Stevie Wonder
35TH ANNIVERSARY SALUTE
Labels Get On Radio Shows Bypass Syndicators

BY ERIC BOEHLERT

NEW YORK—While cyberspace's new frontier receives lots of attention from players within the music industry, a handful of label executives is quietly embracing new, state-of-the-art technology and applying it to an old-fashioned medium: radio.

Satellite-delivered programming—courtesy of labels—not third-party commercial syndicators—has emerged as a booming in-house business. Three majors, Columbia, Epic, and Warner Bros., are offering an array of musical choices for live, real-time broadcasts on appreciative stations.

With such programs, labels not only expose their artists to a wide audience, but also control the show's production (as well as sell ad time, in some cases). Columbia is so pleased with the results of its "The Columbia Radio Hour" that it is negotiating to land the studio jam sessions on television.

Warner Bros. is also going directly to the airwaves. Frustrated that Joni Mitchell couldn't tour the country to support her late-1994 release, "Turbulent Indigo," the label "wanted to reach a lot of people with a single live performance and go old-fashioned way, through radio," says Nancy Stein, the label's national director of promotion. Old-fashioned, but with a twist.

NARM Indie Champ Rises From The Ashes

BY ERIC BOEHLERT

UTICA, N.Y.—July 4, 1988, was the day Marc Smith almost declared his independent record label business. Stunned to discover a holiday arsonist had reduced his Last Unicorn store in Rome, N.Y., to ashes, Smith was forced to rely on his company's technical and logistical strengths to help him NAVIGATE THE SCENES OF THE LATIN JAZZ MUSIC BUSINESS.

Nasté

Roy Ayers, the progenitor of Smooth jazz funk, is back and Naive for the Nineties. In Stores May 23

IN THE NEWS

Fuchs Promotion May Ease Time Warner Woes

SEE PAGE 10

THE MODERN AGE

Canada's Our Lady Peace Gets Religion

SEE PAGE 109

EMI Finds Success For Blessid Union At 'Home'

BY LARRY FLICK

NEW YORK—The top 10 showing of the single "I Believe," the EMI Records debut of Cincinnati-rooted quartet Blessid Union Of Souls, has executives at the label once again believing in the power of classic pop songwriting and home-tour support.

With SoundScan reporting singles sales of 125,000 units at press time, the piano-driven tale of interracial romance is the first success story from EMI's recently revamped pop promotion staff. The single is seconding its week at No. 8. "We didn't hype the single or try to move it down people's throats," says Peter Napoliello, senior VP of promotion at the label. "We knew we had a beautiful record with strong lyrics and an important message, so we let it speak for itself. It proved to be an instant, one-listen record that actually seemed to touch programmers—they were network.

Music Weaves Its Way Into New Multimedia Expo

BY MARYL直 A. GILLEN

A former top executive at multimedia software publisher Compton's NewMedia will unveil plans for an interactive record label and distribution company this week amid a flurry of other music-related activity expected at the debut Electronic Entertainment Expo in Los Angeles.

The new venture, called "nemilennia Entertainment," is due to launch its first raft of 18 "platinum artist" enhanced CD albums in August. The company boasts a number of veteran music-industry players, such as Michael Lippett.
Why walk when you can fly...

Mary Chapin Carpenter

1995 Grammy Winner
- Best Country Female Vocal Performance
  - unprecedented fourth consecutive year
- Best Country Album "STONES IN THE ROAD"

1995 ACM Nominations
- Top Female Vocalist
- Album Of The Year, "STONES IN THE ROAD"

U.S. Tour
- Playing for more than 1.1 million fans in 1995

U.K. Tour
- SOLD OUT! Commencing in May

Stones In The Road
- soaring to Double Platinum!

Come On Come On
- Triple Platinum!

Shooting Straight In The Dark
- Platinum!

State Of The Heart
- Gold!

COLUMBIA NASHVILLE
As any former child star will tell you, an early dose of adult reality is a dangerous thing.

"To be blunt, whenever you're on stage doing something that isn't 100% yourself, then you're only acting," says Ottawa-born singer-songwriter Alanis Morissette, who controversially Frank U.S. debut album, "Jagged Little Pill" (Maverick/Warner Bros.), in June, is likely to fascinate listeners on both sides of the Canadian border. However, adds the 20-year-old performer, "When you're making music that is a produced product of yourself, each time you express it you can get back to the creative place you were [at] when you initially discovered it, and I love it there"—as "Jagged Little Pill" makes disconcertingly plain.

Many of the rock reporters who have changed new face of female artists on the modern rock horizon, Morissette's often severe writing has the cracking certitude of someone who's long handed the unrelenting spoils of perfectionism.

Nobody taking a first stab at self-scrutiny could fake the indefatigable thrust of the album's first single, "Oughta Know," in which a teenage girl draped by beauty for a more mature woman ponders the bumpy transition for all parties. In a tone too peeved to be mistaken for coy sarcasm, she dares pop the questions that define the grimy visceral relationship. "An older version of me? Is she perverted like me? Would she go down on you in a theater? ... I hate to bug you in the idea of doing it. It was a slap in the face. You're thinking, 'Are you thinking of me when you fuck her?'"

Lyrics that appear regally unwhipped when read oft the page are revealed when heard by a woman in the dilemma of selfish emotional adventure.

Like the rest of "Jagged Little Pill," the song succeeds because the singer is so charitable in her perspective and generous with her feelings. For her fans it is a mother concerning the spiritual confusions of a Catholic upbringing in "Forgiven" or detailing the psychic injuries of juvenile overachievement in "Perfect," "Hand In My Pocket," and the contupingly lucky "You Learn.,"

Jagged Little Pill's" is the jaded journal of somebody who's been there.

Alanis Nadine Morissette was born on June 1, 1974, one of three children (she has an older brother Chad and a twin brother Jordan) to Rwanda-born school principal Alan Morissette and his teacher, Georgia DePrana, who fled from Canada from Hungary in 1956 during the anti-Communist revolt.

"My parents are very close, very close, a very close family who are very close together," says their disarmingly beautiful daughter. "For instance, my father went up to my mother in an Ottawa schoolyard when he was 12 and told her, 'I'm gonna marry you.'"

This all-dressed baby has a serious talent. Music became her figure in both the American and Canadian entertainment industries since she was 10. Although she's played the piano since she was 6 and began writing songs at 9, Morissette's initial exposure in the mid-'90s came as a semirealistic actress on Nickelodeon's "You Can't Do That On Television" cable program. While the general awareness of that she would continue acting, her ambitions lay elsewhere.

