NEWMAN

A ‘RE LOADED’ GREEN APPLE QUICK STEP

(Continued from page 12)

at the record as a sandwich. The first and last tracks are the bread, and everything in between is meat. Even though I don’t eat meat.

On this record, Willman splits vocal chores with bassist Mari Anne Braeden, giving the band an increased versatility and a chance to show off the harmonic ability between the two.

“Reloaded” will be worked, as are all Medicine releases, through Giant Records, and distributed through WEA. Initially, Medicine went through Reprise Records. It switched to Giant in the middle of the life of “Wonderful Virus.” Reprise dealt with the first phase of the album, but as the hectic Christmas season approached, “Reprise said that they didn’t see a window where Green Apple Quick Step would be a priority, so management and I reconvened and decided to use the Giant staff,” says Pritchard.

The switchover was very bumpy because we didn’t know who liked the record and who didn’t. We were hurt by that.

However, any short-term loss has been countered by Giant’s long-term commitment to Medicine and the band, says Patrick.

Make that the entire Giant system. In addition to Giant’s promotion, marketing, and sales assistance “Reloaded” also will get a boost from both the WEA product development representatives and Warner Bros.’ alternative retail department, both of which work priority projects out of the branch offices to individual retail accounts and mom-and-pops.

The branches will get an additional workout when Green Apple Quick Step begins its residency tour program. Like several new acts on the road these days, the group will play a market four times in four consecutive weeks. For example, in the first leg of its tour, which starts May 20, Green Apple Quick Step will concentrate on Los Angeles, San Francisco, San Diego, and Phoenix. Unlike many such tours, retail will tie in prominently. Giant head of sales Rob Sides coordinated a promotion in which area Tower stores and mom-and-pop outlets will give away two-song samplers from the new album, which will allow patrons into the shows for free and entitle them to purchase the cassette at the club door. In those markets, as across the U.S., the album will be offered at a special newsstand list price of $11.98.

This summer, the band will do a residency tour centered around New York, Boston, Philadelphia, and Washington, D.C.

“There are a glut of bands trying to rise to the occasion of being given an opening slot on a top tour,” says Patrick. “Green Apple and I are tired of the stress of that. This allows us to have control and to maximize our marketing dollars and how retail is involved.”

Medicine retained singles rights to “Dizzy,” which will be the first official single serviced to album rock and commercial alternative stations. However, in an attempt to woo stations outside of the mainstream, a three-song sampler with the tracks “Los Vargos,” “Underwater,” and “ED #5” will go to metal and hard rock stations.

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SYRACUSE, N.Y.: When Jamie Notarthomas released his debut album in 1990, local critics already were predicting he would be Syracuse’s “next big thing.” He recently took a giant step closer with the release of “Heads Or Tales.” In the years between albums, Notarthomas sold thousands of albums and performed nearly 200 shows a year opening for such acts as Rosanne Cash, Melissa Etheridge, David Byrne, and Bob Dylan. Last year, he earned a spot on the “In Their Own Words” singer/songwriter tour with Michelle Shocked, Grace Petrie, and Allison Toussaint. “By the time I finally released ‘Heads Or Tales,’ it was like opening a fine bottle of wine,” he says. Guests on the album include Blues Traveler’s John Popper, Phish’s Trey Anastasio, and David Baerwald. “We’re excited that Jamie’s album will be on the Billboard charts,” says Notarthomas’ poignant, spirited lyrics with improve-heavy music that would be at home on the H.O.R.D.E. tour. At Syracuse’s Media Play stores, “Heads Or Tales” has already emerged as a to-sell-regional record, says promotion manager Doug Burtch. Derek Raynor, PD at WVBR Ithaca, N.Y., says his station has kept the album in heavy rotation for several weeks and recently sponsored a local promotional performance. Contact Jeff Merchant at 315-661-9562.

MADISON, WIS.: Since the dawn of rock history, indie bands have cut albums in their basements. Ivy Library’s upcoming May release, “Parasite,” though recorded in group leader Jeff Jagielo’s kitchen—not to mention hallway and bathroom. “We didn’t have high-end equipment, so we went for natural sound,” says the singer/songwriter/guitarist/producer of Parasite. Jagielo describes his 9-year-old album as a “folk-rocking guitar band with atmospheres,” has a lengthy recording history, including a pair of projects recorded by local-boy- to-make-good Butch Vig. Its last Vig project garnered airplay throughout the Midwest, including Chicago’s modern rock outlet WXRT and Minneapolis’ album alternative station KTCJ/KTCZ. “But we’d never pursued a national release,” says Jagielo. “We didn’t grasp that we could have a larger scope than Madison.” Now with “Parasite,” Ivy Library has secured national distribution, via Minneapolis-based Zeus Records. Next month, Parasite are on a summer tour in the Midwest and Northeast. Contact Jeff Merchant at 315-726-8191.

CHARLOTTE, N.C.: Electro-Luxe must be running out of room in its trophy case. First, the sharp guitar-pop group nabbed the best new band of 1993 award from both Creative Loafing, Charlotte’s alternative weekly newspaper, and the Stony, the year-end music poll sponsored by the city’s Milestone Club. Then the group took the band of the year award at the Charlotte Observer’s annual music awards. Of the live front, there have been showcases at several regional festivals. Now comes the release of the quartet’s debut 7-inch single on its own Madame Records, produced by Steve Hauger and local musician Curt Perkins. What’s really stirring up attention, though, are the band’s new demo tapes, which juxtapose the moodiness of Big Star or Matthew Sweet against the single’s Beatleque pop-appeal. “As we’ve played more and written more songs, the groove has gotten a little heavier and more complex,” says guitarist/vocalist John Morris, who makes up the band with guitarist Randolph Lewis, drummer Michael Glaser, and bassist Ben Towle. Chalk the strength of the new stuff up to— in part— the home studio the band recently completed in the house they share outside Charlotte. Morris says, “You usually don’t have the opportunity in the studio to experiment as you’d like. Now we’ve got this flexibility, and it’s great.” Contact Dick Huey at 704-375-8707.

KEN JOHNSON

ROCK CLIMBING: Verve Pipe, highlighted in CD in September 1994 and named one the country’s top unsigned bands (Billboard, Dec. 24, 1994), has signed with RCA. Haflish, featured in CD in February 1994, has signed to London Records.

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ELECTRO-LUXE

KEN JOHNSON

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**THE REGIONAL ROUNDUP**

**SHAVONNA WARD, THE WOMAN IN ME**


**THE REGULAR HEATSEEKERS #1S**

**COOL STUFF**

April marks the debut of L.A.-based folk-flavored rock outfit Box The Walls' "stuff" on Countdown. Powered by Wendie Colette's fluid vocals, the album features an album alternative single, "Ferris Wheel," and "Forgotten," which is in the remix film, "Swimming With Sharks." due mid-April.

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**THE REGIONAL ROUNDUP**

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Vertical Hold's 2nd Album Aims High
Perspective Set Blends Old, New School

BY TRACY E. HOPKINS

NEW YORK—By offering a hybrid of R&B and hip-hop, "Head First," the sophomore album from Perspective Records act Vertical Hold, creates the potential to reach younger consumers, while maintaining the act's core of 30-something fans.

"Head First," which is to be released May 23, combines old-school flavor reminiscent of Chaka Khan & Rufus, with the jazzy vibe that made Soul II Soul and the Brand New Heavies successful. Driving many of the tracks are contemporary hip-hop beats.

Says lead vocalist/songwriter Angie Stone, "We took too much time with this project. We're funker, more hip. The jod is more mature, and with this album will stretch out a bit further. We're going to keep that audience, but [also] reach a new one.

Rounding out the New York-based trio is keyboardist/drummer David Williams and keyboardist/vibraphonist Willie McCutchen.

The group's 1996 debut A&M album, "A Matter Of Time," netted sales of 62,000 units, according to SoundScan, and spawned the single "Seems You're Much Too Busy," which peaked at No. 17 on the Hot R&B Singles chart.

"Head First" comfortably couples hip-hop and R&B on songs like the carefree "Sounds Of New York," and an upbeat remix version of the pop-pining "Love Today," due at radio April 11.

Says Perspective president Sharon Heyward, "Last time, they were just a little bit of the commercial field. This time, they've combined a bit of hip-hop with their jazzy feel to give them a great contemporary sound while keeping their R&B base.

Heyward says "Head First" is the album she'd hoped "A Matter Of Time" would have been.

"With ["Head First"] they don't try to be somebody else, they just add a little bit more flavor," she says. "That was kind of the direction I wanted them to take when we first met. I was like, 'Can you throw a bit more street up in there?' And this time they've accomplished that.

While Vertical Hold has larger goals, its singer has a slimmer-down look. "I was 70 pounds heavier last album, so weight is coming out ready to hang for real now," says Stone.

Says Perspective marketing VP Sheila Coates, "Angle the first time looks nothing like the Angie now. She looks like a totally different person, which will relate to the youth. When you're heavier and have the kind of voice she does, you just assume she's some kind of major adult diva.

The label hopes Vertical Hold's music and styling will appeal to the crossover market when "Love Today" (Continued on next page)

Mercury Debuts Rapper Jemini

GOOD GETS

BY HAVELOCK NELSON

NEW YORK—Mercury artist Jemini The Gifted One says he titled his debut EP "Scars And Pain" because that's what he experienced while looking for a record deal.

"I spent all of my formative years trying to get to where I am now. There were a whole lot of hard times, trials, and tribulations... I made many sacrifices," says the 25-year-old rapper.

"Scars And Pain" ships May 8 on limited edition vinyl and May 23 on CD and cassette. The EP features seven tracks with a variety of producers: Minnesota, Prince Poetic from Organized Konflic, Rah Boogie, RuinedKid, and Fat Man.

Says Jemini, "I'm not real picky about who produces me. I don't care as long as I feel the music they give me and can express myself to it.

The performer, who was signed to Mercury by A&R manager Kenyatta Bell, says his goal in selecting tracks was to reach as many people as possible.

"I do things on my record that are specifically targeted at certain groups."

He cites the first single, "Funk Soul Sensation," which has a "booming" Jamaican funk-type baseline like the ones they're into on the West Coast and in the Midwest." The song is named for the normally smooth-voiced MC's more outstandable-sounding alter ego.

The artist describes another track, "Story Of My Life," as "real pretty and deep sounding; its rhythm" compelled me to write something emotional about me. It's directed mostly at women and older cats.

He says he has two other selections—"50MCs In A Cipher" and "Brooklyn Kids"—"as are the around-the-way, straight-up hardcore hip-hop heads who want to hear lyrics that make them go, 'That was dope!'

Another cut Jemini is especially proud of is "Can't Stop Rockin'" (featuring 12th Planet). He says, "A lot of people do songs about back in the days, I wanted to do a song that epitomizes the feeling and vibe from back in the day and still being current.

Jemini, whose voice constantly threatens to tear off into song, selected the tracks he raps over himself.

"Funk Soul Sensation" dropped March 7 and is backed with the hometown pride anthem "Brooklyn Kids." It was shipped to college radio, street jets, and mix-show DJs in January as a white-label vinyl teaser track.

Mercury national marketing manager Michelle Murray says, "A lot of people played it. A whole lot of college kids and hip-hop heads picked up on it. It's been percolating."

Murray says the reason "Brooklyn Kids" was issued early was to establish the artist's East Coast origins while (Continued on next page)
**R&B**

**VERTICAL HOLD AIMS HIGH WITH 2ND SET**

(Continued from preceding page)

Perspective plans to send the group on a promotion tour at the end of April that includes label branch visits and listening parties in Los Angeles, Philadelphia, Washington, D.C., Chicago, Atlanta, and New York.

Other public appearances include performing on "Shot Train" and at Impact's April 19-22 Super Summit Conference IX in Atlantic City, N.J.

Says Coates, "Vertical Hold is a self-contained band. Willie and Dave are great musicians, and Angie is a prolific writer, so we also take them out to [performing art] schools where they can talk about musicianship rather than about the star entertainer aspect. You're more valuable to the music industry when you bring more to the plate."

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**BUBBLING UNDER R&B**

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<tr>
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<th>TITLE</th>
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<th>LABEL</th>
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<td>SCOURGE</td>
<td>LIFTULTIMATE/R&amp;H LIF</td>
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<td>2</td>
<td>NEXT LEVEL</td>
<td>SHOW AND D.O.</td>
<td>FAME</td>
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<td>BORING BUT ON A SET</td>
<td>TIME OUT</td>
<td>ELEPHANT</td>
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<td>4</td>
<td>I WANNA KNOW YOU</td>
<td>MONEY</td>
<td>ELEPHANT</td>
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<td>PUT IT ON</td>
<td>BULLET</td>
<td>R&amp;B LIF</td>
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<td>6</td>
<td>TRIP AROUND YOUR BODY</td>
<td>UNKID</td>
<td>LIFTULTIMATE/R&amp;H LIF</td>
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<td>ONE MORE (W/ CRYSTAL</td>
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<td>8</td>
<td>IF IT'S ALL RIGHT WITH YOU</td>
<td>OX</td>
<td>WINE</td>
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<td>9</td>
<td>WHAT I'VE BEEN THINKING</td>
<td>VAN</td>
<td>ULTRA</td>
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<td>BABY IT'S ON</td>
<td>ROUBLE</td>
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<td>2ND NATURE</td>
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<td>INTER</td>
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Two Plus One. Conscious rap duo Channel Live spends a moment with mentor KRS-ONE during an evening out at New York night spot Les Poulets. The awesome's current Capitol single is titled "Mad Izm." Pictured, from left, are Tuffy, KRS-ONE, and Hakim.

A label source and several artist managers say that the black music division's release schedule is on hold. It was unclear at press time whether roster cuts were forthcoming.

In 1994, Warner Bros. placed in the Top 15 labels on the year-end Hot R&B Singles chart. Billboard, Dec. 24, 1994). It ranked below the top five distributing labels with charted R&B singles, and was not among the top 15 labels that had albums on the Top R&B Albums chart in 1994.

Among distributing labels, Warner Bros. placed fifth on the year-end Top R&B Albums chart, with 26 charted albums. In 1994, Warner's black music division was buoyed by the success of distributed labels Quest and Giant, which had a total of 17 singles on the Hot R&B Singles chart.

Warner Bros. has albums by veterans George Duke and Karyn White on the Top R&B Albums chart. Warner Bros.-distributed acts on the Top R&B Albums chart include Giant's Christopher Williams and Jade, and Zapp & Roger's greatest hits set on Reprise. None of the albums has reached the top five.

Reprise's Da Bush Babes and Maverick's Dana Dane are the only Warner-related rap acts on the Hot Rap Singles chart.

Warner Bros. proper has one rap act on its roster, World Renown. Warner Bros.-distributed rap acts include Quest's Clever Jeff and Saafir and American's the Nonce.

CHRIS MARS

Wallmen, on the road to perform covers of Mars songs. The band will travel with a cardboard cutout of Mars, which will take center stage. The label and Mars are exploring the possibility of literally "phoning in" vocals at selected dates. He also will do phone interviews to alternative radio stations and is willing to play television dates.

At retail outlets, Bar/None will take advantage of Mars' artistic ability. An accomplished painter with several exhibitions to his credit, Mars has designed and painted the cover art for all three of his solo albums. For "Tenterhooks," he used a computer to distort a portrait, with the end result reproduced in black and white on the front cover. The label is sponsoring a contest in which fans who purchase the album will receive copies of the cover art with instructions to color it in. The winner, chosen by Mars, will receive an original painting. There also will be listening parties at galleries in conjunction with shows of Mars' paintings. A video, utilizing Mars' artwork and computer animation, is in the works for the first single, the hip-hop parody "White Patty Rag."

An independent radio promoter will be hired to get the album on college and alternative outlets and possibly on more mainstream stations.

While Mars is proud of "Tenterhooks," his eye is already on the future. He can hardly wait to get back to work. "When I get into the studio, things happen. Now I can go whenever I get an idea."
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### Hot R&B Airplay

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<td>Billie Jean</td>
<td>Michael Jackson</td>
<td>Epic</td>
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<td></td>
<td></td>
<td>2</td>
<td>U Can't Touch This</td>
<td>Vanilla Ice</td>
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<td></td>
<td></td>
<td>3</td>
<td>Another Day</td>
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### Hot R&B Singles Sales

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<td>RCA</td>
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*Records with the greatest gain © 1995 Billboard/BPI Communications.*
Driving out to the 17,000-square-foot Ichiban Records headquarters building in the north metro Atlanta suburb of Kennesaw, Ga., for the first time, it's easy to think you've taken a wrong turn. After a left turn from the Wade Green Road exit off Interstate 75, a quick right brings you to a group of fenced-in remnants of farms purchased by investor groups, sitting fallow in anticipation of the day the developers come.

But just as you decide you're really lost, you happen on a two-story building with a parking lot full of cars. Here, in the only edifice within sight, is an island of urbane sophistication. Surrounded by trees, this is the nerve center of one of the most successful independent record companies in the world, Ichiban Records.

Celebrating its 10th anniversary this year, Ichiban is a well-oiled machine, making its mark in today's black music and alternative rock. The company operates effectively without any evidence of chaos: no screaming executives delivered on the phone, no added confusion, no rigid hierarchical structures. There's Brian Jones, director of radio/urban radio promotion, working the phones, while down the hall, Trey Edmondson, national street-promotions coordinator, is doing the same. All together, there are 50 full-time employees on the Ichiban roster, 25 of whom work at the Kennesaw headquarters.

At the end of a second-floor hallway are the adjoining offices of Ichiban chairman and CEO John E. Abbey and president Nina K. Easton. The husband-and-wife team confer in a quiet atmosphere of highly efficient intensity, fostering trust and mutual respect. Abbey and Easton are both analytical people who, before making decisions, like to explore all sides of an issue, flushing out not only the content but the substance of each other's opinions. "From the way we work together, we help each other rather than pull each other apart," says Easton.

Both Easton and Abbey have worked as journalists, and communication comes naturally. Abbey founded Blues & Soul magazine in London in 1966 and soon expanded his interests to booking and managing tours. On a tour of Scandinavia with the Reddings, Abbey met his future wife and business partner, Finland native Nina Easton, who was director of public relations and promotions for CBS Records in Scandinavia.

The name "Ichiban" is Japanese for "number one," a phrase Abbey kept hearing applied to "Soul Brother Number One" James Brown when he toured with him in Japan. Drawn to Atlanta in the early 1980s by friends, Atlanta residents and R&B stalwarts like Curtis Mayfield, William Bell and Clarence Carter, Abbey and Easton started Ichiban in 1985 partly in response to the lamentable fact that none of those artists had a label deal at the time. A decade later, Clarence Carter still records for Ichiban, while Mayfield's Custom and Bell's Willie Records imprints are distributed by Abbey and Easton's company.

Headed by flagship Ichiban Records, the operation includes several other owned and operated imprints, including WRAP Records, Soul Classics, Wild Dog Blues, Naked Language, Ichiban Blues, Techno 404, alternative-themed Sky Records and the newly created Ichiban International. The new Ichiban International will be distributed by Cema, and its first two releases, arriving this month, are from Kid Sensation and Francine Reed.

The roster of more than 40 artists on the Ichiban labels is supplemented by 25 distributed labels, the best-known of which are rapt-themed Word Records, owned by Chuck D; Wise Up Records, owned by former Geto Boy Willie D; and Nawa Records owned by the balladeers Force MDs.

Taken cumulatively, Ichiban's stable has had 63 albums appear on one or more Billboard charts in its 10-year existence. Eleven of those appearances came in 1994, the year Ichiban was nominated for Label Of The Year by the National Association of Recording Merchandisers (NARM) and by the Gavin Report. Those 11 charting releases were paced with the success of such talents as rap poet M.C. Breed and alternative sensation Daeleeye Dick, whose "New Age Girl" helped anchor the soundtrack to "Dumb And Dumber" and went to No. 27 on the Hot 100 Singles chart in January. In the opinion of Abbey and Easton, that's only a sample of the group's creative versatility and long-range market potential.

Other Ichiban artists hitting the Billboard charts last year were jazz pianist and Blackbyrds veteran Kevin Turner, street-rappers Willie D, The Ghetto Mafia And The Treacherous Three, Kilo, hip-hopper M.C. Shy D and soul legends Millie Jackson and Tyrone Davis.

For a growing enterprise in any industry, expansion can be a dilemma. Caution can stagnate a company, but rapid expansion can strain...
a new label
for a new world

kid sensation
the album seatown funk, featuring the single "seatown funk"

francine reed
the album i want you to love me, includes "why i don't know"

lisa cerbone
the album close your eyes, includes "blue frog," "amber" and "manic depressive jubilation."

coming soon
kevin toney - fleshtones - deadeye dick
John Abbey heard his first R&B record, "The Fat Man" by Fats Domino, when he was 8 years old. A year later, Abbey went to work after school in a London record store owned by his uncle. "If we had a good day, he would pay me with two old 78s. On those days, I would pedal harder on my bike so I could get home faster and listen to those records," Abbey remembers. "Black music is real music, expressing the real emotions of people."

One of the first impressions of the Ichiban chairman and CEO John Abbey might seem paradoxical. He’s private but forthright, a stimulating speaker but also a good listener. "John is probably the most adult person I’ve ever met," says his business partner and wife, Ichiban president Nina Easton. "He’s very focused and knows what he wants. He doesn’t try to do things he doesn’t know about. He also has a very positive outlook and the greatest sense of humor of any man I’ve ever met."

These qualities have served Abbey well during his 30 years in the music industry. He started in 1966, when he harnessed his love for several forms of African-American music into the founding of the respected publication Blues & Soul. From 1966 to 1978, he was not only a well-connected observer of the scene, but a participant in it. He ran and owned Speciality, Mojo and Contempo Records in London, having hits with Koool & The Gang and James Brown while introducing Millie Jackson, Joe Simon and Dorothy Moore to international audiences.

While at MoJo, Abbey also served as European A&R and promotion coordinator for Atlantic & Sack Records. During that time, he helped break and popularize Sam & Dave, Isaac Hayes, Aretha Franklin, Roberta Flack and The Staple Singers in Britain and in continental Europe.

Abbey moved to the United States in 1978. Within two years, he was coordinating international tours for many of the same artists mentioned above, as well as Curtis Mayfield, Clarence Carter, and jazzmen Lonnie Liston Smith and Roy Ayers.

In the early 1980s, Abbey was bitten by the entrepreneurial bug. In 1985, he and Easton moved to Atlanta—where several artists whom Abbey had worked with were based—and founded Ichiban Records.

Originally intended as a forum for the many styles of American black music, the label has expanded beyond that niche. Over the last two years, several purchases and signings have broadened Ichiban’s scope to modern rock. Abbey handles all A&R functions for Ichiban and its affiliated labels.

"We never sit down and said, ‘This is what we are going to do.’ But as we’ve grown larger, we probably do more pre-planning than we ever have," says Abbey. "If the industry were to change tomorrow, we’d be flexible enough to know how to stay with it."

Nina Easton

Ichiban Records president Nina Easton’s first musical urge wasn’t to work with blues, jazz and soul artists, but rather to be a classical...
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ICHIBAN
MUSIC FAMILY
In The Studios
Ichiban’s Own Recording Facilities Are Home To Expert Engineers, Label Artists And Outside Projects
BY DAVID NATHAN

Reflecting the company’s commitment to offering its artists the same benefits that major conglomerates can, Ichiban’s two recording studios constitute a significant and integral part of the label’s operation. Created in 1989, KALA Studios (named after the daughter of label heads John Abbey and Nina Eastern) and the more recently acquired Digital Edge (in business since January 1995) are full-fledged facilities that are available to Ichiban’s ever-growing roster of R&B, hip hop, rock, jazz and blues artists. In addition, both studios have been kept constantly busy with outside projects from a diverse range of artists.

“We bought a studio at the first available opportunity because we recognized that it allowed us to have hands-on control with the music we were putting out,” says Abbey. “By having our own studio, we were also able to develop a group of musicians we could call on constantly, almost like having our own Ichiban rhythm section.”

KALA Studios, located on the outskirts of the Buckhead area of Atlanta, about 30 miles from Ichiban’s Kennesaw headquarters, is operated by studio manager and staff producer Frank Amato, who first met Abbey while working as keyboardist with Curtis Mayfield (who is affiliated with Ichiban through his own Curtom Records).

“When we first moved here,” explains Amato, “it was a 30-year-old, 16-track studio. We brought in a new 24-track machine and changed the speaker system in the control room. In 1993 we completely remodeled the place, which was a major undertaking. We were one of the first studios in the world to have a Trident series 80 board.”

KALA was originally set up to handle live sessions, and among the earliest Ichiban R&B artists to use the facility were Clive Carter, William Bell and Mayfield. “I’d say about 40% to 50% of the recording done here is still live, and it helps that everyone who works here—including chief engineer Jimmy O’Neill and engineer Ed Miller—is also a musician. That means we sometimes end up on sessions as well as engineering,” says Amato, who estimates that approximately 40% of the work now done at KALA is for Ichiban artists. A state-of-the-art facility with an expanded MIDI room, KALA has been used by Lyle Lovett, George Clinton, Public Enemy and various members of Parliament. “The biggest records that were cut here were Kness Kress’ 1992 multi-platinum first album and Tag Team’s ‘Whoomp There It Is’ album,” adds Amato. Last year, KALA received three Ampex Golden Reel Awards.

Digital Edge, located downtown Atlanta, has been used primarily for Ichiban-related rap projects, according to John Broaddus, the label’s A&R coordinator. “It’s a full-service digital facility,” he says. “Although we do occasional outside projects, most of the sessions there have been for acts either signed to WRAP (Ichiban’s rap imprint) or on labels distributed by us.” Among those using the studio are M.C. Breed, Kilo, the Hard Boys and 92 South. And Broaddus notes, “The editing and sequencing for our Soul Classics reissues are also done at Digital Edge.”

The facility is equipped with five Alessi A-DAs, offering a total of 40 tracks, and its day-to-day operations are run by Ed Rogers, studio manager and chief engineer.

“Congratulations Ichiban Records on your 10th Anniversary. Here’s to the past, the present, and our future.”
We would like to sincerely congratulate John, Nina and the entire Ichiban Family on Ichiban’s 10th Anniversary. Your path to success is truly one of the great stories in the record business.

From your early days as a niche Rhythm and Blues Label to your current success as a mainstream Rock and Roll Label with the smash act Deadeye Dick, Ichiban Records has shown the savvy and professionalism to break and market artists in all genres of music.

We are proud to distribute your music and to be part of your team. We value your friendship and look forward to continuing to make history with you.

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Of all the labels that MDI has worked with, Ichiban stands out as one of the most

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and then be

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the demand.

"Congratulations to John and Nina as well as the whole Ichiban Family. Thank you for a decade of wonderful product, hard work and enthusiasm. We at MDI wish you continued success and look forward to another ten years of being part of the Ichiban story."

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On The Charts

Over the past decade, the following Ichiban albums have appeared on Billboard charts.

1986
WILLIAM BELL, Passion
CLARENCE CARTER, Dr. C.C.
SLAVE, Unchained At Last

1987
CLARENCE CARTER, Hooked On Love
GARY B.B. COLEMAN, Nation' But The Blues
SLAVE, Make Believe

1988
ROY AYERS, Drive
DORIAN HAREWOOD, Love Will Stop Calling
LITTLE JOHN TAYLOR, Stuck In The Mud

1989
ROY AYERS, Wake Up!
CLARENCE CARTER, Touch Of Blues
LEGENDARY BLUES BAND, Wake Up With The Blues
TRUDY LYNN, Trudy Sings The Blues
LITTLE JOHN TAYLOR, Ugly Man
THREE DEGREES, And Holding
VARIOUS ARTISTS, Nasty Blues

1990
CLARENCE CARTER, Between A Rock And A Hard Place
CHI-LITES, Just Say You Love Me

Continued on page 34
10th Anniversary
ICHIBAN
MUSIC FAMILY

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CHARTS
Continued from page 32

TRUDY LYNN, Come To Mama
CURTIS MAYFIELD, Take It To The Street
LONNIE LISTON SMITH, Love Goddess
VANILLA ICE, Hooked
ARTIE WHITE, Tired Of Sneaking Around
VARIOUS ARTISTS, Nasty Blues 2

1991

BLUES BOY WHITE, Beloved
BLUES BOY WHITE, Beloved 2
M.C. BREED & DFC
CLARENCE CARTER, The Dr.'s Greatest Prescriptions
TYRONE DAVIS, I'll Always Love You
FAT BOYS, Mack Daddy
BOBBY BUSH, I Ain't Stuckin' You
SUCCESS-N-EFFECT, Rock-N-Effect
ARTIE WHITE, Dark End Of The Street

1992

WILLIAM BELL, Bedtime Stories
M.C. BREED, 20 Below
JERRY BUTLER, Time & Faith
CLARENCE CARTER, Have You Met Clarence Carter...Yet?
CRIMINAL NATION, Trouble In The Hood
TYRONE DAVIS, Something's Mighty Wrong
DETROIT'S MOST WANTED, Tricks Of The Trade, Vol. 2
FATHER DOM
HARD BOYS, A-Town Hard Heads
INSANE POETRY, Grim Reality
K-STONE, 600 1
KID SENSATION, The Power Of Rhyme
KILO, A-Town Rush
BEN E. KING, What's Important To Me
SUCCESS-N-EFFECT, Drive-By Of Uh Revolutionist

1993

M.C. BREED, The New Breed
KILO, Bluntly Speaking
93 SOUTH, Quad City Knock

1994

M.C. BREED, Funetailed
TYRONE DAVIS, You Stay On My Mind
FEARNOONE FLICK, A Different Story
GETHTO MAFIA, Draw The Line
MILLIE JACKSON, Rock 'N' Soul
KILO, Got Wit Da Program
SHO FEATURING WILLIE D, Trouble Man
M.C. SHY D, The Comeback
KEVIN TONEY, Livescape
TRIACHEROUS THREE, Old School Flava
WILLIE D, Play Witcha Mama

Trudy Lynn

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BEST WISHES FOR A GOOD, SOUND FUTURE.

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NUMBER-ONE LABEL
Continued from page 26

10th Anniversary
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MUSICIAN. The native of Helsinki, Finland, enrolled in the prestigious Sibelius Conservatory at the age of 7, studying clarinet and a cappella singing. The vocal projection and stage techniques required of a vocalist working with classical repertoire led to a talent and interest in drama, which she also studied during her teenage years.

While in college in Finland during the mid-1970s, Easton discovered that there was more to music than precise form and technique— it could have a boat. As a classically trained musician used to working with string sessions, she easily connected with the syncopated strings of disco music. Her love for the genre was her impetus for becoming a club DJ. She soon combined that passion with an entrepreneurial bent and started a DJ service that landed 20 club accounts throughout Scandinavia.

Easton did all this while attending college. Her DJ service and her degree in marketing were the perfect combination of real-world and academic experience to capture the attention of CBS Records. In 1979 the conglomerate named her public relations and promotion director in Helsinki. During that four-year stint, she met future business partner and husband John Abbey.

Easton and Abbey also shared an interest in journalism, and Easton’s duties as the U.S. correspondent for the Scandinavian music publication Suomi1 in 1983 and 1984 sharpened her overall industry perspective as well as her English. She and Abbey founded Ichiban in 1985, and 10 years later, she has become one of the independent music community’s leading corporate citizens.

In addition to overseeing Ichiban’s marketing, promotion and distribution, Easton is chairperson of the National Association of Independent Record Distributors (NAIRD), is on the board of the Alliance of Artists and Recording Companies and is on the Manufacturers Advisory Committee of NARM.

“She is probably the hardest-working nose-to-the-grindstone person I’ve ever known,” says Abbey. “She’s very direct in dealing with things, but there is another side to her as well. She’s got a good heart and a good mind to go with it.”

—RS
Congratulations, Ichiban

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Continued...

manager, overseeing most retail-related promotions activities. Former college-market booking agent Randy Sadd is national video-promotion and publicity director while critical backshop functions are managed by controller Tracey Whitson, production manager Mika Talvitie and distribution/warehouse manager Danny Dupuy. Gof Abbey oversees international distribution, liaisons with distributed labels and coordinates overseas promotion. As a manager, he's a mixture of hands-on and delegation. Like most department heads at Ichiban, he works on a computer packed with data and spreadsheet programs that track everything from sales in individual nations to tour itineraries. Yet he realizes the potential hazards in micromanaging everything. "The easiest way to describe what I do is that anything that comes in with a foreign stamp on it automatically comes to me," says Abbey. "Normally, we leave all the marketing to whoever we have in that territory. We can't monitor everything we do around the globe." The result is about eight weeks of travel throughout the year, along with a steady stream of faxes, overnight packages and electronic mail to and from European and Asian representatives. "There's always a regular amount of info flying back and forth. You can cut out a lot of waste that way," says Abbey.

Sadd has the obligation of steering Ichiban's roster of rap, hip-hop, jazz and modern-rock acts through the mercurial eddies of airplay trends. He welcomes the migration of modern-rock formats into the mainstream—a trend that he believes will help modern rock-oriented Ichiban acts like Deadeye Dick, Freemasonry and the Fleshtones. Sadd's current charge is no small task: helping Deadeye Dick transcend its breakthrough hit and build a career. "Deadeye Dick is a legitimate band with a very good album," he says. "People will be able to get beyond the novelty." Ichiban is a very proud and strong independent record company.
Congratulations
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We’re proud to be a part of your team.

Here’s wishing you continued growth and success for the next decade and beyond!

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that is continually growing," he adds. "Every year, we've made great strides, and a lot of people are turning their heads. We are getting very recognizable.

A key component in that recognizability has been the more than 25 videos of Ichiban-related acts overseen in the last three years by Helen Urriola. Like Abbey and Easton, Urriola has a background in music journalism. She came to Ichiban after careers in radio and as a reviewer for music publication along Florida's Space Coast.

"The main part of my job is video promotion, which involves developing the concept, hitting the producer and then getting the video produced," she says. "The tough part is getting the video airplay on the national as well as the regional and local shows."

Working with a variety of artists, Urriola has to conceptualize on several levels. "One week we might have a jazz release to prepare for, then the next week a heavily alternative band like Free Masonry," she notes. "It makes it complicated because we're always looking for video that transcends the music vision, that keeps the producer and the fan interested."

"We're probably got more plans and ambitions today than we've ever had," Easton summarizes. "We'll be venturing more into new technologies, and we are very excited about our new signings.

"And," adds John Abbey, "hopefully, we'll stay one step ahead of the game."

Senior Staff Members Employ Special Skills

GoF Abbey,
Director of International Operations

GoF Abbey opened Ichiban's London office in 1987 for European distribution of Ichiban Records and the label's imprints. In 1992 Abbey relocated his base of operation to Ichiban's U.S. headquarters, and he now conducts all international business from there. As the success of the label continues to grow in America, so does overseas interest. Ichiban's releases are licensed not only in Europe, but also the Far East, Southeast Asia, Australia, Canada, South America, the Republic of South Africa and the Middle East.

Ken Masters,
National Director of Retail Marketing/Promotion

Since joining Ichiban in 1993, Ken Masters has shaped the staff of seven into an effective promotional team that handles independent, chain and street promotions. Masters' background as a buyer and product manager on both the independent and chain-store level, has prepared him to coordinate national accounts advertising and marketing campaigns for Ichiban's numerous and diverse releases.

Randy Sadd,
National Radio Promotion Director

One of Ichiban's most veteran employees, Sadd has directed radio promotion campaigns for more than four years. Sadd's staff of five radio promoters successfully demonstrate their flexibility at all radio formats—whether it's blues, rap, R&B, jazz or alternative rock.

Helen Urriola,
National Video and Publicity Director

While Urriola's primary focus is to promote Ichiban's music videos, her duties also include putting the videos into production and supervising publicity and advertising campaigns. She began her more than three years at Ichiban in the retail-marketing department and has seen the label through its steady growth and foray into different music genres.
Thank You

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Trade & Consumer Publications
Our Distributed Labels
Video Outlets and Programmers
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John, Nina and the Ichiban Music Family

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5-Year-Old Powerhouse Strictly Rhythm Forges On

**Strictly Jams:** In an industry where independent labels often rise and fall faster than the length of an average percussion break, New York's Strictly Rhythm Records is a true rarity. For five-plus years, it has been a constant source of forward-reaching dance music, as well as a breeding ground for producers like Roger Sanchez and Armand Van Hel-de.

The label is headed for the summer months with yet another arm-load of gems, starting with the kinetic pairing of "Little" Louis Vega and Lil Louis on "Freaky," released under the name Lou2. The track is a departure from the dark, Euro-flavored trance synths, a rushing baseline that is mildly reminiscent of Lil Louis' "Frenchcore" and deejay-friendly drum patterns that were programmed by Jon Ciafone of Mood II Swing. Lil Louis spars with Vega on a track that perfectly matches the hypnotic and seductive nature of the music—steamy stuff.

Industry insiders are well aware of Ultra Nate's loving ode to the gay community, "10,000 Screaming Fangtooth," which has been traveling on demo cassette since last June. Tweaked for mass approval with fresh mixes by Van Helden and Frankie Tamburo, the tribal-leaning house narrates Nate's dream of a civil rights revolution similar to the Stonewall riot 25 years ago. It is a politically brash button-pusher that is a fine intersection from the singer's usual gay-bashing, weekender bent.

For a more soulful souvenir, there is "Pump It," a rousing invi-tation to horizontal romance by Chicago-based male vocal quartet Truce. A smooth and harmonious vocal performance is underlined by a thick and chunky R&B bassline and a rigid beat. Producers R.K. Jackson and Marcus Shultz keep the ampingizzle and energetic, particularly on the spirited Tribal mix, while DJ Pierre's reconstructions on the flipside is a bit more experimental and conducive to underground acceptance. In the end, though, this single is poised for active mainstream play ... next stop crossover radio.