"At 10, I took all the money I earned on the TV program," she says, "and I finessed the making of a record which I did with my keyboardist Lindsay Richardson. I had a producer, and a guy called Rich Dixon of the Canadian brand the Stampeders" (who notched a No. 8 hit in 1971 with "Sweet City Woman"). Morissette pressed up 2,000 copies of the homemade single "Fate Stay With Me," hedging with two attempts at songwriting ("Fate stay with me/I want to be free/What did you think I'd be doing now?/When you left me I was thinking aloud") and a thematic foreboding of nonconformity. Issued on her own label, the record got Alanis signed with MCA Publishing in Toronto at the tender age of 14. She went on to cut two popular dance-rooted albums for MCA Canada, "Alasins" (1991), which earned her a Juno Award as most promising female artist, and "Now Is The Time" (1992).

Along with these early career peaks came periodic personal valleys.

"When I was growing up, I was always around people much older than me," says Morissette, "and being introduced to all the drugs and the alcohol. And people would hang around and do it in your parents' living room as they were departing on a business trip. I'd taken too much on myself," she says, "and for once I dropped my face. I freaked out in my parents'."

As Morissette grew, the dilemma also revealed a "chronic incompatibility" in her romantic relationships. "I'd date older men so I could talk to them and then get my sexual fix with younger guys. What I gained in intellectual stimulation I lost in youthful exuberance."

The private climax of these developmental incongruities arrived four years ago, when Alanis "freaked out" in her parents' living room as they were departing on a business trip. "I'd taken too much on myself," she says, "and for once I dropped my face. I freaked out in my parents'."

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According to recent reports, consumers purchased more than 50 million compact discs in the United States in 1994, and industry experts predict that number will increase to 60 million in 1995. The success of this emerging format is attributed to several factors, including the availability of high-quality audio and the enhanced features and capabilities of the new medium.

CDs are not just music anymore. The industry has discovered that the new medium should be marketed to and tailored for a broad range of consumers. CD sales are expected to increase because they offer consumers new opportunities to experience music in ways that are unique to the new medium.

The combination of music and enhanced features, such as video, text, and interactive content, makes CDs a versatile medium. This allows consumers to build their own libraries of multimedia content, which can be accessed and used in various ways, depending on their preferences.

The future of the music business is in the hands of consumers. As they continue to explore the possibilities of this new medium, the industry will need to continue to evolve and adapt to meet their changing needs and expectations.
Luciano Pavarotti is joined by international pop and classical artists in 1995’s all-new Pavarotti & friends 2. Pavarotti, Bryan Adams, composer/arranger/conductor Michael Kamen and harpist Andreas Vollenweider: Four platinum artists all in one superstar package!

PBS Nationwide Broadcast in August
Pavarotti & friends 2 will be the follow-up to last summer’s Three Tenors 1994 PBS broadcasts—the most successful in PBS history.

PolyGram Video

PBS Nationwide Broadcast in August
Pavarotti & friends 2 will be the follow-up to last summer’s Three Tenors 1994 PBS broadcasts—the most successful in PBS history.
Human Rights Campaign
Looking For Artists’ Support

NEW YORK—Jack Healey, the activist who created worldwide musical tours for human rights artists such as Bruce Springsteen, U2, Sting, and Peter Gabriel, is in the early stages of planning an even more ambitious campaign for 1998.

Healey helped make Amnesty International a household name through the concerts he organized as executive director of the rights group’s U.S. branch. His new effort, called Rights Now!, is being timed to coincide with the 25th anniversary of the adoption by the U.N. of the Universal Declaration of Human Rights, which was drawn up by Eleanor Roosevelt.

The campaign is expected to include concerts staged on one day in countries throughout the world and broadcast globally via satellite. For this event, Healey is targeting Dec. 10, the day on which the declaration was signed in 1948. As for a tour.

Healey says, “I’m not sure we’ll do one. But we’ll definitely do a high-profile musical event.”

So far Bono of U2 and Gabriel have lent their names to Healey’s efforts in full-page ads in the June issue of Spin announcing the organization’s goals. A press conference to kick off the campaign will be held.

(Continued on page 120)

Time Warner Is Hopeful Fuchs Can End Conflicts At Label Group

NEW YORK—Now that Michael Fuchs has replaced Robert Morgado as chairman of Warner Music Group, it is expected that Doug Morris, the head of domestic operations, will be named president and chief executive of the world’s largest music company, sources say.

Fuchs, in an interview, declines to comment on any pending appointments, but affirms that he is not assuming the position of CEO and president and that he expects to make a decision about them. “I don’t plan on being a CEO,” says Fuchs. “I want to be involved in for guidance and supervision.”

Parent company Time Warner is hopeful that Morgado’s resignation will put an end to the conflicts that have roiled the music unit for the past few years. Executives at the labels expressed surprise at the change.

Morris declines comment on his future role at Warner Music. He is currently chairman of Warner Music-U.S. The other logical candidate for the 50th anniversary of the music group would be Ramon Lopez, chairman of Warner Music International. He was unavailable for comment at press time.

Fuchs, 49, is chairman of Home Box Office, the premium cable TV channel owned by Time Warner. He will remain chairman of that unit, while president Jeffrey Bewkes takes the title of CEO. “HBO is in my blood,” says Fuchs, when asked why he is still at the cable unit. “I’m the architect of the modern HBO. Why break up a winning combination?”

It is clear that Fuchs was hand-picked for this assignment by Time Warner chairman Gerald Levin, under whom Fuchs worked at HBO when it was owned by Time Inc. before the merger with Warner Communications in 1989. At press time Levin was unavailable for comment.

Observers wonder why Fuchs, who lacks direct experience in the music business, was selected to run this important and profitable unit. Some sources believe it was to keep him from leaving Time Warner. His name has surfaced in reports recently as a possible candidate of Artists and the movie and music company of which Seagram Co. is acquiring an interest. Fuchs declines to comment on the speculation.

Morris says of Fuchs, “He’s a very accomplished man who knows how to deal with the talent community.” (Continued on page 120)

MIDEM Tapping Into ‘Need For Music’ In Asia

LONDON—MIDEM Asia, the new trade fair scheduled to be held in Hong Kong from April 29-25 in Hong Kong, is being portrayed by its organizers as the first truly pan-regional event of its kind.

MIDEM Organization chief executive Xavier Roy says that it qualifies for such a tag because it will have 600 companies from 40 countries represented on stands and on the floor, and also because half the exhibitors will be Asian.

Spaces at MIDEM Asia, to be held at the Hong Kong Convention & Exhibition Centre, is fully booked, with 128 stands representing 300 exhibitors from 31 countries. Roy adds that he expects up to 2,000 industry professionals to attend.

Asked why the MIDEM Organisatia is taking the initiative to set up its well-established home turf in Cannes to an area of the world that has not been notably profitable for trade fair organizers, Roy says that it is partly a question of numbers. “It’s too difficult to understand when you consider that in this region there are more than 2 billion people and 50% of them are less than 25 years old. There is a need for music.”