**Fruity Motion:** The long-awaited U.S. launch of M People's lauded third set, "Bizarre Fruit," is finally under way with the release of the label's single "Turn Up Your Heart." Reliably, tunesmiths Mike Pickering and Paul Heard have woven smooth and seductive, colored rhythms that are designed to feed both trendy and retro dance sensibilities, while further aligning the quartet's image with the smoky-voiced diva to beckon with. Post-production by Farley & Heller, Luv Dup, Brothers in Rhythm and Van Hel-den cover harder-edged bases missed in the original mix.

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*Billboard Dance Breakouts* for April 8, 1995

- "Open Your Heart M People" (A&M)
- "I Will Survive" Chantay Savage (Epic)
- "Total Eclipse of the Heart" Love Salad (Columbia)
- "Pick It Up" Carolyn Harding (Columbia)
- "Welcome to the Motel" Codi (Virgin)

**Maxi-Singles Sales**

- **CONWAY KEILL: "Real Men Love Women Too!"**
- **Masta J.C. Mic Germaino: "T.V."**
- **JUST LITTLE LAVA: "The D.O. Project"**
- **HEARTBEAT: Jimmy Somerville**

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**Never Find Someone Like You**

*Breakdowns: Tunes with future chart potential based on club play sales reported this week.*

---

**Larry Flick**

There is no doubt that Epic Records' crackpacker dance promotion department will slam-dunk "Open Up Your Heart" into the top spot of Billboard's Club Play Chart within weeks. More vague is the top 40 radio future of the project, which has been available on de-Construction Records overseas for a few months. With M People enj-oying formidable mainstream suc-cess seemingly everywhere in the world, the pressure is on Epic to deliver. We hope this record gets the same kind of fo-cused promotional energy that the label has bestowed upon equally young, developing rock acts Oasis.

In other Epic activity, Gloria Estefan's reign over clubland will likely continue with her playful reading of "Cherchez La Femme," the digiceraus' chart stunt made fa-mous by Dr. Buzzard's Original Savannah Band, New York turn-table artist Ronnie Ventura earns his stripes as a producer-to-follow with a batch of trivalistic interpreta-tions that slam admirably. Lis-tening to Estefan comfortably flow over aggressive beats, we cannot help but chuckle at how it was only two years ago that Estefan seemed terminally relegated to narrow AC radio status. Now, youth-oriented dancefloors would not be the same without her.

Meanwhile over at deConstruction, the label pays tribute to re-vered Liverpool nightclub Cream with "Live," a double album show-casing the DJ skills of luminaries Pete Tong, Paul Oakenfold, Graeme Park, and Justin Robertson. For the conserva-tionist, all five of the venue's sound board over the course of several nights. The set's two-plus hours of music represents a cross-section of the label's output, including hard-house, Euro-TRG, and rave, and some yammers as the "Killer Wolves," "Katak-bators, "Kut It" by Red Eye, "Al-ways" by Tin Tin Out, and "Feel It" by Carol Bailey.

*DeConstruction* and Cream founders James Barton and Dar-ren Hughes have joined forces for a roving DJ tour that includes 20 stops in Europe, the States, and Australia to follow in the coming months. The DJ lineup for the "Tropical" tour from date to date. In all, this is the most fitting way to celebrate an in-fluential venue that has been key in the most fitting way to celebrate an in-fluential venue that has been key to the development of the UK scene.

**Singles Goin' Steady:** MCA's club hot streak should eas-ily be extended with the onset of "Message Of Love," an uplifting pop/house anthem by Love Happ. Helmed by supreme pro-ducer C.J. MacKintosh, the song issues a simplistic lyrical plea for peace and unity that has been heard dozens of times. This single rises above its familiar prose with an endearing vocal duel, sweet string flourishes, and nicely rolling piano lines—all of which add up to a highly appealing, playful effort. Additional production perspective by Lovel and Robert Civillies makes "Message Of Love" all the more attractive. Clubbers everywhere.

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**On-Line:** Moonshine Records is peering to parlay its status as one of the top indices on the West Coast and abroad into a more powerful national role via a new distribution agreement with the Minneapolis-based Na-varre Corp. Since its inception three years ago, Moonshine has earned a reputable reputation as a cuting-edge independent label, without losing the underground trends like jungle, trip-hop, and various brands of electronic pop. Its deal with the progressive and far-reaching Navarre will be a boost in moving beyond regional cul-suect. According to Moon-shine president Stephen Levy, the label and its dozen-and-half subsidiar-ies are planning more than 40 al-bums releases in the next 12 months. Its first CDs through the Navarre deal will include the compilations "Speakeasy Acid Jazz" and "House Yo' Mama." On the flipside of the Los Angeles label coin, there is still no firm word on what triggered the abrupt closing of Sage, the legendary club that recently closed its doors. (Photo: Chuck Pulin)

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**York's Instinct Records jumps into the arena with Shadow Records, a subsidiary aimed exclusively at the invigorating dance subgenre that blends elements of hip-hop and acid jazz. An arm-load of initial CDs is highlighted by "Krush," the U.S. debut of DJ Krush, the heavily propped Japa-nese hip-hop maestro who has been heard on juicier bits of pieces of recent projects by Guru, Ronny Jor-dan, and Mono Grosso. It's dark, affecting, and truly genius ... The venerable Billy Ocean gets the crop ambient/elec-to-pop young Turks a sprint for the cash with his massive hit "Project" featuring his intelligent pro-duction of "Moorloshg Shore" by Caroline Lavelle. He manages to keep the overall tone appropri-ately chilled and spacious, while deftly dodging the indulgence that is prevalent in this genre. Available on the Warner Bros.-distributed N-Gram Records in England ... As bored as we already are by the substandard jungle compilations currently flooding the streets, we have come across a couple that require a whirl. "Jungle Bass" on Florida's Paradise records is the handiwork of Bass Tribe, a trio that boldly tries to package the rambunctious image of jungle into two CDs. The odd is good. Pringa presentsfeaturing Tenor Fly, and DJ Nut Nut. Two noteworthy sides of an increasingly promising coin.**
### Hot Dance Music

**Club Play**

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<td>Heartbeat (London 89/90)</td>
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<td>Blondie</td>
<td>Atomic Bravado (Chrysalis 9007)</td>
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<td>Alan Wilder</td>
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<td>Duran Duran</td>
<td>Rio (Mute 7796)</td>
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<td>Frankie Goes To Hollywood</td>
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<td>Nature</td>
<td>Waterlilies (EMI 78341)</td>
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<td>The Stranglers</td>
<td>The Tulip (Chrysalis 9051)</td>
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<td>Kool &amp; The Gang</td>
<td>Help Me Help You (Kool Records 44702)</td>
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<td>The B-52s</td>
<td>The Great Divide (MCA 6623)</td>
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**Maxi-Singles Sales**

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<td>This Is How We Do It (IT/IT)</td>
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**Now Available**

**HOT STUFF/LOVELY LULLABY**

by D.J. MIKO

ZYX 66026-8
ZYX 66026-4
ZYX 66026-12

This is the follow-up hit single from the biggest surprise hit in 1994 - "What's Up". It's the Donna Summer disco nugget which D.J. MIKO transforms into a Hi-NRG Euro stomper that will prove he is no one hit wonder. The full length is in the works, and he will be back here this summer for a Euro Tour which will include Double You, Ice MC and Coronal.

**ZYX-MUSIC DISTRIBUTION LTD.**
72 Otis Street • West Babylon • New York 11704
Phone: 516-253-0800 / Fax: 516-253-0128

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**Billboard**

FOR WEEK ENDING APRIL 8, 1995

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**WEB SITE**

www.americanradiohistory.com
Fan Fair Lines Up 70 Acts, So Far
All Tickets, More Than 24,000, Sold Out

BY EDWARD MORRIS

NASHVILLE—From a reunion performance by George Jones and Tammy Wynette to first-time appearances by country music's fastest-rising young stars, this year's Fan Fair is shaping up to be one of the most talent-laden editions in recent history.

The 24th annual International Country Music Fan Fair will take place at the Tennessee State Fairgrounds here. For the fifth consecutive year, all tickets to Fan Fair—more than 24,000—were sold out months before opening day.

Here is the current schedule:

Monday, June 5: bluegrass show (7-11 p.m.— lineup not completed.)
Tuesday, June 6: Curb/MCA Country (10 a.m.-noon) — Jeff Carson, Phillip Claypool, Hal Ketchum, Tim McGraw; Mercury (2:30-4:30 p.m.) — The Statler Brothers, Terri Clark, Billy Ray Cyrus, Wesley Dennis, Sammy Kershaw, Kathy Mattea, Kim Richey, Keith Stegall; MCA/Decca (7-10 p.m.) — Rhett Akins, Mark Chesnutt, Helen Darling, Trace Byrd, Robbie Cryner, George Jones & Tammy Wynette, David Lee Murphy, Wynonna.
Wednesday, June 7: Liberty/Patriot (10 a.m.-12:30 p.m.) — John Berry, Lisa Brokoy, George Ducas, Noah Gordon, Chris LeDoux, Shandrah, Warner/Reprise & Asylum (2-4:30 p.m.) — Russ Tall, Victoria Shaw, David Boll, Faith Hill, Brother Phillips, Mandy Barnett (star of the musical “Always... Patsy Cline”), the Cox Family, Terry Radigan, Bryan White, RCA/BNA (11 a.m.-1 p.m.) — Alabama, Lorrie Morgan.
Thursday, June 8: Atlantic/Giant (10 a.m.-12:30 p.m.) — Confederate Railroad, Brad Byrnes, Jay Lawrence, Wood, Lee, Neal McCoy, Mark Collie, Daryle Singletary, Rhonda Vincent, Clay Walker, Arista/Career (2:30-4:30 p.m.) — BlackHawk, Diamond Rio, Radney Foster, Alan Jackson, Lee Roy Parnell, the Tractors: Columbia/ Epic (7-10 p.m.) — Stacy Dean Campbell, Joe Diffie, Wade Hayes, Ty Treadwell, James House, Randy Loveless, Ken Mellons, Collin Raye, Larry Stewart, Doug Stone, Rick Trevino.
Friday, June 9: Polydor (10-11:30 a.m.) — Annie Comeaux, Davis Daniel, Chinlon Gregory, 4 Runner, Toby Keith, the Moffots, Shane Suttin, Cheyly Wright.
Saturday, June 10: Grand Masters Fiddling Championship at Opryland USA (10 a.m.-6 p.m.).

And Stood There Amazed. Amanda Hunt-Taylor and Chuck Jones accept song from the year honors at the Music City News Country Songwriters Award Show for their joint composition "Your Love Amazes Me." The song was a 1994 hit for John Berry.

Why Musicians Come Over To Steve’s
Wariner Inspires Good Talk And Good Songwriting

STEVE’S SALON: Music Row is surely one of the most cooperative communities on earth. Virtually every songwriter is also a co-writer, co-producing is increasingly common, and established acts routinely serve as mentors to up-and-comers on their own tours. But Steve Wariner has moved beyond these usual configurations toward something that is more like the classic literary salon: a place where budding talents gather around a central figure to cultivate art for its own sake. And it all started quite by accident.

“...I’ve always enjoyed co-writing,” Wariner says. “That’s what I’ve done for years, writing with people like Mac McAnally, Bill LaBounty, and Jim Weathers. But I was taken aback by [the talent of] Bryan White. He really got it started. Wariner says he discovered last year that he had a fan in the then-20-year-old Asylum Records star. "I’d be around him and he’d start talking about my music and my songs. He knew all about my songwriting. He knew all about every single little detail. It just flipped me out that he knew as much as he did and was up in it like he was... We hit it off and became really close. So I made it a point to start working with him.”

This led to an acquaintance with White’s good friend, Patriot Records’ Bryan Austin, who, like Wariner, is both a gifted singer and guitar player. White also introduced Wariner to his roommate, Derek George, of the group Pearl River. Then, Wariner Bros.’ Greg Holland dropped in. Pretty soon, Wariner was co-writing, jamming, and just hanging out with all these new artists. “It kind of snowballed,” he says. “It’s been a lot of fun and very rewarding to me. I think I see myself in a lot of these young boys. That must have been what I was like when I first got here. Wariner was a mere 17 when he broke into the business, playing bass in Dottie West’s band.

When he went to New York in February to see White and Austin perform at Country America magazine’s “Top 10 New Stars Of 1995” showcase, Wariner met Austin’s label, the Canadian studio Lisa Brokoy. He then invited her into the group. They’ve just completed their first writing session.

Wariner says there’s little formality and no pressure in these artistic get-togethers. “They’re pretty loose. That’s what I keep trying to tell Cynn [his wife and business manager]. She comes up and says, ‘Well, what have you got done?’ And I go, ‘Well, hon, we’ve been talking for two hours.’ And for me that is writing. She thinks writing is actually putting it on paper. But to me it’s like going down to the cafe and eating. That’s called writing. And then talking... That’s writing. You eventually get down to physically writing.”

To demonstrate this approach, he cites his initial meeting with Brokoy. “She came out to the house, and that was our first time to get together. I really am a big fan of hers. I think she’s the next megastar. We just sat and talked for a long time. I was curious about her background... After we talked, we went over to a little cafe in Nolensville, a little meat and three. We ate over there. Then we went back and worked on a thing I had started. She helped me finish it up, and we made a demo—a work tape—while were at the house. So it’s part hanging out and trying to learn each other and part working.”

Says Brokoy, “I had a good time. He’s a great person to write with and real easy to be around. When I first got to the writing appointment, I was pretty nervous, as I think anybody would be. But he made it very easy.”

There’ll be less writing and socializing as the spring touring season intensifies and as Wariner immerses himself in completing his “guitar free-for-all” album for Arista. Called “No More Mr. Nice Guy” and due out this fall, the album will showcase Wariner’s guitar mastery in a wide range of musical styles. “There’s some blues and jazz/swing,” he says, “some country chicken-pickin’ stuff and some pop and bluegrass.” He wrote or co-wrote all the songs and is producing the project, as well as helping line up an impressive list of guest artists for it.

But he plans to keep the “salon” open. “Working with these young people is definitely a boost in energy for me,” he admits. “I really look forward to turning to the radio and hearing one of their records or seeing where they are in the charts.”

MARK YOUR CALENDAR: The Nashville Asst. of Time: Directors will host a breakfast reception April 25 for new Tennessee Gov. Don Sundquist at the Nashville Country Club restaurant. Tickets are $30 each.

SIGNINGS: Mercury Records Terri Clark to Buddy Lee Addictions for exclusive worldwide booking... Billy Crain and Heidi Higgins to songwriting deals with PolyGram Music Publishing Group.

Garth Brooks Sets Records
Sales Of 7 Albums Earn 2 Titles

NASHVILLE—Backed by figures from the Recording Industry Assn. of America, Garth Brooks has lost claim to the titles of best-selling country artist of all time and fastest-selling artist in music history.

The Liberty Records artist’s seven albums—all released within the past six years—have sold more than 50 million copies in the U.S. The only acts edging him out in total sales are the Beatles, with 88 million albums in 31 years, and Billy Joel, with 55 million in 20 years.

To celebrate the achievement, Brooks journeyed to the EMI manufacturing plant in Jacksonville, Ill. March 10 and hosted a “Thank you” luncheon for 1,000 plant employees. A spokeswoman at Liberty Records says Brooks made the gesture of appreciation because the Jacksonville workers had labored overtime during the 1994 Thanksgiving and Christmas seasons to fill orders for “The Hitz.” The album has been certified at 6 million.

After the luncheon, Brooks spent hours posting for pictures and signing autographs.

Among the dignitaries on hand for the event were Charles Koppelman, chairman/CEO of EMI Records North America, Hillary Rosen, president of the RIAA, and Illinois Gov. James Edgar.

Brooks’ two best-selling albums are “No Fences,” which has sold 13 million, and “Ropin’ The Wind,” 11 million.
## BILLBOARD APRIL 8, 1995

### TOP COUNTRY ALBUMS

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<th>Position</th>
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<td>2</td>
<td>TIM McGRAW</td>
<td>CURSE</td>
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<td>RCA</td>
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<td>JEFF FOWRYTH</td>
<td>IT'S A REDNECK THING</td>
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<td>ALISON KRAUSS</td>
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<td>BROOKS &amp; DUNN</td>
<td>WAKE ME UP WHEN IT'S ALL OVER</td>
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<td>YOU'RE THE SIMPLEST THING TO FALL IN LOVE WITH</td>
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### NEW ENTRY

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<td>A THOUSAND MEMORIES</td>
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*Albinos with the greatest gainers week this week. \*Indicates Industry Acoll. Of America (RIA) certification for sales of 500,000 units. \*Greatest hits albums are excluded. \*Greatest hits albums are excluded. Each record list is a compilation of most chart hits. The week's chart lists are compiled by Billboard based on data provided by SoundScan Inc.*

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*Compiled from a national sample of retail store and rack sale reports collected, compiled, and provided by SoundScan Inc.*

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**FOR WEEK ENDING APRIL 8, 1995**
Foxworthy Not Amused By Laughing Hyena
Label Slewed For Repackaging Comedian’s Old Material

By Edward Morris

NASHVILLE — Comedian Jeff Foxworthy has sued a Kansas-based record company and its chief executive for what he claims is an unauthorized repackaging and sale of his comedy routines. The suit was filed Jan. 26 in U.S. District Court for the central district of Kansas.

Defendants in the action are Laughing Hyena Tapes, Overland Park, Kan.; and company president Arnie Hoffman.

Currently, Laughing Hyena has three Jeff Foxworthy titles in the Billboard Top Country Albums chart: “The Redneck Test Volume 45,” “The Original,” and “Sold Out.” Those albums have the platinum-plus success of Foxworthy’s Warner Bros. debut package, “You Might Be A Redneck If…”

The complaint asks to enjoin Laughing Hyena and its agents from “marketing, circulating, mailing, disseminating, or otherwise distributing” the titles already manufactured and distributed.

“Nothing At Creek,” BMG, BMI

Bubba Nothing At Creek, BMG, BMI

Based on this previous album, The Radiator is planning to reissue one of Foxworthy’s performances.

The complaint adds that Laughing Hyena’s sale is unauthorized, more than four years ago, but went beyond following Foxworthy’s national breakthrough, by repackaging the original material and releasing it on at least four CDs and cassettes and selling it to retail record stores.

Moreover, the complaint charges, Laughing Hyena’s use of Foxworthy’s likeness in an attempting to mislead consumers into believing that (the) CDs and tapes contain material and that the material on each CD is different from the material on the other CDs.

The suit also says that the material being sold is not Foxworthy’s, and that Foxworthy’s albums include language and covers subject matter that some of the comedian’s fans might find offensive.

The material in question comes from a routine Foxworthy performed on his first commercial recording, released in 1989, and for which Laughing Hyena paid him $7,500. By way of demonstrating how far Foxworthy has evolved commercially since the time the complaint says that he grossed more than $35 million between November 1989 and January 1990 in concert appearances alone.

In Laughing Hyena’s repackaging, the complaint alleges that the company has used Foxworthy’s image without authorization and given the same routines different titles and arranged them in a manner to suggest there is new material.

The suit also alleges that Laughing Hyena has sent letters to retailers telling them to “Cash In” on the Foxworthy phenomenon.

The complaint asks to enjoin Laughing Hyena and its agents from “marketing, circulating, mailing, disseminating, or otherwise distributing” the titles already manufactured and distributed.

A “stunning success.” Even so, Eveni

benn adds, “there haven’t been huge quantities sold yet. Basically, it’s a niche product that sells, so we think.”

“A lot of people who brought it home told us the initial press run was sold out, “The Academy Of Country Music’s 101 Greatest Country Hits” covers Top 10 and higher-ranking hits from the 70s through the 80s and features such artists as Patsy Cline, Roger Miller, Johnny Cash, Loretta Lynn, George Jones, Merle Haggard, Willie Nelson, Glen Campbell, and Eddy Arnold.

The collection is packed in a single box and is not for sale by individual.

Bill Boyd, the ACM’s executive director, was instrumental in putting the package together but died before the actual campaign got under way. Hazel Smith is the K-Tel director of A&R licensing for Nashville.

The ACM will be paid according to the number of sales, Eveniın.

“IT was going to make a splash of it.”

To up this point, Eveniın explains, K-Tel’s biggest country package has been a three-set unit of 45 songs.

Edward Morris
### Hot Country Recurrents

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Old Enough to Know Better</td>
<td>Wade Hayes</td>
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<tr>
<td>1</td>
<td>Gone Country</td>
<td>Alan Jackson</td>
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<td>1</td>
<td>This Time</td>
<td>Shirley Murray</td>
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<td>1</td>
<td>Not a Moment Too Soon</td>
<td>George Strait</td>
</tr>
<tr>
<td>1</td>
<td>My Kind of Girl</td>
<td>Collin Raye</td>
</tr>
<tr>
<td>1</td>
<td>I'm Still Dancin' With You</td>
<td>Oak Ridge Boys</td>
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<tr>
<td>1</td>
<td>Bent It Until It Breaks</td>
<td>Toby Keith</td>
</tr>
<tr>
<td>1</td>
<td>I Should Have Been True</td>
<td>The Mavericks</td>
</tr>
<tr>
<td>1</td>
<td>You Don't Even Know Who I Am</td>
<td>George Strait</td>
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### Hot Country Singles 

<table>
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<tbody>
<tr>
<td>40</td>
<td>Look at Me Now</td>
<td>Bryan White</td>
</tr>
<tr>
<td>41</td>
<td>House of Cards</td>
<td>Mary Chapin Carpenter</td>
</tr>
<tr>
<td>42</td>
<td>The Feelings of a Brand New Man</td>
<td>Aaron Tippin</td>
</tr>
<tr>
<td>43</td>
<td>How Do You Feel About Me</td>
<td>Rick Trevino</td>
</tr>
<tr>
<td>44</td>
<td>If You're Gonna Walk, I'm Gonna Crawl</td>
<td>Sammy Kershaw</td>
</tr>
<tr>
<td>45</td>
<td>What You'll Do About Me</td>
<td>Doug Supernaw</td>
</tr>
<tr>
<td>46</td>
<td>Upstairs Downtown</td>
<td>Toby Keith</td>
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<tr>
<td>47</td>
<td>Between an Old Memory and Me</td>
<td>Travis Tritt</td>
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<td>48</td>
<td>I Don't Know (But I've Been Told)</td>
<td>Wessley Dennis</td>
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<td>49</td>
<td>Cain's Blood</td>
<td>Tim McGraw</td>
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### New Entry

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<td>51</td>
<td>Somethin's Comin'</td>
<td>Clint Black</td>
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<tr>
<td>52</td>
<td>Where I Used to Have a Heart</td>
<td>Martina McBridge</td>
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<td>53</td>
<td>Tender When I'm Leavin'</td>
<td>Mary Chapin Carpenter</td>
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<td>54</td>
<td>Workin' for the Weekend</td>
<td>Ken Mellons</td>
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<td>55</td>
<td>Fall in Love</td>
<td>Kenny Chesney</td>
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<tr>
<td>56</td>
<td>True to Your Woman</td>
<td>George Strait</td>
</tr>
<tr>
<td>57</td>
<td>C.B. Gone</td>
<td>Kathy Mattea</td>
</tr>
<tr>
<td>58</td>
<td>Anytime the Wind Blows</td>
<td>Brother Hoppers</td>
</tr>
<tr>
<td>59</td>
<td>Get Over It</td>
<td>Alvin &amp; Chipmunks</td>
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### Other New Entries

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<tr>
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<td>One and Only Love</td>
<td>Russ Taff</td>
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<td>62</td>
<td>If I Were You</td>
<td>Collin Raye</td>
</tr>
<tr>
<td>63</td>
<td>Bigger Fish to Fry</td>
<td>Boy Howdy</td>
</tr>
<tr>
<td>64</td>
<td>I Brake for Brunettes</td>
<td>The Pointer Sisters</td>
</tr>
<tr>
<td>65</td>
<td>The Likes of You</td>
<td>James House</td>
</tr>
<tr>
<td>66</td>
<td>Willin' to Walk</td>
<td>Rodney Foster</td>
</tr>
<tr>
<td>67</td>
<td>The Red Strokes</td>
<td>Garth Brookes</td>
</tr>
<tr>
<td>68</td>
<td>Easy as One, Two, Three</td>
<td>John Anderson</td>
</tr>
<tr>
<td>69</td>
<td>I Am Who I Am</td>
<td>Mark Chesnutt</td>
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<tr>
<td>70</td>
<td>I Didn't Have You</td>
<td>Billy Montana</td>
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<tr>
<td>71</td>
<td>Rockin' the Rocket</td>
<td>Larry Stewart</td>
</tr>
<tr>
<td>72</td>
<td>Living Up to Her Low Expectations</td>
<td>Mark Chesnutt</td>
</tr>
<tr>
<td>73</td>
<td>Black Dresses</td>
<td>Steve Kilander</td>
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</table>

**Notes:**
- Records showing in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the last time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (V) Vinyl single availability. (R) Vinyl reissue availability. (R) Vinyl reissue availability. © 1995, Billboard/BPI Communications.
SONY TAPS EBOLE: José Antonio Eboli has been named GM of Sony Music Chile, replacing Jorge Undurraga, who leaves Sony after 12 years. Eboli formerly was marketing director and national sales manager of Sony Music Brasil.

“Chile is a developing market,” says Eboli. “I believe it is a market with excellent growth possibilities.”

Among the goals Eboli says he wants to realize are keeping Sony at the top of the Chilean record market and increasing the number of Chilean artists on the label’s roster. Eboli is the third new major-label GM appointed in Chile in the past year.

SANTOALLA’S SIZZLE: The always kinetic career of rock producer-artist Gustavo Santoalla has just kicked into an even higher gear. Santoalla’s latest album, “Gas,” has just been released on his own imprint, Palomino via BMG in his native Argentina. Santoalla also is working on his first album for Island Records, which he describes as “a world music kind of ‘New Age’ album” containing strains of a folkloric music from northern Argentina called charango.

Santoalla’s Island project, the first two records he has signed to record for the label, is due out “later in the year, around September,” Santoalla says.

There still is more on the musical plate for Santoalla, who now lives in Los Angeles. “We are closing a production deal with MCA,” he says, “where we will be working with groups from Argentina and Mexico in the next year.” Santoalla hints that MCA may anticipate the production deal as a possible formal entry into the Latin market. MCA currently is the lone major without a Latino record division, although its distribution arm, UNI, distributes Rodven Records.

Santoalla will be attending Billboard’s Sixth International Latin Music Conference as a panelist on the Latin rock panel. The confab takes place June 7-8 at the Hotel Intercontinental in Miami.

HEFTEL’S MEXFEST: Sony Discos’ pop/Tejano titans La Mafia.

EMI Latin’s veteran Tejano favorites Mazz, and two Fonovisa superstar groups, Bandas Machos and Liberacion, are slated to headline a Cine de Mayo musicfest sponsored by Hotel Broadcasting Corp.’s two Dallas radio stations, KICK-FM and KESS-AM, as well as a third Dallas station that Heftel operates, KMRT-AM. Set to be staged May 6-7 at Dallas Stadium in Arlington, Texas, the May 6 show features La Mafia, Mazz, Sony’s soulful Tejano vocalist Jay Pérez, and Manny/WEA Latina spitfire Shelly Larens. Scheduled to perform May 7 are Bandas Machos, Liberacion, plus three other popular Fonovisa acts: Fito Olivarres, La Inmunes De Nuevo Leon, and Grupo Mojado.

STATEWIDE BRIEFS: Chicago mayor Richard Daley has tapped Henry Cárdenas to serve a one-year term on that city’s Economic Development Commission. Cárdenas is CEO of Chicago concert promotion company Cárdenas/Fernández & Associates ... S.O.B.’s opened in Manhattan in late May; the club, March 30 with a concert by Celia Cruz. The new club’s seating capacity is about 700 ... Rodven has re-signed ex-Latino headliner Frank Ruiz in a deal that calls for a minimum of three albums to be recorded by 1999.

RELEASE UPDATE: Just out on...
### Billboard Hot Latin Tracks

**FOR WEEK ENDING APRIL 8, 1995**

<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>NO. 1</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>AIRPLAY</th>
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<tr>
<td>11</td>
<td>2</td>
<td>LA MAFIA</td>
<td>QUE NO ME OLVIDE</td>
<td>TEMA LATINO</td>
<td>153,000</td>
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<tr>
<td>22</td>
<td>3</td>
<td>BRONCO FONOVISA</td>
<td>MI CORAZON LLORE</td>
<td>BMG (M.C.SPINDOLA)</td>
<td>100,000</td>
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<tr>
<td>19</td>
<td>4</td>
<td>LOS DINAMOS</td>
<td>FOTOS Y RECERCUROS</td>
<td>BMG (R.OLIVARES)</td>
<td>90,000</td>
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<tr>
<td>6</td>
<td>5</td>
<td>FAMA</td>
<td>AMOR PERDONAME</td>
<td>BMG (R.OLIVARES)</td>
<td>80,000</td>
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<tr>
<td>21</td>
<td>6</td>
<td>LIBERACION</td>
<td>A FSA</td>
<td>BMG (J.M.DEL GRIS)</td>
<td>70,000</td>
</tr>
<tr>
<td>13</td>
<td>7</td>
<td>LAURA FAUSINI</td>
<td>ESTOY DESMENTIT</td>
<td>RCNBMG (J.M.OLIVARES)</td>
<td>60,000</td>
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<tr>
<td>11</td>
<td>8</td>
<td>LUIS MIGUEL</td>
<td>TODO Y NADA</td>
<td>BMG (M.C.SPINDOLA)</td>
<td>50,000</td>
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<tr>
<td>9</td>
<td>9</td>
<td>MYRIM HERNANDEZ</td>
<td>TAMBIEN NO</td>
<td>BMG (M.C.SPINDOLA)</td>
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<td>10</td>
<td>10</td>
<td>CRISTIAN</td>
<td>AZUL GRIS</td>
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**NEW**

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<tr>
<td>20</td>
<td>1</td>
<td>LOS TIGRES DEL NORTE</td>
<td>LA FAMA DE LA PAREJA</td>
<td>BMG (M.C.SPINDOLA)</td>
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<tr>
<td>11</td>
<td>2</td>
<td>PEDRO FERNANDEZ</td>
<td>MI FORMA DE SENTIR</td>
<td>BMG (J.M.OLIVARES)</td>
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<tr>
<td>12</td>
<td>3</td>
<td>JOHNNY RIVERA</td>
<td>SE PARECIA TANTO A TI</td>
<td>BMG (J.M.OLIVARES)</td>
</tr>
<tr>
<td>13</td>
<td>4</td>
<td>GRACIELA BELTRAN</td>
<td>EN LATIN</td>
<td>BMG (J.M.OLIVARES)</td>
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<td>20</td>
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<td>MYKOS</td>
<td>NO ME OLVIDE</td>
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<td>CHARLIE MASSO</td>
<td>AIN ME GUSTAS TU</td>
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<td>MONICA NARANJO</td>
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<td>DIVINO</td>
<td>QUE ME QUIERAS</td>
<td>BMG (J.M.OLIVARES)</td>
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<td>LUCERO</td>
<td>VEN ASI Y MI'E</td>
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<td>28</td>
<td>13</td>
<td>MARCELO CEZAN</td>
<td>TOMA TU TIEMPO</td>
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<td>29</td>
<td>14</td>
<td>LA DIFERENZA</td>
<td>QUE DEBO HACER</td>
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<td>30</td>
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<td>LA TROPICA</td>
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**POP STATIONS**

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**REGIONAL MEXICAN**

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**TROPICAL/SALSA**

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<td>LOS DINAMOS</td>
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<tr>
<td>30</td>
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**CULTIVATING the GOLDEN AGE of LATIN MUSIC**

On June 5-7, Billboard hosts its 6th annual Latin Music Conference at the Hotel Inter-Continental in Miami. This three-day confab pays tribute to Latin Music and brings together some of the hottest names in the Latino community.

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- Billboard Latin Music Award Winners
- Latin Music Hall of Fame Inductees
- A complete schedule of events
- Billboard’s Lifetime Achievement Award

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For Week Ending April 8, 1995

**TOP CLASSICAL ALBUMS**

**No. 1**

1. BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS - Chant
2. CARRERAS, DOMINGO, PAVAROTTI (MEHTA) - The Tenors In Concert: 1994
3. CECILIA BARTOLI - Musica Antica Di Roma (ATLANTIC 82951 1.99/4.98)
4. DURAND, ALAIN et al. - Messiaen: Messe (Decca 415 7.98)
5. LUCIANO PAVAROTTI - 1994 (Decca 424 14.98)
6. ORPHEUS CHAMBER ORCHESTRA (SHAMAN) - Vivaldi: The Four Seasons
7. WALKING THE WIND - FARINELLI
8. ST. PETERSBURG ORCH. (TEMIRKANOV) - Tchaikovsky: Symphony No. 6
9. CHRISTIAN KELLER, PATRICK OPPERING - Pleasures Of Their Company
10. JOHN WILLIAMS, IZHYAK PERLMAN - Schubert's Lieder
11. KRONOS QUARTET - Music For 18 Musicians
12. VARIOUS ARTISTS - TELDEC:操 24 (19 9.98/15.98)
13. VARIOUS ARTISTS - TELEKES: 12 (10.98/15.98)
14. VARIOUS ARTISTS - TELEGRAFÓ: 1 (9.98)
15. VARIOUS ARTISTS - TELESSA: 10

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**TOP OFF-PRISE CLASSICAL**

1. KINGSTON SYMPHONY ORCHESTRA - Animate No. 1
2. THE CHOIR OF VIENNA - Mystical Chants
3. VARIOUS ARTISTS - Great Mozart Symphonies
4. VARIOUS ARTISTS - Tchaikovsky: Ballet Suites
5. VARIOUS ARTISTS - Vivaldi: The Four Seasons
6. VARIOUS ARTISTS - Beethoven: Piano Sonatas
7. VARIOUS ARTISTS - Mozart: Eine Kleine Nachtmusik
8. VARIOUS ARTISTS - 20 Classical Favorites
9. VARIOUS ARTISTS - Chopin: The Romantic Piano
10. VARIOUS ARTISTS - Holst: The Planets
11. VARIOUS ARTISTS - Beethoven: Symphony No. 5
12. VARIOUS ARTISTS - Bartok: Music For Strings, Percussion, & Celesta
13. VARIOUS ARTISTS - Romantic Classics: Intimate Moments
14. VARIOUS ARTISTS - Strauss: The Blue Danube
15. VARIOUS ARTISTS - The Idiot's Guide To Classical Music

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**Classical Keeping Score**

by Heidi Weisens

A BOOK OF VERSE — AND THOU! For all those fans of Omar Khayyam, Delos has released a new performance (the first in 18 years of Alan Hovhaness's setting of "The Rubáiyát," plausibly narrated by British actor Michael York, who looks very much-voiced on the cover art. Written in 1976 by André Kostelanetz and originally recorded by Douglas Fairbanks Jr., the 14-minute "Rubáiyát" shares its CD with other Hovhaness pieces on exotic themes, including the "Exile Symphony," "Meditation On Orpheus," and "Fantasy On Japanese Woodprints." Gerard Schwarz conducts the Seattle Symphony; it’s the third Hovhaness disc on Delos for these artists, and it was released to coincide with the composer’s 80th birthday in March. Delos is proud to release this recording of its first-ever counter displays, with CDs as an added bonus for radio stations, and a year’s publicity tour. Singing in the wilderness, perhaps?

NEW MUSIC RECORDING GRANTS: More contemporary music will find its way in these recordings, thanks to the Mary Flagler Cary Charitable Trust. This year, the trust, in collaboration with Concert Artists Guild, made grants totaling $340,000 to 34 New York music institutions to aid in the production of 57 recordings. The largest grant, $25,000, supports a New World recording of works by John Cage by the American Composers Orchestra; other recipients include CIUL, the Group for Contemporary Music, Harvard's Wadsworth, Quiet of the Americas, and Newburn. Among the 20-plus composers to be recorded are Milton Babbitt, Bright Sheng, Pauline Oliveros, and Eve Egoyan. Also supporting the recording of contemporary music is the American Academy of Arts and Letters, which gave its annual awards to 15 composers, Four composers -- Robert Hensler, David Carlson, Arvo J Järvi, and George Tsontakis -- received $75,000 Academy Award in music. Each of these composers also receives funds for the recording of an entire composition.

MUSIC ONLINE: The BMI Classic music family of labels (ECA Victor Red Seal, etc.) now will be available on the Internet worldwide. BMI partners with ClassicalWeb.com, a multi-label company known as "Classics World." Users may reach the site at www.classicalweb.com. Features on the domain include artist images, discography, and touring information, plus in-depth introduction to history with period art work and audio examples; opera/and/and radio; and bulletin board.汗 and CD store, billed as the first complete, integrated label catalog online. BMI and the labels are evaluating plans and options for delivering information.

WHOS ON FIRST? Gregorian chant and Gorecki notwithstanding, popular is popular. The New York classical station WQXR conducted its eighth Classical Countdown survey in which listeners chose their 20 favorite classical selections, plus their top 10 singers, instrumentalists, and conductors. Not too surprisingly, Beethoven occupies three of the top five slots, with No. 1 going to the Ninth Symphony, No. 2 to the Fifth, and No. 4 to the Sixth. Vivaldi’s "Four Seasons" is No. 3, and Mahler’s Symphony No. 1 is fifth in line. Also on the list are Dvorak, Rachmaninoff, Tchaikovsky, and Handel ("Messiah," of course); Mozart doesn’t make an appearance until No. 16, with "The Magic Flute." Two of these tenors are the top 2 singers (Pavarotti, followed by Domingo); then comes Cecilia Bartoli, Kiri Te Kanawa, and Maria Callas. Instrumentalists start with Itzhak Perlman, Yo Yo Ma, and James Galway, and two of the top five conductors are de Wild (No. 4) and Arturo Toscanini (No. 5). Kurt Masur, Zahn Mehta, and James Levine (in order) are in the last slot. Wildlife and Inuino also placing, there are 10 conductors are no longer with us, the most of any artist category in the survey.

**Jazz Blue Notes**

by Jim Macnie

CHANGE OF THE QUARTER-CENTURY: Earlier this month in his Harlem studio, Orrin Colemon began recording with his New Quartet, started a few years ago when his initial release was critically acclaimed debut at the San Francisco Jazz Festival last fall. The "New" in the moniker connotes that Geri Allen remains part of the unit—the first time Coleman has kept a consistent vocalist since his initial 1969 recordings (when Paul Reed and Walter Norris took turns at the keyboard).

At this point, Coleman approaches living legend status. The conceptualist bandleader and recipient of the MacArthur Foundation Award (best name: genius grant, purpose: whatever) turned 63 on March 19, in it to begin a busy period. This is the year slated for his Harmolodic label to release its first date, "Une Time Dialing," in association with Wergo. It’s his first session by his own electric ensemble of the last two decades, Prime Time, and it’s said to be a bit more geared than its predecessor, 1985’s gourgeous "Votre Beauty," so a release.

Originally scheduled for this spring, "Une Time Dialing" is being held until the fall. It would be great if an album by the acoustic four-piece made up of Allen, bassist Chad Swartz, drummer and composer Dennis Chambers, and Steve Coleman’s wife, Zabrina James, was going to be released before the end of 1995 as well, fitting, for the man who likes things in pairs.

Three, Coltrane’s music is in use in on reissues of three Coleman catalog titles: "Science Fiction," "Skins Of America," and a remaining disc’s worth of music from the "Skeanc Sessions" (originally released as "Broken Shores" & "Skeanc Sessions"). Each is an important piece of the master’s canon, especially "Skeanc," a 1972 collaboration with the London Symphony Orchestra. Slated as archivist is discerning producer/composer Lenny White, whose attention to detail is sure to be heard in this new edition. Given the retail legs of Rhino’s "Music Is A Rare Thing: The Complete Atlantic Recordings," it’s a timely move.

DIVERSITY: The range of Pat Metheny’s musical scope is well documented. Last year’s solo shocker "Zero Tolerance For Silence" twisted line after line of near-metal precision. Radio couldn’t deal, the audience was confused, Metheny was puzzled, and sales were comparatively spartan. The current, sample-laden "We Live Here," the first date by the Metheny Group in five years, broadly backs back to disco and sansa. Retail reaction? Through the roof. The album is No. 2 in its 10th week on the Top Contemporary Jazz Albums chart. "Contemporary pop rhythm just seemed like a good subject for us to address," Metheny recently explained to the Boston Phoenix. The music of the group’s current domestic tour has mixed intricate tempos while proclaiming the presence of other-than-Metheny melodies.

The guitarist is also challenged by the rigors of hard bop, especially when it’s played with as much oomph as Roy Haynes generates. Metheny is part of the crew on Haynes’ latest release, "Right Now," on which the drummer and his accomplices in top form. "Listen to that, listen to that!" Haynes exclaimed over the phone a white a solo a solo solo at volume. "We really got it this time!" Metheny enthusiastically endorses, he being the same on top bop’s white change is some of his favorite hurdles to jump. Earlier this month at a late set by young Jean Jacques Jackson, the guitarist was busily tooting his horn in the chair at New York’s Sweet Basil. The pair got current after the gig, exchanging phone numbers and promising calls. More electric/acoustic confusions ahead.

There’s no doubt Metheny’s musical fingerprints on every reissue should know that there are two newsgroups regarding the handle on the Internet. The rec.music.blue note domain is the place to find alt.music.pat-metheny; the second site is alt.music.pat-metheny moderated. Let those opinions flow.
## Top Contemporary Jazz Albums

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<th>No.</th>
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<td>KENTON</td>
<td>THE RHYTHM OF LIFE</td>
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<td>2</td>
<td>EDDIE</td>
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## Artists & Music

**SONY HAS A HIT MAKER WITH HAYES**

(Continued from page 10)

Dene Hallam, PD at KKBQ Houston, agrees. "We were so excited about the star potential of Wade Hayes that we started playing (second single) 'I'm Still Dancing With You' as soon as the album arrived on the station," he says. "When laugh out loud, I think everyone is just excited with how he came across. He's very sincere, and his vocals are just so mature beyond his years."

At The Vanguard, Saxophonist Joshua Redman socializes with Warner Bros. executives backstage following a concert at the Village Vanguard in New York. The show was part of Redman's week-long engagement at the Vanguard, celebrating the club's 60th anniversary. Shown, from left, are Warner Bros. chairman Danny Goldberg; senior VP of jazz Jeff Levenson; and artist manager Matt Pierson; Redman; and Warner Bros. executive vice president for jazz Andrew Lott. The Vanguard's 60th anniversary celebration was held on Friday, April 14th. The club, which opened in 1946 as a one-night stand, has become one of the most respected jazz venues in the world. The club's 60th anniversary celebration included a special performance by Redman, who was joined on stage by a group of jazz greats, including Art Blakey, Herbie Hancock, and Joe Henderson. The evening was filled with music, dance, and celebration as the club marked its milestone year.

## Reissue engineers breathing new life into old records...

... see page 105
Print Boxed Sets Move briskly, Too
Hal Leonard’s ‘Beats Kit’ Is Its Top Seller

NEW YORK—The boxed set, so common in this CD-inspired era of multiplex retrospectives, has its counterpart in the music print field, with Hal Leonard Corp. being its most prolific supplier. In fact, says company president Keith Maridak, the concept was started 10 years ago when it was known as the “kit” business.

“Printed music was used as a premium and incentive for pianos and organ buyers. That business propelled Hal Leonard to the forefront of print music, where the company remains today. Through the years, we’ve continued making kits...big kits, small kits, custom kits for instrument manufacturers, and even special kits for individual retailers looking to attract customers,” Maridak says.

Now, “The Boxed Set,” as the company refers to the line, features a lavishly designed hardcover book or book set that contains more than 25,000 pages of full instrumentation and lyrics to 213 titles recorded by the Beatles. In fact, a legend on the Beatles’ set defines the approach as “full transcriptions from the original recordings.”

While most collections are printed for piano vocalists, boxed sets featuring instruments such as guitars, Clapton and Hendrix, have their music printed for that instrument.

The company claims the largest collection of boxed sets in the print industry, with presentations featuring the Beatles, Eric Clapton, Irving Berlin, Rodgers & Hammerstein, Billy Joel, Elvis Presley, and Queen. Due sometime this year are boxed sets featuring the music of Jimi Hendrix and the Police.

“It all began with a box set called ‘The Complete Beatles’ in 1992,” says Maridak. “We took two anthologies of the Beatles’ music and packaged them together, and it just took off. The most attractive part for retailers was the price, about $20.”

The current top seller in the boxed set library is “The Beatles Complete Scores,” which followed the first Beatles boxed set by less than a year. The company reports that more than 25,000 copies have sold. At $60, it is $10 more than the earlier release. It features a hardcover book containing more than 1,300 pages of full instrumentation and lyrics to 213 titles recorded by the Beatles. In fact, a legend on the Beatles’ set defines the approach as “full transcriptions from the original recordings.”

Carnegie Hall Concerts Honor Sinatra, Songwriters For Crooner’s 80th Birthday

NEW YORK—Break down the basic components of the July three-concert series “Carnegie Hall Celebrates The Music Of Frank Sinatra” and you’ve managed to make one heck of a statement. The place is America’s (perhaps the world’s) best-known venue; the music can be culled from some 300 songs (a good number of them, drawn from the cream of the crop) recorded by Frank Sinatra, a songwriter’s best friend who also happens to be celebrating his 80th birthday on Dec. 12. And, though it’s often overlooked—in several instances, this cultural and chronological celebration could even include Sinatra’s own reauthorship of the title “I’m Gonna Have To Go Out West” and “This Love Of Mine.”

Though it has a milestone in the life of an icon to celebrate this year, Carnegie Hall intends the annual fest to feature on songwriters, a point duly noted in the series’ overall theme: “American Pop Song Celebration.” Indeed, each concert, in addition to free preconcert events in Bryant Park, is named after Sinatra-associated songs or albums that go back to Songs For Young Lovers (July 28), “Come Fly With Me” (July 25), and “That’s Life” (July 26). Also, the cast on board each evening will include songwriters Burton Lane (24), Betty Comden & Adolph Green (25), and Alan & Marilyn Bergman (26).

The big question that apparently cannot be answered yet is whether Sinatra himself will put in an appearance or make some other gesture in recognition of the celebration. Nevertheless, his son Frank Sinatra Jr. will appear on the July 26 program in a segment called “I Remember It.”

Frank Military, senior VP in New York at Warner/Chappell Music, is the associate producer of the series and has a personal and business relationship with Frank Sinatra going back to the performer’s early days. Military says he put most of the artists together and will be working with the event’s producer, John Schreiber, to interest record and home video companies in releasing the performances.

Among the artists scheduled to be on hand are Vic Damone, Michelle Fein- stein, Joe Williams, Jack Jones, Mau- ren McGovern, Margaret Whiting, Rosemary Clooney, and Linda Ronstadt. The writer/narrator for each evening will be Jonathan Schwartz, the on-air personality at WQEW-AM New York.

Words & Music: Words & Music, Inc.

by Iru Lichtman

London-Based Hit & Run Shuts Down L.A. Office

LONDON—NEW YORK connection: Hit & Run Music Publishing Ltd. has closed its Los Angeles office, possibly losing the record/artist focus for which it stood. The company, a sideline of the British company’s celebrated hit and run licensing division, has divided its business, Hal Leonard Corp., and has continued to operate its ASCAP, BMI, and GMR branches.

Along with increased activity, Friedman reports the naming of Mark Iannini as professional manager for the London office.

While Friedman, whose dad is a well-known, national impresario Gene Friedman, was in publishing,糖果“我不会去写歌，我要当个作家。”他一直对商业很了解，而且他做音乐也做得很好，他写的歌流行在各个地区，包括纽约的 ואן דר ספקס, as well as other areas around the world. Friedman is currently VP of the company’s London office, which combines music publishing and administrative services.

The London office, which is housed in an engaging, early example of great design, is currently being reorganized. Friedman is working with the company’s president; Joe Gserek is VP of creative services, along with Michel de Vries, an artist/manager who is working on the ASCAP board, remains as president; Tony Smith, chairman of the company, says that the new arrangement allows Lipsius to “use her encyclopedic knowledge of copyright functions to the full.” Among Hit & Run’s publishing roster is Phil Collins & the Mechanics, Right Said Fred, Julian Lennon, Marillion, Kezia Jones, Shelly Peiken, Pam Shaye, B. A. Robertson, and Mike Rutherford.

FIFTEEN & STILL COUNTING: For Glenn Friedman, president of Santa Monica, Calif.-based The Music Umbrella, which combines music publishing and an entertainment management unit, it’s sunny skies as the company’s celebration of its 15th year. The firm’s music publishing affiliate, Sweet Soundz, has a number of important copyrights, including a No. 1 country hit by Gary Bartz, “Make My Life Water You,” Richard Feldman’s “Mistakes,” Gale Zeiler & Mickey James “I’m The One Mama Warned You About,” Ricky Bell’s “Love Comes Another Pool,” and “Love Sounds Louder Than Words,” a co-written effort by Friedman and Al Jardine.

So far this year, Friedman has negotiated a publishing deal for a new recording artist, Richard Grieco and has supplied music for the Concord/New Horizon film “Black Rose Of Harlem.”

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. Nivana, "Unplugged In New York."
2. Soundgarden, "The Best Of Soundgarden."
3. Cranberries, "No Need To Argue."
5. "The Lion King," Soundtrack.

www.americanradiohistory.com
**Eutherford Promotes AIDS Awareness 'Girl' Vid Depicts Perils Of Unsafe Sex**

**BY DEBORAH RUSSELL**

LOS ANGELES—The Melissa Etheridge song “All American Girl” serves as the soundtrack to a new AIDS awareness campaign that the singer believes will be an important asset to the movement that promotes the National Institute on Drug Abuse’s campaign, “Get High. Get Stupid. Get AIDS.”

Etheridge is the latest in a string of music videos that combine live-action performances of Etheridge with an animated storyline that parallels her song lyrics about a young woman who lets down her defenses and engages in unprotected sex. She later learns her elevator is infected with HIV.

It is the first time the institute has used the music video format to reach the crucial audience, ages 18-24. And Etheridge’s song, featured on the current album “Yes I Am,” uniquely illustrates the organization’s dire warning that unsafe sexual behavior often is exacerbated by intoxication, says Christine Dobhal, VP at the Washington D.C.-based Ad Council.

The Ad Council is credited with creating the category of public service advertising, and it is preparing the new PSA in conjunction with New York-based agency Messner Vetere Berger McNamee Schmetterer/Euro RSCG.

“This is a media-savvy demographic, and you have to speak to those people in their language using their medium,” says the council’s Dobhal. “If the content of the PSA isn’t entertaining, the message will not reach them.”

Etheridge is the type of artist who may be able to break through to young adults, adds Susan Lachter David, chief of community and professional education at the NIDA.

“Young people today are naturally cynical,” she says. “So when you’re working with a celebrity, it has to be something that says, ‘Well, you can trust me.’ That is the reason of credibility with the audience. Melissa speaks from the heart, and in her own words, which carries a message that sounds real. It makes for a unique and special kind of communication.”

The need for that communication has grown increasingly significant, as drug use among high school students is on the rise, according to a 1994 NIDA study, says the institute’s director, Dr. Alan Leshner.

“Coupled with this increased use has been a significant reduction in the belief that regular marijuana use is dangerous,” he says. “This video tries to present credible circumstances and a very credible speaker, on a topic of great concern to young people today.”

American-born director Andranikian is feeling the clip in conjunction with N.Y.-based Zander Animation Parlour.

The director pictures Etheridge, “the storyteller,” singing the song on a stage, black stage lit only by beams of harsh, white light. The performance is intercut with the animated storyline, detailing one intoxicated teenage girl’s tortured abandonment of responsible behavior.

And as Etheridge stands in the light of one beam, she is surrounded at times by computer-generated TV monitors playing out the story, as well as animated microscopic floating in the air.

“I wanted something that related to music, that gives us the feeling that we’re close to something real,” says Andranikian of his choice of introducing the music video into Etheridge’s live performance. “But something wrong with the picture. I take the one element of the microphone and plug it into the TV set. (In the realm of the usual) and creating something strange and surrealistic.”

In many ways, the off-kilter image is representative of the very plight of AIDS, which lulls below the surface of everyday existence, threatening to turn the usual into something very strange indeed.

The full-length, 4-minute music video/PSA is set for July release, and the clip will be included to provide wholesalers with experimental packaging for two-hour, 30- and 60-second TV spots.

The NIDA’s 1993 campaign, also sponsored by Zander Animation Parlour, garnered several million minutes of free air time, with as many as 3,000 clips per month at this time. The traditional PSA campaign still logs as many as 1,100 plays per month.

The major hope is that the piece will remain in the viewers’ minds and leave something in their hearts,” says Andranikian of the video campaign.

“Unfortunately, we can’t change people completely with an image on the screen. But, piece by piece, we can give them the information they need.”

**PRODUCTION NOTES**

**LOS ANGELES**

- Jeff Richter directed “Baggers & Hangers On,” the debut Gellen clip for Smash’s “Snakepit.” David Bando produced the show for Screening Tampa Productions.

- F.M. Rockes directed Judy Pinkett directed Gerald Levert’s new Elektra video “How Many Times.” Troy Smith directed photography; Craig Fanning executive-produced.

- The crew at Propaganda Films recently wrapped a production for the director Steven Haflit shot Veronica’s “Number One Blind” clip for Geffen, the Stone Roses’ “Love Spreads” for Geffen, and Madonna Of Gravity’s “Only Dreaming” for Virgin. Meanwhile, Propaganda’s Antoine Fuqua recently reeled Stevie Wonder’s Motown video for “For Your Love” and Sisters’ “Merry, Merry, Merry,” from the “Panthor”-sound. Jeffery Phander is the eye behind the Jacky’s American video “Blue.”

**NEW YORK**

- Doug Surry directed the Jon Spencer Blues Explosion video “Bell Bottoms” for the Matador. Jon Spring produced the shoot, and Dan Ehrenhard directed photography.

**NASHVILLE**


**OTHER CITIES**

- Visages: Film directors Kate Garner and Paul Archenbach traveled to Pitts- burg to shoot Danielle Brisebois’ epic video “Gimme Little Sign.” The shoot was co-produced in conjunction with London-based Hungry Eye Communications.

- Atlanta’s Fox Theater set the stage for Kip Moore’s new video “Pig Power,” which comes from the Curc Records soundtrack for the forthcoming film “Gorby.” Dan O’Dow directed the clip.

**Vid Vet Wodlinger To Run 24-Hour Global Net TMZ**

**WORLD MUSIC: Veteran music video executive Constance Wodlinger, known in comedy circles as the forerunner of the video service Hit Video USA, is producing all of the programming for the new 24-hour global video network TMZ (The Music Zone).**

TMZ, based in Palm Beach, Fla., launches April 2 and will be distributed worldwide via a series of satellite uplinks. The service also will be offered to cable and direct broadcast satellite operators in every country. "We’re going to focus on all music," says Wodlinger, senior VP of Four-Sixteen Television Inc. "We will not be airing game shows and cartoons. We’re not going to be running clips and cartoons. We’re going to be seeking out and supporting new artists, while following the charts to provide the public with something familiar.

The April 2 launch takes TMZ to Latin America via Pan American Satellite Television and to Asia and the Pacific Run via Pan American Satellite Television. Additional launches are set for the next 12 months, with a U.S. broadband test coinciding with the National Cable TV Assem, meetings May 7-10.

Wodlinger, who has been producing syndicated music programming for the past several years, says the TV landscape has changed dramatically since 1985 when her national satellite service Hit Video USA first appeared. Wodlinger was an early challenge to MTV’s policies with curb operators, and she slugged the network with an antitrust suit in 1987. The action was settled out of court several years later, and Hit Video USA dissolved in 1990.

Now Wodlinger and TMZ plan to compete on a global basis with MTV, its foreign affiliates, and the numerous other clips on the horizon. One of TMZ’s most aggressive paces is Liberty Media, the programming arm of cable giant TCI. Since May hours per week of TMZ programming is slated to air in 52 markets of Liberty’s domestic networks, Wodlinger says.

Satellite blackouts on TMZ will include the top 20 “TMZ Countdown,” the hit show “Power Mix,” the oldies show “Retro Zone,” and the metal rock show “Danger Zone.” Other themed segments will highlight women in rock, as well as country, hip-hop, and alternative music.

All of the specialty segments will be offered to broadcasters as syndicated shows, says Wodlinger. TMZ, programming distributed outside the U.S. will allow foreign producers a chance to customize the tool (in conjunction with TMZ), notes Wodlinger.

**Caught On Tape: Mojo Nixon’s new video cover of the Smiths’ “Girlfriend In A Coma”**

**by Deborah Russell**

Nixon’s relationship with the Barenaked Ladies was also noted, as was the death of his friend, musician Mose. Nixon, who was a member of the band The Smiths, died of a drug overdose in 1991. The Smiths’ song “Girlfriend In A Coma” was covered by Nixon on his album "Man’s Life," released in 1993.

**Quick Cuts: The 4th annual MTV Movie Awards tapes in L.A. June 6 . . . Whitney Houston is hosting Nickelodeon’s "Kid’s Choice Awards" May 8 . . . Nick viewers will choose All-Star, Boyz II Men, or TLC as favorite musical group. The favorite singer contenders include Mariah Carey, Babyface, and Janet Jackson. The nominees for favorite song include TLC’s "Creep" and Boyz II Men’s "Make Love To You" and "On Bended Knee" . . . L.A.’s Blue Inc. producing the "Braman Bash," a new live concert event for Capital FM out of Bramon, Mo. . . . April 21 is the launch date for MTV’s 24-hour Musical Win. . . In the future, the service plans to include a new video. . . Congratulations to the Austin Music Network, which celebrated its first anniversary April 1st.
Yen’s Ascent Leads To Import Boom

**Foreign Chains Also On Rise In Japan**

BY STEVE MCLURE

TOKYO—The Japanese yen’s rapid rise against other major currencies helped boost shipments of imported music into Japan by more than 40% in January, which quantity and value terms in 1994.

CD imports (comprising albums as well as limited-edition CDs and vinyl) increased 70% to 4.82 billion units, up 43% over 1993, for a wholesale value of 36.55 billion yen ($415 million), an increase of 42%. The data was released by the Recording Industry Assn. of Japan, which in turn received it from Japanese customs authorities.

Imported shipments of new recordings in the year totaled 4.82 million units, up 40%, for a wholesale value of 2.5 billion yen ($28 million), making a 42% rise.

Data for cassette imports was not available.

Imports still account for a relatively small part of Japan’s pre-recorded music market, which in 1994 according to theRIAJ was worth 519.25 billion yen ($5.9 billion) based on the value of shipments.

Just how many of the imports coming into Japan consist of domestic repertoire manufactured overseas is not clear, but the general feeling in the industry here is that foreign music accounts for the vast majority.

By way of comparison, CD imports rose 8% in unit terms and 14% in value in 1993. Behind 1994’s import explosion is the yen’s rise again to levels close to the year, which has helped fuel the continuing expansion of foreign import-oriented chains Tower, HMV, and Virgin, as well as causing many Japanese retailers to climb onto the import bandwagon.

“The Tower, HMV, and Virgin have changed the face of the Japanese music scene,” says a source at a Japanese record company. The foreign chains, he says, have not only shaken up the cozy world of Japanese retailing and distribution, but also indirectly have helped create a breeding ground for new musical/cultural movements, such as the “Shibuya sound” that recently has come out of the Tokyo district of that name in which Tower and HMV have flagship stores.

Shinsuido, Japan’s biggest music retailer, which is the No. 2 store nationwide and a 15% market share, last March started selling imports, specifically new foreign releases.

“Young people these days don’t mind whether product is imported or made in Japan—the market is broadening,” says a Tower salesman. “We didn’t want to lose any customers, so we began import sales.”

He estimates that Shinsuido’s ratio of made-in-Japan product to imports is now about nine-to-one.

Many of the general-merchandise discount stores that have sprung up in Japan’s current recession are now selling imported CDs. For example, one popular Tokyo discount chain, Ki-ara, was recently selling “Elton John’s Greatest Hits” for 1,100 yen ($10), which is an incredible bargain in a market where new domestic albums still sell for as much as 3,000 yen ($34.08).

Imported versions of new foreign albums are currently selling for as little as 1,400 yen ($15.00) at some outlets.

Tower Records Far East managing director Keith Cahoon says his company has played a major role in the expansion of the import market in Japan, says aggressive marketing by overseas wholesalers is a big reason for the current import boom.

“There are more and more people who are interested in and aware of Japanese music that would like to hear from here,” says Cahoon.

One sign of that interest, he adds, is the large number of exporters expected to attend the International Music Market and MIDEM Asia music trade fairs in Singapore and Hong Kong, respectively, in May.

“Some people have implied that we timed the opening of our new Shibuya store in March to coincide with the 10% increase in the value of the yen. We did not open the store for that reason,” says Cahoon.

Country Music Coming To Thailand

BY GARY VAN ZUYLEN

BANGKOK, Thailand—Are Thais ready for Reba McEntire and Clint Black?

Country Music Television is betting the Southeast Asian nation will indeed accept American country music after signing an agreement with local cable operator Universal Cable TV Network (UTV) March 21.

The joint venture will broadcast the 24-hour CMT as one of as many as 12 UTV channels that will debut within the next two months, although the country channel launched on the PanAm 2 satellite in October 1994.

Country music is almost unheard of in Thailand. No country album has ever appeared in the local IFPI charts, and all foreign repertoire accounts for less than a 0.7% market share.

Even Asian favorite John Denver had to cancel one of two concerts in 1990 because of ticket sales, mak- ing the UTV/CMT venture look ambitious at best.

But UTV VP Bernard Sumayao believes the time is right to capitalize on a niche market within the country’s rapidly expanding urban middle class.

“CMT’s promotional videos proved to us that country music can take on an MTV look,” he says. Besides, luke thung, a rural favorite, is a mixture of Thai folk and country music, and international labels like Warner are signing some local artists.

Sumayao says that crossovers like Billy Ray Cyrus will appeal to local tastes and that UTV is prepared to finan- cially support live acts in Bangkok to help build market demand. “We’re already talking to a couple of importers, and I believe we’ll see some adds, but declines to specify artists.

UTV has New York-based NYNEX as its technical partner through a fiber- optic telecommunications link with the network’s parent, Telecom Holdings, and the Thai government. This has helped UTV sign terrestrial deals with CNN, Turner Broadcast- ing’s TNT cartoon channel, and Pre- (Continued on next page)
To counter criticism from Italy’s indie association AFI, Nielsen/FIMI have extended their chart for compilation albums from a top five to a top 10. The extended chart, which also lists sales of compilations sold by AFI members.

De Luigi criticizes FIMI/AFI for segregating compilation albums from the main chart, which is tantamount to creating a new listing for alternative/in- dive genres. “The separation of compilations from the main chart penalizes indie producers; the FIMI chart is motivated by the desire to increase sales of their members’ product, which distorts the reality.”

“Our new indie chart will measure sales of indie-type product by genre and will therefore include alternative rock releases issued by the majors.”

Franco Donato, president of AFI, says his organization will not be taking sides in the dispute. “Our aim is to see one unbiased official chart that represents the whole of the industry, which requires FIMI, AFI, and the principal media to agree and collaborate on its compilation.”

**Shocked Loses Bid In Case Appeal Against Manager Rejected**

**BY ROGER PEARSON**

LONDON—Singer/songwriter Michele Shocked has failed in a last-ditch bid to stop a company bankruptcy petition by the British courts with her former manager Martin Goldschmidt.

The highest court in the U.K., the House of Lords, has upheld an Appeal Court ruling last November in which the singer was accused of burying her head in the sand after being sued by Goldschmidt for repudiation of his management agreement. The Appeal Court had backed a High Court decision in Goldschmidt’s favor and had allowed an appeal by Goldschmidt against a second High Court judge’s ruling that Shocked and her company Five Corners Limited could reopen the case.

But, in the Appeal Court last year, Lord Justices Loggatt, Rohr, and Morritt allowed an appeal by Goldschmidt and his company Cooking Vinyl against the decision of a lower court.

They ruled that Shocked, who was said to have paid 32,152 pounds (£82,600) so far under the initial court judgment, should not be allowed to carry on the court fight.

Referring to her lack of involvement in the first round of the case, Lord Justice Loggatt said she had “buried her head in the sand” over it.

He said her nonparticipation when the case was heard in the first instance had been deliberately and that Goldschmidt would be “uncompromised” by a retrial of the case, which would likely last 10 days.

It would be said, “wholly contrary to the public interest” to allow the case to be reopened.

That decision now has been backed by the House of Lords, which after a private hearing has refused Shocked leave to have her case heard by the House. No public reasons were given by Lords Gold, Jarrow, and Steyn for their decision.

Roger Pearson is a reporter with the **U.K. Law news agency.**

**Kelly Family Sues Polydor Germany**

HAMBURG—Irish-American act the Kelly Family is taking legal action to stop Polydor Germany from exploiting the band’s catalog.

The family, currently on tour here in 10,000-seat arenas, sold more than 2 million albums in Germany last year. The latest single, “An Angel,” has sold more than 900,000 copies.

A spokesman for the regional civil court in Cologne confirms a suit has been filed there by the family’s lawyer, Eike Kutscher, against Polydor, who has contracts signed by the 64-year-old Kelly family father, Daniel, who argues that the agreements are no longer valid as the group has changed significantly since the group was formed.

It is also claimed that Polydor, therefore, does not have the right to exploit the Kelly Family catalog.

Polydor, however, insists that the contracts—which grant unrestricted exploitation of rights—remain valid. The company has five Kelly Family albums in its catalog.

Polydor managing director Goetz Kies says his company has held the rights for 15 years and continues to pay all appropriate royalties.

No date yet has been set for a hearing.

Future Kelly Family releases will be distributed by EMI Music throughout Europe, it was announced last week by the family and Helmut Frent, president of EMI Music GSA.

**YEN’S ASCENT LEADS TO IMPORT BOOM**

(Continued from preceding page)

A COLLECTION of speeches from the U.K.’s Houses of Parliament is the April 3 from EMI Records U.K. with “Great Parliamentary Speeches” containing speeches of such titles as the Falklands War, the Gulf War, the Lockerbie, Scotland, bomb and the aftermath of IRA terrorism in Enniskillen, Northern Ireland, and Brighton, England.

HMV PARENT company Thorn EMI has confirmed that it intends to retain 100 of the 140 U.K. and Irish bookstores it acquired last month (Billboard, March 25). HMV Group chairman/CEO Stuart McAllister has said that though the bookstore management will report to him, the operations will remain separate from HMV.

BUENA VISTA Home Video Europe has promoted David Holland to the newly created position of vice president, sales and marketing. He was previously commercial director of the company’s U.K. operation.

THE FIFTH Dutch Day of Music is to be held May 30 when tens of thousands of amateur musicians will perform across the country. The event is said to have 300,000 amateur musicians, and those taking part in the day will be joined by a number of professional performers.

ITALIAN WARNER Music affiliate CGD Warner has changed its name to CGD East-West to bring it into line with other Warner companies worldwide.

REDTUNE, THE ambient music division of Dutch multimedia company Strenght, has formed a joint venture with AFI/Musica to strengthen its position in the continental European market. The new company will be known as AFI-Redtune Music (ARM).

WARNER MUSIC International has appointed Mary Richardson as director of master use royalties and Sams Luckins as manager of master use royalties at the company’s offices in London. They previously were manager and supervisor of master use royalties, respectively.

FIVE PEOPLE have been detained by police in two anti-piracy raids, coordinated by the British Phonographic Industry, in London last week. A raid on a record fair in the west of the U.K. took place.

Singer and songwriter Alan Barton has died from injuries suffered in a road accident in the German city of Gummersbach. Barton enjoyed U.K. singles success in the 1980s with the act Black Lace; he was singer with the British band Skoolie at the time of the accident, which happened during its European tour. Other band members and road crew were injured, though not seriously.

Smokie’s latest album, “Celebration,” has sold 140,000 copies in Scandinavia and 100,000 in Germany.

POLYGRAM INTERNATIONAL Music Publishing has acquired Empire Music Limited from its co-founders Derek Green and Bob Grace. Empire was founded in 1984 and signed a publishing agreement with PolyGram in 1991. Its catalog includes works from Lail Siffre and The Levellers, along with the catalogs of Dogs D’Amour, Nine Below Zero, and Green On Red. Richard Manners is the new managing director of Empire Music, in addition to his existing role as manager of Poly- Grand Island Music.
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soothing anticholesterol with her crafted songs. In true "amusing Venetian style, "Venice Of Thè North" has always opened its city gates to any musicians willing to cater to its rather spoiled inhabitants' tastes.

The Dutch ability to absorb, digest, and—most important—appreciate any musical persuasion has led to a rather diverse musical output, some of which, like Bettie Serveert, has gained international acclaim.

Local talent that can be found honing its craft in the many rehearsal rooms, clubs, and venues honey-combing the atmospheric canal-ridden city. The center, or "Graafjes Gorrel" (canal area), is the city's club zone, which contains three hot spots, the Leidse Plein (plein means square), the Rembrandt Plein, and the Rembrandt Jones. All have a high concentration of clubs, bars, and restaurants and are within a 15-minute walk of each other.

EVOLVING BUSINESS CENTER While most major Dutch record companies are based in Hilversum, this small town some 15 miles from the capital, Amsterdam is attracting some international affiliates. American indie Epitaph landed here last September to set up its European headquarters, choosing Amsterdam over Germany, where many of its artists already have their highest sales.

Epitaph managing director Jay Ziskrout—"Loudmouth" to his friends—was attracted by the excellent English-speaking population in Amsterdam: "Amsterdam is central," he says. "It's also harder to establish an English-language company in Germany—In Holland it's easier to do."

Amsterdam's atmosphere also appealed to the company. "We don't do anything we don't like, and a lot of our people coming over here want to come somewhere cool," says Ziskrout. "We really liked Amsterdam and its scene. But sales were way over here, and we thought about putting that right by using the force of a band like Offspring."

The tango-oriented Lush label also recently came to Amsterdam, while Roadrunner, a major force among the rock and metal independents, has moved its European head office to neighboring Amstelwijk, where it also accommodates the Dutch affiliate of the German company edel. Under the joint venture deal, a new dance label, Deep Blue, has been founded, with A&R by former Bob Dylan

AMSTERDAM BOASTS DIVERSE MUSICAL SCENES (Continued from page 1)

Holland has a flourishing dance scene, nourished by numerous indie labels, including the uncompromising Amsterdam-based house/commercial-seller Outland Records, home of DJ Dimitri. The city's Fifth World label signed the Sonic Surfers, one of the pioneers of the so-called Euro-Asian sound—made up of male obnoxious on buzzing sequencers set to a steady beat. Sonic Surfers had an international hit last year with "Don't Give It Up," and the duo were filmed at a party at Amsterdam's 1 Club last November. Fifth World also has pop singer Juan Wells and ReB von Rosenberg victoria Walser-Dion's brother, in roster.

Labels such as Fordi Vibe, Joahe, Key-tone, Tinkl, rhythm Import, and Zombie run by Qazar members (Van Veen) all contribute to the Amsterdam atmosphere.

A newcomer among the Amsterdam companies is X-Ray Records, owned by Holland's biggest international star Ray Stijning, rapper with Euro-dance duo 2 Unlimited.

DIVERSE LOCAL HEROES Amsterdam's main man is Ron Froger, who provides a Dutch variant of German-language pop music in English; this unlikely combination enabled Froger to perform 10 consecutive nights at the 1,000-seat Alice Gover in Rotterdam. But Amsterdam's prize for troopers of the decade should go to Claw Boys Claw. Over the past 10 years, these alternative rockers have played the Dutch club circuit inside out. After signing to EMI, for which the band has recorded two albums, Claw Boys Claw has arrived on the local charts.

While Claw Boys Claw might be a top club act, the group hasn't managed to do its thing outside the fully government-subsidized Dutch club circuit. Guitarist John Cameron, one of the band's original lineup along with charismatic front man Peter Te Boe, says that for a young band it is much easier to be based in Amsterdam than in many other cities.

"The opportunities to play are ginormous," says Cameron. "For instance, we found so many outlets to perform in front of a live audience, that we could build up a following before we broke out into the rest of the country. Logically speaking, bands that come from the capital have a big advantage over those from the rest of the country. But once your name is established, it doesn't make much difference where you come from."

Despite the existence of a small but

regular Amsterdam rock scene, Cameron thinks it unwise to speak of a typical Amsterdam sound. "Our country is so incredibly small, that it's hard to see Amsterdam separate from the rest of the country. Also, most of the bands are molded in the style of Anglo-American examples, which makes the term 'Amsterdam sound' dubious to me. As a band, we like to think we provide something more original than that."

GYMS PROVIDE OUTLETS FOR ACTS The city's most celebrated gyms (500-1,000 seats) are the territory for import act Amsterdam's rock outfit horizon, singer and composer painter Herman Brood (Columbia), and Dutch-language poet rockers De Dijk (Mercury). On their Dutch language musical turf, ReB and Stan soul cousins De Dijk finally get some competition from Van Dijk, on Via Revende, with their Stones-like guitar pop. Technically, Van Dijk isn't from Amsterdam, but half the band has traded life in the town of Den Helder for the bright lights of an Amsterdam studio. Van Dijk Hout still has some way to go before it can attract the varied audiences that De Dijk can.

The widest bunch of all is De Rag-gene Maf're, Man's singing—or more like shouting—is traditional 80s punk hardcore, and which has yet met an audience that can face it. The Danzig-like sound of Goo metal rockers the Covenant finds a hardcore audience among the capital's hard-rock fraternity.

Constructing strongly with those vigorous men is classy chanteuse Mathilde Santing (Columbia), whose repertoire consists of a careful selection of songs from the likes of Randy Newman or Artaxerxes. Like her label mates, put down a memorable vocal, she has made the unexpected move to plush-seat theaters such as Carre, situated on the Amsterdam waterfront. Her repertoire suits a wide range of demand to a demand for an engaging, with a little chie vermilion thrown in.

Ray Charles admirer Anthony Edwards andjazz saxophonist The Little Giants, with their voluptuous front girl Mikee, are without doubt the most talented in this bracket, and prefer to play clubs and jazz clubs, and demand a large, with a little chie vermilion thrown in.