His sentiments appear to be shared by several multinational record companies. While they have been reluctant to exhibit at MIDEM in Cannes in recent years, there will be stands at MIDEM Asia, representing their various specific divisions: Warner Music International, BMG International, and MCA Music International. In addition, Sony Music has decided to join Warner/Chappell Music Publishing will be a major exhibitor.

“The major companies know the region is very lucrative, and they know there is fantastic potential,” Roy says. “Asia Pacific is the No. 2 territory in the world for development over the next five years.”

Although he adds, “We have nearly 50% of exhibitors coming from Asia Pacific, and I am extremely pleased about that because that was our target. We (Continued on page 121)

MCA Ventures Into Asia With Hong Kong, Australia Units

HONG KONG—The frenetic pace of MCA’s international expansion is picking up speed following the opening of wholly owned affiliates here and in Australia.

Twelve months ago, MCA had four overseas offices. Since then, the company has opened 10 satellite companies in Europe (Billboard, June 25, 1994) and ventured into Asia with official openings in Kowloon, Hong Kong, May 1; and Sydney May 2, bringing its total number of international affiliates to 16. By this time next year, there will be 24, according to MCA Music Entertainment Group chairman/CEO Al Teller.

Teller was in Hong Kong to christen the Asia-Pacific regional office, which is run by senior VP Greg Rogers, as well as to launch the colony’s local operations. With Australian operations established under managing director Paul Kriega, MCA will add offices in Taiwan and South Korea in July; Singapore, Thailand and Malaysia by October; and Thailand in January 1996.

Rogers and Kriega have been working to set up their respective offices since their appointments took effect in January (Billboard, Nov. 12, 1994).

“It’s good to finally have an active presence in this vital developmental region,” says Teller. “Because we are so new to Asia (compared with the other major labels), our goals have to be realistic. But eventually we say we are not setting any limits.”

Without a presence in domestic repertoire, Teller’s forecast of 30% (Continued on page 120)

Delegates Seek Market Access In China

Anti-Piracy Measures Pressed In Official Meetings

This story was prepared by Jeff Clark-Meads in London and Bill Holland in Washington, D.C.

LONDON—The most powerful record industry delegation to visit China since the signing of a historic trade agreement in February has come away encouraged by the attitude of the Chinese authorities on the pressing issues of anti-piracy and market access.

Representatives of record companies from around the developed world say they hope now that the measures to clean up China’s market can be boosted by an influx of international expertise and money from the U.S. and European governments.

The delegation in China for a week of meetings at the end of April included Jay Berman, chairman of the Recording Industry Assn. of America; Nic Garnett, director general of international relations body IFPI; representatives from the Recording Industry Assn. of Japan; and senior executives from the multinational record compa-


They were in China to coincide with a copyright symposium run by the IFPI. Although the IFPI was not allowed to hold a board meeting in Beijing, the representatives used the symposium as an opportunity for talks.

One of their meetings in Beijing was with European Union trade commissioner Sir Leon Brittan. Garnett says the commissioner made a point that the next stage of the development of the Chinese market is for Western companies to be allowed to become involved in distribution of product. At present, they are confined to recording and manufacturing. The Chinese authorities feel that direct access to consumers would reduce the government’s control of potentially ideologically unsound material (Billboard, April 8).

The EU and the U.S. plan to exert pressure on this issue as part of the negotiations over China’s proposed membership in the World Trade Organization that are due to begin this month. Garnett says, “We gave a lengthy explanation of why that market access is necessary, and Sir Leon committed himself to making that part of his negotiating position.”

Berman says China’s response to requests for direct distribution was “first we need to see what happens as a result of this agreement and then we can make those decisions later on,” and, “this is a cultural product and it’s different from other products.”

Adds Berman, “We told them this is on our agenda and wouldn’t have ripped off the chance to get it. In view of the companies, it’s tough to be in this business if you can’t distribute the product. And there’s a lot of talk by the Chinese, relatively undeveloped. There’s a lot of work to do. We’re all conscious that it’s going to take some time, but now’s the time to begin it and begin it seriously.”

The RIAA chief also said that en-

(Continued on page 121)

Digital Royalties For Artists, Labels Static in 1994

WASHINGTON, D.C.—Labels and artists received approximately $560,000, minus administrative expenses, in 1994 royalties accrued under the 1992 Audio Home Recording Act.

The figure is about the same as aggregate royalties for labels and artists from the sale of blank media distributed last year. Copyright Office expenses generally cut the disburseable amount by about 5%.

Under the law, the Copyright Office accrues money from the sale of digital recorders and blank media in two ways. First, labels/artists Sound Recording Fund and one-third in the songwriter/publisher Musical Works Fund. The Allocation has changed (Continued on page 120)
After only 2 months...

Congratulations to Alison Krauss
on the success of her record, Now That I've Found You: A Collection

featuring the single
"When You Say Nothing At All"

Listen for the Cox Family's new album Beyond The City, released April 25, 1995. Produced by Alison Krauss.
Red Hot Organization Plans Five New Anti-AIDS Efforts

**BY J.R. REYNOLDS**

LOS ANGELES—Hot on the heels of record sales—over $1 million in grants for AIDS education and relief, the Red Hot Organization has announced plans for five new projects that will be released over the next 12 months.

To date, the organization has issued more than $3 million in grants funded by various recording and video projects.

The latest $1 million was generated by Arista’s modern rock compilation “No Alternative.”

A check was recently issued to the organization by Arista president Clive Davis at a party in New York.

The alternative rock compilation features artists such as Nirvana, Soul Asylum, Smashing Pumpkins, and the Breeders. The album has sold 260,000 copies to date, according to SoundScan. “A No Alternative” special aired on MTV and was later released on home video by PolyGram.

$260,000 of the proceeds from “No Alternative” went to the American Foundation for AIDS Research. AmFAR administers and distributes the Red Hot funds to various AmFAR-related and other AIDS charities.

A Hot produces generically themed projects that integrate elements from music, film, and other arts that entertain and convey AIDS information in ways that are appropriate and meaningful to specific communities.

**BOSS A MOVER IN RIAA-CERTIFIED SALES**

**BY CHRIS MORRIS**

LOS ANGELES—At 15 million, Bruce Springsteen’s 1984 Columbia album “Born in The U.S.A.” moved into a dead heat with Boston’s self-titled 1976 debut as the No. 3 best-selling album of all time in April certifications from the Recording Industry Assn. of America. Those albums now trail Michael Jackson’s “Thriller,” at 24 million, and Fleetwood Mac’s “Rumours,” at 17 million, on the all-time best-seller list.

Springsteen has another landmark to celebrate last month: His new Columbia “Greatest Hits” set was certified double-platinum.

Arista’s 1992 soundtrack for “The Bodyguard” maintained its lead as the best-selling motion picture soundtrack, reaching certified sales of 14 million. Second place in the category is occupied by three film packages: “Saturday Night Fever,” “Purple Rain,” and “Dirty Dancing.”

Atlantic Sees ‘Signs’ For Blameless in U.S.

**BY DOMINIC PRIDE**

LONDON—With Atlantic Records developing plans for a U.S. release, British four-piece Blameless is a step or two ahead of other British acts that are already household names here.

Signed to the independent U.K. label China Records, Blameless is slowly building a following here with its album “The Signs Are All There” and a recent 22-date British tour.

Atlantic is waiting until June 1996 to release “The Signs Are All There” in the U.S. By then, the band will have benefited from the release of more singles in the U.K., as well as from an appearance at the influential Glastonbury Festival.

Unless the Glastonbury gig changes everything, Atlantic will try to crack the U.S. market without the usual plethora of media praise that accompanies British bands in the U.S. While Blameless have championed its likes of Blur, Oasis, and Elastica and taken bets on their chances in the U.S., Atlantic’s worldwide views has been relatively free of the hype that has surrounded other British bands.

This is a factor that China managing director Derek Green says will work in the band’s favor. “They’re definitely not darlings of the press,” he says. “All the gigs they’ve been a relatively low press attendance. They aren’t the kind of band that you could hype in any case. I’m quite happy that, because I’ve integrated in selling records than getting good reviews, like Joan Armatrading said, ‘You’ve got to give people food.’”

Initial retail ship-out of the album, (Continued on page 22)
THE REALIST
Can do lots in six hours
Can use laptop
Can write memos
Can fax memos
Can call voice mail
Can send E-mail
Can return E-mail
Can work, work, work

THE ROMANTIC
Order a vintage Bordeaux
Sink deep into seat
Request Godiva Chocolates
Modern Internet
Note huge rise in stock
Plot escape to tropics
Sell house online
Fax resignation letter

Something for both of you. Coast to coast.
Endless possibilities, for work or play. From JFK to L.A. and San Francisco. Three-class service, twelve times a day. From the employee-owners of United. We don't just work here. Come fly our friendly skies.

UNITED AIRLINES
ASCAP SALUTES OUR MUSIC AWARD

TOP TV SERIES
John Addison
Murder, She Wrote
Bob Burke
Madman of the People
Jay Chattaway
Star Trek: The Next Generation
Alf Clausen
The Simpsons
John E. Davis
Beverly Hills, 90210
Dan Foliart
Home Improvement
Dan Foliart
Roseanne
Jesse Frederick
Full House
Ken Harrison
Melrose Place
James Newton Howard
E.R.

Donald Markowitz
Me and the Boys
Dennis McCarthy
Star Trek: The Next Generation
John Morris
Coach
Howard Pearl
Roseanne
J.A.C. Redford
Coach
Michael Skloff
Friends
Jeff Sturges
Murder, She Wrote
Tim Truman
Melrose Place
Jonathan Wolff
Married...With Children
Jonathan Wolff
Seinfeld

MOST PERFORMED THEMES
Bill Conti
Dan Foliart
Jesse Frederick
Michael Karp
Paul Shaffer

MOST PERFORMED UNDERSCORES
Gary Remal Malkin
Dennis McCarthy
William Olvis
Christopher Stone
Mark Watters

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS
1995 FILM & TV WINNERS!

TOP BOX OFFICE FILMS
Richard Rodney Bennett (PRS)
Four Weddings And A Funeral
Brad Fiedel
True Lies
Elliot Goldenthal
Interview With The Vampire
James Horner
Clear And Present Danger
Dennis McCarthy
Star Trek: Generations
Ennio Morricone (SIAE)
Wolf
Ira Newborn
Ace Ventura: Pet Detective
Randy Newman
Maverick
Howard Shore
The Client
Howard Shore
Philadelphia

MOST PERFORMED SONGS - MOTION PICTURES
"Again" from Poetic Justice
**Writers:**
Jimmy Jam
Terry Lewis
Janet Jackson**
**Publishers:**
EMI April Music, Inc.
Flyte Tyme Tunes

"All For Love" from The Three Musketeers
**Writers:**
Bryan Adams
Robert John "Mutt" Lange
Michael Kamen**
**Publishers:**
Badams Music Ltd.
Zomba Enterprises, Inc.

"Streets of Philadelphia" from Philadelphia
**Writer:**
Bruce Springsteen
**Publisher:**
Bruce Springsteen

"A Whole New World" from Aladdin
**Writers:**
Tim Rice (PRS)
Alan Menken**
**Publisher:**
Walt Disney Music Company

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www.americanradiohistory.com
Pavarotti Expands Circle Of ‘Friends’
Adams, Vollenweider On Tenor’s 2nd Pop Duet Set

BY TRUDI MILLER ROSENBLUM

NEW YORK—Opera star Luciano Pavarotti has gained a sizable mainstream audience through such projects as “The 3 Tenors” and “Pavarotti & Friends.” Now London Records is looking to expand that audience by marketing “Pavarotti & Friends 2,” due out June 6, as “Pavarotti’s pop sing-a-long.”

The album features duets of Bryan Adams and Pavarotti on Adams’ “All For Love” and “O Sole Mio.” Other tracks include Pavarotti’s renditions of “Moon River” and “Ave Maria.” Adams performing “Please Forgive Me,” and Andreas Vollenweider doing “Night, Fire, Danze.”

“Pavarotti hasn’t sung pop songs in English on his records before. He has always stayed with the Italian repertoire, although he has done English songs with the 3 Tenors. But this is the first Pavarotti album where he’s singing complete songs in English,” says London VP Greg Barbero. “So for us, the message is ‘Pavarotti sings pop.’

The first “Pavarotti & Friends’ album has sold 120,000 units, according to SoundScan, and spent two years on Billboard’s Classical chart, brought by its roster of guest stars: Sting, the Neville Brothers, Suzanne Vega, and Michael O’Hofield.

The new album features fewer mainstream stars, with Bryan Adams and Andreas Vollenweider the big names and soprano Nancy Gustafson, European pop artist Giorgio’s writer/arranger Michael Kamen, and tenor Andrea Bocelli rounding out the list of “Friends.” However, “We think that they’re doing one of Adams’ songs,” says Barbero. “Even though there may be fewer pop artists on this record than any of the other ones, we still have a new kind of audience to it. The idea is to keep doing what they’re doing.”

Andreas Vollenweider, whose album he is promoting on this tour, says, “This is a new kind of music. It’s not even music. It’s a way of communicating.”