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ARDEN WINS 3 JUNO AWARDS

(Continued from page 1)

songwriter of the year and top single for "Could I Be Your Girl.
Backstage, a jubilant Arden indicated she was surprised by her award as top songwriter. "I'm shocked, I really am, I don't even realize it," she said.
Other big winners during the evening were Dion, the Tragically Hip, and Inuit performer Susan Aglukark.
Dion's album, "The Colour Of My Love," which reached diamond status (1 million sales) in Canada last year, was voted best album of the year. It also received longform recording awards by the Juno and Justine Crowes, Ace Of Base, and the Tragically Hip for best-selling foreign or domestic album of the year.
"I just do the best I can," said the newly married Dion backstage. "I'm enjoying my life now like crazy.
Added her producer, David Foster, "Celine is Canada's national treasure, and that's felt worldwide.
With the Juno, the artist named MCA group the Tragically Hip failed to attend the Juno event due to U.S. tour commitments by the Kingston, Ontario-based group. It is also best selling solo artist, while her independent debut album, "Artic Rose," also was recognized as best aboriginal recording.
Other notable winners include Network Productions' Rose Chronicles, becoming the first recipient of the now best alternative album award in Network album "Shiver"; Montreal pianist André Gagnon being named top instrumental artist; and Roch Voisine winning the best-selling francophone album award for his Star album "Clope De Tête.
In the country music field, BMG Music Canada distributed artists dominated with Michelle Wright winning the top female vocalist award, Charlie Major picking up the top male vocalist award, and Prairie Oyster being named top country group. This year was the first time the Juno event will be held under the new Juno Awards. A capacity audience of 10,000, including some 7,000 people who had shelled out $8-$30 for tickets to attend, contributed immensely to the tone of the event.
Instead of a stuffy, tedious industry atmosphere that had previously marked a great many of the past shows, this year's presentation was boisterous, and at times, raucous. Not only was it exciting to attend this year's CBC-TV televised show, directed by CBC-TV veteran Joan Toon, also was exciting to watch. When's the last time beach balls were tossed about at a country music award show?
The Junos pulled up stakes to Hamilton, the home of Hamilton's steel, as a result of labor disputes at the O'Keefe Centre in nearby Toronto. Despite widespread reservations within the Canadian music industry about the move, the event outside Toronto and particularly in an arena built for hockey, on-air this was the most lively and entertaining Junos to date. These artists performing and accepting awards, as well as presenters, were visibly influenced by the energy of the area.

SPAIN'S '94 RECORD SALES AT ALL-TIME HIGH

(Continued from page 55)

sales in the future as more homes acquire the necessary equipment," Grande says.

While vinyl continued its slide, with shipments of 2 million units compared with a record of 20.6 million in 1989, singles improved slightly from 250,000 in 1995 to 910,000 last year. "We hope this slight recuperation of the single will gather pace as the CDs' acceptance," Grande says. "Within AFYPV, we have set up a commission to promote the CD single principally as a means of getting new acts known to the public."
The cassette reversed the downward trend shown in 1995, with a slight rise from 136 million units in 1988 to 10.8 million last year. Says Grande, "This is not surprising when you consider that about 80% of homes have cassette players."

AMSTERDAM BOASTS DIVERSE MUSICAL SCENES

(Continued from preceding page)
glamour also abound in such gay hot spots as the It. Just off the Rembrandt square, the club is one of Amsterdam's main attractions for the "beautiful people." Its Thursday "beters" night is one of the most frequent promos for those looking to be seen.
Located in the Amsterdam, the It is surrounded by several clubs and bars within view of the Rembrandt Plein. From the Rembrandt and crossing the Rembrandt Plein, it's a short walk to the Rembrandt Dolmabar, another popular area located behind the Flower Market.

ADAM-LEUWIN

level of the previous year, though there was a shift in emphasis. While gold and platinum singles awards mushroomed by 11% from 47-49, the number of album awards dropped slightly from 133 (1995) to 141—a decline of 7.8%.
The bands most honored in the period were: Ace Of Base (7), Rednex (6), Pink Floyd (4), and Die Toten Hosen (4).

BUFFY SAINT-MARIE

For many industry figures attending, the Juno show was unquestionably the highlight of Canadian Music Week, which ran March 23-26. The conference/trade show/festival brought 1,200 delegates from as far away as Australia and the U.K. to a series of seminars and trade shows.
Delegates had the opportunity to view more than 200 bands (many ungeflocked) and get a glimpse of the industry's stars. Superbly hosted by Cathy Jones, Rick Merron, Greg Thomey, and Mary Walsh, a vast array of CBC-Televised TV coverage was a hit.
Awards included: Rick Santoroski award for his band "The Colour Of My Love," Crusade Extraordinary Dummies, and "Sunny" award for his album "Coup De Tête."

CAROLE KING

The richly satirical "This Hour Has 22 Minutes" crew was in superb form during the evening. At one point, Jones and Walsh jokingly complaining that U.S. resident Neil Young, named top singer of the year, wouldn't be attending the Junos this year, said, "Neil Young is never here. There is no Neil Young.
"It's as if his senior citizen character Mary Delaney, sitting next to her manager/husband Renee Angelil, "I love the album. It's all about love, isn't it darling?... Of course, you've only been married three months. Come back and talk to me when you've been married three years."
The evening also had numerous emotional high points, including the Hall of Fame tribute to native singer Buffy Sainte-Marie, which performed features and bands most honored in the period were: Ace Of Base (7), Rednex (6), Pink Floyd (4), and Die Toten Hosen (4). Leading solo artists included: Mariah Carey (7), Phil Collins (6), Rolf and seine Freunde (6), and Mariah Mueller-Westenham (4).

The exchange rate used in this story is 1.46 Canadian to $1 US.

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### Eurochart Hot 100

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<th>Position</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>Celine Dion</td>
<td>Think Twice</td>
<td>France</td>
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<td>2</td>
<td>George Michael</td>
<td>Freedom</td>
<td>United Kingdom</td>
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<tr>
<td>3</td>
<td>Spice Girls</td>
<td>Spice Up Your Life</td>
<td>United Kingdom</td>
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<td>4</td>
<td>Britney Spears</td>
<td>Baby One More Time</td>
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<td>P!nk</td>
<td>There Youll Go</td>
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### Ireland

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The best in classic R&B and cool compilations. Now thawing at music stores everywhere.
AMIDST ever-crowding bins, the biz steps away from boxes toward selectivity and deep plumbing. What's next? Maximum R&B, way-out instros and the bubblegum revival, for starters.

BY CHRISS MORRIS

Catalog—it isn't just for boxed sets anymore.

The reissue business, which early in the compact-disc era was driven to a large extent by high-priced retrospective boxes devoted to a single artist or act, continues to blossom in 1995 as a field that encompasses any number of musicalological and marketing approaches.

The coming months will see a flood of reissues from both major labels and aggressive independents. While conventional boxed sets are still being pulled together, many labels have shifted their catalog focus to double or single CDs, ongoing series devoted to single-album reissues by an artist, or thematic compilations devoted to a genre or an era. And the genres surveyed are more plentiful than ever before. While rock 'n' roll, pop, blues and jazz remain the bread-and-butter of reissue programs, R&B and country (the latter of which is the subject of its own story in this Spotlight) have experienced explosive growth in the market, with punk-rock/new wave, instrumental music and even movie- and TV-music recouping fresh scrutiny from music packagers.

"The breadth of what [labels] have to choose from is larger," says Bob Irwin, who runs the independent reissue imprint Sundazed Music in Coxsackie, N.Y. "Now that all the superstars have been done ad nauseam, people are looking selectively in other areas."

"Most of the major artists have been covered in boxes," says Andy McKea, VP of catalog development and special products at MCA, who says the label plans just two boxes for '95. "But there's more to come. I think maybe people will be a little more selective, because people have burned."

Capitol Records catalog executive Jeremy Hammond notes, "The obvious artists have their boxed sets in the market, and there's not a lot left." He says that other likely candidates for boxes are artists with noteworthy histories, like Stax, Motown and Aladdin, but he adds "there's a finite number of these opportunities."

While Capitol is currently contemplating three-CD sets devoted to the Beach Boys' sessions for the unreleased album "Smile" and to pop singers Peggy Lee and Nancy Wilson, those sets will not be boxed, but will be issued in double-cassette jewel cases. The label's emphasis this year lies in its new "Spotlight Series" of single-CD single-artist compilations, and on a series of blues CDs, both compilations and on single artists, drawn from the Capitol and EMI vaults.

MULTI-VOLUMES AND MORRICONE

A good barometer of the changes afoot in reissuing is Rhino Records, the Los Angeles-based company that has established itself with such ambitious boxes as last year's "The Box Set Box," the label's "94 best-seller" and "The 80s Box," as well as previous collections devoted to Otis Redding and Aretha Franklin, among others.

In the early part of this year, however, Rhino is generally eschewing boxes. Instead, its release schedule includes multi-volume series devoted to '80s pop and hard country; three CDs of TV themes; a two-CD Ennio Morricone retrospective and an ongoing series of Robby Hinchock album reissues. Its lone boxed set so far this year, "The Envelope, Please," was devoted not to rock, but to Oscar-winning pop songs.

"Once you've pulled all the gold out of the mine...you look for other ways to package it," says Rhino senior director of A&R special projects James Austin.

Austin notes that "Thematic packages are starting to show up more" in the market in general and at Rhino specifically. He says his company is exploiting genres like country and film/TV music that previously weren't considered prime reissue meat. "The trend on that end of it is moving away from the fringe over into a mainstream audience."

PULP" BEGOTS SETS

In terms of genres, Sundazed's Irwin identifies country, R&B/funk and instrumental music as growth areas.

In the latter realm, surf music has tuned into the size of a minor boom.

"It's due to 'Pulp Fiction,'" says Irwin of the surf sad, noting that the MCA soundtrack album for Quentin Tarantino's feature included several surf numbers. "We were very fortunate to have two of our artists [the Rebels and the Tomcats] included in the 'Pulp Fiction' soundtrack.

PARTY AT ESQUIVEL'S PAD

The volatility of the reissue marketplace is exemplified by the sales enjoyed last year by "Space Age Bachelor Pad Music," a compilation of wacky stereo instrumentals by the Mexican bandleader Esquivel, which turned into Hoboken, N.J.-based indie label None Records' all-time bestseller.

"That was the most unbelievable thing I've ever seen," Austin says. "I could predict someone would put it out, but I could not predict how well it would sell."

"Who could ever have predicted that?" marvels Cary Mansfield, VP of catalog A&R for Varese Sarabande's reissue imprint Varese Vintage. Mansfield says that in response to the appetite for way-out instro titles, Varese plans to reissue "Persuasive Percussion Vols. 1 & 2" and "Prescriptive Percussion Vols. 1 & 2" by the Enoch Light Orchestra.

Varese Vintage is working a number of unusual reissue nichos. Last year it released a vanity of surf titles and pop by Gale Storm and Pat Boone, and its current schedule includes compilations by '60s heartthrobs Gene Pitney, Johnny Tillotson and Frankie Avalon, two compilations of bubblegum music and a 1973 Johnny Rivers live album.

"There are all types of music that need to have a look at them," Mansfield says. "If there's a need for it and I can do it, why not?"

RIGHT STUFF GETS "HI"

Some in the reissue market are plumbing their core catalogs more deeply. "You can go on forever," says Tom Cartwright, senior director of product development for the Cerna-distributed The Right Stuff, which has already issued a raft of titles from the Hi and Philadelphia International R&B catalogs.

While Europe has always been a healthy market for R&B packages, Cartwright says, "The U.S. is just catching up and realizing, 'Hey, there's a lot of interest in R&B.' The Right Stuff, which has already released a three-CD Hi boxed set this year, may now venture into compilations of such lesser-known Hi artists as Otis Clay, Syl Johnson and O.V. Wright.

Remarkably, there are still new reissue imprints cropping up. Santa Monica, Calif.-based AVI started up just months ago; the company, which controls the masters of Louisiana blues label Excello and gospel imprint Neshboro, is also distributing Bob Keane's Del-Fi titles and licensing Sun Records rockabilly masters from Shelby Singleton.

"We may have come in a long time after others, but we do own a couple of really strong core catalogs," says AVI president/CEO Harry Anger. "We can release a lot over the next years and expand beyond that.

Some on the reissue side say that the market is growing saturated with reissue product: Irwin says, "The bins are getting crowded in stores, real, real crowded.

But Anger sees the still-burgeoning reissue marketplace as a reflection of a healthy state of mind.

"We think in our business to be so hit-driven, we lost sight of some of the great music," Anger says. "I think we're seeing a revitalization."
The U.K. And Europe: Majors And Indies Hit The Mid-Price Trail

SMALL-TICKET BIG-NAME REISSUES ARE THIS YEAR'S TREND. NEXT BLITZ OF TITLES INCLUDES SOUL, BLUES, DANCE AND DENVER.

By Hugh Fielder

LONDON—A new focus on mid-price titles has boosted the volume of releases from the catalog-marketing departments of the major labels in the U.K. and elsewhere in Europe. At the same time, specialty labels have responded to this challenge from the majors, and continue to license material the larger companies feel is beyond their scope.

At WEA U.K., the mid-price area has been a mainstay of the company's historically vigorous catalog campaign, spearheaded by titles from such key artists as Madonnna, Prince, Eric Clapton, Fleetwood Mac and Simply Red. Eight catalog titles from WEA entered the Top 75 of the U.K. album chart in the first week of the campaign.

"If we are prepared to give space to this latest blitz and back it up with existing titles from the Doors, Neil Young, and so forth, we will certainly see the benefit," says Phil Krieger, director of catalog marketing at WEA.

PolyGram U.K. also is set to increase its mid-price range by a further 100 titles this spring, including albums by U2 and INXS. "There's no doubt that the mid-price range is a burgeoning market for particular genres such as rock, blues and R&B," says Nick Stewart, catalog consultant at the label. "Our policy depends on how an artist is currently performing. The success of our INXS late compilation before Christmas encouraged us to add three more of their albums to mid-price, for example.

Stewart stresses that mid-price product should be perceived as a quality purchase rather than a discount price. Dominating this year's reissue schedule is Elton John, whose entire album catalog is being remastered and repackaged—"with extra tracks whenever possible—at mid-price to commemorate the 25th anniversary of the singer's first album. It upgrades the whole idea of what people expect to get at that mid-price range," says Stewart.

Nashville Finds Reissues an Easy Fit, Targeting—and Hitting—Upscale Collectors and the Kmart Crowd Alike.

By Peter Cronin

NASHVILLE—it's a sad reality that some of country music's most vital artists are being squeezed out of the stores by the young discs. But while most of Nashville scrambles to provide radio with all that is shiny and new, many are beginning to realize that there's gold in that dusty old hillbilly music. In Nashville and elsewhere, labels large and small are taking a renewed look at classic country and beginning to uncover and exploit a deep well of albums whose work, in many cases, has never seen the light of CD.

"There's a definite resurgence in country reissues," says Mercury Nashville's Kim Flonita. In the newly created position of director of catalog development to the company, Flonita is at the epicenter of a trend among Nashville labels to concentrate on maximizing what's in the vaults and filling the void for country-reissue markets in the marketplace. Since the spring of '93, Flonita, working closely with Mercury's VP of label operations, Bob Frank, has jumped all the hurdles—from licensing to researching to locating the best source materials—and on the way to a quality, intelligent reissue program. As she's quick to point out, just how and to whom a particular reissue release is marketed varies widely from artist to artist and from label to label. But, with an unusually rich catalog that includes everyone from Hank Williams Sr. to Jerry Lee Lewis to Patti Page, Flonita and Frank have a lot to work with.

"In our case, we have licenses out the way too much in the past and not done enough of this ourselves," Flonita says. "We have a very good catalog, and we know that more could be done with it."

Citing the success of recent The Great American Classics efforts ( universal and Rhino) as an inspiration, Flonita sees an industry-wide shift in attitudes towards country catalog development. "I think Nashville definitely woke up record labels," she says. "Like everything else, it took a while to get to country, but there's a lot that can be done with this music."

Mercury now centers all country reissue decisions, from conception to compilation to marketing in Nashville, and it you ask around Mid City, that's an idea whose time has come.

"It doesn't make sense for people in New York, who don't have the space and the sensibilities of the country-music demographic on a daily basis, to be making decisions on packages for that audience segment," says Mike Kraski, VP of sales at Sony Nashville. "We had people creating packing packages for us in New York, and they were releasing only CDs and not cases, which showed they had no idea what was going on on the country side."

Although Kraski praises the work his counterparts in Sony's New York-based Legacy division have done with boxed sets and the recent Country Classics line of single releases, he emphasizes that the two divisions are really catering to two distinctly different audiences.

"You have to find different packages for your different audience segments and then appeal to those segments," Kraski says. "Last year, we released the George Jones box, and we'll continue to work with our Legacy department to do the right boxed sets. But our demographic, not unlike the entire middle American demographic, just wants a great product at a fair price. If you look at where they're buying, it's in mass merchant locations; it's an older demo, and it's more of an impulse buy."

"BACK-HEAVY" CONSUMERS

The traditional country fan that Kraski refers to is essentially the mainstream country fan of 20 years ago, and many of them have yet to enter the CD age. For the past 17 years at Sony, Kraski has been scurrying out 

Continued on page 76

NASHVILLE FINDS REISSUES AN EASY FIT, TARGETING—AND HITTING—UPSCALE COLLECTORS AND THE KMART CROWD ALIKE.
two weeks after it was licensed for a beer commercial,” says McCann. “And the subsequent album, ‘The Pure Genius Of Louis Armstrong,’ sold 300,000 copies over the Christmas period.”

McCann declines to speculate about whether more archive Beatles material will be released to coincide with a major TV documentary on the group now in production. But the Apple reunion schedule for this year already includes John Lennon’s “Live Peace In Toronto” and Ringo Starr’s “Beaucoups Of Blues” and “Sentimental Journey” albums.

Elsewhere in Europe, catalog companies affiliated with the major labels put a similar emphasis on value-for-money in the mid-price market.

“Our policy today is to offer the best quality for the best price,” says Werner Klose, chairman of Karussell Music & Video, the leading reissue label in Germany, which is owned by PolyGram. To counter discount-price catalog competition, “you have good material, marketing and advertising,” says Klose.

PITNEY AND PARISIANS

The rise in quality of mid-price reissues has encouraged budget labels to follow suit. At Music Collection International, a subsidiary of PolyGram, marketing director Danny Heene says that track selection and informative booklets have given his company an edge in the market. “Our catalog of 190 titles is a [high] state of our company,” he says. “We Gene Pitney compilation included a number of titles that are already in the market, and the retail feedback was that it was a better package.” The label’s catalog ranges from cajun to Gregorian chants and Parisse music. Its forthcoming includes British ’60s R&B collections, compilations from RCA’s jazz catalog and unreleased John Denver material. The company’s mid-price Original Masters series of previously unavailable vintage soul albums by artists like Bobby Womack, George McRae, KC & The Sunshine Band and Maze will be augmented by reissues from Brass Construction, George Clinton and T-Connection.

SOLAR TO SEQUEL

While the majors are becoming more aggressive about their own reissue programs and thus more selective about licensing deals, specialists such as Sealed Records in Britain have tailored their strategy accordingly. The label currently has a deal with WEA to option any Rhino Records titles which WEA declines to release in the U.K. Bob Fisher, managing director of Sealed, is negotiating with WEA to extend the deal to other labels. Sequel has also opened up its dance collection with an involving 30s of seminal ’60s tracks. Previously acquired catalogs—such as L.A.’s Solar label—have acquired a premium value among contemporary dance producers which Sequel is exploiting with disco and slow-groove compilations and upcoming compilations by Jocelyn Brown and LTG Exchange. Fisher continues to pursue catalogs that come onto the market, such as the U.S.-based ‘70s blues/R&B label Big Bear and the U.S. Schoolkids label with its collection of albums from the A&M/Adas Jazz Festival and other dance festivals of the early ’70s, featuring Muddy Waters, Howlin’ Wolf and Luther Allison. Sequel this year also is launching a U.S. label, following the takeover of its parent company, Castle Communications, by Alliance Entertainment.

YABBA YABBA

The TV-advertised compilation companies in Britain have felt the brunt of the more restrictive licensing policies of the major labels, particularly now that the majors have set up their own TV-advertised labels. At Arcade Entertainment in the Netherlands, Andre de Raadt, president for Continential Europe, says that only 3% of his licensing deals are with majors now, compared to 80% five years ago. “It’s a shame, because the majors are not exploiting most of the material we would like,” de Raadt says. “So instead we are doing more independent and third-party licensing deals.” The success of the independent dance scene has helped Arcade to increase its market share with the “Yabba Yabba Dance” and “Yabba Yabba Dance II” collections, which were two top-selling dance compilations last year. The secret is to get the right blend of new hits and forthcoming hits and getting it out as quickly as possible to maximize the peak sales period,” says de Raadt.

BEAR’S BIG BOXES

Not all reissue labels are driven purely by marketing considerations, however. Bear Family Records in Germany has built up a formidable reputation by specializing in complete collections by ’50s country and rock ’n’ roll artists—such as Chet Atkins (a 12-CD box), the Jim Reeves (16 CDs) and Hank Snow (38 CDs in six boxed sets). Forthcoming projects include comprehensive box sets by the Cadillacs, Gene Ammons and David Allen. Co-founder Richard Liebe says that the label is a hobby funded by the proceeds of his largely mail-order reissue company. “I do all the research and re-mastering myself, and after 20 years I find that people will go out of their way for me because they know that the end product will be definitive,” he says. “To be honest, I don’t know if they make money. What’s important for me is to be able to complete a complete artist’s catalog, which is available for anybody else who wants to hear it.”

MOVIN’ ON: Bear Family’s Hank Snow reissue consists of 28 CDs in six boxed sets.

Country Comments

Continued from page 74

BLUEGRASS BOX: MCA delivered a five-CD boxed set on Bill Monroe.

of targeting this “rack-heavy” consumer, experimenting with several multi-artist collections before scoring a solid hit with Sony’s single-artist Super Hits of budget-priced CDs and cassettes.

“You have to take chances,” Kranz says. “For us to finally have the kind of success we’ve had with Super Hits, we went through three or four lines that were not successful. When the country boom came, we were better at this than many of our pop counterparts.” One advantage Nashville’s major labels have over those pop counterparts is the Country Music Found- dation. In addition to releasing historically oriented titles on its own label, the CMF, with its extensive written and recorded archives, has long been a prime resource for labels looking to reissue vintage material from their catalogs, providing research and helping locate source materials.

“The Music Of Bill Monroe, 1936-1944,” a five-CD set produced for MCA by the CMF, is just one example of the organization’s continuing efforts. The Foundation is currently working closely with Mercury’s Nashville division on a Roger Miller boxed-set retrospective.

Liberty Records is another Nashville label that has gotten into the reissue game in a major way lately, releasing boxes on Willie Nelson, Tanya Tucker, Asleep At The Wheel and Tennessee Ernie Ford in the past year, along with a number of single-CD reissues as well.

CULTIVATING THE COLLECTOR MARKET

While Nashville and most Nashville executives continue operating on the traditional, middle-American country fan, smaller labels are fishing in more upscale, collector-oriented audience with increasingly fashionable classic country releases.

“We realized about a year ago that a lot of the country market was largely untapped,” says Craig Buhman, president of Razor & Tie, a New York-based indie that specialized in ’70s music and esoteric R&B releases.

“WHAT RECORD ALBUM THAT HAS YET TO BE REISSUED ON CD WOULD YOU MOST LIKE TO SEE RELEASED?”

Continued from page 72

KEVIN BURKHARD,
TV producer (Grammys, VH1 Holograms, etc): “There are two collections that Warners had on vinyl tens of years ago, 50 Years Of Film Music and 50 Years Of Film. Almost everything else is out. There’s one other album in my collection that’s near and dear to my heart, the first 10 years performance of the first annual Grammy Jazz Festival.”

DEB BENNETT, radio personality: “Tell me to see more vintage comedy and novelty material—Shelley Berman [Venus, 1959], [1964] and Bill Cosby [vintage labels, 1966-]

RAY SILVER,
record producer (Bill Cosby, Fanny): “The bill reissue album, The Thurn In Mrs. Rose’s Salt on Terrapinstreet [1968], eclectic and original, Chuck Kaye introduced me to in him actor Jerry Moss at A&M passed on him. I signed him. He had the first billboard at the corner of Sunset and LaGrange. I had him on the ‘Tonight Show’. He was going to do the Standard Bank show, but the network canceled it at the last minute! Bill snapped and played a commune.”

ALAN WADDER, record producer/consultant: “The Golden Age Of The Hollywood Musical, which I compiled in England in 1975, is original numbers from several B Movie ‘30s films—Gold Diggers Of 1935, etc. It was the time they’d ever been on vinyl. I’ve never seen ‘The First Family’ comedy album (Columbia, 1962) on CD, it should be...”

EAR WHITCOMBE,
recording artist, author (“After The Ball,” Irving Berlin & Ragtime America, etc): “The thing that comes to mind is ‘Jack Smith—The Whispering Banterer’ (World Record Club, 1974). Whispering Jack Smith was one of the first crooners. He’d been a song plugger for Irving Berlin. The reason he sang so softly, the story goes, was that he had been insulted during World War I. There’s no CD available on Gene Autry, who had the first million-selling single vocal record, ‘My Blue Heaven’ (Victor, 1927).”

HANK’S HOT: Mercury Nashville is hoping its April 18 Hank Williams compilation, “Alone & Forsaken,” a mid-price aimed at the alternative market, will set the woods on fire.

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www.americanradiohistory.com

MID-PRICE-GET-DOWN: Music Collection International has done well with mid-price sets on such acts as KC & The Sunshine Band.

BILBOARD SPOTLIGHT

BILBOARD APRIL 8, 1995
the blue note rare groove series

relentlessly funky grooves for the dancefloors of the '90s!

blue note has gone deep in the vaults to unearth these unreleased sessions from the late 60s.

other slammin' titles reissued for the first time

lonnie smith 31880

john patton 31878

various artists 31876

lou donaldson 31875

Donald Byrd KOFI 31875

Lou Donaldson The Scorpion 31876

other titles reissued for the first time

lou donaldson everything i play is funky

grant green carryin' on

romie foster two headed treap

john patton understanding

the connoisseur series

We are proud to present the next twelve titles in our Connoisseur Series. Judging by the response to the first twelve issues, we have hit a powerful chord among jazz fans. The next twelve issues are based on their historical importance and artistic merit as well as feedback from customers. We wish we could put out all of the titles requested but time and capacity will not allow it. This time we are issuing discs from such underrated artists as Pete La Roca, Walter Davis Jr. and dizzy Reece as well as established legends such as Freddie Hubbard, Grant Green and Lou Donaldson. Six titles will ship in May and six in June. As before, the LPs will be mastered directly from the original analog masters and pressed on HQ-180 discs, an audiophile 180-gram virgin vinyl record that is unsurpassed in sound fidelity, often sounding better than the original release. The CDs are all transferred from original analog masters to 20-bit digital and employ the Super Bit Mapping process to create a CD master of the highest possible quality. Once again, we are printing these LPs and CDs in strictly limited quantities. When stock runs out they will be deleted from the system.

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lou donaldson "sunny side up" 32095

wayne shorter "schizophrenia" 32096

andrew hill "smokestack" 32097

walter davis jr. "davis cup" 32098

For retail flyers and more information contact Blue Note, 1290 Avenue of the Americas, 35th floor, New York, NY 10104
by Heidi Walsen

Around the BMG Classics office, when they talk about “Heiletz in a Suitcase,” they mean last fall’s bonanza reissue, a 65-disc set that included all the recordings ever made by the legendary violinist Jascha Heifetz. The collection, issued as a 5,500-piece limited edition with new liner notes, an indexed booklet and individually numbered collector’s medallions, to say nothing of the reinforced cardboard suitcase needed to get it home, did very well, especially in Japan, according to Daniel Guss, director of product development for BMG Classics. “We may have limited it a little too much—there were very few of them left,” he says.

Classical labels do a huge reissue business: their back catalogs are bursting with product that consumers are happy to buy, particularly at mid-price. For example, Angel Records, which also distributes the EMI and Virgin classical labels in the U.S., estimates that 50% of its releases are reissues, and every label has a handful of series to use the reissues together. They range from the very oldest, classic records on such series as Philips Mercury Living Presence, RCA’s Living Stereo and Teldec’s Historic series, to reissues of relatively recent performances, such as Deutsche Grammophon’s new all-digital mid-price Masters series. At Sony Classical, individual artists, living and dead, get their own series, released over a number of years, such as the ongoing Bruno Walter and Pierre Boulez “Editions.” Classical-music buyers, say label representatives, are always looking for favorite earlier performances by artists both famous and obscure.

**THEMED PACKAGES & LIFESTYLE DISCS**

Most labels have done some creative rearrangement of back-catalog material in order to capture new markets. Themed packages such as Deutsche Grammophon’s “Mab About” series and Philips Classics’ “Set Your Life To Music,” which features such titles as “Mozart For Your Mind,” are sold as non-threatening, introductory or lifestyle discs, intended for people who would probably not otherwise buy a classical recording. Teldec has just issued a compilation entitled “Sexiest Classics, Too,” aimed at gay consumers. In March, London Records put out “Crimes Of Passion,” a compilation of opera scenes pitched as tales snatched from the tabloids, guessing that if you’re glued to the O.J. trial, you’ll love Pavarotti and Te Kanawa as Othello and Desdemona.

PolyGram has made a big splash in the reissue market with its two-for-one series, Philips Classics, London and Deutsche Grammophon each offering two CDs for the full price of one, and the labels are working together to promote the concept. They have been so successful that BMG Classics and Angel are now planning their own two-for-liners. Labels also celebrate their biggest active names with anniversary reissue packages. Angel plans a 20-CD box for Izhak Perlman’s 50th birthday in June, and Sony begins an “Isaac Stern Edition”—celebrating the violinist’s 73rd birthday—with a seven-CD box set this year.

**RECORD-BREAKING RECORDS**

Two-fers and mid-price reissues aim at both the collector and the new-generation Heiletz, which at full price alone could run about $600, is for the serious collector. So is the 650-CD collection of the first period instrument performances of Bach’s 193 sacred cantatas, an 18-year recording project led by Gustav Leonhardt and Sviatoslav Richter, the hardcover book (“Das Alte Werk”), or the recordings of pianist Sviatoslav Richter on 21 CDs, released by Philips in September in a numbered, limited (5,000) edition of a bonus book of portraits. And, if you go back a few years, the complete music of Mozart on 180 CDs issued by Philips for the Mozart Bicentennial in 1991 (that one was in “The Guinness Book Of World Records?” and the 82-CD Toscanini collection (on a booklet issued by BMG in 1992.

With Heiletz and Toscanini, Guss explains, BMG was trading on “the magic of the name—and these are names to conjure with.” The company wanted to make sure that those names would remain associated with BMG (Toscanini, for example, is available on other labels). It secured cooperation from the artists’ families, licensed additional material for Heiletz in order to make the set “complete,” created distinctive packaging and promoted big-name artists. The newly commissioned liner notes, says Guss, “concentrate on the role of the artist with the music, so what you get is a picture of the artist as well as the music. We are selling both.”

---

**SHOPPING LIST**

**APRIL**

**USA**

**VARIOUS**

Modern Label Ambush (4-CD boxed set)

**Big Shot**

VARIOUS, San Francisco ’60sammed (Maverick, Career Joe & The Fish, Franktown Bandstand)

**Southwest**

FATBACK BAND, Box Of Fug

**HARM**

ERIC CLAPTON, The Cream Of Clapton

CAME, The Very Box Of ABBA, Thank You For The Music (4-CD boxed set)

**REISSUES**

GERRY RAFFERTY, (Och My Head!; North And South; On A Wing And A Prayer

**KYO**

Enema, KELLY BROTHERS

JERRY MCCAIN

SUN COUNTRY, Vol. 1, WARREN SMITH

Doe-Fi

SURE COMPILE

Vocal-Group Compilation

**猪 Musicians**

**Miles of Legacy: Eight CDs this month**

**SMITH,HEFNER**

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**Capitol**

MAGNUM, Carry On And Get It; Best Of BEACH BOYS, Great Vibrations; 20 Greatest Hits

**Thomas Poly**

DOLBY, Best Of PINK FLOYD, Atom Heart Mother; Piper At The Gates Of Dawn; Unimagunan

**Warner**

FRANKE/PHILIPS, Songs Rodgers & Hart; Songs Johnny Mercer

LINDA RONSTADT, Different Drum; Swan Song; Homegrown; Linda Ronstadt; Slick Purse

**Country**

Continued from page 76

Koch has reissued three vintage Charlie Rich albums.

"Out market is the music lover in general," Balsam says. "Nobody in the world has heard George Jones’ greatest hits. People only hear about 30 or so of his songs on a steady basis, but he’s made a lot of great records."

Another New York-based indie, Koch International, took a similar tack this year, re-releasing three full-length, ’60s-era Charlie Rich albums. Other indices currently active in the country reissue market include CMH and Drive Archives, both based in California, Minnesota’s K-Tel and, of course, Rhino.

James Austin has had his hand in all kinds of reissues since he arrived at Rhino Records back in 1987. Currently serving as senior director of A&R/Special projects, Austin points to Rhino’s brick-selling Back Ovens box as evidence that there’s a sizable non-mainstream audience for classic country music.

"For the Kmart and the Wal-Mart people, it’s got to have hits and the right price point," Austin says. "If you go over that price point, they’ll pass it by, but there are people who are upscale and have plastic. They’re ready to go into Tower and buy $50 worth of CDs and not blink an eye."

While most of Rhino’s country releases are targeted at the upscale urban set, Austin feels that the lines between the various country consumers may be blurring and that fans of classic country can be found everywhere (i.e., "the The’s unlikely Hank Williams tribute album, ‘Hardly Parly’"). The success of "Songs Of The West" boxed set, while not strictly country, encouraged Rhino to delve more deeply into country compilations, and the company will release "Hillbilly Fever," a five-CD set of classic country from the ’30s to the ’70s, this spring.

"College radio and college kids should be given a lot of credit for picking up on things that are not in the mainstream," Austin says. "What’s out of the mainstream of country music today might be the next thing to catch their interest. This could be the next area for kids who are now getting into Eucalypt."

**20-CUT “ESSENTIALS”**

Whether or not the Nudie-suited Porter Wagoner look will be the 1995 big fashion statement, Paul Williams, VP of strategic marketing for RCA in New York, believes his company will please a broad range of country music connoisseurs with its new full-priced Essentials Series. The company rolled out the first four of these meticulously produced, summarily packaged, single-artist, 20-cut—CDs from Vince Gill, Ronnie Milsap, Skeeter Davis and Dolly Parton—in March, with a steady stream of artists to follow.

"Our goal is that RCA’s major artists throughout the years will eventually be represented in the Essentials series. The artists deserve and will now have a compilation that is worthy of their talents.

With a deep reservoir that begins at the very beginning with Jimmie Rodgers and the Carter Family and leads to a country-music history book, RCA has a lot of music to get to.

For the consumer looking for classic, country, the search is sure to get easier and the choices greater all the time as companies further excavate their catalogs and put more attention into reissuing techniques. But, as James Austin knows better than most, when it comes to the country reissue market, anything can happen.

"I have a 17-year-old daughter who grew up on CHI radio, and these days when we get in the car she asks me to put on the country station," Austin says. "It’s unbelievable, but one of her favorite songs is Leth Frenzel’s ‘If You’ve Got The Money.’"

---

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7. Another Cruel Love
8. This Ol' Cowboy
9. In My Own Way
10. Where A Cowboy Boy Belongs
11. Try One More Time
12. Ramblin' (live)
13. 24 Hours At A Time (live)

DISC 2
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2. Searchin' For A Rainbow
3. Walkin' And Talkin'
4. Virginia
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7. Long Hard Ride
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3. Rocket Ship
4. Rock Me
5. I'm Movin' On
6. Sookie Sookie
7. Sign On The Line
8. Hootchie Kootchie Man
9. Let's Do It All
10. Hey Lundy Mama
11. Do Or Die
12. Desperation
13. Hold On
14. Best Of What You Got
15. Ride With Me
16. Rock 'N Roll War
17. Snowblind Friend
18. Monster
19. Rise & Shine
20. Magic Carpet Ride
21. Born To Be Wild
22. The Pusher
23. Rock & Roll Rebels

www.americanradiohistory.com
WHAT MAKES A SALE? BROWSERS, MULTIPLE PURCHASERS, COAT-TAILING AND CROSS-MERCHANDISING

BY DON JEFFREY

With the success of a few reissue labels and some high-profile releases, music merchants have been dealing with a torrent of product rushing through the pipeline.

Labels, hoping to regularize that flow of product and get it merchandised more prominently in stores, are adding a variety of items including advertising support, imaginative in-store displays and packaging, cross-promotions involving new product by reissue artists, and radio play.

Tom Cartwright, senior director of product development for The Right Stuff, Cema’s reissue label, says the best strategy is, simply, “money.” But he adds, “You have to have a plan and just put it out there. The sales force needs to make retailers understand advertising dollars are available.”

Cartwright works with many independent R&B retailers, even though they do not buy directly from Cema. He supplies them with samplers, point-of-sale materials and in-store-play copies, and places advertisements in their flyers. Discounts are arranged through the one-stop that supplies the stores.

Cross-merchandising opportunities often arise when an artist on a reissue has a new album coming out, often on another label.

The Right Stuff has Lou Rawls’ titles from Gamble & Huff’s Philadelphia International catalog, which can be cross-marketed with the current catalog of Rawls on Blue Note. And MCA approached the Right Stuff about a joint radio promotion for Al Green, whose “Let’s Stay Together” (originally on Hi, now on TRS) was included on the MCA soundtrack to “Pulp Fiction.”

Craig Balsam, co-owner with Cliff Chenfield of Razor & Tie Music, says, “If we have a title out by an artist who has new product out, we re-select and try to market it. Bobby Womack, for example. We have a lot of success marketing his catalog.”

Bob Iwint, owner of Sundazed Music, talks about Nancy Sinatra. “She gave her entire catalog to Sundazed. Her new record is pre-promoted a media blitz. We coat-tilt on that. She in turn promotes back catalog.

Razor & Tie’s Balsam adds, “We try to work to let people know that stuff they loved five, 10, 15 years ago is now available on CD. We do very heavy marketing at the one-stop level. It helps the independent stores know this stuff is available. Secondly, we’re paying a lot of attention to titles that larger labels would pay no attention to.

TIME AND SPACE RACE

Balsam agrees that space at retail can be a problem. “You make your argument on a case-by-case basis that it’s worthy of like retailers’ time and space. We’re able to do that because we’re not hawking 30 titles a month.”

Keith Altmann, VP of sales for Rhino Records, says research shows the promoted title buy catalog product as part of a multiple purchase. “Most in for something else,” he explains. “We were a second purchase.