The album is of interest to Pavarotti’s huge international fan base, but is aimed at a younger audience, who may not have heard his classical music.

The album will be released on CD, cassette, video, and laserdisc June 6. London’s marketing campaign begins May 31 through national and international radio spots.

(Continued on page 115)

Hendricks Takes Reins Of Liberty; Changes Expected

BY EDWARD MORRIS

NASHVILLE—Producer Scott Hendricks took over the reins of Liberty and Patriot Records here May 17, assuming the title of president/CEO previously held by Jimmy Bowen. Bowen officially left Liberty March 41, but for several months prior to that the operation was headed by the interim management team of senior VPs Wayne Halper and Bill Carter.

Following Hendricks’ appointment, Liberty named Walt Wilson executive VP/GM. Wilson was formerly MCA Nashville’s senior VP of sales and marketing. Wilson will oversee Liberty’s sales, marketing, production, international, and publicity departments.

Stressing that he is new to the job, Hendricks says, “Our goal is to become more focused. And that’s pretty much it for the time being. We have some things in mind down the road, but at this point it’s too early to speculate on what they are... In general, I want to give this label something to be proud of. I want to build a relationship with the artists so that they will be proud of this label.”

Observers expect Hendricks to eventually trim the rosters he inherited. Although the list includes such best sellers as Garth Brooks, Tanya Tucker, and John Berry, other acts have failed to break or are still in the early stages of development.

At last count, Liberty had 17 acts; Patriot, five; the jazz-oriented Liberty Master Series, two; and Liberty Songwriter Series, four.

Hendricks says he has not decided (Continued on page 22)

EXECUTIVE TURNTABLE

SABBATH: ANDRY, BORCHETTA, SHELTON, LANE

ANDRY: Susan Feingold is promoted to VP of legal affairs at EM1 Records Group, North America in New York. She was director of legal affairs.

BORCHETTA: Greg Barbero is appointed VP of Liberty Records in New York. He was director of marketing for PolyGram Classics & Jazz.

SHELTON: Brian Yates is appointed VP of international for Sony Music Entertainment U.K. in London. He was marketing director for Columbia Records in London.

LANE: Mike Bessolo is promoted to VP of marketing for Walt Disney Records in Los Angeles. He was director of marketing.

FORDGOLD: Star Sound Communications in Nashville promotes Jeff Mosely to executive VP/COO and Janet Harris to executive VP of administration. They were, respectively, senior VP and senior VP of administration and business affairs.

BARRERO: Andy French is promoted to director of artist relations at A&M Records in Los Angeles. He was manager of artist relations.

BELESSO: MCA Music Entertainment Group in Los Angeles promotes both Sheryl Gold and Jeffrey Harleston to director of RCA/CBS and A&M Records.

SUTTON: Rowanne McIntyre is promoted to national promotion coordinator at Curb/CBS and BMI. She was national promotion assistant.

PUBLISHING: La Ronda Sutton is promoted to VP of the black music division of Chrysalis Music Group in Los Angeles. She was director of black music.

WARNER/CHAPPELL: Warner in New York names Susan Henderson senior creative director and Jeff Cohen creative manager. They were, respectively, VP of A&R at A&M Records and creative director at BMI.
Abdul ‘Head Over Heels’ For New Set
New Virgin Album Finds Her In Control

IT'S INDEPENDENCE DAY FOR 550 MUSIC; Revolution-ary Laffitte Goes To Elektra

GROWING UP: When Sony launched 550 Music in September 1995, the imprint acted primarily as an off-shoot of Epic Records. Although it had a number of its own executive moves dedicated to recording, sales, and other management, it has, free of its functions were shared with Epic staff. Now, with lots of hits under its belt, including projects by Celine Dion, Deep Forest, Culture Beat, and Des’ree, the label, presided over by Polly Anthony, is moving more and more toward being an autonomous unit. In the latest move, 550 Music has greatly expanded its number of staffers and in the process created several departments, including A&R and publicity, that will act independently of Epic. Moving over from Epic to work exclusively on 550 projects are senior VP of A&R Michael Caplan, VP of A&R Violin Scott, and A&R executive Ben Goldman. In public relations, former Epic staffers Elynn Solis and Brian Stevenson will handle those chores in New York, while Kim Jakwerth will work out of the L.A. office. The label is also adding an urban promotion department, which will be staffed by former Tommy Boy exec Tom Bracamontes and Epic’s Randy Franklin. In other moves, Epic’s Regina Robertson joins 550 Music; VP of music, while Big Chief’s 550 has been freed of its functions; it will be in charge of sales for 550; and Vince Bannon, formerly with Sony Music, is now senior VP of artist development for 550; and Doug Mevah has moved over from Epic to 550 Music for video promotion. All will report to John Doep, newly appointed to senior VP of Epic Records Group’s executive VP of 550 Music.

THIS & THAT: Ron Laffitte, manager of Mega- deth and the Cult and head of Capitol Records’ imprint Revolution Records, is headed to Elektra Enter- tainment as senior VP/GM West Coast. Therefore, Megadeth is looking for a new management team, and it seems that the Cult has broken up once again. Revolution set Truly will release its album through Capital (see story, p. 20), while Big Chief’s 550 is frees of its obligation to Capital (we predict the band will resurface on Elektra). Laffitte retains the Revolution name, copyright, and logo. A tribute to Stevie Ray Vaughan is being taped Thursday (13) at KLBS-TV in Austin, Texas. Among the artists participating are Eric Clapton, Robert Cray, B.B. King, Jimmie Vaughan, Dr. John, and Buddy Guy. The airdate has yet to be determined. ‘Came Records, University of Miami’s record label, is preparing its second release, a compilation that will feature South Florida acts including 5th Gear, Chary Hill, the Kind, Carla Hall, and the Jongleurs. Among the label’s backers are Stuart Granger, Cohen, and the Record Group Productions, and Spec’s Music. Jerry Garcia Band and Tom Waits are among the artists contributing to the soundtrack for the upcoming Miramax movie “Smoke.” The soundtrack, due June 13, will be issued on Hollywood Records.

MAKING FRIENDS: Being one of several million devoted to the TV show “Friends,” I was equally taken with the program’s catchy theme song. After several weeks of trying to read the teeny end credits, I discovered that the song was written and performed by a pair of our favorite popsters the Rembrandts. It turns out that the song, “I’ll Be There For You,” has been added to the duo’s repertoire, coming out May 28 on Elektra. The album was produced by Nellee Hooper. Many modern rock stations are already playing the lead track, “Army Of Me,” which has climbed into the upper half of the Modern Rock Tracks chart this week.

Elektra’s Bjork Puts A Love Letter In The ‘Post’

LOS ANGELES—Bjork is back, and many commercial modern rock radio programmers couldn’t be happier. The Icelandic singer’s brand of eccentric pop is a welcome diversion for the format, say programmers who are drenched in an abundance of punk rock and grunge.

Bjork’s sophomore solo effort, titled “Post,” is due June 13 on Elektra. The album was produced by Nellee Hooper.

Different from the Soundgarden/Pearl Jam/Stone Temple Pilots grind. That gets really old after awhile.

“Programmers keep telling us that there are too many faceless, boring bands around,” says Matt Pollack, Elektra VP of Alternative promotion. “Bjork’s sound is clearly her own.”

Though there is no commercial single for “Army Of Me,” the quirky track is available on the modern rock-intensive “Tank Girl” soundtrack, which peaked at No. 72 on The Billboard 200.

Ron Hancock, a music buyer for Tower Records in Atlanta, says sales of the soundtrack have been disappointing. The postmodern self-destructed at the box office.

“We ordered 100 copies of the soundtrack, but have only sold (Continued on next page)
Los Angeles—The Palm Desert, Calif.-based band Kyuss has never been an easy unit to pigeonhole. So Elektra Records is going the broad-based route with its promotion of the group’s new album, “…And The Circus Leaves Town,” due July 11.

Elektra senior director of marketing Marcia Edelstein says, “Overall, the way we’re going to deal with the record at every level is to try not to segment the band into any single genre or try not to be limited. There’s a potentially huge audience for Kyuss.”

And a fairly diverse one, too, as the quartet’s lead guitarist, Josh Homme, says, “We have a pretty cool audience, and they’re pretty different from each other,” he says. “Chances are (you’ll see) a 20-year-old kid, and (he’ll be) standing next to a 60-year-old who appreciates this type of music. That sort of thing happens everywhere you go, and I like that kind of cross-section.”

Kyuss’ aggressive, bass-heavy, unategorizable sound has put the band on the road with a variety of bands: Homme points out that in support of its last album, 1994’s “Sky Valley,” the group toured with Dinosaur Jr., Ween, Fishbone, and Biohazard, playing alternative and mainstream sonic characteristics with Kyuss.

“All of my favorite bands had a certain mystique to them, and I’d like to keep that with this band,” Homme says. “You can bet it’ll be consistent, but you won’t know what the next move is.”

Though “Sky Valley” was issued by Elektra, “…And The Circus Leaves Town” is actually Kyuss’ first full-fledged album for the label. “Sky Valley” was originally cut for the Elektra-distributed Chameleon Records, but the label folded in November 1993. Elektra picked up the band and issued “Sky Valley” last year in Europe.

While Elektra has undergone many senior management changes in the intervening year, Homme is very upbeat about his band’s relationship with the current label powers.

He says, “Elektra is kind of all brand new, and so we’re both starting off new. Let’s just try to do something cool, agree on it, and work on it together, and not go overboard or underdo. …We’re all kind of meeting on that common ground, so, so far, it’s real good.”

In its own camp, Kyuss has stood pat in the studio. For “Sky Valley,” the band again utilized the services of producer Chris Goss, singer/guitarist of Masters Of Reality, a fellow Palm Desert resident who also helmed “Sky Valley” and the previous album, “Blues For The Red Sun.”

“He and all of us are friends,” Homme says. “Goss is just getting his ear. We have such a ‘great’ ear. We have such a great relationship—it’s not broken, so we’re not gonna fix it.”

The approach to the new album is markedly different, however. While “Sky Valley” comprised several long, instrumentally oriented tracks, “Circus” was with the excerpt of its 11-minute closer, “Spaceship Landing,” is made up of shorter, more conventionally tuneful material.

“To a certain degree, we accomplished what we wanted to with ‘Sky Valley,’” Homme says. “The last record was a lot jammier. We spent so much time on the road jamming that we did come back to a little bit more of wanting to hear ourselves play songs—stepping backwards while trying to step forwards.”

Asked if the somewhat unwieldy length of the “Sky Valley” material may have sealed the album’s fate at radio, he replies, “Radio’s one of those things where it’s a concern for Elektra and stuff like that. I don’t know about you, but I never listen to radio. So I think it may have been radio-unfriendly, but we try not to get to that point with the records.”

Whereas Elektra went to radio on “Sky Valley,” with extended instruments (“We wanted to support the band’s vision, and that’s what we did,” Edelstein says), “Circus” will be prefaced by the 3½-minute track “One Inch Man,” which the label will service to both hard rock and college stations three weeks before the album’s release.

“About a week after the album is in stores, we will follow at commercial stations,” the label. “We’ll have a lot of emphasis on lifestyle marketing.” She notes that the album will be worked at skate, surf, and snowboard shops and even tattoo parlors.

Edelstein says that publicity will also be a key part of the marketing mix. “We’re still really supporting live on the last album, and we expect to build on that reception.”

The band—which also includes singer John Garcia, bassist Scott Reeder, and drummer Alfredo Hernandez—is set to begin touring behind “…And The Circus Leaves Town” at the beginning of July. While Kyuss hopes to latch onto an opening slot this summer, Homme says that fans can expect to see the group play its own gigs in smaller venues, too.

“Wish we could go out and we can make some small clubs packed and sweaty. I think that’s the best way for us to get our shit across, and to build it on their own, find a place to get comfortable.”
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Capitol Shows Faith In Seattle's Truly
Label Not Fixating On Group's Rock Star Pedigree

BY DAVID SPRAGUE

NEW YORK—There are those who would call Truly a Seattle supergroup, but you won’t hear that phrase uttered by members of the group or staff at Capitol, which will release the trio’s label debut, “Fast Stories From Kid Coma,” June 20.

“We don’t want to fall into the trap of capitalizing on the past efforts of any of this band’s members,” says Clark Staub, Capitol senior director of alternative marketing. “Some people may be aware of what they’ve done before and that’s fine, but we’re not going out of our way to exploit it.”

Those past projects include Soundgarden, with whom bassist Hiro Yamamoto spent several years, and the Screaming Trees, co-founded by Truly drummer Mark Picklerel. The band is fronted by guitarist Robert Roth, who wrote much of the intuitive, psychologically inclined material on “Fast Stories From Kid Coma.” (The title comes from the album’s pseudo-conceptual slant: The songs are loosely spun from the viewpoint of a comatose youth who, in his vegetative state, is reliving a past summer of grandeur.)

The album was initially started when Truly was under contract to Sub Pop (which will handle a vinyl pressing of the album). “Sub Pop thought we were insane, that we were never going to finish this album, which, looking back on it, seems like a valid point,” says Picklerel. “We kept finishing and starting over, and we spent so much money that they just pulled the plug and tried to get someone to buy the tapes.”