“Selling catalogs is completely different from selling hits,” adds Altmann. “You have to spend more time, cultivate it, check the sections regularly. We’re very aggressive with advertising dollars. We have to be... We have no hits.”

EYES, WALLS AND ENDCAPS

One promising trend for reissue producers is bigger stores with deep catalog. “That can only help us in the end,” says Altmann. He also likes the browser machines in stores because they let customers know what is available.

Most reissue marketers say the visual merchandising of their product is a key element of success at retail.

Altmann says, “One of the more important things Rhino understands is that people don’t necessarily go in and search through the oldies section. Other things drive them there. When wandering

Reissues by publisher.

Shopping List
Continued from page 28

Billboard Spotlight
BRUCK DECK ON DECK: A Song set this month

MEDIA BLITZ: Nancy Sinatra

MID-LINES THAT MOVE: John Coltrane

through a store, people buy what catches their eye — on a wall or an endcap. We try to get our stuff visually placed.”

Mike Gaffney, VP/GM of music for Navaree Corp., an independent distributor that handles about 10 reissue labels, says that reissues with a theme lend themselves well to retail merchandising displays and placement. He mentions his old-school title on the Thump label, which can be pulled to endcaps for better visibility.

ENHANCED PACKAGING

Irwin believes packaging is “probably most important, next to the quality or fidelity of the music. We have an in-house art department and a Mac graphics system.” For the Sinatra reissues, Sundazed is doing five-color offset printing on the discs. Irwin adds, “We’ve always try to make sure musically and graphically it looks great. Retailers will want to endcap it or put it up on a rider.”

Kent Anderson, director of sales for GRP, which is reissuing the ‘incredible’ and Decca labels, believes in “enhanced packaging” as an important sales tool. “A booklet and liner notes are crucial to consumer decisions,” he says.

IVORY JOE’S QUIET STORM

Radio, although traditionally used to promote new music, has increasingly become an aid in stimulating sales at retail. Rhino, for its ‘50th anniversary’ series, created customer promotions for radio. For example, it helped stage contests in which winners got 16 free CDs.

Iwint says of Sundazed, “We maintain a database of 100 stations. We do promos with each release to stations that are playing our stuff.”

GRP titles lend themselves well to radio airplay. Balsam says Razor & Tie reissues by such artists as King Curtis and Ivory Joe Hunter often wind up on oldies and Quiet Storm formats.

As for pricing, most reissue labels say they market at a variety of levels, depending upon the product. Rhino has lines at suggested lists of $7.98, $11.98 and $13.98. “We want to have a package for any sort of customer,” says Altmann. “If you only want two or three Aretha hits, we’ve got a CD for $7.98 or less. If you want everything, we’ve got a boxed set.” Boxed sets list for between $27 and $59.

Andersen says GRP reissues are essentially mid-lines with a $12.98 suggested list price. “Our spreads are initially 7,500 to 10,000 units on the average title,” he notes. “For Coltrane, more. For the most part, sales that sell this product through can’t wait for the next batch of reissues.”

Sundazed pricing is $13.98 for frontline product and $10.98 for the Yestereyday Midnight (original albums with bonus tracks).

As for returns, Cartwright says, “We’re actually surprised how low the return rate is. If we can’t ship 5,000 to 15,000 of a title, it’s not worth doing.”
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Sexual USA
PITILEA CLARK (3-CD set), Little SINNY, Sony Side Up

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VARIOUS, Jubilee Doo Wop

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The Funk Essentials Box, The Mercury Blues Story, Dusty Springfield, The Velvet Underground and Eric Clapton-Crossroads 2

...The Rich History of the PolyGram Family of Labels
Shopping List

Continued from page 84

Oscar Peterson: Tracks
BILL EVANS: Sylvans
Weirdo
VARIOUS, A Folksinger's Christmas

July

Blue Note
LOU DONALDSON: Savoy Skies Up
WAYNE SHORTER, Schizophrenia

Decca
VARIOUS, The Blues. Vol. 2 (4-CD boxed set)

DGC
Compact Classics
BEACH BOYS: Pet Sounds

Fantasy
VARIOUS, The Good Time Jazz Story (4-CD boxed set)

Griffith Music
CAPTAIN SENSIBLE: Revolution Now

GSP
ARCHIE BLYTH: Fire Music
JOHNNY COLTRANE, Meditations
Diana Ross
CHRIS CORPUS (5-CD boxed set)

Heartbeat
HEP TONES: Sea Of Love

K-Tel
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THE MILLS BROTHERS: The Anthology 1931-1968 (2 CDs)
JACK JONES: Greatest Hits

Memory荚
TOBY T. HALL. (2 CD set)

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VARIOUS, Highlights From Piano Styles

Portraits
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Polydor
ERIC CLAPTON: Rainbow concerts
ABBA: The Album. Voulez-Vous? Super Trouper. The Visitors

SHOWBOAT:
JANUARY FESTIVAL: Jazz Blues Festival. 58th Union

Rarrer & Ear
THE JIM HENDRIX EXPERIENCE, Live: The Final Concert

RCA
VARIOUS, A History Of RCA Space Age Pop. Vol. 1-3

The Right Stuff
SYL JOHNSON: The Complete 60-65 Johnson
DENS O'LEARY: The Complete O'Leary
ANN PEOPLES: The Complete 60-65 FeffeI's
DANZIG TWILLET: Best Of And More

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MARTIN & DEAN, Science Fiction: Skies America
Quartet Suite
EMERIL MILLER, Complete Recordings

Sundazed
ERSKINE: The Great Society
MOJO MEN: The Autumn Donson
BEAU BRUMMELS, The Final Chapter (2 CDs)

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LOVE RUG YAMASA, etc: Old School Rarities

Vanguard
DON WITSON: Pt 1: The Best Of

Verve
DUZEE GILLESPIE: World Statesman In Greece (3 LPs, 2 CDs)
CHARLIE PARKER: work (2 CDs)
CANNONBALL ADDERLEY: N.A.T. Adderley: Introducing (2 CDs)
BILL EVANS: The Best Of

Wells
DOC WATSON: (4-CD boxed set)

VARIOUS, Vanguard Dance Classics. Part 1

AUGUST

Bob Seger
MADISON BROWN: Paris Nota
ART ENSEMBLE OF CHICAGO: Turmoilhammer

Renee
LUNE CHRISTIE: Day Dream
STEVE KENTON: Cut Of Glass
BENNY GOODMAN: Small Apple
PEGGY LEE: Love As A Bonafide East
NANCY WILSON: Lush Life
ESTER YOUNG: Complete Aladdin Sessions
JUNE GERRARD: Best Of Woody Shaw Sessions

VARIOUS: Concoro: Gypsy Soul: The Sounds Of New Orleans (4 CDs)
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Flatt & Scruggs
Retail

NARM Leaders. The National Assn. of Recording Merchandisers elected a new slate of officers and board members for 1995-96 at the recent convention in San Diego. The new officers are Ann Lief, president; Barney Cohen, VP; Bob Schneider, immediate past president; and Rachelle Friedman, secretary. New board members are Jeff Abrams and Terry Woodward. Picture are seen and new departing officers and board members. In front, from left, are Pamela Horovitz, executive VP, NARM. Joakim Hoel, executive VP, MS Distributing, and outgoing 1994-95 convention chairman, Lief, president/CEO, Spec’s Music; Scott Young, former CEO, Wherehouse Entertainment, and outgoing president of NARM and Friedman, president/CEO, J&R Music World. In rear, from left, are Stan Goman, VP of retail operations, accompanied by Barbara Blanchard, Blockbuster Entertainment; Woodward; David Lang, president, Compact Disc World; Steve Strome, president, Handelman; Schneider, executive VP, Anderson Merchandisers; Cohen, chairman, Valley Record Distributors; and Abrams, VP of merchandising, Best Buy.

Alliance’s ‘94 Sales Surpass $500 Mil

NEW YORK—Alliance Entertainment Corp., a wholesaler and independent distributor of recorded music, reports that it passed the $500 million sales mark last year for the first time and that its profits rose significantly.

For the 12 months that ended Dec. 31, 1994, New York-based Alliance says revenues increased to $355.2 million from $200.5 million the year before.

Most of that growth was fueled by acquisitions the company has made in the past two years of one-stop wholesalers, jazz and catalog distributors, and wholesaling and talent management businesses in the United States. Alliance is the exclusive distributor of about 30 independent labels.

Ami Narang, vice chairman/COO, says that in addition to the increases resulting from acquisitions, “existing lines of business grew at an internal rate of 25% to 30%” during the year. He says the company will “continue a policy of pursuing acquisitions that make financial sense and fill strategic needs.”

The largest portion of Alliance’s business is one-stop wholesaling, which, Narang says, accounted for 98% of the company’s revenues last year.

Alliance’s profits rose during the year because of the higher sales, increased economies in purchasing, and bigger sales of proprietary product, which carry higher profit margins than distributed music. Alliance owns Castle Communications, a catalog label whose library includes recordings by Motorhead and the Knits, and Concert Jazz, an active jazz label whose masters include performances by Mel Torme and Rosemary Clooney.

Alliance’s gross profit margin rose to 17.6% in 1994 from 16% in 1993. Operating cash flow (profit before interest, taxes, and depreciation) climbed to $90 million from $12.6 million. And net income was $12.8 million, compared with a net loss of $8.5 million the previous year. The 1993 deficit was principally due to a one-time charge related to the early prepayment of debt. The company’s stock closed at $6.25 a share on the New York Stock Exchange at close of trade. At 33.3 times sales, the company’s market capitalization was about $122 million.

But the company may be worth more than twice that amount, PaineWebber projects Alliance’s sales will jump to about $90 million this year and its cash flow to more than $55 million. With entertainment companies fetching a multiple of 10 times cash flow in buyouts, the projection indicates that the company’s value may be over $1 billion.

In an attempt to bolster its stock price, Alliance recently acquired $2 million outstanding warrants which allowed their holders to buy Alliance stock at $5.55 a share; thus, in the view of the company, the warrants were keeping the stock at an artificially low price.

The company’s long-term debt is about $8 million.

In the fourth quarter, revenues rose to $60 million from $52 million in the same period the year before. Operating cash flow increased to $17.7 million from $17.4 million. Net profit was $1.7 million, compared to a net loss of $1.1 million the year before.

 Restructuring Blamed For Trans World’s ‘94 Net Loss

NEW YORK—Trans World Entertainment Corp. reports that a huge restructuring charge and reduced revenues for the last fiscal year resulted as expected in reduced profit in the fourth quarter and a loss for the year.

The music and video retailer took a $21 million pretax charge to cover the closing of 125 unprofitable stores over a two-year period (Billboard, Feb. 11). That caused net profit to decline to $1.1 million in the fourth quarter, which ended Jan. 28, from $4.3 million in the same period the year before.

For the entire fiscal year, the charge resulted in a net loss of $6.2 million, compared with a profit of $18.4 million the year before.

The restructuring should put Trans World in better financial shape this year. In a statement, chairman/CEO president, Roger H. Berman, said, “These results are consistent with the projections announced in early February. 1995. This gives us confidence as we move forward with our plan to improve operations.”

Sales for the fiscal year rose 8.9% to $358.8 million from $326.2 million in the year before. Sales for stores open at least one year increased 1%.

In the fourth quarter, which encompassed the holiday selling season, sales rose 8% to $90.6 million. Same-store sales were up 3%.

The company attributes the sales improvement to its “inventory replenishment system and strong new music 

K-Tel And Homeland Join Forces

New Alliance Targets Christian Market

BY FRANK DIOCOSTANZO

NEW YORK—If ever a match was made in heaven—at least from a distribution standpoint—it would be the recent alliance between K-Tel International and its Christian wing, Arrival, and Nashville-based Homeland Entertainment.

The arrangement creates an exclusive joint distribution and cross-licensing web between the two independents that interweave secular and Christian labels and distribution. The move essentially gives Plymouth, Minn.-based K-Tel a greater presence in the $700 million-$1 billion Christian music market, where Homeland has gross-root strength with independent Christian retailers.

In turn, the deal allows Homeland and its Cheyenne, Impact, and Homeland labels access to K-Tel’s vast mainstream distribution channels, including rackjobbers, one-stops, and mass merchandisers. Both Homeland and Arrival will be allowed to select, reconfigure, and repackag e titles from each other’s catalogues.

“It helps each of us to maximize sales because we help them get bigger and they help us get smaller,” says Bill Hall, president of K-Tel’s independence, “in marketing, in describing the symbiotic relationship between K-Tel (whose annual sales are $800 million) and Homeland (whose projected sales are $6.5 million this year).

K-Tel International remains a large and diverse music company with branches worldwide. The company has continued to rebound from its financial difficulties in the mid-80s, due to poor performing singles and albums. Its upswing is the result of healthy music sales in the U.S. and abroad, as well as sales of consumer convenience products, which carry higher profit margins. Besides its continued expansion in overseas markets (K-Tel is introducing inmiscorials in Europe), the company has also benefited from a lower tax rate due to tax credits carried forward and no long-term debt related to the aggressive expansion of its niche labels.

The company was No. 7 on Business Week’s Hot Growth List in May 1994. Nearly 64% of its revenues are derived from music, Some of K-Tel’s labels include Epic, Dominon, Cold Frost, K-Tel Latin, Kittel, and Audio Scope (a book/cassette combination package label).

According to Tom Ramsey, VP of Arr- 
vial, Homeland will bring to K-Tel’s Christian market an aggressive tele-
marketing and targeted sales operation through its Landmark subsidiary. “The K-Tel/Arrival/Homeland/Landmark relationship is a first in terms of exclusive distribu-
tion into the Christian marketplace,” he says. Overall, he notes, a key part of K- 
tel’s turnaround since its 1985 bank-
ruptcy reorganization will be attributed to the aggress-
ive expansion of its niche labels.

Recent speculation that K-Tel has been approached by such suitors as Handelman, Minneapolis, and Alliance is flatly denied by K-Tel CEO Mickey Eisenbein. “I’ve held no conversations with any of those companies about the future,” he says, adding, “They just rumors.”

Although K-Tel is famous for its TV-
pitched consumer convenience products, like the Veg-O-Matic food processor and Fishin’ Magician, its music emphasis has been on selling repackaged budget compilation/anthology hit recordings. The company has its own In-house radio 

Celebrating the alliance between K-Tel International and its Arrival label and Homeland Entertainment are, from left, Dennis Hoefler, VP of sales, K-Tel; Bill Traylor, CEO, Homeland; and Mickey Eisenbein, CEO, K-Tel.

Another attraction between Home-
land and K-Tel is some shared retailing. Homeland has created its own television program, titled “Homeland Harmony.” It is nationally syndicated in 22 markets and is aired over each Chris-
tian networks as ACTS, the Family Channel, and TBN, to add to the road 

www.americanradiohistory.com
M'Land Investors Should Learn To Roll With PUNCHES

LAST WEEK, the SC Fundamental Value Fund, the guys who are making life interesting for the management of the Musicland Group, hired Allen & Co., a well-known investment bank that specializes in the entertainment business, to look for ways to maximize the value of the company's stock.

The SC Fund owns 9.9% of Minneapolis-based Musicland, which has had a fascinating 15 months. Its stock, which is currently trading at $9.50, has ranged from a high of $22.00 to a low of $6.75. Along the way, the SC Fund obviously got a whipsawed, and now it is trying to figure out how to salvage its investment. In other words, it clearly intends to keep the lid on Musicland's board and management.

Track is amused by the SC Fund's maneuverings because there really is not much Allen & Co. can suggest that would meticulously change Musicland's shareholder priority in the short term. Let's look at the options. It is unlikely that selling off part of Musicland's stock, say, the Suncoast Motion Picture Co., would happen. Suncoast's value probably is greater to Musicland, which can leverage its infrastructure, than the sell-through video chain would be to a potential buyer. Therefore, any price a buyer could offer likely wouldn't enhance shareholder value. The same goes for spinning off Suncoast as a publicly traded company.

Can Allen & Co. attract a potential suitor to buy all of Musicland? If $17.50 a share didn't bring barracudas by the trackside (so Track thought it would), what hope is there that someone would find $9.50 a share more attractive? Furthermore, even if the investment bank could find a financial buyer, any such firm would face a revolt from investors, who have been brainwashed by Wall Street that music retailing has no future.

Or will Musicland management try to take the company private in the hope of making it profitable by going public at a later date? An intriguing thought, but Track wonders if Jack Eupister and Co. would have the resolve to go through that as a process again.

Maybe Allen & Co. could make it so hot for Musicland's management team that they all get the urge to resign, and then wish for a new team that is willing to sacrifice long-term growth for short-term profits. To quote a J.F. Murphy & Salt song, "If wishes were horses...

In fact, Track finds it ironic that as Musicland's management team has become increasingly agitated by Wall Street, the chain's stature as one of the best-run companies in the business has been growing even more among record-label sales and distribution executives.

Let's face it. The main problem affecting Musicland, and thus its share value, is a price war, and there are no short-term solutions to that. So a word of advice to the SC Fund about its stake in Musicland: Welcome to Bobcat Motel. You may have checked in, but you can't just up and check out.

AND THE ENVELOPE PLEASE: Trans World Entertainment Corp. held its annual vendor appreciation dinner March 22 at the Rainbow Room in New York. At the event, Trans World presented awards to both its staff and vendors.

In between the awards, Tony Bennett, courtesy of Columbia Records and Sony Music Distribution, did an amazing set. Track overheard a number of speculations that the privilege of seeing Bennett in the Rainbow Room was one of the special moments in their careers. For Track's part, a warm feeling came over my back as Track inadvertently because the opening act for Bennett. I reluctantly mention this only to satisfy popular demand. So if you want details, don't call me. Ask one of your friends who attended the event, the only thing I will say is that the Rainbow Room's method of serving potatoes is—oh, how I can describe it? But anyway...

As for the awards, the Trans World Awards. Joe O'Neill was named regional manager of the year, while Mike Shelton won the award for district manager of the year. Richard Matteo earned for having the best sales performance for the Saturday Matinee division, while Scott Merril won the honor for the music division. Also, Hugh Colcord was cited for personnel management, and Lou Garso had the best lawn-loss prevention results.

For the 1994 Christmas sales contest, Alan Laurisen won first place, Bill Joyner won second place, and Galoos came in third.

For supplier awards, WEA was named vendor of the year, Arista scored label of the year, and MMAUniversal Video won the video vendor award. Among sales representatives, Steve Kupfer of WEA was named music salesperson of the year, while Billy Northrup of PolyGram Video was named video salesperson award.

Case Logic was cited as the special products vendor of the year, and Nick Sims of Electronic Arts was named special product salesperson of the year. Meanwhile, Management Insights won the sales vendor of the year, while the company's David Clark won the service salesperson award.

MAKING TRACKS: Jerry Comstock, formerly a zone VP for Blockbuster Music, has been named senior VP of operations for the chain. Nick Torrente, director of sales for JCI at Essex Entertainment, has left the company and is seeking opportunities. He can be reached at 908-355-841.
“I don’t want to spend my life explaining myself. Either you get it or you don’t.”

– Frank Zappa
BRONX, N.Y.—Lorraine Murphy, proprietor of LBM Records, believes a little communication goes a long way in life.

Murphy, who used to be VP of the merchants organization formed by the stores in her Parkchester neighborhood, recently helped found the Metropolitan Independent Retailers Assn., a group of independent merchants. "I just felt that it was important for retailers to band together," says Murphy, who holds the title of president for the life-store group. "By banding together, we can get information from a lot of sources. That opens the doors up to see what we can do better for our businesses.

In addition to helping one another, Murphy says a goal of MIRA, which is composed largely of retailers that specialize in R&B and rap music, is to help sell more music and increase cooperation between the retailers and major labels. The organization has recently begun putting out a newsletter, which has charts and carries advertisements from labels. It is distributed in stores of MIRA merchants.

"There was no communication out there between independent retailers and majors," Murphy says. For example, labels seem unaware that one of their main marketing tools—creating demand by making sure a song is being played on radio and video music channels even though it is not yet commercially available—may be missing the mark.

"I think delaying the release of product affects us as a great deal. The industry is losing sales," she says. "The industry needs to realize that we are dealing with a different kind of society; they want it right away.

The video and radio are enticing them to come and buy that music. If it is not out yet, they just think I don't have to go to another store to try to buy it at other stores. It knocks the incentive to buy the song out of the customer." Murphy points out that the lifespan of a hit urban song is getting shorter. "We blew Mary J. Blige out of the box," she says. "But we deal with street people; they buy something at 11 a.m. and by 5:30 they want new stuff from Mary J. The retention is that short.

Fortunately, some things in this world have staying power. LBM has occupied the same location for 17 years on East Avenue in Parkchester, which Murphy describes as "a community within itself." It has 172 apartment buildings, containing 15,000 apartments. "I know everybody here," she says.

"I was the first black retailer to break the color barrier for the Parkchester neighborhood," she says. "When I first started I sold a lot of pop music; it was primarily a white neighborhood then. Since then, there has been a large influx of Latin and Afro-Americans, so the music I sell has changed.

Now, "this is definitely a rap neighborhood," she says. "Everyone over here is a DJ or wannabes, so vinyl singles are a big part of my sales.

About 25% of sales come from 12-inch singles, she notes, with another 25% or so coming from cassette singles. The remaining 50% is albums, of which more than half are CDs. "At the end of 1994, the cassette slipped," the dominant album carrier among her customers, she says. CDs are mainly priced at about $13.98.

LBM is a small, narrow outlet: In total it is about 8 feet wide and 30 feet long, but, "we manage to stock a lot of different albums. We have about 50,000 pieces of inventory in the 240-square-foot store.

Since inventory control is essential in such a small space, Murphy says, she keeps an Eye on her floor in a newsletter, allowing you to spend less time placing orders and more time taking them from your customers. Call for more information.

LBM Records has occupied the same location in Parkchester neighborhood in the Bronx, N.Y., since it opened its doors 17 years ago. (Billboard photo)
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LBM STAYS CLOSE
(Continued from page 92)

has just begun to look at software packages to computerize the store. "If the address you plan to stay in business until the next century, you will have to computerize your store."

While rap may pay the bills for LBM Records, at the end of the day, when Murphy closes the store and goes home, "I don't want to hear nothing pertaining to rap," she says. "My heart is really in jazz and easy listening." In addition to rap, LBM carries reggae, jazz, R&B, and Latin.

Murphy says she became a record store owner after growing disgusted with 9-to-5 jobs. "I always liked music," she says. "I approached my sister Elaine Miles, who is deceased now, and she said, 'Hey, if that is your dream, you go for it.'" Miles financed the opening of the store.

In addition to financial support from her sister, Murphy received advice from other record store owners in the area, including Roz Sobee, who passed away two years ago, and her sister Harriet Fortune from Record Rama; and Nat Israel from Harmony Music, which is only five blocks away from LBM.

Today, Murphy counts on her employees to help her run the business. "I am the only full-time slave, but I have three part-time employees," Artie Vincent, whom Murphy describes as the store's resident DJ, and Leticia Murphy, her daughter, help keep the store current on rap.

Vincent, who goes by the handle RZD, "spins and communicates with rappers and other DJs," Murphy says. "He knows exactly what they want just by the beat to which they nod their head."

As for jazz, "I have a person here who has been in the industry for 30 years, Danny Coker, who has worked here for six months."

Another factor in LBM's success is the Parkchester community. "The neighborhood has been very good to me for more than 17 years," she says. "I like to give back to my community, especially with the kids."

One of the ways she pays back the kids who support the store is by having up-and-coming rap and R&B artists do in-stores at LBM. "I used to have in-stores about once or twice a month, but I have slackened off due to my involvement with MIRA."

But she adds that even with the organization occupying her time, she still plans more in-stores. "I like to have them for the kids; to say thank you for keeping me here in business."

K-TEL, HOMELAND
(Continued from page 89)

eral regional and local stations. According to Traylor, the program has a potential reach of 40 million households. "Our show is really an infomercial, because we only showcase our own artists," says Traylor. The program is now in its third year and is used to sell product via the telephone.

Also, because of Homeland's sales affiliation with Arrival, the program will begin running commercial spots that will now tout product availability through mass retailers like Wal-Mart and Kmart. "K-tel will be able to go to these stores and offer them purchasing deals that include TV exposure as an additional buying incentive," says Traylor.

Billboard April 8, 1995
NEW UNIT OFFERS PASSPORT INTO BUDGET INDIES
Encore, Sound Solutions Merger To Strengthen Alliance

BY CHRIS MORRIS

The new unit of Passport Distribution, Inc. in Denver, which was acquired 2 years ago by Alliance Entertainment in New York, merged as of March 31 with Sound Solutions U.S.A. Inc., which was purchased by Alliance in January, to form a new company, Passport Music Distribution Inc.

Sound Solutions, which is based in Somerset, N.J., is an importer and budget distributor with accounts at key retail chains.

Your Passport Please: Encore, a new division of Passport Distribution, Inc., which was formerly handled by Sound Solutions U.S.A. Inc., will now be handled exclusively by Passport. The change in handling is part of the new company's efforts to strengthen its position in the budget marketplace.

The Passport New Jersey warehouse will be shuttered, with all of Passport's fulfillment handled out of Denver.

Passport will carry Sound Solutions' 10 import lines exclusively. The budget lines formerly handled by Sound Solutions will be carried by the St. Clair Entertainment Group, the renamed Canadian arm of Sound Solutions based in St. Lawrence, Quebec (which is in the process of being acquired by Alliance, as well). Passport will carry the budget product for independent retailers only.

Passport will exclusively handle product from Concord Jazz and the Jazz Alliance, which Alliance Entertainment purchased earlier this year. Knobel says the company also has completed an exclusive contract with King Biscuit Flower Hour Records to release material culled from the radio show's live archives; first releases are scheduled for mid- or late summer.

Other labels that exclusively will move through Passport include Acoustic Jukebox, All-Star Entertainment, Autonomous, Bannan Rags, High Harmony, Taylor Park, and Turnip, pending finalization of contracts.

Knobel promises further details on Passport in the coming weeks. But the merger of Encore and Sound Solutions plainly is designed to foster a stronger indie distribution fulcrum for Alliance's still-growing music interests.

Quick Hits: Bayside Distribution in Sacramento has signed an exclusive deal to handle the Inverted Records single "Big Boy/You've Changed," the first recording by the Jackson 5.

New York-based Inverted licensed the 1968 tracks from Streettown Records... Upstart Records has signed Memphis-based Van Feld. The West Soundwave, Mass.-based label, will issue the new album by Belfast Panther Burns, "Shadown Dance," on May 16... Moonshine Records in L.A. has signed the exclusive distribution deal with Navarre Corp. in New Hope, Minn. The label is active in the acid jazz, ambient, techno, and progressive dance genres...

Peter Weetker, who has joined the staff of the Coconut Grove Recording Co. in Coconut Grove, Fla., as GM, was formerly A&R/label manager at Axiom Island Records. Coconut Grove is releasing five albums by Indian vocalist Sheila Chandra original released on the Indipop label. Chandra is the best-selling artist on Caroline's Real World imprint.

FLAG WAVING: For a band that was never really supposed to be a band, Guttermouth has had a pretty long and rich career.

The group came together two years ago in Richmond, Va., when Steve Wynn (former leader of L.A.'s Dream Syndicate), Bryan Harvey and Johnny Host (collectively known as Richmond's House of Freaks), Stephen McCarthy (ex-guitarist for L.A.'s Long Hoders, now a Richmond resident), and Bob Rupe (baseist of the Stix) pulled together a record in a few days of informal recording sessions.

"We resisted being a band for a long time," Wynn says. "We got over all that." Surprising even themselves, the band toured relentlessly following the release of its self-titled 38 Mute debut, hitting Europe 10 times over in the last two years.

Wynn says that Guttermouth's new Enemy Records album "Weasel" came together almost casually when he made a trip down to Richmond.

"We were going to put the band on hold, but we wrote 17 songs in three days and said, 'Hey, let's make the record,'" Wynn says. "We know we can go down for two weeks, write the album, record it, and go home. It's a real low-maintenance project."

For the current edition of Guttermouth, Wynn, McCarthy, Harvey, and Host are joined by former Love Tractor member Armistead Willford. But this slight change in chemistry hasn't altered the unit's base sound: "Weasel" is a combination of garage rock to a lovely after-hours feel.

The four returning members all contributed songs, while all the material is uniformly entertaining and played with "Crazy Horse-like favor," DI is especially fond of Guttermouth's homage to the long-departed Hollywood salon "The Firefly" (penned by ex-Angelus Wynn and McCarthy).

While Guttermouth plans a week of East Coast dates at the end of April, Wynn says, "Everybody's doing something besides Guttermouth. It's there as much as we want it to be there."

Fans can look forward to a solo project from at least one Guttermouth member: Wynn plans to go into the studio this summer to make an album with Thalia Zedek's punky group Come.

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Album Reviews

Edited by Paul Verma, Marilyn A. Gilten and Peter Cronin

POP

SLEEPER

Smart

PRODUCERS: Paul Carolin & SLEEPER

April 30

London rock quartet that has already won praise on strength of indie releases and seems poised at hit of U.K. singles (“Delicious” and “Inbetweener”) are included here! Should awaken much wider interest with “Striking,” a striking collection of bright, bold songs that both immensely accessible and magnificently prickly. This power-pop with attitude and brains. Kicking off with irresistible “Something Else” as bitter and catchy as honey, the album’s song arc race along breathlessly but never get lost; there’s a stream of attractive, worthwhile songs throughout and some blissfully subversive parts, even if it’s only, as on lead single “Delicious,” that “we should just go to bed” to make each other real. Lead singer Louise Wener puts it all over with style.

LINDA RONSTADT

PRODUCERS: George Massenburg & Linda Ronstadt

Emms 41793

After a variety of musical excursions, Linda Ronstadt circles back to the solid rock sound that served her well in the ’70s. It’s a welcome return, and one clearly enriched by both time and the journey. Ronstadt sounds relaxed and more serene here, and her interpretive palette widened. The new outlook turns Barden’s “Walk into Little Time” into a subtle stunner and sends country ballad “Lover’s Return” soaring, while keeping it from going over the top. Of the rooter fans, unexpected Tom Petty cover “The Waiting” becomes a bluesy writer, while tri-harmony rendition on Neil Young’s “After The Goldrush” (with Valerie Carter and Emmylou Harris) and full-lead rendition of Matraca Berg’s “Material Girl” with Alison Krauss to solidify.

BLESSED UNION OF SOULS

PRODUCER: Etienne

EMI 21K

Riding off the top 30 success of lead single “I Believe,” self-styled “rural soul” ensemble from Connecticut delivers an album full of material that is at least as palatable as that track. Among the highlights are “Wanda’s Way” with a gospel chorale verse and “country blues guitar bringing Young You” and the title track, both of which recall the rhythm but earthen sounds of Seal and P.M. Dawn. On “Let Me Be The One,” “All Along,” and “Lucky To Be Here,” a cornucopia for top 40, AC, and urban radio.

RADIOHEAD

PRODUCER: Jon Leckie

Capitol 2590

Sophomore effort by U.K. alternative icons piles the same modern rock buttons on their gold-certified debut “Pablo Honey,” with Thom Yorke’s vocals slipping from caustic to mellifluous, and the band’s music from acoustic balladry to hard-rock riffing or from industrial noise to Beatles-inspired balladry. The album’s tempos are often mind-bogglingly balanced: “Fake Plastic Trees,” “High And Dry,” “Just A Carful Of Insomnia,” and “Street Spirit (Fade Out).” All of these tracks are modern rock potential winners, capable of landing “The Bends” to dazzling heights.

OUR LADY PEACE

PRODUCERS: David Lauren Landau & Ollie�

DreamWorks

Oblivious-propulsive track “Starseed” has planted this young Canadian alternative rock band on rock and roll charts, and prompted its label to push up release of the album. The good news on “mayı” is there’s plenty more where that came from as tracks rocket to supersatellite and stinning stunner “Hope,” which displays a slightly tripper beat and highlights a fine rock vocal from Rainie Maha. Band knows how to use maverick guitar riffing and wallowing drums, but there’s also undeniable power in the aggressive melodies. A notable debut.

JAZZ

SPODY DRA

Other Discussion

PRODUCER: Jay Donaldson

GRP 9808

Eighteenth album from these contemporary jazz stalwarts shows that their capacity for crafting intelligent melodies is undiminished. Standout tracks from a consistent set include the lyrical, latin-tinted theme “Lord And Finish” holding as a dry, consistent showcase for Michael Bolton’s powerful voice, and “A Good Man’s Doom)” that matches the central character’s stage presence. Various street-savvy depth into well-crafted, lyricalmente optimistic songs. Club DJs already have embraced the first single, “Me Nothing,” which is slated to be serviced to F.M. radio.

R&B

PERCUSSIONS

Earl & The Sensations

PRODUCERS: Gary Katz, Gary Strasis, Daniel Wyatt, Ron Mattos

Warner Bros. 45444

Band that rose from New York’s fertile scene of Stevie Wonder to number 1 major-label debut with a soaring collection that is true to its roots while also mining more radio-smart, urban/funk ground. More radio-smart, urban/funk ground. Star-power front woman Nicole Williams displays a stylish and flexible vocal that matches her stage presence. She bares street-savvy depth into well-crafted, possibly optimistic songs. Club DJs already have embraced the first single, “Me Nothing,” which is slated to be serviced to F.M. radio.

NEW AGE

TANGERINE DREAM

Fray Of Beauty

PRODUCER: Peter Maffay

Virgin 75064

While techno/ambient artists like Global Communication provide the synthesis

VITAL REISSUES

FATS WALKER AND HIS RHYTHM

A Good Man Has To Be Found Yr Middle Fair

PRODUCERS: Wayne Watkins

Kudu DCD 294

One would think that the tapes from one of the largest and most significant jazzmen in this country (Walker’s) would have got lost in a vault, but that’s exactly what happened to the records from the Fats Head’s vaults. Fortunately, the masters have been unearthed and are released as a 25-minute live album. Following a sneak preview on the three-disc set “Across The Bird’s Eye View,” the entire collection is released in standard CD format. The CD release includes live versions of several of theseFat Samples, including versions of “I Shall Be Released” and “This Ole House.”

FRESCOBOLI: CANZONE DA SONARE

Musica Fiata

VIDA 259

Frescobol’s instrumental canons are beautifully realized here by the seasoned Musica Fiata under the direction of Roland Wilson. The period instruments bring to the performances a beautiful, clear sound and otherworldly quality. The recording is rich sound, but not overly rich. At 47 minutes, the disc contains 20 selections, ranging from 1:50 to 5:59—a perfect palate-cleanerer for classical radio. Many selections are written in duple meters, which add a sense of freshness, and contain sudden tempo and meter changes, displaying the composer’s musical precociousness (these compositions published primarily in 1628 and 1684).

If this single succeeds it’s very likely that Adams will become one of the reigning kings of soundtrack hits. This tune, from the film Don Juan DeMarco, is a pianist masterpiece from the recent spere of power ballads, with its sweeping, walkthieve rhythms and agil Spanish guitar strumming. Adams is a highly effective romantic hero here, displaying hushed emotion during the verses and full-bodied (but also carefully measured) drama at the chorus. Well-crafted cut has strong legs with which to woo young popsters, as well as more sophisticated AC listeners.


This 22-year-old out of the crowded group of R&B stars with a proven, conscious band that should steam up radio airwaves and club floors. With sultry vocals that glide into the listener’s ear, a pulsating rhythm and silky harmonies, this is one of the more significant new soul tracks to emerge in recent memory. Contact: 218-385-2722.

THE WHISPERS Make Sweet Love To Me (3:58) WRITERS: Williams, Magic, Dewey PUBLISHERS: Goin (BMI) Capitol 7963 (cassette single, CD single)

Vocal group proves that they can stand tall alongside the older duo-act vocal harmonies and this single from the new round of The Ladys allows the group’s five-spurred fashion sensibilities—from the languid rhythms to the sweet horn fills and stylish vocal arrangements. Though a lot of audiences will love this, so should the kids who wear out copies by Boys 2 Men.

NEW & NOTEWORTHY

D’ANGELO Brown Sugar (4:40) (12/19 Trot) MCA 1384 (maxi single) (7-inch single)

This group’s first single from Crowell’s upcoming album is head- and-shoulders above the competitive pack. A radio-friendly track, this first single is a caramel-sweet snowball with Croatia and superbly constructed vocal arrangements. Could be a hit-

BILLY RAY CYRUS Love That Girl Next Door (3:18) (12/19 Trot) MCA 1350 (cassette single, CD single)

O’ Billy Ray has had to do a lot of dancing in his attempt to shake his shalal “country boy” image, but his tender take on this well-written ballad of love gone wrong is sure to turn a few heads. A laid-back and breezy vocal, he makes the most of a seductive melody and synths in one of his better performances.

SHANE SUTTON I’ve Got You (3:07) (12/19 Trot) MCA 1225 (4:40 EP single)

Sutton, a member of the group Hot For Radio, is a great song for radio_fmts to hook into the warm walkers. This upbeat, gospel-splashed pop music delivers an instant hit.

LOVE HAPPY Message Of Love (4:44) (10/5 Trot) BMG 1567 (CD single)

This group’s first single is a caramel-sweet snowball with Croatia and superbly constructed vocal arrangements. Could be a hit-

DEBBIE MAE Important Days (3:00) (12/19 Trot) MCA 1350 (cassette single, CD single)

Major has a showy style that plays well to an extremely well-aimed track’s blend of melodramatic string flourishes and grand piano melody sweeps. Producer Chris Wharton has turned this spot. A great track

WILLIAM HALEY Five Years After (Go Parlophone 2024, 3:54)

Haley’s success brought the rock ‘n’ roll story to the radio, but his departure was not without consequences. The following years saw the rise of Elvis Presley, who was the first rock star to achieve international success. Haley’s music was placed on several film soundtracks, including Rock Around the Clock, which was a box office hit. However, Haley’s career began to slow down, and he struggled to keep up with the changing music landscape.