By the time Capitol imprint Revolution Records stepped in, three years had passed. Thus “Fast Stories From Kid Coma,” which clocks in at well over 70 minutes, is the first Truly release since a Sub Pop EP back in 1991—which contained the memorable track “Leslie’s Coughing Up Blood,” a dark, sinuous version of which crops up on the Capitol release.

“We didn’t want to get wrapped up in the idea of getting records out just to have them out,” says Picklerel. “We played out, we worked on material, and we kept at it. I think of this as almost a ‘best of’ covering the last few.”

Capitol’s Staub thinks much the same way, insisting that the label isn’t pushing a defined single or video strategy. “It’s not that kind of record,” he says. “I think of it as being similar to the first Jane’s Addiction record in that it doesn’t seem to fit a niche right now, but it will create its own niche before long.”

To facilitate that occurrence, the label has already shipped a limited-edition 10-inch EP featuring the album tracks “Blue Flame Ford” and “Hurricane Dance,” in addition to two new songs. Intended primarily for college radio, the EP will also be targeted to aom-and-pop retailers, a business with which Picklerel, who owns Roundup Records in his hometown of Ellensburg, Wash., is familiar.

“I’ve always dreamed of doing what I’m doing right now, in terms of both the store and the band,” says Picklerel. “There was a long period where I wasn’t even sure about the band part, which was true of Eiro, too. We both had bad tastes in our mouths from our previous dealings with labels.”

Picklerel implies that the bad taste has been washed away by the band’s interaction with Capitol, which is taking a low-key and long-term approach to marketing “Fast Stories.”

Despite the fact that Revolution Records head Ron Laffitte departed Capitol last week, the record will still come out on the Revolution/Capitol imprint. A&R exec Matt Auerbelo is now working with the Truly project.

Truly will start a series of residency tours later this summer, beginning in and around Seattle and moving to Northern California soon after. Other target cities are Chicago and Boston, according to Staub.

“We don’t think we’re going to make a singles band out of Truly; their songs are seven to 10 minutes long,” says Staub. “We’re not going to present an edited version of the band to anyone. We’re confident that it’s striking enough that we won’t have to do that.”

Holden The Caulfielders. Dan Aykroyd embraces members of A&M group the Caulfielders following the band’s appearance at the House of Blues. Shown, from left, are band member Jim Muscat, manager Don Segal, Aykroyd, and band members Ritchie Rubini, John Faye, and Michael Simpson.
ASCAP AWARDS
(Continued from page 12)

"Streets Of Philadelphia" from "Philadelphia," written and performed by Bruce Springsteen, and "A Whole New World" from "Aladdin," written by Tim Rice and Alan Menken and performed by Peabo Bryson and Regina Belle.

Dan Foliart and Dennis McCarthy took home the most awards of the evening with three honors each. Foliart was honored along with Conti, Jesse Frederick, Michael Karp, and Paul Shaffer for the most performance credits on TV in the category of themes. Foliart also was honored in the top TV series category for "Home Improvement" and "Roseanne."

McCarthy was honored in the most performed underscore category along with Gary Remal Malkin, William Ovissi, Christopher Stone, and Mark Watters. He also was honored for the themes to the TV series "Star Trek: The Next Generation" and the motion picture "Star Trek: Generations."

Here is a complete list of winners:

Golden Soundtrack Award: Bill Conti.

Most performed themes: Bill Conti, Dan Foliart, Jesse Frederick, Michael Karp, and Paul Shaffer.

Most performed underscore: Gary Remal Malkin, Dennis McCarthy, William Ovissi, Christopher Stone, and Mark Watters.


Most performed songs—motion pictures: "Again" from "Poetic Justice," writers Jimmy Jam, Terry Lewis, and Janet Jackson; publishers BMI, April Music Inc. and Flyte Tyme Tunes; "All For Love" from "The Three Musketeers," writers Bryan Adams, Robert John "Mutt" Lange (PRS), and Michael Kamen; publishers Badami Music Ltd. and Zomba Enterprises Inc.; "Streets Of Philadelphia" from "Philadelphia," writer and publisher: Bruce Springsteen, and; "A Whole New World" from "Aladdin," writers Tim Rice (PRS) and Alan Menken; publisher: Walt Disney Music Co.
Artists & Music

RED HOT PLANS 5 NEW ANTI-AIDS EFFORTS
(Continued from page 12)

Indie Guide To Dating: "The record, due on vinyl and CD, will feature songs recorded by such acts as Lois, Guided By Voices, Felt, Imagination, the Grifters, Yo La Tengo, and Noise Addi-
tion. The magazine is a humorous spoof of dating guides.

"NoraRosas: Red Hot + Rio," de-
scribed as a tribute to Antonio Carlos Jobim and the bossa nova movement, features Brazilian artists and other in-
ternational pop stars. It will be re-
leased on Verve in the winter of 1996.

"Map Of The House: Red Hot + Rave," a collection of dance, house, techno, rave, ambient, and other
sounds, will be a late-winter release
but has yet to be placed with a label.

The project will be issued in the CD
Plus configuration with interactive
vignettes.

Red Hot also plans "Memphis, Red Hot: Blues 'n' Soul," a live concert event saluting blues, soul, and rock
musicians who made Memphis a pop-
ular musical crossroads. The event will
be filmed live in late 1995 or early 1996
to create a documentary, home video,
and TV special that is scheduled for re-
lease in late spring 1996.

HENDRICKS APPOINTED
(Continued from page 16)

if he will keep the Master Series and
Songwriter Series. Unlike Wilson, he
will not be involved with Liberty's
Christian music affiliate, Sparrow
Records.

Hendricks confirmed speculation that he is considering resuming the Capitol Records name to the opera-
tion and moving the label's offices back to Music Row.

"[Changing back to Capitol] is a
thought," he says. "But whether we
can do that, we don't know—whether
everybody wants to do that, we don't
know."

But, he continues, "moving back to
Music Row is something I do want
to do. As to where and when, I don't
have any idea... I want to be part
of Music Row. I want songwriters to
wander in and out of my office with
great songs... There is magic on the
Row."

Liberty and Patriot currently oc-
cupy the 11th floor of a high-security
office building on West End Avenue,
more than a mile from Music Row.

Except for Wilson, Hendricks says he
has not settled on any other senior
staffers. The week before Hendricks
assumed his duties, Liberty fired three
of its VPs: Renee Bell, VP of A&R; Cathy Gurlie, VP of creative
services; and Sherri Halford, VP of
production.

Katy Gibson, VP of production and
creative services at MCA Records,
would neither confirm nor deny spec-
atation that she will move to Liberty.