RICKY NELSON Ricky’s Rockin’ Robin (Go Parlophone 2024, 2:55)

Ricky Nelson was a rock and roll singer who achieved great success in the 1950s and 1960s. He was known for his smooth, sinuous voice and his ability to deliver heartfelt emotions in his music. Nelson’s career began to decline in the late 1960s, but he continued to record and perform up until his untimely death in 1985.

JIMMY RODGERS She’s My Woman (Go Parlophone 2024, 3:15)

Jimmy Rodgers was a country singer who was known for his energetic, dynamic performances. He was a popular figure in the country music scene, and his music was characterized by its catchy hooks and upbeat rhythms. Rodgers’ career was cut short when he passed away in 1980, but his music continues to be enjoyed by fans of country and rockabilly.
CD-ROM Mag Expands Format
Ad, Editorial Innovations Launched

NEW YORK—A CD-ROM entertainment magazine debuting this month pushes the bounds of the format in the advertising and editorial content, both of which have stretched out in new directions and raised some interesting questions.

How do advertisers "pitch," for instance, if their consumer target is a moving one that can choose to view an ad, or not to? How can electronic magazines best hit into the bit stream to hook readers? And where might record and game companies fit in?

For Launch, a product of Santa Monica, Calif.-based 2Way Media, the answers are in a combination of new twists on old publishing concepts and original approaches. The debut issue, due in April, includes an interactive ad created specifically for the new medium by DreamWorks, for instance: it features an interactive video game designed to lure viewers in.

Launch also has a constantly running video screen that pops when viewers pass through the main magazine interface (a city skyline), and that displays a "Live by DreamWorks" video—al a old-fashioned TV commercials. Moreover, ad copy is peppered about like so much eye candy:

The main "Launch" pad for the new digital magazine offers access to the different sections—as well as to a slew of interactive ads.

The children's market continues to prove itself to be one of the most innovative in some ways. Big Top is heading the class with a forthcoming disk that wraps its hands around "Uniracers," the best of which it promises are arena and squizzes out every drop of its potential.

Rather than simply translating a children's cartoon from TV to the computer screen, Big Top has deconstructed one here and offered up the parts for reassembly in any of a dizzying number of permutations. Some 150 animated clips featuring the inimitable Felix and his friends, 200 props, 200 sound effects, and 30 background and visual effects can be combined and recombined into original short formats and then set into motion with the click of a button. Easy, indeed, a key word for this program, which allows children to get up and running almost immediately (several "great" games have been built in a matter of minutes), and hence addictive. In a matter of minutes, the program will allow children to get up and running almost immediately (several "great" games have been built in a matter of minutes), and hence addictive.

Speaking of deconstructing cartoons, here's another twist (and shuffle) on the concept. The creators of last year's "Kid Vid Grid" have expanded their moving-puzzle-game concept to the younger set, substituting cartoons starring the likes of Huckleberry Hound and Snugglepuss for rock music videos boasting bands like Aerosmith. The game—though, so the creators say, the same. Here, 10 full-length Hanna-Barbera cartoons are cut up into puzzle pieces (the number varies by skill level select) and jumbled up in a number of different ways (some pieces are upside down, for instance). Gamers reassemble the puzzle while the film runs, racing both the clock and the times of any other gamers (up to 10 can play). No computer involvement is required, and the program can be played on the Internet address... Reptiles, meanwhile, turn up in Slash's snazzy video game "Vid Grid." (See the feature article below for more details.)

As an interactive ad, "Kid Vid Grid" appears to be the first of its kind. Other titles, such as a "digital" magazine called "Applet," which was released last fall, have featured animation on the Web, but no such product has ventured into the new medium.
PICTURE THIS

By Seth Goldstein

DROUGHT: Where are the sell-throughs of yearend? They're certainly not to be found on the studios' schedules for the second and third quarter, reflecting the paucity of knock-em-dead hits in fourth-quarter 1994.

After "The Lion King," "Forrest Gump," and New Line's "Dumb And Dumber"—nothing. Columbia Tri-Star might have released "Little Women" for under $25 suggested list (Billboard, Jan. 7). Instead, the remake, due June 20, has been pegged at the equivalent of $100 list. "Little Women," with $60 million in take sales, is perfectly the family-entertainment niche exploited by Disney, FoxVideo, and Warner.

Many of those titles flapped theatrically last year, however, and that impact on home video sales has forced studios to become more cautious. Warner's "Raffle Rich" is the sole direct-to-sell-through representative of the genre this spring.

In contrast, the rental crop seems especially good, a trend we had noted earlier. Warner, for example, has "Interview With A Vampire," "Disclosure," "Murder In The First," and "Cobb" for June 6, 13, 20, and 27, respectively; MCA/Universal, "Junior" (born for sell-through if it hadn't been a box office dud last summer) for June 6; Columbia, "Mixed Nuts" for June 27 and, tentatively, "Higher Learning" for July 18 and "The Quick And The Dead" for Aug. 8. With a few exceptions, each should top 300,000 units.

Sell-through, however, remains the industry's hot hand, as witnessed by the labels' current hiring spree. "Everyone's gearin' up," says a distributor, Turner Home Entertainment and Sony Music are among those expanding the fastest.

In the meantime, with a couple of former Disney reps, we're told, Columbia and BMG Video, meanwhile, are seeking sales VPs.

What will they sell, if not A-titles? All indications point to a banner year for video-direct releases, following the lead of Disney ("The Return Of Jafar") and MCA ("The Land Before Time II").

And there are the perennials like catalog, titles which see at least one major new line is planned, and kids (watch for a blizzard of preschool titles from Liberty and others). The May 21-24 VSDA convention in Dallas should be awash in announcements.

Angels Flying High At Retail

BY TRUDI MILLER ROSENBLUM

NEW YORK—Clarence in "It's A Wonderful Life" had it right. Angels really are among us—at retail. The sound of cash register bells signals not only a new pair of angel wings, but another angel video purchase. Sales have generated heavenly volumes, topping 200,000 units for six titles.

The videos, which made their entrance in the fourth quarter, have been carried aloft by the proliferation of best-selling angel books, network and PBS specials, angel seminars and workshops, angel-only boutiques with everything from pins to calendars, and a Time magazine cover story. "Every time I see an angel thing, I think, How many angels can a person take? But they keep continuing to sell," says Patty Russo, video buyer for Borders Books & Music. "Every-one keeps saying the trend has peaked, but then it just keeps going and going."

Borders carries three angel videos; the biggest sales came at Christmas, Russo says, but the titles "continue to trickle through steadily," with Goldhil Home Media's popular "In Search Of Angels" accounting for 20-30 units a week. At Blockbuster, Simitar Entertainment's "Angels: Messengers Of The Gods" does "very, very well for us," says spokesman Wally Kniej. "It's in 95% of our company-owned stores, and we put it on the 'Recommended Buy' list for our franchised stores. Distributor Wishing Well Video carries five angel videos, and "they're doing really well," says Deborah Giusti, director of video. "There's a general interest in expanding spiritual awareness. People are becoming more perceptive of other levels of reality and want more information."

The videos take diverse approaches in their presentation of the subject and in their marketing strategies.

Quality Home Video's "Visions Of Angels" and Simitar's "Angels: Messengers Of The Gods" targeted mass merchants with an impulse price of $9.95. Both shipped in November, and each has sold about 50,000 units, company sources say. "Visions Of Angels" is part of Quality's Mood collection. "We had recently done "Visions Of Chant" and that was very popular," says executive assistant Vickrey Ottenweller. "So we decided to do one on angels, knowing that there was significant interest in the subject—everywhere you look there's another angel book or figurine."

The 30-minute program was taped at a Catholic monastery in Minnesota and features "a very nice, relaxing soundtrack, with visions of fields and skies and clouds, and a narration about the recent interest in studying and searching for angels," she adds.

Simitar's 90-minute "Angels: Messengers Of The Gods" presents a historical perspective on the role of angels in different religions and also features people telling about their personal experiences with angels.

Lightworks Audio and Video provides a more personal, hands-on approach in "Opening To Angels," a 60-minute, $24.54 title. Here, authors of best-selling angel books and teachers of angel workshops offer ways for the viewer to get in touch with his or her own eternal guardian. Debuting in August, the cassette has been marketed mainly through new age, metaphysical, and health stores, and angel boutiques like Angel Reflections in Muskegon, Mich., using such distributors as New Leaf, Wishing Well, Moving Books, New Concepts, and Baker & Taylor. Direct-mail advertising was done in publications like the New Age Journal and via catalog mailings to Lightworks' customers.

The biggest mainstream push for "Opening To Angels" came with its inclusion in the Reader's Digest catalog. (Continued on page 104)

TOP 40.

This week's Top 40. The girl next door has grown up and she's better than ever. Playboy's Fabulous Forties. It's a loving tribute to the timeless beauty of women in their forties—sexy, sophisticated and ready to bring you fabulous sales.
In a decade of guilty pleasures, perhaps one of the most salient of the ’70s was Swedish supergroup Abba. This lovingly produced tribute tells the Abba story with all the care and kitche it warrants. Interviews with the band members, manager, songwriter Stig Anderson, costume designer, art director, band leader, and other principal players are superimposed over viddips and classic performance footage. Repertoire contains the hits and then some: “Dancing Queen,” “Fernando,” “The Name Of The Game,” “Voulez-Vous,” and “Waterloo,” the song that started it all when it won the Eurovision contest in 1974. PolyGram is releasing the set simultaneously with boxed set “Abba: Thank You For The Music.” Both likely will generate increased interest with the upcoming release of the Miranas film “Muriel’s Wedding,” about the nuptials of a die-hard Abba fan.


Casablanca Records carved a distinct niche for itself in the ’70s with a string of highly visible artists and a marketing scheme that literally reached out and grabbed attention. Unfortunately, in attempting to tell the story of the record and film company, this video lacks the creative vision and out-end-outs that propelled Casablanca to such heights. Rock Steady lets the label’s principal artists do the talking, interspersed with footage of Angel, Donna Summer, the Village People, and Partiball Ponderelle but basically unadorned by commentary. The crown jewel of the collection is Kina, to which the producers devote the lion’s share of screen time. The program is duly colorful, but it ultimately fails to convey any real knowledge of the Casablanca experience.

**Champion’s Tank: Trust & Belief**. BMF Video, 30 minutes, $9.98.

The term “domestic cat” apparently is a misnomer, according to this video that will captivate cat lovers and perhaps foster some new feline friends. Priceless home movies are only the beginning of the delights that await. There’s plenty of expert testimony and footage of lab experiments that shed light on cats’ behavior, some of their mental processes, even their uncanny ability to land on all fours that has given rise to the “nine lives” folklore. One particularly engaging segment intersperses films of house cats and their less-than-berthed behaviors and shows why even the cuddliest of pets sometimes get the urge to take a walk on the wild side. For those who delve in dogs, Nat Geo/Columbia TriStar also are releasing “Those Wonderful Dogs.”


First in a series designed to empower children to take care of themselves and puts fire safety under the lens. A classroom drawing easel comes to life as the class embarks on this severely hypnotic “Beasle,” who uses sketches and song to teach a class of kids about how to determine a “good” fire from a “bad” fire, when to call the fire department, and what should be around to suprize, and how to map out a plan of escape from home or school in case a fire breaks out. Song and dance are a key role in the education, although the numbers are nothing memorable. Soon to come from Children’s Video Development are programs on crossing the street and bike riding, the proper precautions to take when playing different sports and games, and healthy eating.

**10 MILLION-popular fan favorite**

**M E S C H**

**DOCUMENTARY**

**Children’s**

**Skeletor Warriors: Trust & Belief**. BMF Video, 30 minutes, $9.98.

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**20 MILLION-popular fan favorite**

**MADE-FOR-TV**

**“Abbot And Costello Meet Jerry Seinfeld.”** MCA/Universal Home Video, 45 minutes, $11.98.

Seinfeld was a clever choice to host this tribute to the comedic duo who first unleashed their genius on audiences in the mid- ’30s. Originally a television special, video contains a plethora of vintage photos, movie clips and never-seen outtakes, and sketches that recall burlesque’s glory days. Seinfeld chronicles Abbott & Costello’s rise from the burlesque stage to Broadway, radio, movies, and, finally, television with tasteful humor and insights that detail such topics as how the duo divided their earnings, their personal histories, and more. Also available in MCW. Universal’s Abbott & Costello Collection.

**“Abbot And Costello Meet The Killer” and “The Love Of Abbott And Costello.”**
LIVE Draws Flak Over Its ‘Stargate’ Ad For TV Show

‘STARGATE’ CONFUSION: Shelf Talk usually doesn’t devote a lot of space to retail promotions, but some flak over LIVE Home Video’s “Stargate” tie-in with the television show “Earth 2” deserves attention.

Some retailers apparently are upset about LIVE’s ad on the “Stargate” tape that promotes the NBC Sunday night program that encourages people to watch TV instead of renting videos.

“Everyone’s calling me complaining about the promotion,” says Matt Feinstein, president of the Video Software Dealers Assn., Los Angeles chapter. “And I think they have a point.”

Several dealers within the L.A. chapter, Feinstein says, have removed “Stargate” standees and other point-of-purchase materials in protest. For his part, Feinstein fired off a letter to LIVE about distribution and marketing VP David Garber.

“There is no excuse for this. LIVE is drawing many regular Sunday night movie renters away from video stores to watch network television programming,” Feinstein says.

Walt also reached VSDA president Jeffrey Exes, who says he met with LIVE at the supplier’s request to discuss Feinstein’s concerns.

“I told LIVE all of our members have a right to their own opinion on an issue,” says Exes. “VSDA, however, has to take a position in regards to this issue.”

LIVE, senior VP of sales and distribution Jeff Fink disagrees that the ad is harming sales on the “Stargate” tape encourages “Earth 2” viewing.

“This is an $800 number sweeper that is something that you can enter when you watch the movie or get the number off the P.O.P., material in store,” says Fink. “‘NBC is a tie-in partner, and you don’t have to watch their show to participate.”

LIVE placed the “Earth 2” spot on “Stargate” in return for a $1 million post-street-date advertising campaign scheduled to air on NBC this month, Fink says.

“Maybe seeing a promotion at the front of cassette that is tied into another entertainment source is considered bad,” says Fink, “but that’s not the type of attitude retailers should have when it will help them rent more videos.”

Fink questions whether Feinstein has considered the full impact of the campaign, since he wrote the memo a day after the title was available.

“I think it’s odd that he is bringing this charge, because he doesn’t even own a video store and has absolutely no knowledge about this type of promotion that would affect rentals,” Fink adds.

While Feinstein has never owned a video store, he is VP of franchise development for United Business Group, based in Los Angeles, United owns the 28-store Marbles Music and Video chain, which operates in the Carolinas and Texas.

Despite the local brouhaha, Fink says LIVE’s retail feedback has been a bit more positive. LIVE sold 470,000 units of “Stargate,” making it one of the company’s biggest hits since “Terminator 2,” which sold more than 500,000 rental units. “They can’t keep this title on the shelf,” he says. “If anyone should criticize, they should give the title 90-120 days to see how the program works. This complaint is a rush to judgment.”

BRITISH Invasion: Cardorkers, Hoosic & Music will run a 25% discount on selected titles from A&E Home Video throughout this month.

Among the titles in the A&E promotion are “Upstairs Downstairs” and “Miss Marple.”

Ruso says typical movie hit rarely make the 50-store chain’s best-sellers list. “A title like ‘Lethal Weapon’ wouldn’t be one of our top sellers, but titles from CBS/Fox’s basic series are always a do-well.”

Cardorkers’ core book business has a lot to do with attracting atypical video buyers. “We’re an anomaly,” she says.

SABBATH: The GLOBE: Thanks to supermodel Cindy Crawford’s exercise titles, Goodtimes Entertainment has quadrupled its international business. Catherine Broncone now handles global expansion.

The New York-based budget supplier reports that Crawford’s “Year Book” and “The Next Challenge” workout tapes have sold more than five million units worldwide. Nearly half of the sales have been overseas, according to industry sources.

Other big sellers include the two volumes of “Animated Classics,” which have been licensed to more than 30 territories. A third volume of the hour-long animated video series, based on familiar children’s literature, will be available at the upcoming MIP-TV market, April 7-12, in Cannes.

Goodtimes will also be licensing the live action epic “Pocahontas: The Legend.” The rental title arrives June 27.

WAR HEROES: To commemorate the 50th anniversary of V-E Day and V-J Day, Cabin Fever Entertainment will release a three-volume World War II collection titled “Medal Of Honor.”

The videos, featuring battlefield footage, reenactments, and personal interviews, are narrated by Cliff Arson. The $29.95 set is available April 18.

On April 1, Starmaker Entertainment will release “The Alarm—Thirteen Days To Glory,” a TV miniseries about the 1863 siege of the Texas landmark. Retail price is $18.95.

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Top Video Sales

1. LION KING, THE
2. MASK, THE
3. LITTLE RASCALS
4. SNOOP DOGGY DOGG: MURDER WAS THE CASE
5. BEAVIS & BUTTHOLE: THERE GOES THE NEIGHBORHOOD
6.ונות ויהי: חגיفلسطين
7. WEDDINGS AND A FUNERAL
8. BEAVIS & BUTTHOLE: WORK SUCKS!
9. NOW WHITE AND THE SEVEN DWARFS
10. PENTHOUSE, SWIMSUITS 2

For the week ending April 8, 1995.

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www.americanradiohistory.com
Shank & Frank: Columbia TriStar has several notable movies set for laserdisc release this spring. Leading the way are "The Shawshank Redemption" with Tim Robbins and Morgan Freeman ($39.95) on April 11 and "Mary Shelley's Frankenstein" ($39.95), starring Kenneth Branagh and Aidan Quinn, Tom Hulce, John Cleese, and Robert DeNiro on May 9.

Darnell Martin's romantic comedy "I Like It Like That" ($34.95) is due April 18, while May 2 will see the releases of Maria Luisa Bermudez's "I Don't Want To Talk About It" ($34.95) and Alan Parker's "The Road To Wellville" ($34.95), based on the Frank Caroghesian novel and featuring Anthony Hopkins, Bridget Fonda, John Cusack, and Matthew Broderick. Just out are "The Scent Of Green Papaya" and "Princeless Caraboo" ($34.95 each).

BEAMING UP: The Laser Disc Assn. held its second annual Laser Beam awards March 1. Executive director Judy Anderson, Image Entertainment and Laser Disc Assn. chairman Martin Greenwald, and actress Jamie Lee Curtis hosted the ceremony and presented awards. Honors went to Voyager's Criterion Collection (accepted by its director, Peter Becker), the Lucasfilm THX laserdisc program (accepted by its principal engineer, Dave Schnuelle), John Bruno (Digital Domain visual effects supervisor), and director James Cameron (whose movies have been showcased in many outstanding laser special editions).

Cameron said, "Laserdisc is something that I've been in for almost 10 years... It's about higher resolution, better image quality, better sound quality. Interestingly enough, something happened along the way, which is that we discovered it could also be about alternative viewing environments.

In presenting Voyager's award, Greenwald said, "I believe when historians look back on this phase of the home video industry, they will recognize the special edition as the truly unique and most valuable contribution of the laserdisc. And it all started with the Voyager Company's Criterion Collection.'

LASER CONFAB: U.S. Laser Video Distributors is hosting the Laser Disc Conference and Exhibiton April 28-29 at the Radisson Hotel in Fairfield, N.J. Representatives of the major distributors will attend. Pioneer will demonstrate its AC-3 home entertainment system, and seminars will be held to debate for Laserdisc and the pros and cons of digital video disc. For information, call 800-USA-DISC.

PITHY DVD QUOTE: In the press material for the above conference, Image's Martin Greenwald is quoted as saying, "I'd be certain of DVD's success, if it wasn't for a little product called videotape."

Top Laserdisc Sales

<table>
<thead>
<tr>
<th>Week</th>
<th># Discs</th>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
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<td>TRUE LIES</td>
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<td>CLEAR AND PRESENT DANGER</td>
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<td>IT COULD HAPPEN TO YOU</td>
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<td>41650129</td>
<td>Jeff Bridges, Tommy Lee Jones</td>
<td>34.98</td>
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FRANCHISEE SUES BLOCKBUSTER OVER FAILED BUYOUT
(Continued from page 99)
ates 31 Blockbuster outlets. Mid-America says it sold out to Blockbuster in 1992 in the expectation that corporate would allow it to expand and eventually spin off a publicly traded entity. The Title Wave pur- chase was to be Mid-America’s opportunity to go public, according to court papers.
Under terms of Blockbuster’s franchise and development agree- ment, franchisees are required to seek approval from the home office before entering acquisition negotiations. The suit says, however, that Blockbuster “induced” Mid-America into franchise negotiations on the condition that such approvals “may not be unreasonably withheld.”
Since 1992, Mid-America has exercised 19 store options and as of Dec. 31, 1994, had paid Blockbuster $6.2 million in fees. It approached headquarters about buying Title Wave in September 1993 and conducted a year-long financial evaluation of the 14-store chain with Blockbuster’s blessing, the suit states.
In June 1994, in the midst of merger talks with Viacom, Block- buster told Mid-America that the Title Wave plans on hold. Mid-America claims it was assured “by the president of Blockbuster’s domestic Con- sumer Divisions that the transaction would have a better chance of hap- pening following the merger.”
But, at the same time, Mid-America says it received a corporate warn- ing that there “was no country small enough for you to hide” if a pending WarnerHomeVision deal interfered with Viacom’s acquisition of Blockbuster.
When that went through last Sep- tember, Mid-America was informed that the Title Wave would be dis- approved. Subsequent breach of con- tract lawsuits and countersuits were filed in Minnesota and Florida as Mid-America attempted to salvage the Title Wave purchase.
Hollywood Entertainment, howev- er, took over the chain in the Mid- America and Blockbuster could re- solve their differences.
In the March 3 filing, Mid-America states Block- buster did not say its refusal was specifically related to the Title Wave acquisition or Mid-America’s plans to go public. No specific reasons were listed in the complaint.
Aside from breach of contract and bad faith, Mid-America says Block- buster has violated Minnesota’s Franchise Act and the state’s 1971 Antitrust Law. It seeks undisclosed compensation, court, and attorneys fees. Neither Mid-America 参 or Timothy Kelly nor a Blockbuster representative was available for comment.

VIDEO PEOPLE
Henry McGee is named president of HBO Home Video, replacing Eric Kessler, who has been appointed Home Box Office marketing senior VP. Peter Ligauri advances to HBO Video senior marketing VP, replacing McGee.
Joyce Webster has been promoted to business affairs director, Columbia Tri- Star Home Video, from executive assistant, with tenure at Buena Vista Home Video, joins as executive director of sales plan- ning.
Kevin Conroy resigns as sports and fitness marketing VP of CBS/Fox Video to become marketing VP of BMG North America, Michelle Fidler, previously with WarnerVision Entertainment, was named marketing manager of BMG Video.
Ron Schwartz advances to VP of domestic home video for Vilmart Entertainment.
Robbie Douglas joins Big Fes! entertainment as marketing manager.

ANGELS FLYING HIGH AT RETAIL
(Continued from page 99)
log, which offered a free angel pin with its purchase. “That was a mar- keting draw that really worked par- ticularly since it came out at the same time Marcia Clark was wearing an an- gel pin at the O.J. trial,” says an industry source. Wendy Maples, Reader’s Digest sold 10,000 units, more than double the 4,000 sold else- where. Encouraged by the efforts, they’re now trying to get “Opening” into mainstream video stores and may

LASER SCANS
(Continued from page 102)
cards, and publicity photos.
PIioneer has remarried several excellent movies and released them in super new laserdisc editions. Many are letterboxed for the first time. Among the titles are director Del West’s masterful suspense tale “Witness” with Harrison Ford; “An Officer And A Gentleman” with Richard Gere; “Debra Winger, Louis Gossett Jr.; the future-noir action tale “The Running Man” with Arnold Schwarzenegger, Terry Gilliam’s “Time Bandits” with Sean Connery and many other no- tables; and James L. Brooks’ tearjerker “Terms Of Endearment” with Shirley MacLaine, Debra Winger, and Jack Nicholson (all wide or pan-scan, $39.95). Billy Wil- der’s stand-out “Stalag 17” stars William Holden (1953, $39.95).

Home Video

Top Music Videos

Top 20 Music Videos

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

Billboard

For Week Ending April 8, 1995

Title Label, Distributing Label, Catalog Number

1 1 5 MURDER WAS THE CASE OF THE WIDOW OF WINTERFELLS 12653 Snoop Dogg, Daz Dillinger UF 11.99
2 2 18 HELL FREEZES OVER Capitol Records, 39548 Eagles UF 24.98
3 4 50 LIVE AT THE APOLLOS Capitol Records, 92155 Yanni UF 19.99
4 2 45 YOU MIGHT BE A REDNECK IF... Warner Bros. Various Artists UF 19.99
5 5 30 THE 3 TENORS IN CONCERT 1994 WarnerVision Entertainment 50827-3 Various Artists UF 29.99
6 7 73 OUR FIRST VIDEO Atlantic, 23999-9 Various Artists SF 12.98
7 12 2 NBA JAM THE MUSIC Video Game, 4301 Various Artists UF 14.98
8 8 20 BABAR THE CONCERT Atlantic, 39541 Various Artists SF 14.98
9 9 15 LIVE TONIGHT SOLD OUT Atlantic, 39541 Various Artists SF 14.98
10 10 3 LIVE AT RED ROCKS Video Treasures 32003 John Mellencamp UF 19.99
11 11 8 BOYZ II MEN THEN II NOW Sony, 6565550 Various Artists UF 19.95
12 13 9 JANET Virgin Video, 77796 Janet Jackson UF 19.99
13 14 18 LIVE CONCERT Homer Video, 39514 Various Artists UF 19.98
14 15 40 LIVE Capitol Records, 77776 Ray Stevens UF 19.99
15 18 18 WOODSTOCK 94 PolyGram Video, 4003383 Various Artists UF 24.95
16 16 16 LIVE AT THE MAX PolyGram Video, 40032195 Various Artists UF 24.95
17 17 22 THE GATE TO THE MIND’S EYE BMG Video, 80101-3 Various Artists UF 19.99
18 18 22 THE BOB MARLEY STORY Island Video, 400327333 Various Artists UF 14.95
19 19 14 THIS IS GARTH BROOKS’ Liberty Home Video, 40038 Various Artists UF 24.98
20 20 23 BIG MEN YOU CAN LOOK AT Curb Video, 39546 Various Artists UF 28.98
21 21 44 THE SIGN PolyGram Video, 19528 Ace Of Base SF 19.99
22 22 20 CROSS ROAD PolyGram Video, 19528 Bon Jovi UF 19.95
23 23 74 LIVIN’, LOVIN’, & ROCKIN’ THAT JUKEBOX PolyGram Video, 19528 John Cougar Mellencamp UF 19.95
24 24 109 COMEDY VIDEO CLASSICS Various Artists PolyGram Video, 19528 Ray Stevens UF 19.99
26 26 234 REBA IN CONCERT PolyGram Video, 13060 Various Artists UF 14.98
27 27 69 Columbia Video, 40032733 Various Artists UF 19.99
28 28 44 ZOO TV LIVE FROM SYDNEY PolyGram Video, 19528 U2 UF 19.99
29 29 64 LIVE SHIT, BANG & BURGE Electric Entertainment 5194 Various Artists UF 19.99
30 30 28 WAR PAINT-VIDEOS HITS BMG Video Various Artists UF 19.99
31 31 19 THE RECORD COMPANY MADE ME DO IT Columbia Music Video, 19528 Various Artists UF 19.99
32 32 27 SARBAGE Various Artists PolyGram Video, 19528 Various Artists UF 19.99
33 33 74 GREATEST HITS A PolyGram Video, 19528 Various Artists UF 19.99
34 34 111 I STILL BELIEVE IN YOU PolyGram Video, 19528 Various Artists UF 19.99
36 36 15 FUMB ULING TOWARDS EARTH—LIVE PolyGram Video, 19528 Various Artists UF 14.98
37 37 35 KISS MY ASS PolyGram Video, 19528 Various Artists UF 9.95
38 38 235 THE EMPIRE OF CREAM CLAPTON PolyGram Video, 19528 Eric Clapton UF 14.95
39 39 240 DELEGATE THUNDER THUNDER PolyGram Video, 19528 Various Artists UF 14.98

1995 SoundScan reports collected, compiled, and provided by Billboard. For sales of 50,000 units or less in the U.S., SoundScan certifies each release. Certified units do not represent sales of any kind. The SoundScan unit sales certifications may differ from other certifications for any given release.
Audio Track

Nashville

Asylum recording artists the Cox Family were at Woodland Digital working with producers Ali- son Krauss and Kyle Lehning on their debut album for the label. Gary Pajoza engineered the sessions ... Mercury recording artist Terri Clark was at Soundstage working with producers Keith Stagall and Chris Waters on an upcoming project. Eric Legg engineered the sessions with assistance from Karl Bartlett ... At the Music Mill, Starr recording artist Jimmy Sturr was mixing a self-produced project with engineer Tom Pickens and Grahame Smith ... Rounding recording artist Del麦格 and Duane McCall of Music Rewards Audio working on a new release with producer/dobro pilot Jerry Doughas. Bil VornDick engineered the sessions.

Other Locations

4 Non Blondes were at the Rocket Lab in San Francisco with engineer Ken Lee doing precision editing of the group's version of Led Zepp- er's "Stairway to Heaven." The song is included on "Eccentric," the Zeppelin tribute album on Atlantic Records. Lee worked behind the vintage JVC console ... Virgin recording artist Louden Wainwright III was at Beartracks Recording Studios in Suffern, N.Y., working on an up- coming project with producer/engineer Jeffrey Lesser. Steve Regina engineered the session ... Invisible recording act Piaface was at War- zone Recorders in Chicago recording its upcoming album, "Notes From The Underground."

Please send material for Audio Track to Peter Crenan, Billboard, 39 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0424.

Emerald Sparks With Chills. Recording artist Andy Chids is working on a new release at Emerald Sound Studios with producer Mark Bright. Shown, from left, are Emerald Sound GM Milan Bogdan, Chids, and Bright.

Pro Audio

Building A Better-Sounding Reissue Pressure Comes With Digital Advances

by Paul Verna

NEW YORK—Any music business professional will tell you that the CD has done more to energize the reis- sues market than any other innova- tion in recent years.

Now that the CD is firmly estab- lished as the leading sound carrier in the world, reissue specialists are turning their attention to other ad- vances in digital technology that they hope will continue to pump life into record companies' catalogues.

"The rate of technology for restora- tion is advancing at a greater rate than the technology for general recording," says Paul Williams, VP of strategic marketing for RCA Rec- ords. "Working with computers, you listen to things that were done eight or nine years ago, before reissues re- ally became an art, and you can defi- nitely make dramatic improvements."

Williams adds, "Nowadays, the cus- tomer is looking for even better sound quality on reissues. The reissue market's turned the corner, where it's a bona fide market. Ten years ago it was a bona fide market in terms of people doing nice work, but now a lot of other people have caught on."

Williams is a self-professed fan of CEDAR, the English EQ system design- ed to eliminate tape hiss and other unwanted noises in master tapes. Other reissue experts, like MCA VP of catalog development Andy McKaie, prefer to work in the Sonic Solutions system, which pro- vides state-of-the-art equalization and editing.

Whatever system they use, reissue producers and engineers say technol- ogy is helping them breathe new life into old recordings. However, with that benefit comes the added pres- sure of finding the best possible sources for those recordings.

"Digital technology has put more pressure on us to come up with the original source [rather] than previous reissues," says McKaie. "In previous lifetimes of reissues, people would not necessarily have to scramble for that original source as much."

The LP reissues of yore are a case point. "Vinyl inherently hid some of the flaws of using anything other than the absolute master," says McKaie. "Digital is more of a transparent me- dium, and it literally reveals all flaws. You can obviously work with it to min- imize that, but at the same time it is much more apparent when someone is not using first-generation tapes."

McKaie—who has produced retro- spectives of Bobby Bland, the Moon- gows, Bing Crosby, Buddy Holly, Muddy Waters, Curtis Mayfield, B.B. King, and others—says digital is "second nature" to him. He adds that the medium has improved steadily since the "quantum leap" of the CD in the early '80s.

"When we went from 1610 [digital masters] to [the upgraded] 1630, the sound improvement was apparent. Digital is approaching the flaws of the analog sound and, in some in- stances, surpassing it," says McKaie. And McKaie says that the digital revolution continues, adding that the prospect of upgrading the CD stand- ard bit rate to 20 from 16 suggests there may be another wave of reis- sues on the horizon.

"People will be wanting to up- grade," he says. "They will want new and bigger sound."

Others are not quite as sanguine about the possibility of a 20-bit stand- ard. Williams, for one, says he'd like to hear 16-bit sound exploited to full effect before the industry moves on to a new standard. "I hear a lot of quite average reissue work done on 16 bit," he says, "I would rather that they got it right on 16 bit."

Independent producer/engineer Bill Inglot, who has produced based sets on such artists as Tim Buckley, Otis Redding, Graham Parker, Sam & Dave, Eddie Edmonds, Marvin Gaye, and the Coasters, says he doubts a 20- bit standard would work, given the large installed base of 16-bit players and the reluctance of record compan- res to remaster all the 16-bit material in their vaults.

An analog proponent, Inglot says, "All digital transfers compromise the music to some degree. It's a case of what compromises you're willing to live with for your purposes."

Nevertheless, Inglot has used digi- tal editing to his advantage on such projects as the Everly Brothers on Rhino, which required some dicer- ing editing on a couple of tracks, and the Redding project, which included a disc compiled from five concerts rec- orded in three different years.

"You never could have put that to- gether without a hard-disc editing system," says Inglot of the Redding project.

The real benefits of digital technol- ogy will be realized when hardware developers stop trying to introduce competing formats that consumers... (Continued on page 107)

Belew Is The King Of His Nashville Home Studio

At this time last year, musician, producer, and home-recording enthu- siast Adrian Belew, carved out of a moderately equipped 16-track analog studio in his home in Wil- liams Bay, Wis. Today, Belew and his resident engineer, Noah Evans, work in a 32-track digital facility with a 48-input Neotek con- solos, Canons for his Carolizatdisi PowerPC with audio editing capa- bilities, vintage mikes, and state-of-the-art outboard gear, including T-bone- hee and Valley compressors.

"We decided to move to Nash- ville, where we could get more for our money," says Belew. "We have a beautiful, three-acre plot with a creek in the back and woods around it, and the house that we bought just happened to have a full downtown area with its own private bathroom, entrance, another kitchen, a guest area, an office area, and two beauti- ful rooms that were ready and will- ing to be a recording studio."

Bellew then hired Nashville-bas- ed acoustic designer Gary Hedden to reheat the heating vents, build a glass wall, and tune the room by us- ing cylindrical deflectors at various intervals along the walls and ceil- ings of the control room and record- ing space. The deflectors, says Belew, "have corrected some of the normal flutter that you would encounter in something that was once a bed- room."

Belew's goal in building his new studio was to create a comprehen- sive facility that would accommo- date the spectrum of his musical ac- tivity, which includes writing, producing, and performing solo al- bums on which he sings and plays a variety of instruments; producing material by other artists, particu- larly Mexican rock band Santa Sa- bina, which just recorded and mixed its latest album at Belew's house, and local Christian rock band Jars Of Clay; recording experimental projects, and editing film- ing space. The defusers, says Belew, "have corrected some of the normal flutter that you would encounter in something that was once a bed- room."

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Belew's professional setup has not only improved the quality of the re- recordings that come out of it; it has also increased his productivity.

"We've been having a ball here," he says, beaming. "The recording studio is my favorite place to be in the world. It's my lifelong dream to have one, and I'm so happy about it. It has made me so productive, I can't believe it. I just finished this film- score project, and I've already started my next solo album."

While Belew still enjoys working in state-of-the-art studios like Peter Gabriel's $80 million Real World complex—where he recently recorded with King Crimson—nothing beats the comfort of home.

He says, "At the end of the project in a full-fledged studio, I feel like, 'OK, I'm ready now to go back to my wonderful home studio and do some work there.'"
Pro Audio

SONY ELECTRONICS is continuing its media campaign to promote the MiniDisc as the audio format of the future. Concurrent with the announcement of seven new products in its MD line, the company announced a multimillion dollar awareness program that includes an infomercial and a nationally advertised contest to win a recording studio.

Sony's new MD units include a portable player, portable player/recorder, portable business recorder, microphone component system, in-dash player/ receiver, and two home decks. The lowest priced of these devices, the MZ-E3 portable player, carries a suggested tag of $849.96, according to a Sony statement.

NEW DAWN AT SUNSET: The famed Sunset Sound Recorders facility in Los Angeles is replacing its Ampex ACP 1000 board in Studio 2 with a Neve 8808 console with Flying Paders. Sunset Sound studio manager Craig Hubler says of the new installation, "Our 8808 is one of only three larger-format 8000 consoles built by Neve with 48 input channels and 48 monitors, providing 96 fully equipped channels for remixes."

Sunset Sound purchased the Neve from the Canadian Broadcasting Corp., which had previously bought it from its original owner, Rumba Recorders in L.A. Hubler says the console is being refurbished in Nashville by Neve expert Fred Hill. It is due to be installed in May in Studio 2, which is primarily a tracking room but will be suitable for mixing, thanks to the automated Neve. The room also is receiving a cosmetic facelift and a second isolation booth, which will be larger than the original one.

PHILIPS KEY MODULES has appointed Mackenzie Laboratories of Glendora, Calif., as the master distributor of its professional digital audio products, which include sound enhancers, sample-rate converters, digital speaker systems, real-time MPEG codecs, and DCC units. 

MORRIS MOBILE STUDIOS of Woodlands, Texas, has introduced a hydraulic lift that elevates a mobile unit from four to 16 feet above ground for panoramic location views. Designed for sporting, news, and entertainment events, the lift vehicle provides a self-contained, protected 20-by-20-foot environment for audio and video professionals.

SMART STUDIOS INC., the Madison, Wis., facility co-founded by noted producer Butch Vig, has just celebrated the first anniversary of an expansion undertaken by the Russ Berger Design Group of Dallas. The complex, completed with a control room, a studio, a machine room, two lounges, a fully equipped kitchen, and an outdoor patio.

3M ERASES TAPES: Citing the success of digital audio workstations and modular digital multitrack recorders, 3M has announced it is discontinuing three of its full-coat magnetic film tapes, the 341, 383, and 386 models.

"The full-coat magnetic film market has shown considerable decline," says Don Rushin, marketing director for 3M's professional audio and video products. "At the same time, 3M has seen the sale of data media products such as 3M diskettes, CD-R, rewritable optical disk, data cartridges, data tapes, and cassette-based digital audiotapes grow very quickly." Rushin adds, "With the cost of digital audio workstations and modular digital multitrack (recorders) continuing to decline, 3M expects the format transition away from full-coat magnetic film to continue for the foreseeable future."

St. Paul, Minn.-based 3M will accept orders for the three discontinued tape series through June 2, according to a statement.

JBL OVERHAULS STAFF: JBL Professional, a Harman International company, has announced a broad staff restructuring that includes the following changes: David Angress is named VP of North American sales and marketing; he formerly held the same position at sister company AKG Acoustics. Reporting to Angress are Paul Hugo (Western region), Jeff Radke (Central region), Tom Weeber (Eastern region), and Claude Subcirin (Canada).

JBL also has pledged a commitment to pursue the development of new audio technologies. To that end, the Northridge, Calif.-based company has recruited Paul Newman to the post of VP of research and development; Newman was previously a senior scientist at Rockwell Corp., where he supervised the development of advanced technologies for that company's space program.

Other key appointments at JBL are Mark Gandor to VP of strategic development, from his previous position as VP of engineering, and Mark Mayfield to marketing manager.

OTHER PRO PEOPLE ON THE MOVE: Sonance names Kent Sheldon director of sales; he was regional manager and director of product development and marketing at Klipsch & Associates. Allied Digital Technologies promotes Richard Skillman to VP of sales. He was group director of sales and marketing for the Southern Allied facilities. Audio veteran Jim Pace, co-owner of Audio Intervisual Design of Los Angeles, has joined the board of directors of Spatializer Audio Laboratories Inc. Arnie Rosen, one of Howard Schwartz Recording's original engineers, has returned to the New York studio complex.

BRIEFLY: Light Rail Communications, a new interactive media company profiled earlier this year in Billboard, is set to launch a CD-ROM audio magazine, Control, and a microphone-sampling CD-ROM titled "Allen Sides' Microphone Cabinet." Bernie Grandman Mastering has purchased three Studer Editech D4001 digital audio workstations.
Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 1, 1995)

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BUILDING A BETTER-SOUNDING REISSUE

(Continued from page 105)

are not interested, says Inglot. “It seems like no one has learned the lessons from the CD explosion, which is that everybody’s got to go into a room and say, ‘We don’t like everything about you, but we’ve all got to agree to that,’” says Inglot. He cites the simultaneous introduction of the Sony Minidisc and Philips digital cassette formats as encouragement of hardware developers’ myopia when it comes to new formats.

One thing audio professionals do agree on is that, not technology, is the deciding factor in making reissues sound good. “Sometimes it has less to do with technical wizardry than knowing about the history of a master or music, or knowing things that will lead you to a good-quality work,” says Gary Stewart, senior VP of A&R at reissue powerhouse Rhino. “It’s detective work combined with musicianship, intuition, and a bit of fun craziness. And that’s as important, sometimes more important—as it was with our [nine-CD] D.I.Y. [punk series]—than the actual technology.”

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PERIODICALS

LIFELINES

BRITS

Girl, Zoe Ashton; a London and Donna Sears, Feb. 25 in Atlanta. He is a sales representative for Abby Road Distributors there.

Boy, Jesse Mercaldi-Rampinelli, to Richard Rampinelli and Dina Mercaldi, Feb. 26 in New York. She is director of creative, advertising and administration, for Arista.

Girl, Julia Heather, to Bernard ("Skipper") and Sharon Wise, March 6 in Los Angeles. He is a songwriter, producer, and member of JVC Music do Colour Club.

Boy, Pedro Gomes, to Antonio and Isolda Pirano, March 7 in São Paulo, Brazil. He is publisher of Rock Brigade magazine, president of Rock Brigade Records, and manager of recording act Angra. She is office manager for Rock Brigade magazine.

Girl, Rachel Nicole, to Mike and Nicki Brown, March 10 in New York. She is Southwest regional marketing director for Arista.

Boy, Graham Isaac Van Korff, to Steve Korff and Marcia Van Wagner, March 10 in New York. He is a representative of McGarty Promotions Inc.

Boy, Stuart Steele, to Shelby and Mary Singleton, March 10 in Nashville. He is president of Sun Records.

Girl, Julia Marie, to Kevin and Catherine Morun, March 11 in Ridgefield, N.J. She is a权益opties associate for Famous Music Publishing.

Girl, Briana Kay, to Bruce and Esmeralda Ogivie, March 16 in Irvine, Calif. He is senior VP of Alliance Entertainment Corp.

Boy, Jacob Andrew, to Steve Kingston and Patty Steele, March 24, in Montclair, N.J. He is VP of operations and programming at WHIZ (Z100) in New York. She is morning co-host at 2Z00.

Boy, Oliver Patrick, to Helen and Caroline Henn, March 24 in New York. He is senior VP of international A&R and marketing, BMG International.

MARRIAGES

Chuck Manning, to Marilyn Marshall, Feb. 14 in Greenville, N.C. He is lead vocalist and guitarist for his musical group. The wedding was officiated by the Reverend Gary Nagelhouse.

DEATHS

Bernie Schulz, 66, of emphysema, March 6 in Las Vegas. Schulz was a person manager who worked with such artists as Bobby Darin, Johnny Rivers, Tony Bennett, and Jimmy Webb.

Food Bank Network, said to be the nation's largest hunger relief organization that funds local food banks, the local recipient of the funds will be the New York City Food for Survival Organization. The money will be used to help provide food for those in need.

Boy in a vest is shown in the center of the image, looking up at a screen. The text is not visible in the image.
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TRADING CARD DISPLAYS

OTHER DISPLAYS

For Groddwall, Statlak Pegboard, Michael POSIG

Michael POSIG

WAL-MART TO DUMP RACKED VIDEOS

(Continued from page 1)

man.

Shipping direct invariably means greater profits and results of stock-keeping units, in this case hit sell-through titles. In spite of the reduction unit costs, allowing Wal-Mart to better compete against chains, like Best Buy.

But not every supplier wins. When direct programs are fully in place, Wal-Mart expects to move more movie and video, or more likely, curtail rack-delivered titles. “The supposition is that when they expand SKUs, somebody’s going to lose some shelf space,” says one distribution executive.

A supplier, familiar with Wal-Mart’s plans, suggests the losses could run as high as 60%-70% of an estimated 2,500 SKUs devoted to racked product. An- derson and Handlerman “will survive,” he says, “but the market environment is kind of up in the air right now.”

And it isn’t just Wal-Mart that will be affected. Billboard has learned a Holly-wood major has made a decision to drop 10,000-15,000 titles to 5,000-7,000. That’s a 50% cut in their SKUs. ZoomVideo, the direct sales company, had been approached by that studio. Billboard has learned that one label is working on a new line for rack space.

Meanwhile, the pending developments at Wal-Mart have racked suppliers on tenterhooks. “It’s my understanding that some changes in the mix are in the works,” says one supplier. Wal-Mart, says one dealer, is “looking for a merchant that is ready to step up and do it.”

Suppliers to big and small chains have seen a decline in orders over the past year. “We’ve seen a drop in sales by the major chains,” says one supplier. “The small chains are okay but they’re not showing as much.”

W. Anderson, president Bill Lardi. “But the world changes, and we will change with it.”

Retail stores have been considerably altered in the past nine months. As West-ern Merchandisers, it has served as Wal-Mart’s in-house rack until the chain sold the Amarillo, Texas-based subsidiary to Anderson News Corp. last year (Billboard, June 18, 1994). Sources indicate the contract compensates An- derson for lost Wal-Mart revenues until 2000.

Lardi is bracing for something, but isn’t sure when it expectations. “I don’t know how [Wal-Mart] has planned to react to a changing video environment,” Lardi says. “We don’t have a concrete time-line.” one wholesaler says. But Anderson is already feeling the impact. “It appears they’re increasingly frustrated by their inability to control” floor dis-plays, he says, noting that Lardi was “personally frustrated” about the inability to place a title particular to a store. As a result, this executive is seeking “But run-up prices on existing SKUs and project that may not be as easy for Anderson.”

“That route is supposed to settle issues, but the run-up that may be of the million-unit-seed-through sales at prices well below suggested list. One that would not serve to settle the matter. But suppliers can be a quite a cheaper” than a rack-supplied unit, New Line Home Video’s ““Make it and FoxVideo's ““Double 't
tape” $5@ retail stickers. he notes.

In addition, direct delivery allows Wal-Mart to avoid “setting up the rack funnel” in many stores can be a challenge. “I don’t know why they’re not serving our customers as quickly as we’d like,” says one wholesaler. (Billboard, June 18, 1994). Sources indicate the contract compensates Anderson for lost Wal-Mart revenues until 2000.

In addition, direct delivery allows Wal-Mart to avoid “setting up the rack funnel” that can hamper sales, a Hollywood source. Wal-Mart sometimes “doesn’t realize the strength of a title or genre it is selling.” But some sources say the opposite, “I don’t know why they’re not serving our customers as quickly as we’d like,” says one wholesaler. (Billboard, June 18, 1994). Sources indicate the contract compensates Anderson for lost Wal-Mart revenues until 2000.

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Handles Abound Across The Dial
Things That Go ‘Bubba’ In The Night

BY PHYLIS STARK

NEW YORK—What's in a name? Plenty if you're an air personality trying to distinguish yourself from the competition.

There's no shortage of clever, catchy, and comical names in radio, like WMTX Tampa, Fla., PD morning man Dixon, WZFM Cleveland night jock Nick, WMNN in the Night, and WOW Omaha, Neb., morning man Woody Johnson. And so in the industry hasn't at least heard of WFLZ Tampa night jock Bubba the Love Sponge?

Names like those are designed to be memorable and to attract attention that a jock's real name may not generate. If radio host-turned-TV star Terry Ingstad hadn't changed his name to Shadoe Stevens, for example, there doubtless would have been considerably fewer cognate jocks then those who adopted the same handle.

"We look for names that are local, relatable, humorous, or memorable," says Vallie Consultant chief Dan Vallie, who once went through a phone book so he could give a morning man the most common last name in the city. The jock's handle would be his father's local flavor. "If your name's Coyote, you're much more memorable than if your name is Jim. If you're Bana- nana Don, you're much more memorable than if you're just Don. We look for names that cut through all the clutter out there."

"The object is to have a snappy enough name for people to remember you," says Talentmasters president Don Anthony, who specializes in air-personality development. "If (the name) serves as an entrée to get someone to tune in to your show, then I guess it served its purpose."

GAD ZOOKS! TOO MANY STORIES

Nearly every memorable jock name has an equally memorable story behind it. Country KRFM Seattle's morning man Ichabod Caine's handle grew out of a less-than-flattering nickname bestowed on the jock by his wife, who thought that he could cross his legs and still touch both feet on the ground.

"She always thought that the gentlemanry of my body looked like Ichabod Crane [a character in Washington Irving's The Legend Of Sleepy Hollow]," says Caine, who also admits to having at one time thought Gad Zooks would make a great name.

A radio profile of nationally syndicated WLW Cincinnati afternoon jock Gary Burbank in the Cincinnati Enquirer revealed that the jock, then GPR morning man, had given his air name in 1969 at WAKY Louisville, Ky., at the height of the popularity of "Laugh-In." Burbank tried out the name by combining "Laugh-In" announcer Gary Owens' name with the show's signature sign-off, "from beautiful downtown Burbank."

WXLK (W29) Roanoke, Va., APD night jock Rich E. Cunningham (real name Paul Cunningham) was using the air name Kid Cunningham at WHTZ (Z100) New York. Since that station already had a Kid Kelly on the air, Steve Kingston, Z100's VP/Opera- tion, suggested that Cunningham change his call letters with his current handle after learning that the jock's father was actually named Cunningham. In addition to the obvious benefits of having a memorable name, Cunningham cites one additional bonus. "Every morning at 9:05 on TBS, 'Happy Days' gives me a whole new series of drops."

In another case, PD at country WDSY (Y108) Pittsburgh named himself, in part, after a pair of Justin Vallies who once owned when he was searching for an air name that sounded country. He views names like his as "a marketing thing. If people identify your name with radio on the air, just another way for them to recall the listening experience and translate that into a diary mention."

In many situations, PDs sometimes christen their jocks with handles designed to nettle staffers at competing stations. At KYCJ (Young Country) San Francisco, for example, two new weekenders recently signed on the air as Alan Sledge and Julie Stevens. Those just in time at the midst of the O.J. Simp- hson hubbub, an on-air search for a new name in which listeners called in with suggestions ultimately christen- ed Mackay the new name "Kato" (as in Kaelin). In daily situations, PDs sometimes christen their jocks with handles designed to nettle staffers at competing stations. At KYCJ (Young Country) San Francisco, for example, two new weekenders recently signed on the air as Alan Sledge and Julie Stevens. Those just in time at the midst of the O.J. Simpson hubbub, an on-air search for a new name in which listeners called in with suggestions ultimately christened Mackay the new name "Kato." (In Kaelin).

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"I just like to let the folks in town know I'm thinking of them," says KYCJ PD Larry Forges, tongue planted firmly in cheek.

NICKELDEON-INSPIRED NAMES

Popular radio names, like radio formats, tend to evolve over time. Legendary Los Angeles jock Robert W. Morgan inspired a slew of middle- and senior-air personalities decades ago. In the '80s, one-name artists like Prince, Madonna, and Ham- mer inspired the short-lived fad of one-name handles.

Today's hot trends seem to be names of characters from classic TV shows like those aired on Nickel- odeon's "Nick At Night." They in- clude WYCD (Young Country) Detroit APD Eddie Haskell ("Leave It To Beaver"), WRRV (Cleveland) Cunningham ("Happy Days"), WHJX Jacksonville, Fla., MD Greg Brady ("The Brady Bunch"), WKKI Greensboro, N.C., MD Dar- ren Stevens ("Bewitched"), KKHS Dallas APD/Md Mr. Ed Lambert ("Mr. Ed"), and KBXK (the Rox) Houston night jock Jimmy Olsen ("Superman").

Perhaps in an effort to cut right to the chase, WZYP Huntsville, Ala.'s MD uses the air name Nikki Nite. "Memorable air names also tend to cut across format lines. They can be found in R&B (WOWI Norfolk, Va., MD Heart Attack; WIZF Cincinnati MD Icy-B); WHUR Washington, D.C., PD Hanlon Hannibal; WGGK Mobile, Ala., MD Mad Hatter); in top 40 (KJFR Palm Springs, Calif., MD C. J. Snake; KYJO Oklahoma City MD Billy the Kid); Z100 New York after- noon jock Elvis Duran; KSMB La- fayette, La., night jock Buddha Bou- dreaux); in country (nationally syndicated morning man Moby; WAMZ Louisville, Ky., PD Coyote Talhoun; WYAY Atlanta jock Rho.

(Continued on next page)

STAGNANT ALBUM RADIO IMICS MODERN ROCK

(Continued from page 1

In changing tastes, and in other markets, high-profile albums are simply jumping ship altogether and flipping to modern. The results mean a radically different rock playing field for labels.

"It's a changing of the guard," says Alan Orem, director of rock promo- tion at Geffen. Last fall, album rock mainstay WMMS Cleveland turned industry heads by shifting to modern rock. Now, 67-year-old pioneer WBCN Boston has decided and traded in ZZ Top for Letters To Cleo. The station now con- siders itself modern rock. (WBNC's re- porting status at Billboard is under re- view.)

The lure of alternative is so strong that both WMMS and WBCN have, to move the despite the fact their markets had established modern rock players: WZEN Cleveland and WFXN Boston, respectively.

Album rock is "dead in the water," says WBCN PD Odelia. "It's been dying since 1995. People didn't recognize the signs until a year ago... Stations have to change... it's all going to stagnate and end up like WNEW [New York] with a 2 share." WNEW, a format institution, had a 2.3 share 12-plus in the last Arbi- tron book.

According to many, that change means opting for younger-skewing mu- sic and no longer catering to longevity listeners with lots of classic cuts. KLOS Los Angeles and KTXQ Dallas are two stations moving aggressively to get more attention instead of hanging onto classic rock fans, says J.B. Brenner, VP at album promotion at A&M.

The format also is being followed modern rock's lead by spinning top songs much more often. One year at WWDG- FM (Dallas) with LZ Rockin', D.T., choice cuts were played more than 10 times a week. For the week ending March 19, 1996, more than 30% of the airplay was tailored to these tunes.

According to the fall 1994 Billboard/ Arbitron national format ratings, al- bum rock, still the fifth most popular genre, was off in every demo and day part, most notably in men 18-34. Modern rock, meanwhile, enjoyed its seventh straight quarterly format in- crease and is credited by the Recording Industry Assn. of America as being the driving force behind rock music sales in 1998 (see story, page 4).

Programmers and label executives are quick to point out that category changes by WMMS and WBCN are far more interest to those inside the business than to everyone who listens to the stations as rock radio. But it’s hard to overstate the symbolic significance of these demo- sions. And more high-profile sessions may be in the works.

Orem at Geffen suggests that by the end of 1996 the number of commercial modern rock stations could double, with all sorts of stations making the move, "including some more 'BCNs of the world."

A CHANGE FOR THE LABELS

For album rock promotion depart- ments, the musical shift has meant sig- nificant change. Orem admits the trend has been both "interesting" and "perplexing" to watch. On the plus side, he says, "It's the most exciting ra- dio's been in the last 10-15 years." On the negative side, Orem says "It's really hard to come to the realization that [al- bum rock] bands I've worked with are not as successful as they used to be... That's frustrating, but I understand the change in the marketplace. Radio's needs are different.

Pointing to Geffen band Tesla, Orem says, "They've hit a brick wall [at radio]. But we don't want to abandon this band and walk away from them. We've sold millions of records with Tesla."

In the fall months before, WBCN probably would have played the single by Slash's Snupket, the new band fronted by Slash, guitarist for all-time rock power- house Guns N' Roses. Partly because WBCN and others are backing away from that sort of traditional rock sound, the single failed to crack the Album Rock Tracks top 20. Slash is not alone. Dave Lombardi, national promotion director at Warner Bros., acknowledges some label acts will soon find once-open doors at album rock slammed shut. "You move on," he says.

And A&M's Brenner points to Ex- treme, a recent format force, now con- centrating on selling records "the old-fashioned way"—market by market through touring.

BORROWING FROM MODERN ROCK

Album rock has always welcomed crossovers from modern rock. Arguably, album rock's biggest move of the 80’s—
(Continued on page 116)
Radio

**TMR Radio's 'Frontline' Breaks The Mold**

4-Hour Weekend Show Takes Garage Band' Approach

**BY CARRIE BORZILLO**

LOS ANGELES—Sure, TMR Radio Networks' "Frontline With Brandon Evans" plays the modern rock hits that any PD can program on his or her own, but it is the show's low-key attitude, great packaging, production values, and major promotional tie-in opportunities that will certainly set it apart from the pack.

The show debuted March 11 on top 40 KBRE Houston and modern rock WCBZ Green-ville, N.C., and TMR has just inked an international distribution deal with Radio Express.

The creators behind the four-hour weekend show are Evans, who worked as an engineer and producer at "American Top 40," and Ken Paulin, owner of Target Market Ra-dio, an offshoot of L.A. Primo, which creates domestic and international radio promotions that tie in television, motion picture, and home video companies. Paulin also consults for ABC Radio Networks' syndicated programs.

"Frontline" writer Karen Shearer has equally impressive credits. She was the show's creator, and producer, and writer of Westwood One's "Rock Chronicles" and producer of WWL's "Casey's Top 40 With Casey Kasem." Additionally, Shearer has written for numerous music TV specials, including "Time/Life's History Of Rock'n'Roll."

Evans likens the show's low-key approach to a garage band, as an appropriate comparison considering where the show is actually produced.

"The main difference is that this show is not owned and run by a big corporation," says Evans. "It's more like a garage band, and it's done in my home garage... The reason I made myself the host is I'm not into the announcer thing. Some jocks are so mean and you'd rather just answer the phone and voicemail. I wanted to sound regular."

The show consists of the 20 hottest modern rock songs compiled for the "chart geek" associate of Evans, along with 20 of yesteryear's hottest hits. Additional features include technology updates, dice quests and dedications, which are left by listeners on the show's "Livewire" interactive phone line.

Another feature is an album spot-light. "Most [listeners] know one song from Bush, but they don't know other bands," says Evans. "So we put together a few album cuts and future singles. We want to educate people on more than just what's being pushed to them."

Another part of that education process is to play songs like the Rainman into_Green Day, for instance, to show listeners the roots of punk rock.

We want to show young people that [new modern rock bands] didn't just come up with this stuff; it's been around for a while," he says. Another key element in choosing the music is getting input from affiliates. "If one station is playing a song and getting a good reaction, we want to hear about it so we can show our listeners what's going on over there," says Evans.

While high-end promotions are a major part of the show, Paulin says the show is as much about getting more affiliation as it is to come on board before rolling those contests out.

"In the modern rock TV and major destination-related promotions ready to go," says Paulin, who is co-producing the show with Evans. "We're just getting the word out."

Even though the promotions are a big selling point in landing affiliates, Paulin says he doesn't want to overshadow the show's content. "A lot of stations are playing the music, but not necessarily the attitude," he says. "This show has a lot to do with attitude."

Paulin and Evans are flexible in their method of delivering the show. They're pushing it on MiniDisc, and Paulin says they could also deliver it on tape, DAT, or CD if the affiliate desires.

The same low-key approach applies to the barter situation.

"We're not a corporation, so we don't have these rigid rules. We're offer-ing the show with a 50-50 split of 12 minutes, but if someone says we have 2500 pounds of beef from Omaha, we'll consider that as well," quips Paulin.

**Station's Hoax Backfires As Listeners Call Them On It**

Two stations recently joined in the time-honored radio tradition of playing an old hoaxes program and prior to a format change. For one of those stations, however, the gag got an unexpected reaction.

Stunting with programming like the all-Elvis format is an old radio trick designed to blow off the core audience of the pick hits, and attract attention to the new format to come. Recently, former country station KCKJ Kansas City, Mo., joined the list of pranksters and air all-pop music ("the best pop-ks of the 60s, 70s, and 80s") for two weeks before its March format change to adult alternative.

Most programmers assume listeners will get the joke—or at least re-
alanize it is a joke—but that's not the reaction that WFBC-FM Greenville, S.C., got to its recent stunt.

Prior to a format change from oldies to top 40, WBFC spent two days on the air reading aloud from the tombstone book. According to PD Kris Abrams, the station was flooded with calls, many from people who say they had forgotten something because they heard their name on the air. One caller, irate because his name was mispronounced, said that he had been read. And several callers, upset that the oldies music was gone, called to ask that their names not be included on the list lest it be construed as an endorsement of the new format.

**PHILLIES STARK**

**AIR NAMES ABOUND ACROSS THE DIAL**

(Continued from preceding page)

Barb Jones), and in rock (WFNX Boston's MD Boy Thaddeus and WNBX Bos-
tion PD Odediu; WYLY [98 Rock] Baltimore morning man the Byrd; WRWX Chicago morning man Mike Miller; WDVP Nashville PD Kidd Redd; WCFM-FM Rochester, N.Y., morning man Brother Wease).

**MUCH ADOB ABOUT NOTHING**

"My advice to someone looking for a name is just have fun with it," says Talentmasters' Anthony. "Create something that fits the format, that's easy to remember, and one that will hopefully you can take with you to other stations."

"My own view is it's much ado about nothing," says Anthony, who believes the names matter considerably less than what the talent is doing on the air. "High name recognition doesn't always translate into high numbers."

Recipients are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.
3 More Stations Flip To Adult Alternative; River City Moves To Purchase Keymarket

WITH FOUR NEW converts in the top 50 markets in just two weeks, adult alternative is suddenly the hottest format in radio. This week we reported that WMXN Norfolk, Va., made the switch. This week we have three more jazz disciples to report.

K-JO-AM FM Minneapolis is set to flip from classic country to adult alternative as Smooth Jazz 104.1 Monday (3). Tom Steecker remains PD.

Former country outlet KCJZ Kansas City, Mo., which had been stunting with an all-polka format for a few weeks, flipped to adult alternative March 30. Broadcast Architecture is consulting.

WBUF Buffalo, N.Y., flipped from AC to adult alternative March 30 and has applied for the new calls WNZD. PD Steve Wiermanski remains. Again, Broadcast Architecture is consulting.

BUSINESS NEWS: RIVER CITY EXPANSIONS

River City Broadcasting has applied with the FCC to purchase Keymarket Communications for an estimated $25 million-$150 million. Keymarket will become an operating division of River City, and its management team will remain intact. The combined company will own 24 radio and nine television stations and will be worth an estimated $90 million.

Forrest H Communications president/CEO Norm Feiner is forming Triadion Broadcasting Inc. and has agreed to assume the contract for the acquisition of KRBB Wichita, Kan., from Marathon Broadcasting for $33.5 million and also to acquire KFH/KQAM/XXKL Wichita and KTLG/KXJZ Lincoln, Neb., from Portuola Radio Partnership for $12 million. In addition, Feiner has agreed to acquire the rest of Portuola's 18 stations (with the exception of KEYN Wichita) for $28.5 million at a later date.

Confiming rumors that have been circulating for several weeks, Paul McKinney of Gold Communications Inc. is now admitting it has retained financial adviser Gold man, Sachs & Co. to "assist the company in exploring strategic alternatives to enhance shareholder value, which could include a business combination, the sale of all or a portion of the company's businesses, acquisitions of other media properties, or an initial public offering." Pyramid owns and operates 12 stations in five markets.

Steve Wiermanski at River City's other station, KRBB, has been named director of programming at WMXV (Mix 105) New York beginning May 1. He succeeds Bob Dunphy, who has announced his resignation.

WJZJ Philadelphia PD Bernie Kimble exits to return to WMWV Cleveland as PD. He replaces Steve Hibbard, who exits.

WXRT Washington, D.C., morning man Jack Alisp is up to OM. He replaces former PD Roy Laurence, who exited when the station flipped to its '70s format.

Former WSSH-FM Boston PD Chuck Morgan joins WMC-FM Memphis as OM. He will work with PD Steve Conley.

K BFG-FM Castle Rock, Colo., has boosted its power from 3,000 to 50,000 watts to cover more of the Denver market, and has changed format to rock-based top 40 as "92X." GM Ron Jamison describes the new format as "hit rock songs in top 40 rotation."

PD Steve Grammaz will be replaced at the FM, but continues to program sports-talk sister KBYG-AM.

KOAI Dallas PD Tom Miller exits to become APO/MD at WNUA Chicago April 5. He succeeds Michael Fischer, who is moving to SW Networks.

WOWC Birmingam, Ala., is not yet revoiced.

PEOPLE: STERN BACK IN CHICAGO

Howard Stern is back in Chicago on WCKG, which began airing his syndicated morning show March 29. He previously was heard in Chicago on Evergreen Media's WLUP-AM, which fired him after 10 months when he was found to make much of the ratings claims in the rankings. That firing resulted in a $45 million breach-of-contract lawsuit brought against the station that has yet to be resolved (Billboard, Oct. 9, 1993). Stern is now heard on 23 stations in 21 markets.

Also at WCKG, Patti Haze moves from mornings back to her old midday shift, displacing Bob Stroud, who exits.

The long-time KPLX Dallas station in addition to Steve Harmon and Scott Evans will split up at the end of the spring board and have change format to an "87.7." GM Ron Jamison describes the new format as "a great fit for our market." He replaces former PD Roy Laurence, who exited when the station flipped to its '70s format.

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Also at WCKG, Patti Haze moves from mornings back to her old midday shift, displacing Bob Stroud, who exits.

"I'd basically look for en joyable music that people might not know about otherwise," says Stern. "That's the kind of music I broke into radio 20 years ago as an overnight board operator.

"G Strings" is one of the longest-running shows on the 18-year-old station, dating back 17 years. One of the reasons for its continuing popularity is the program's variety and ecclecticism.

"Nobody's doing what Tom does," says former WITT-FM, PD at the noncommercial WFPF, "I can tell you from the numbers that his program has the highest rating of any public radio show in this market on Sunday morning."

WFPF's other music programs are a patchwork quilt of jazz, Caribbean, African, gospel, blues, and R&B oldies, but Cole's show now draws the most listeners and the highest return rate of pledged donations at station fund-raising time.

A typical Cole set is hard to pin down, considering his wide range of interests, but always takes a scenic route through an amazing variety of stringed music territory, be it American or world music.

He dishes on an occasional Jimi Hendrix or Jeff Beck cut, but usually he chooses artists whom listeners can't hear elsewhere: bluesmen Lonnie Jordan and Tampa Red, jazz artists like Johnny Smith and Tal Farlow, the Tyler-based man of James "Blood" Ulmer, the hillbilly Telecaster wizardry of Jimmy Bryant, and the rockin' reverber of surf gui tarists Dick Dale and surgery.

"I admire it," he confides. "I love surf guitar."

Cole says he got his musical education when free-form radio was in bloom. "That's still my approach. I like to mix it up, try to work some

thing in that's going to push it a little, like the recent Pat Metheny/Derek Trucks Project album, Zero To Enorgise For Silence."

"Sometimes it works," Cole continues. "And sometimes people call up to complain."

There are few complaints when he provides listeners with tracks by your favorite jazz guitarist Larry Johnson, progressive bluegrass picker Tony Rice, or British folk-jazz guitarist John Renbourn.

There are also few complaints when he threads in a tune or two by such home-boy-legends as Nils Lofgren or the late Bill Nelson, and Steve Cropper, and Danny Gatton (who was a fan of "G Strings").

Studio One artist Tom Carriere, a native of Maine and a graduate of Mary Chapel Carpenter, is also a fan. "It's a great way to start a Sunday," he says. "It's really the perfect way to start off every morn ing on every morning. Of course, the list I bring into record stores now would be a lot longer.

"Guitar masters like Lenny Breau, Brazilian Egberto Gismont, Scottman Martin Taylor, and the classical-leaning Alice Martz Trio are the kind of between-the-cracks artists Cole loves to champion. Other examples include mandolin players Jethro Burns and David Grisman and bassist Charlie Hayden, Brit Danny Thompson, and Hungarian Aladar Tegge.

"Some weeks I'm all over the place," Cole says. "Sometimes I have a theme to bounce off of. I try to keep a balance between being entertaining and being informative."

The call-in line is often busy during his Sunday shift. "I'm constantly amazed by the audience, and how much they want to know and want to share," he says.

Cole says one of the downsides of his early shift is that many of the area's working musicians are asleep, at least for the first few hours anyway. "Some of 'em think in before they hit the hay," he says.

Musicians on tour who have been told about the program also tune in and call up. Those callers have included guitarist Larry Coryell, who, Cole recalls, "called in one morning saying, 'Woah, this guy is just wonderful.' I never heard a show like this ever. I was obviously very flattered."

Dick Dale artist Cole recommends is guitarist/composer Dusan Bogdanovic. "People are starting to play his things," Cole says. "For example, I heard it on B.B. King's last record or, second, if you're a "G Strings" listener."

Bill Holland
W R I T I N G "R U N - A R O U N D" gave Blues Traveler lead singer John Popper the chance to both vent frustration after a fight with a close friend and rip off yet another musical source as possible. The song is No. 11 on the Modern Rock Tracks chart.

"That song's about a fight I had with a friend of mine," says Popper. "And I hadn't been seeing a lot of each other. And when two really good friends start feeling distant towards each other, it sort of feels like going for a runaround...I was trying to make her feel for some stuff, and I really got busy and couldn't meet her. And she didn't really seem like she wanted me to meet her, and then when I didn't meet her she got really mad at me. Then I went back and I was under a lot of pressure. "So after a small fight, I wrote this song to try to solve how I felt. And it's great because it's kind of like the last word. She gets to hear it all over the place. The idea of the song is, 'Well, go ahead and be that way.' We made up before I finished the song, really. She loved it when she heard it. She did refer to it as that song where I'm all mad at her."

The song opens with the first rip-off: "Once upon a midnight eerie. "That's a little reference to [Edgar Allan] Poe there," says Popper. "And I like coffee, I like tea, everybody likes that line, it's from an old jazz song. And there's a little reference to [La Bamba] 'Tara la la la bamba dear is the pilot speaking'. I just ripped everybody off, even when I was coming to the line: 'There's a word for where you cram too many words into a song, and Springsteen does that really well, so I tried very hard to rip him off on this song. It makes you sound like you're frustrated and that it's really important to you. Springsteen sound great when he gets carried away. 'Rosalita' is another tune that we ripped off, just the attitude behind this song is very 'Rosalita'-esque.' I also tried to rip off that Counting Crows guy because he's ripping off Van Morrison, and Van Morrison's another guy who crams a whole lot of words into a phrase and really creates passionate desperation."

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### Billboard for Week Ending April 8, 1995

#### Album Rock Tracks

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<th>Artist</th>
<th>Label/Distributor</th>
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<tr>
<td>1</td>
<td>GEL</td>
<td><strong>COLLECTIVE SOUL</strong></td>
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<td>2</td>
<td>CAN'T STOP LOVIN' YOU</td>
<td><strong>JON MARK</strong></td>
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<td>3</td>
<td>I',M COMING AROUND</td>
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<td>4</td>
<td>EVERYTHING ZEN</td>
<td><strong>THE STONE ROSES</strong></td>
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<td>5</td>
<td>YOU MAKE ME WANT TO</td>
<td><strong>TOM PETTY</strong></td>
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<td>6</td>
<td>PLOWED</td>
<td><strong>SPONGE</strong></td>
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<td>7</td>
<td>LET HER CRY</td>
<td><strong>HOOTIE &amp; THE BLOWFISH</strong></td>
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<td>8</td>
<td>LIVE FOREVER</td>
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<td>WHAT WOULD YOU SAY</td>
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<td>PRETTY PENNY</td>
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<td>DANCING DAYS</td>
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<td>Gotta Get Away</td>
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<td>STAR 69</td>
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<td>HE'S A RIVER</td>
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<td>MURDER INCORPORATED</td>
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<td>CLEAN MY WOUNDS</td>
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<td>STARTED</td>
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<td>CONDEY</td>
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<td>DON'T TELL ME WHAT LOVE CAN DO</td>
<td><strong>VAN HALEN</strong></td>
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<td>MY HALLUCINATION</td>
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<td>HIGH HEAD BLUES</td>
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<td>NOT FOR YOU</td>
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<td>I GO WILD</td>
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<td>IT'S GOOD TO BE KING</td>
<td><strong>TOM PETTY</strong></td>
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<td>THE DAY I TRIED TO LIVE</td>
<td><strong>SOUNDGARDEN</strong></td>
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<td>28</td>
<td>THE MAN WHO SOLD THE WORLD</td>
<td><strong>NIRVANA</strong></td>
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<td>A TOUT LE MONDE</td>
<td><strong>MEGADETH</strong></td>
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<td>SICK OF MYSELF</td>
<td><strong>MARTIN HOMEWOOD</strong></td>
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<td>BRIDGE</td>
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<td>36</td>
<td>HEY WHAT CAN I DO</td>
<td><strong>HOOTIE &amp; THE BLOWFISH</strong></td>
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#### Modern Rock Tracks

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<td><strong>PI J HARVEY</strong></td>
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<td>GOOD BAY</td>
<td><strong>BETTER THAN EMERALD</strong></td>
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<td>CONNECTION</td>
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<td>4</td>
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<td><strong>SpOngE</strong></td>
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<td>7</td>
<td>LIKE THOSE ROSES</td>
<td><strong>OASIS</strong></td>
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<td>8</td>
<td>UNIVERSAL HEART-BEAT</td>
<td><strong>KULANA MAHITI</strong></td>
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<td>STAR 69</td>
<td><strong>R. E. M.</strong></td>
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<td>WICKED WEED</td>
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<td>SICK OF MYSELF</td>
<td><strong>MATTHEW SWEET</strong></td>
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<td>12</td>
<td>HERE &amp; NOW</td>
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<td>WHEN I COME AROUND</td>
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<td>WHAT WOULD YOU SAY</td>
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<td>LOVE SPREADS</td>
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<td>CORDURY</td>
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<td>19</td>
<td>BETTER MAN</td>
<td><strong>PEARL JAM</strong></td>
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<td>NOW THEY'LL SLEEP</td>
<td><strong>BELLY</strong></td>
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<td>AGAINST THE 70'S</td>
<td><strong>MIKE WATT</strong></td>
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<td>BAND-NUKE</td>
<td><strong>STUFF NIGHT MUSIC CLUB</strong></td>
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<td>DANCING DAYS</td>
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<td>24</td>
<td>SALVATION</td>
<td><strong>RANDO</strong></td>
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<td>ODE TO MY FAMILY</td>
<td><strong>THE BRANIERIES</strong></td>
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<td>GEL</td>
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<td>I TRY TO LIVE</td>
<td><strong>JEFF BUCKLEY</strong></td>
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<td>LITTLE THINGS</td>
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<td>HOLD ON</td>
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<td>INJECT</td>
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<td>CALIFORNIA</td>
<td><strong>BAD RELIGION</strong></td>
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<td>LET'S HAVE A BLOODY GOOD TIME</td>
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<td>RIVER OF DECEIT</td>
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<td>NOT FOR YOU</td>
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<td>39</td>
<td>RE ENTRY</td>
<td><strong>CONNECTED</strong></td>
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<td>40</td>
<td>SHE'S A RIVER</td>
<td><strong>SIMPLE MINDS</strong></td>
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MAJOR LABELS SEEING GREEN AS CELTIC MUSIC GAINS FANS

(Continued from page 1)

 Legacy: A Global Celtic Journey,” at No. 4; *Celtic Heartbeat/Atlantic’s “Clannad Themes,” at No. 5; *Mary Black’s Curb debut “Looking Back/Best Of,” at No. 6; *Loreena McKennitt’s “The Mask And Mirror” from Warner Bros., at No. 7; *Anuna’s “Celtic Graces—A Best Of Ireland,” at No. 9; *Anuna’s self-titled Celtic Heartbeat/Atlantic album at No. 11; *Clannad’s 1993 album “Baban” on Atlantic, at No. 13; *Narada’s “Celtic Odyssey” collection, at No. 15.

The host of Celtic titles, and the number of labels represented, is striking, and several of the titles have achieved substantial sales, according to SoundScan data: McKennitt’s release has sold 218,000 units; Clannad’s “Baban” has sold 264,000; and Narada’s compilation, “Celtic Odyssey,” has sold $1,000,000.

STAGNANT ALBUM RADIO IMICS MODERN ROCK

(Continued from page 114)

U2—came on permanent loan from the format. And during modern’s recent boom, album has not slid away from playing lots of Nirvana, Smashing Pumpkins, and Green Day. But within the last year, the question for album has become, What happens when more than half of a station’s new release playlist (as opposed to just a few choice cuts) is made up of borrowed players? (See box on page 112.)

Just over a year ago, for the week ending Jan. 9, 1994, a list of the 20 most-played songs at album rock was filled with familiar format faces, such as Rush, Tom Petty, ZZ Top, Aerosmith, Eric Clapton, Jeff Beck, and Guns N’ Roses, along with several newer newcomers Clive Of Love, Brother Cake, Blind Melon, and Big Head Todd & The Monsters.

In contrast, for the week ending March 19, 1995, only four of album rock’s top 20 cuts came from format. RIAA’s weekly Crosstalk on Rock Cuts, which listed 14 songs, and Rock Tracks chart, which listed 10 songs, aren’t selling. And I don’t see labels signing AOR bands. Everything is through modern rock. That’s where the action is, the excitement, the money is.

That’s because unlike modern rock, big-selling album rock crossovers to top 40 and MTV have been virtually nonexistent in recent years (Billboard, May 14, 1994). For instance, when Clannad’s “Far from the Height of the Sun” was released, it landed at No. 10 on the Album Rock Charts chart from its 1993 debut and sold 179,000 copies, according to SoundScan. But the band was more fortunate: Renaissance and Weezer’s 1994 debut also scored two top 10 hits on the Modern Rock Tracks chart and has sold 1 million copies.

Lombardi at Warner Bros. suggests the industry is seeing the last of the traditional album rock baby bands and, pointing to Candlebox, says future format entrants will spring from the Pearl Jam/Soundgarden school.

Others though, suggest format stars are there for the picking, but album programmers, relying too heavily on slow-moving research studies, have been too timid in embracing them. Pointing to road warriors, such as Phish, the Dave Matthews Band, Blues Traveler, and Widespread Panic, Brenner insists, “Right now you have a whole group of bands that nobody wants to grab. Mainstream [album rock] stations are waiting for somebody else to back these bands, and then they wonder why the competition had such an enviable roster. ‘Blues Traveler and Dave Matthews aren’t going away,’ says Brenner. Interestingly, Blues Traveler’s latest single, “Run-Around,” has debuted the Billboard Modern Rock Chart, but not the Album Rock Tracks chart. And Matthews, “What Would You Say” actually debuted the top 10 on the Album Rock chart, but not the Modern Rock Rock Tracks chart and has sold 1 million copies.

Lombardi at Warner Bros. suggests the industry is seeing the last press for three hours. A heavy tour and TV schedule was also undertaken, and a home video, “The Making of The Long Black Veil,” was released March 28, following the March 25 single release of “I Have Told You Lately That I Love You” featuring Morrison.

Atlantic, meanwhile, rolled out its Celtic heartbeats line in February with album releases from five roster artists along with the “Celtic Heartbeat Collection” sampler. In addition to a major promotion at Tower using informative displays and dump bins, the label has presented the TV program “A Celtic Celebration”—starring Clannad, Anuna, Frances Black, Maire Breathnach, Alice Finn, and Bill Whelan—for air on ABC and PBS stations in March and April.

But word-of-mouth has also played a major role in Celtic Heartbeat’s success, says Azzoli, to the tune of doubled sales on virtually all the releases in the space of one month.

At Rykodisc, Hammond reports that adult alternative radio formats have been open to Mouth Music.

CELTIC OR CELT-ESQUE?

But Hammond also notes that “Shorefire” marks a “progression from true Celtic music in Gaelic

with a pop influence to something almost the other way around—danceable pop with glossy sound sung in English but still keeping a certain Celtic-ness.” The disc released Feb. 21, wasn’t even pitched as a world or Celtic music project. “We just go down the music chart, which we mainly see is not really Celtic music but Celt-ese,” observes Green Linnet’s Newton, who credits Mouth’s Celtic-designated titles that veer toward pop and new age.

Moloney concedes that his group has “teased a bit” with “The Long Black Veil,” not to mention what RCA’s Vining refers to as the Chiefes’ preceding “guest-star records” like 1991’s “The Bells Of Dublin.” But Moloney cautions younger Celtic artists against “drifting too far away.”

“The Chiefes always go back to the music which we made our name from, home,” says Newton. This should come as comfort to Newton. “This so-called Celtic music surge is great because it means this music is finally getting looked at and distributed—legitimizing what we’ve been doing,” she says. “But when people listen to all these fusions and new age stuff, I hope they’ll go back to where it really came from and listen to the solo fiddlers and players of the -of-years-old tunes which were never written down. The old guys in the black suits playing in their kitchens. It’s a very powerful music which has stopped my life and changed it 19 years ago, and I think they’ll go mad for it!”

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www.americanradiohistory.com
JAMIESON NAMED RCA RECORDS PRESIDENT

(Continued from page 1)

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Lopez will prove fruitful with alcohols-containing proteases Mad Drama and Naoli.

Among the other acts with projects due in '96 are Chico DeBarge, Tony Rich, Society Of Soul, and AFGM, a male vocal quartet formed by writer-producer Darryl Simmons.

Later this year, LaFace will offer an album to commemorate the 1964 Olympics in Atlanta that will feature several to-be-confirmed superstar acts and LaFace up-and-comers.

"LaFace has brought forth great new stars and music, so much so that I believe we are witnessing the development of another generation of Motown's," says Arista president Clive Davis. "In entering this kind of agreement, we approached it with the idea that the expansion and extension of our partnership holds tremendous promise for greater creativity and success."

IUW

YOU CHIEFS EXTEND ARISTA DEAL

(Continued from page 8)

is now specific plan for that mapped out, because we couldn't be more pleased with Arista's efforts.

The agreement includes financing new headquarters for LaFace in Atlanta that will include production facilities, photo studios, and rehearsal spaces. The label will also soon open branch offices in New York and Los Angeles, with an eye toward broadening its A&R scope.

Since its inception in 1986, LaFace has become a prominent force in the pop and R&B markets. Its roster is led by Braxton, gold-selling hip-hop act OutKast, and TLC, whose "Crazy Sexy Cool" collection has spawned two smash hits and has been certified double-platinum. LaFace also had triple-play hit "Waterfalls" by Aaliyah, the leading R&B single of the year, and the film "Boomerang," which launched Boyz II Men's massive single, "End Of The Road."

For the foreseeable future, LaFace's structure of management and responsibility will remain the same, with Reid overseeing the day-to-day management of the company, while Edmonds serves largely as a producer and writer for many of the label's acts. The two have joint decisions on major signings, "Our situation works for both of us," says Edmonds, "I prefer to focus on what's closer to the actual music and get more involved in the major decisions that chart the general path of the company."

Besides Braxton's forthcoming album, which will include production and songwriting contributions from K. Kel- ly, Keith Crouch, and a now-rare studio collaboration between Reid and Ed- monds, LaFace's roster of unsigned acts in the coming months boasts a lineup of newcomers. Production deals with Ed- dle F. of the Untouchables and TLC's

WORLD YOUTH ORCHESTRA MAKES NASHVILLE A STOP ON U.S. TOUR

(Continued from page 8)

by the host country.

The seeds of the 1996 U.S. tour were planted when the orchestra was invited by the Olympic organizing committee to perform at the 1996 summer Olympics, in Atlanta. "These plans have since flowered into a full-blown tour and recording session through the involvement of Nashville businessman Thomas McClure, whose son, Ian McClure, is an orchestra member.

"When the orchestra received the invitation to participate in the Olympic organizing committee to come and perform at the Olympics, we knew from our experience in London that they would need a rehearsal period prior to the performance," says Thomas McClure. "We thought, 'Hey, we're a pop, and a jump from Atlanta, so let's bring them here to Nashville.'"

The orchestra will begin its U.S. visit on July 3, 1996, with two weeks of rehearsals in Nashville, followed by its performance at the Olympics; the group returns home Aug. 10. Although further tour appearances are still being scheduled, confirmed dates include stops in New York, Washington, D.C., and Tanglewood in Lenox, Mass. The orchestra will then return to Nashville to record and perform a final concert before adjourning for the summer season.

"Nashville has had its own symphony for years, but the fact that the World Youth Orchestra has chosen the city as its home base for this tour really brings into focus this city's diversities," says Will Beaasley of Nashville's Chamber of Commerce. "We're excited that the world's young musicians will visit the music city as a result of their tour."
**Newsmakers**

**Film Score.** Fox Records has serviced a remix of "Welcome To Robbinsville," from the film "Nell," to radio. The film score album by composer Mark Isham was recently released by Fox Records and distributed by Frista. Shown at the movie premiere are, from left, Geoff Bywater, Fox Records senior VP of marketing and promotion; Isham; Jodie Foster, the film's star and co-producer; Robert Kraft, Fox Music Group executive VP; Renee Misset, the film's producer; and Michael Apted, the film's director.

**Songwriter Scholarship.** The Songwriters Hall of Fame recently honored the annual winners of the Abe Olman scholarship award at a reception at New York's Friars Club. Winners are selected from participants in songwriting workshops conducted by ASCAP, BMI, and the Songwriters Guild of America.

**A Spirited Performance.** Virgin artist Carleen Anderson socializes after her recent show at New York's Supper Club, where she performed songs from her debut album, "True Spirit." Shown, from left, are Jazzie B from Virgin act Soul II Soul; Virgin artist Brigitte McWilliams; 550 Music/Epic artist Des'ree; Anderson; Jean Norris of Virgin act Zhané; and Carson Wheeler of Soul II Soul.

**Water Music.** MCA executives announce the signing of the band Water, whose debut album "Nipple" was released this month. The album features guest appearances by Susan Cowss, former DB Peter Holsapple, and former Bangie Vixs Peterson. Shown front, from left, are the band's managers, Steve Levesque and Dave Crowley. In back, from left, are Ron Oberman, executive VP of A&R, MCA Records; band member Dean Bradley; Richard Parnone, president, MCA Records; band members John Guest, Mark Cohen, and David "Howie" Howell; and Denny Dante, VP of A&R, MCA Records.

**Love Letters.** Giant Records executives congratulate the band Letters To Cleo, whose debut single "Here & Now" is on Billboard's Modern Rock Tracks chart. Shown, from left, are Irving Azoff, owner, Giant Records; Jeff Adrich, A&R executive; Grant; Ray Hanley, band member; John Horton, president, Cherry Disc Records; Stacy Jones, band member; Michael Creamer, band manager; Steve Backer, GM; Giant; Greg McKenna, Michael Eisenstein, and Scott Flebling, band members; and Joe Pizella, product manager, Giant.

**Clear Sailing.** Capitol recording group Everclear meets with label executives following a recent Los Angeles show. The band is touring in support of its album "World Of Noise," which includes the single "Fire Maple Song." Shown in front, from left, are John Fagot, former Capitol senior VP of promotion; Lou Mann, senior VP of sales; and Tom Corton, VP of marketing. Back row, from left, are Bruce Kirkland, senior VP/GM; Phil Costello, VP of promotion; Ralph Simon, executive VP; Faith Hensel, VP of field marketing; Gary Gersh, president/CEO; band members Art Alexakis and Greg Eklund; Darren Lewis, manager; band member Craig Montoya; and Perry Watts-Russel, VP of A&R.

**Pete's Publishing.** American Recordings artist Pete Droge socializes with EMI Music executives after signing a worldwide co-publishing deal with the company. Droge's debut album, "Jackie Second," features the single "If You Don't Love Me I'll Kill Myself," which is heard on the soundtrack of the film "Dumb And Dumber." Shown, from left, are Kelly Curtis, Curtis Management; Rick Kim, senior VP of creative acquisitions and marketing, EMI Music Publishing; Robert Flax, executive VP, EMI Music Publishing Worldwide; Krishna Auger, Curtis Management; Droge; and Martin Bander, chairman/CEO, EMI Music Publishing.
LOUISIANA—On the day following
the death of Eazy-E (see story, page 4), legal warfare broke out over his
assets, as the gangsta rapper’s business partner and record label
filed suit against two attorneys and the musician’s will, charging them
with illegitimately claiming control of the label and improperly seizing its
fortunes.

The action was filed March 27 in Superior Court here by Mike Klein,
director of business operations for Ruthless Records and a 50% owner of the
label. Klein contends that the three defendants have obtained all of Ruthless’
income and “have converted and diverted a significant portion of said funds for
their own use and … refused to pay each and all royalties and obligations to artists
who have not been paid.”

According to the suit, Klein alleged that the three defendants have
run the label in a “dishonest and under medicated,” and that “immediately prior
to being placed on life support,” Wright married Woods, who provided Wright
with a will purported to convey all of his interest in Ruthless to her.

The action also contends that Woods threatened the life of a
named female Ruthless artist, who subsequently sent notice of termina-
tion.

The suit seeks a declaration that Klein is responsible for the
intermanagement of Ruthless and that the defendants have no rights to the
management of the label (or, alternatively, appointment of a receiver for
the company), an accounting of money collected by the defendants:
actual damages of at least $5 million; and punitive damages to be deter-
mined.

Through a spokesman, attorneys for Sweeney said they believed
Wright was the sole owner of Comp
town/Ruthless.

At press time, a preliminary hear-
ing was pending.

DEATH SILENCES PROVOCATIVE ARTIST, LABEL HEAD EAZY-E

(Continued from page 1)

BUBBLING UNDER HOT 100® SINGLES

<table>
<thead>
<tr>
<th>TITLE ARTIST/GEOGRAPHIC DISTRIBUTING LABEL</th>
<th>WEEK W/TOP 100 DATE</th>
<th>PEAK W/TOP 100 DATE</th>
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<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>&quot;I'M A Defines What Hip Hop Means&quot; (MCA)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
</tr>
<tr>
<td>&quot;Yo! Pimpin' Ain't Easy&quot; (8Ball)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<tr>
<td>&quot;Let's Do It Again&quot; (Blackstreet)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<tr>
<td>&quot;Is It Me&quot; (M. P. Dehuge)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<tr>
<td>&quot;What I'm After&quot; (La's Under The Gunz Momma)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<tr>
<td>&quot;Relax&quot; (Redefinition)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
</tr>
<tr>
<td>&quot;Now They'll Sleep&quot; (Eazy-E &amp; George)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<tr>
<td>&quot;How I Love Her&quot; (Busta Rhymes)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<td>&quot;I'm The One&quot; (Mindless Behavior)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<td>&quot;Reach Me&quot; (The Rhythm Technicians)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<tr>
<td>&quot;Remember Me&quot; (Irv Gotti's Grind)</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<tr>
<td>&quot;Where You're From (With Notoriou$ (M.C.A))&quot;</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<tr>
<td>&quot;Dr. Dre's Love&quot; (Dr. Dre)</td>
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<td>April 22, 1995</td>
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<td>&quot;Stay With Me &amp; Electro-Drenched&quot;</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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<td>&quot;Sittin' In My Car&quot; (Puff Daddy)</td>
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<td>April 22, 1995</td>
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<td>&quot;Bubba Hyde (Disco 90's)&quot;</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
</tr>
<tr>
<td>&quot;Thinkin' About You (Tia New Year's (M.C.A))&quot;</td>
<td>April 8, 1995</td>
<td>April 22, 1995</td>
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No. 1

1. ME AGAINST THE WORLD

No. 2

2. ME AGAINST THE WORLD

No. 3

3. ME AGAINST THE WORLD

No. 4

4. ME AGAINST THE WORLD

No. 5

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No. 6

6. ME AGAINST THE WORLD

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7. ME AGAINST THE WORLD

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16. ME AGAINST THE WORLD

No. 17

17. ME AGAINST THE WORLD

No. 18

18. ME AGAINST THE WORLD

No. 19

19. ME AGAINST THE WORLD

No. 20

20. ME AGAINST THE WORLD

New

1. ELTON JOHN

2. THE CRANBERRIES

3. VAN HALEN

4. STEVIE WONDER

5. VARIOUS ARTISTS

6. OFFSPRING

7. MADONNA

8. PEARL JAM

9. BRANDY

10. SOUNDTRACK

11. MADONNA

12. PEARL JAM

13. BRANDY

14. SOUNDTRACK

15. VARIOUS ARTISTS

16. NIRVANA

17. MATT (B)AND

18. ROBO (S)ERG

19. MIKE ROSS

20. BOBBY OBAMA

Greatest Gainer

1. THE LION KING

2. VARIOUS ARTISTS

3. NIRVANA

4. MATT (B)AND

5. ROBO (S)ERG

6. MIKE ROSS

7. BOBBY OBAMA

8. VARIOUS ARTISTS

9. NIRVANA

10. MATT (B)AND

Pacesetter

1. VENICE

2. KEEP ON MovIING

3. KAISER CHIEFS

4. THE WHISPERS

5. ELVIS COSTELLO

6. THE CRANBERRIES

7. VAN HALEN

8. STEVIE WONDER

9. VARIOUS ARTISTS

10. NIRVANA

Heatseeker Impact

1. THE LONG BLACK VEIL

2. NO NEED TO KNOW

3. STAY IN SHAKESPEARE

4. THE ROAD TO ELSEWHERE

5. BRING ME THE HEADACHE

6. ALABAMA

7. THE CRANBERRIES

8. VAN HALEN

9. STEVIE WONDER

10. VARIOUS ARTISTS
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Chart Title</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Description</th>
<th>Peak Position</th>
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<tr>
<td>111</td>
<td>Top 40</td>
<td>Various Artists</td>
<td>Tommy Boy</td>
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<tr>
<td>117</td>
<td>Top 40</td>
<td>The Stone Roses</td>
<td>Flower Power</td>
<td></td>
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<tr>
<td>131</td>
<td>Top 40</td>
<td>VEAR</td>
<td>Guns N' Roses</td>
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<tr>
<td>112</td>
<td>Top 40</td>
<td>Van Halen</td>
<td>Jump</td>
<td></td>
<td></td>
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<tr>
<td>117</td>
<td>Top 40</td>
<td>Nirvana</td>
<td>Smells Like Teen Spirit</td>
<td></td>
<td></td>
<td>2</td>
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<tr>
<td>131</td>
<td>Top 40</td>
<td>The Beatles</td>
<td>Abbey Road</td>
<td></td>
<td></td>
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<td>133</td>
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<td>The Beatles</td>
<td>Help!</td>
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<tr>
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<td>Top 40</td>
<td>The Beatles</td>
<td>Yesterday</td>
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<td>133</td>
<td>Top 40</td>
<td>The Beatles</td>
<td>A Hard Day's Night</td>
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<td>The Beatles</td>
<td>Love Me Do</td>
<td></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

**Notes:**
- The chart data includes the names of artists, their respective songs, and the details of their chart placements, including peak positions.
TRISTAR THINKS 'DRAGONFLY' HAS WINGS

from the album, was planned to go to
advertising and some modern
rock stations the week of April.
A videoclip for the track, which has a
funkier feel than any of the material
on "Bohemia," was shot in
Toronto the same week.
TriStar also plans to take "All I
Can Explain" and "Watermark" to
tv.

Produced by Gavin MacKillop,
known for his work with Toad The
Wet Sprocket and John
Moor, the
11 tracks on "Dragonfly" were
recorded in a house in Sooke,
Moor's hometown, located in a
remote area near Victoria, British
Columbia.

Says Moor: "'Bohemia' had more
of an urban feel. It was slightly
darker and a bit more introspective.
With 'Genuine,' I seemed to have
found a bit more optimism in my life.
On this album, although it deals with
such topics as near-death experi-
ences, I tend to celebrate a little
more. I'm happier as a person than
I was maybe a couple of years ago."

Moor's upbeat mood is at least
partially due to the acceptance
"Bohemia" found in the U.S. The
title track received airplay on a number
of album alternative stations, such as
KMTT Seattle, KFOG San
Francisco, KFRC Minneapolis, and
KZON Phoenix.

KFOG MD Bill Evans says that
"Bohemia was "quite successful,"
but that it has been "asible between
releases. "She made a tremendous
American debut," he says, "but the
proof is in the sophomore release.
We're looking forward to hearing
it."

The album also made an impact at
tv, particularly in San Francisco
and Michigan. "She appeals to the
same fan that likes Sarah McLa-
han," says Roy Burkhert, senior buy-
er for the Bay Area Duck, Mich-
ubsed Harmony House chain. "She
really has the goods, and we've had
good sales on her album. She really
has the potential to become a big
star."

TriStar is banking on exploiting
that potential on a global level with
"Dragonfly," which will be issued on
Epic in the U.K. a few weeks after
the simultaneous U.S. and
Canadian release. "We hope to coordinate
all of our marketing efforts with Sony
Canada to make this a global suc-
cess," says Gabriel.

Moore's manager, Keith Porteous
of Glangani Artists, notes that
"Bohemia" provided the singer/song-
writer with a "good start in Euro-
pean and Asian territories." While
early response to the album from
Sony executives in those territories
has been good, it's likely that the re-
lease of "Dragonfly" will be held
back until August, when Moore will
be free to promote the album.

"Mae is the kind of artist that
can encompass a lot of the things
"Porteous says. "There's audiences all over
the world for this kind of music."

With that global thinking, Moore
has inked with the Agency Group,
which has offices in New York and
London, to plan her touring sched-
ule in the U.S. and other territories.

Moor's initial promotional jaunt
will begin Wednesday (5), when she
stops at radio stations in Seattle,
San Francisco, Phoenix, Las Vegas,
and Los Angeles. On Friday and
Saturday (7-8), Moore will appear at
the Dennis Constantine album
concert at the L.A. Forum.

After showcase dates in the U.S.
and Canada, Moore hopes to land on
a major audience as a support act for
an established artist.

Her touring band will feature
many of the players who performed
on "Dragonfly," including Neil
Clark, who played with Lloyd Cole
& The Commotions, keyboard player
Vince Jones from the Grapes Of
Wrath and spinoff band Ginger,
drummer Paul Brennan from the
Odds, and bass player Rick May,
who toured with Moore in support of
"Bohemia."

It was the players, producer
MacKillop, and the surroundings
that made recording "Dragonfly" such a
joy for Moore. "It was a lot of fun
recording in a studio," she says.

"This was something we created
from the ground up. We brought in
the engineers and the digital gear. It
was a really great experience."

The makeshift studio, located on
the West Coast of Vancouver Island,
overlooks Washington state, the
Olympic Mountains, and the Pacific
Ocean.

"We saw whales and bald eagles," she
says. "It was a nice balance after
being on the road in an urban situ-
ation. To get to relax, chill out, and
record this way was really great."

Most of the album was written at
Moor's home. "I don't like to write
on the phone," she says. "I have
exclusively on the acoustic guitar. I'm
sort of like Steenbeck with a piece of
paper and a pencil."

MODERN ROCK ACCOUNTS FOR GAIN IN SURVEY

according to the survey highlights.
As expected, the CD format
continued to rule the roost with 58.4%
of the market. Cassettes, which had
fallen from 54.7% in 1990 to 38.6% in
1993, slipped to 31.8% in 1994.
First singles fell from a high of
7.8% in 1993 to 4.9% last year.

LABELS RUN TO KID VID

"The pipeline has pretty much
played itself out," he says.
Warner Vision, Hersch predicts,
will sell more than 1 million units
this year. Brand awareness is
expected to help. Hersch says, "Kid-
songs fits right in" with a KidVision
line that includes multimillion-seller
"The Mighty Morphin Power
Rangers," 2 million unit "Real
Wheels," and "The Baby-sitters
Club."

COPYRIGHT REFORM SWEEP ACROSS EUROPE

(Continued from page 4)

make up its board. PPL's member
companies include all the major labels
in the U.K. and the vast majority of
significant independents.

According for his overall impression
of the draft legislation, Parker says,
"Speaking as an artist lawyer, I think it
is very unsatisfactory. One main
point is that the artist has been given
no right to prevent people exploiting
his work."

The music industry has until April
28 to respond to the document, after
which it will be stripped through parlia-
ment without debate. The final draft
will be passed into law as a statutory
instrument, a measure that does not
require scrutiny by M.P.s.

Record companies are still coming
to terms with exactly what the docu-
ment means, but Sara John, director of
legal affairs at the British Phono-
graphic Industry, says her firm's
proclamations are that the labels will be
"pretty happy" with it.

"It allows for flexibility in negotia-
tion," she says. "And it doesn't seem
to undermine our exclusive rights in
any way."

According to PPL CEO Charles
Andreas, "A lot of discussion will be
needed to reach an agreement on how
the legislation will work in practice.
A problem is that each individual
performance is to be given a right,
but clearly it will not be possible to hold
tens of thousands of individual discus-
sions. PPL will therefore negotiate
with all representative bodies with
the aim of reaching general agree-
ments."

One area where PPL and AURA
already are united is in their disappoi-
ntment that the proposed legisla-
tion does not amend what they see as
an existing Copyright Act.

Specifically, they are unhappy that
radio can be played in public estab-
lishments without a license from
PPL. Both organizations say they will
lobby to have a new provision pre-
cluding this inserted in the legisla-
tion.

Indeed, Andreas argues that with-
out such a provision, the draft legis-
lation does not carry out the intentions
of the European directive.

Parker says the draft legislation is
the "minimum the government could
achieve" with while still complying
with the directive.

The EU directive already has been
adopted into domestic legislation in
Belgium, Greece, Italy, Spain, and
Austria. Draft legislation is in the
public arena in Portugal, Germany,
Finland, Denmark, Ireland, Sweden,
and the Netherlands.
U2 AUTHOR WAS MORE THAN A FLY ON THE WALL
(Continued from page 8)

The End Of The World" examines a relative lush slice of the lives of the Edge, Larry Mullen Jr., and Adam Clayton, but it is a deep one and intricately plumbed. "What I get to do in the second week declines to 25,000," he said, and ironically, his was the smallest of the four band members in my 905 pages is to cover the whole range of what it takes to be a successful musician in the '90s," Flanagan says. "Which means I get to deal with business, I get to deal with personal lives, I get to deal with touring. I get to deal with the sheer energy that goes on, the fun stuff, as well as the real serious philosophical notions that people are a little embarrassed to talk about in rock 'n' roll but are really part of it."

The breadth of the book has its U.S. and U.K. publishers anticipating a sales response to the "Unplugged" phenomenon among music book marketers. "Of course, we see fans," says Betsy Bundeich, Flanagan's U.S. editor at Delacorte, which plans to reach them through radio interviews, giveaways, and contests. "But because this book is such strong narrative non-fiction, I think that smart readers of popular music will also find it." The British edition wears its wider ambitions on its sleeve. The jacket, a slick white pocket that hides the book in the U.K., publication becomes a splashy montagou of all the famous faces that spin in and out of the U2 orbit. "What that cover says nothing more than this is that this is not just a book about U2," says Ursula Mackenzie, publishing director at Ban
tam Press. "It's more Tom Wolfe does a rock band than your typical fan book. At the same time, Bill has really let the light in on U2 and on what they think and what they care about and on this extraordinary tour."

Flanagan, who was given total and unprecedented access to the band, is never more than a fly on the wall throughout the book, although he is more the moron in the bottle. "It was important for me to take the reader along with me on this journey," he says, "so I start out as a tour guide in the book, more of an observer relating events. And there's an ebb and flow to that long, long trip together and really get to know one another, and by the end you have your arms around each other and you are drinking beer standing under the lamp post in Dublin."

Among the many likely revelations in the book (including how much the Zoo TV videos are based on the set that Flanagan liked more), U2 as a group have long been noted as "those fans" that understand that there is something to know, in a way, about the creative process. "There's a line in the book where Bono says making records is like making sausages—if you see how it's done you're not going to really enjoy them anymore. And I knew that to some degree he saw the book as revealing how the sausages were made. But I think it's a large degree that U2 are such truth tellers, that even as they were creating their gitl image so successfully they were planting the time bomb to blow it up."

U2, which has just gone back into the studio to begin work on a new album, won't have to repeat the trick anyway, Flanagan says. "I think what all this has bought them, by having a public footprint of their own image that's then transplanting and creating a new image that was just as strong as the old image, is the freedom to do anything now."
**Private U.S. Music**

**Headed in a NEW DIRECTION**

"...Fiery piano...seasoned vocals...vast knowledge of American music."

Associated Press

"The most amazing thing about Croce is his voice. At the piano, he is a blend of Art Tatum and Jerry Lee Lewis"

Los Angeles Times

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**Madonna Rules; ‘Virgin’ Ravaged**

**THE VERY FIRST MADONNA single to go to No. 1 on the Hot 100 was “Like A Virgin.” It reached the top spot the week of Dec. 22, 1984, and stayed there for six weeks. Until now, it was the longest-running Madonna single to be No. 1. But the “Virgin” has been dethroned as “Take A Bow” remains in pole position for the seventh consecutive week. The only singles that have come close to the mark set by “Virgin” were “Like A Prayer” and “Vogue,” both of which were on top for three weeks. The long run of “Bow” has topped Madonna’s grand total of weeks at No. 1, to 28. That puts her in a tie with Mariah Carey for sixth place on the list of artists with the most weeks at the top. Madonna needs two more weeks to tie Whitney Houston and Paul McCartney (with and without Wings) for fourth place. Houston was way down on the list with 16 weeks until “I Will Always Love You” pushed her to the 30-week mark. Madonna could continue to move up the list and match Michael Jackson’s 30 weeks at No. 1. With the help of his new single “Love For Me Argentina,” although during Miramax’s Oscar party at Chasen’s, she said “Evita” won’t be in the running for an Academy Award until two years from now.

**E A C E** and **E N G L A N D**: The first two artists to ever debut at No. 1 on the Billboard chart have the two highest new entries, but neither begin their chart lives at the top. Some might have expected Elton John to debut at No. 1, but he comes in at 13 with “Maid In England” on his own Rocket label through Island. Still, it’s his highest debuting album since “Blue Moves” opened at No. 3 on Nov. 13, 1986. A year earlier, “Captain Fantastic And The Brown Dirt Cowboy” became the first album to debut at No. 1. A few months later, Elton’s “Rock Of The Westies” was the second album to enter at the top. The third album to debut at No. 1 was “Songs In The Key Of Life” by Stevie Wonder in October 1976. The Motown artist is back on The Billboard 200 for the first time since his “Jungle Fever” soundtrack peaked at No. 24 in 1991. “Conversation Piece” opens at No. 1, thus Wonder’s highest-charting disc since “In Square Circle” went to No. 5 in 1985.

**GOIN’ DOWN** GOIN’ UP: Mary J. Blige’s retro take on “I’m Goin’ Down” is the Hot Shot debut on the Hot 100. That makes the Uptown single the highest-charting version of the song that originally peaked at No. 70 in July 1977 for Rose Royce. It was the third single from the “Car Wash” soundtrack to chart, following the No. 1 title song and “I Wanna Get Next To You,” which peaked at No. 10. Blige’s recording returns to composer Norman Whitfield for the chart for the first time since Zapp & Roger’s “Mega Medley,” which included a piece of Roger’s “I Heard It Through The Grapevine.” That single went to No. 5 in 1979 before that, Whitfield’s most recent chart credit was on Rick Astley’s cover of “ Ain’t Too Proud To Beg,” No. 89 in 1987. Whitfield also is showing up on this week’s Hot Adult Contemporary chart thanks to the Manhattan Transfer’s collaboration with Phil Collins on “Too Big Thinking About My Baby.”

**THEY’VE BEEN AROUND**: William Simpson writes from Los Angeles that by being featured with Joan Jett & The Blackhearts’ “I’ll Be Around,” the Spinners’ chart span now rose 35 years and 10 months, dating back to “That’s What Friends Are For” which spun in 1958. That’s the second-longest chart span among artists who first appeared on a Billboard survey in the rock era. The Four Seasons are in first place with 88 years and eight months, and The Tokens rank third with 35 years and eight months.

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**Michael Jackson Fans Eye June**

Look for Epic to drop the long-awaited Michael Jackson album on June 13. Titled “History—Book One: Past, Present and Future,” the double-CD probably will carry a list price of $31.98, with one CD carrying 16 greatest hits and the other CD containing 15 new songs for a total of 150 minutes of music. The package, which will contain a 32-page booklet, also will be available as a triple-album in cassette and vinyl, which is expected to have a $22.98 list price. At about the same time, Epic also plans to have a greatest-hits video self-through title out, which might include a video from the new songs. The first single, as previously noted (Billboard, March 4), will be a duet with Janet Jackson on the new song “Scream.”

CORY ROBBINS CREATES NEW LOGO

Bulletin hears that Cory Robbins, former Profile Records president/co-owner, is getting ready to start a new label, tentatively called Standard Records, and is out and about among the majors looking for a distribution deal. In addition to focusing on rap and dance music, the genres in which Robbins has enjoyed his greatest successes, the label also will put a major emphasis on alternative rock... Also, Bulletin hears that Select Records finally has signed a three-year, exclusive distribution deal with RED.

P’GRAM VIZED: NO A&M BUY

PolyGram Video won’t be buying A&M Records’ children’s audio and video line (Billboard, March 11). “The desire to sell has dissipated,” says VP president Gene Silberman, who wanted an asset transfer between the two PolyGram companies. With marketing director Regina Kelland gone, Bulletin hears the A&M label is in corporate sight, which may attract outside bidders interested in star video attraction Shari Lewis. Observers consider the sale a contract breach that Lewis could begin entertaining other offers.

GLASS STARTS UNDERDOG LABEL

Daniel Glass, former president/CEO of EMI Records, has formed the Underdog label in a log in with Columbia Records. Underdog/Columbia kicks off with new act the Bloodhound Gang, which will offer the single “Mama Said” in April, followed by a disc, “Dingleberry Haze,” in May.

DE VRIES TO EMI INTL VP POST

Another Virgin exec has joined the EMI/Virgin international team, with Virgin Benelux president Dirk de Vries becoming a VP at Virgin International. De Vries is succeeded in the Benelux post by marketing manager Dick Stolk. He’s the third senior Virgin exec to have joined Virgin while keeping his Virgin job, since Virgin International president Ken Berry became EMI International president.

JEFF MURPHY UNI WESTERN CHIEF

Uni Distribution has promoted Jeff Murphy, its San Francisco sales manager, to fill the vacant slot of VP for the company’s Western division.

FRED CROSHAL TO WORK GROUP

Sony Music Distribution’s VP of sales, Fred Croshal, has landed the top sales spot at the Work Group, the recently launched Sony label.

VEG TO LEAVE SONY CLASSICAL

Enrico V. Veg in leaving Sony Classical as VP of A&R/artistic and publications after 25 years with the classical arm of the former CBS label unit. He’s expected to start his own business out of Paris and will have Sony Classical as a key client.

LEE HEADS WARNER HONG KONG

Frankie Lee will assume the position of Hong Kong managing director of Warner Music International following the departure of Paco Wong (Billboard, March 4). Lee is currently manager for Cantopop star Leon Lai.

VIRGIN QUILTS ON HONG KONG RETAIL

Virgin Retail has scrambled construction of its first Hong Kong Mega-Store, citing poor industry sales and cutthroat competition. There were four previous opening dates, stretching back to April last year, before Virgin decided to pull the plug. Although Hong Kong’s record market dropped by about 20% in 1994, Virgin’s 10,000-square-foot store in Tsim Sha Tsui would have had to compete with HMV’s 50,000-square-foot outlet, which will open in the same area in July.

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**NO WAY MANSION**

Major U.S. Tour beginning May 4th

Produced by Jim Keltner.

Featuring performances by:

Rick Springfield, Bill Payne, Waddy Wachtel, David Hidalgo and Jim Keltner

Jeff Kramer and Chris Scott for Ok. Management Company

Booking Agent: Creative Artists Agency

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**Billboard Bulletin...**

**E D I T E D B Y I R V I C H L I C H M A N**

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**THE BILLBOARD BULLETIN...**

**MAJOR U.S. TOUR beginnig May 4th**

Produced by Jim Keltner.

Featuring performances by:

Rick Springfield, Bill Payne, Waddy Wachtel, David Hidalgo and Jim Keltner

Jeff Kramer and Chris Scott for Ok. Management Company

Booking Agent: Creative Artists Agency

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Dear Elton:

Congratulations on winning the Grammy/Oscar double-header!

Warmest wishes from your new family at Rocket and Island Records and everyone at PolyGram.

John J. Barbis

John Reid
Wowee Zowee!

PAVEMENT?

Wowee Zowee!