Hendricks came to prominence in 1985 as co-producer (with current
Arista/Nashville president Tim Du-
Bois) of Restless Heart. He has since
produced or co-produced Rob Crob-
by, Alan Jackson, Lee Roy Parnell,
Brenda & Dunn, John Michael Mont-
gomery, Steve Wariner, Aaron Tippin,
Larry Stewart, and Faith Hill.

Under his agreement with Liberty,
he will continue to produce Hill—who
is on Warner Bros—but no other
no-label act.

Two other projects planned are
recordings from the rap and Latino
rock genres. Red Hot is currently
searching for labels to underwrite the
projects.

Says Carlin, "It's important for peo-
ple to know how committed we are to
develop projects, especially in Latino
and African-American communities
where there is a growing AIDS crisis."

On the film front, Red Hot will de-
but "The Beat Experience," a half-
hour movie on Nov. 8 at the Whitney
Museum of American Art in New
York. The film will introduce an exhi-
bition on the Beat movement of the
50's in America.

A Voyager-distributed CD-ROM
version of the film—which may include
a musical component—is planned for
a pre-Christmas release.

Since its inception in 1989, the Red
Hot Foundation has issued five albums
in its efforts to garner funds for AIDS-
related projects: "Stolen Moments:
Red Hot + Cool," "Red Hot + Coun-
ty," "Red Hot + Dance," "Red Hot +
Blues," and "No Alternative."
Bona Fide Talent: Nineteen-year-old Jon B. has already written and/or produced songs for such major acts as Toni Braxton, Color Me Bad, New Edition, and After 7. Now he may be on his way to joining the ranks of those star acts himself.

His soulful duet with Kenny "Babyface" Edmonds, "Someone To Love," is climbing the Hot 100, which goes through 500 Mu.

Terry Edmonds is Babyface’s wife. R&B and top 40 radio programmers picked up on "Someone To Love" on their own after Work/Columbia serviced the "Bad Boys" album. "Jon is an artist, and I think the album is an incredible album and paints the total picture," says John Doelp, who has just been upped from senior VP of marketing and sales at Epic to senior VP of Epic Records Group/executive VP of Epic’s Music.

"When you listen to the whole album," he continues, "it takes you through a lot of different emotional experiences. It’s very important for people to meet him and spend some time with him so they can see the many sides of him."

To accomplish this, the Rhode Island-born, Pasadena, Calif.-based artist will perform for radio and retail executives during a promotional tour in June. He is also scheduled to appear on "The Tonight Show With Jay Leno" in early June.

Doelp says the second single from the album will be the Babyface-penned "Pretty Girl." As for the artist’s producing and writing credits, he penned one song for Braxton’s second LaFace/Arista set, due in August.

He also wrote and produced four songs on After 7’s "Rejuctions," due on Virgin July 18; a song for New Edition’s forthcoming reunion album for MCA; and a song for Color Me Bad’s next Giant album.

Regional Heatseekers 1's

Regional Roundup

Rotating top 10 lists of best-selling titles by new & developing artists.

West North Central

1. R&B, Sex & Violins

2. Badd’s next single

3. "Better Than Love"

4. Love We Never

5. You’ll Be The One

6. "Who’s That Girl?"

7. "I’ll Be There"

8. "I’m That One"

9. "Parkway Drive"/

10. "Argo"

Souls singer Ed E. Roland.

Expectations, Daryle Singletary’s first single, “I’m Living up To Her Low Expectations,” moves 46-43 on the Billboard Country Singles & Tracks this week. His self-titled Giant debut is due May 23. The singer tours the U.S. this summer, including stops in St. Louis on May 25, Detroit on July 16, and Fort Worth, Texas on July 21.

Stan’s Plan, Former Wall Of Voodoo front man Stan Ridgway is taking his new band, Drydell, on a series of regional tours. The first string of dates, in support of its I.R.S. album “Work The Drummer Out,” is in L.A. on May 18 at Jacks Sugar Shack. Drydell will tour other parts of the country throughout the summer.

Roadwork: Tricky teams with PJ Harvey for four weeks starting May 17... Todd Snider embarks on his first European tour on May 18... Dirt Merchants open for Bush and Wax in Columbus, Ohio, on May 23, for Adam Ant in Detroit on May 24, and for the Ramones in Indianapolis on May 25.

For a weekly look at the best-selling titles by new and developing artists, as well as a look at their setbacks, read on in this week’s Billboard Chart Recap.
CONGRATULATIONS TO
A MAN WHO HAS
AS MUCH COMPASSION
IN HIS HEART AS
TALENT IN HIS
“FINGERTIPS”
–HAYMON ENTERTAINMENT
"Genius" is a term best used sparingly, but it is incredibly fitting when applied to a musical prodigy who signed with Motown Records when he was 10 years old. It wasn't marketing hype when the company released an album two years later called "Little Stevie Wonder - The 12 Year Old Genius." If that wasn't evident when the album debuted on the Billboard album chart the week of July 13, 1963, it certainly became clear as the years went by and Stevie Wonder produced an impressive body of work that won acclaim from critics, his peers in the industry and his millions of fans around the world.

Even as his 25th album, "Conversation Peace," wins him more fans, it's difficult to believe that Wonder is in his fourth decade as an artist—especially since Saturday (13) is only his 45th birthday. It's one of the benefits of starting out so young. He was born blind in Saginaw, Mich., as Steveland Morris. Later, he took his father's last name, Judkins. The family moved to Detroit, where Stevie grew up listening to the city's most popular radio stations. The first instrument he played was a six-hole harmonica, followed by drums and piano. By the time he was 9, he formed a duo with his best friend, John Glover, whose cousin was Ronnie White, one of the Miracles. White introduced Stevie to Motown producer Brian Holland, who was so impressed he interrupted Berry Gordy during dinner to urge him to sign the talented young musician.

The Motown founder considered several stage names for his new artist, including Stevie the Little Wonder and Stevie Little Wonder before releasing a single in August 1962 by Little Stevie Wonder. "I Call It Pretty Music (But The Old People Call It The Blues)" didn't make the Hot 100, but it did make an impression. Stevie's next two singles didn't chart either, but history was made when a live performance was recorded at the Regal Theater in Chicago. Stevie had already cut a studio version of "Fingertips" for the album "The Jazz Soul Of Little Stevie." The song, written by Clarence Paul and Henry Cosby, was in Stevie's repertoire for the Chicago concert, and producer Paul was leading Wonder offstage when the younger broke free from his grasp and resumed singing "Fingertips." The bass player had already left the stage, so a quick-thinking bassist who played for Mary Wells jumped in, but had to ask, "What key? What key?"

That "mistake" was left in the final recording, which was split into two sides of a Tamla single in 1963. "We're not sure why the record was such a big hit, but leaving that mistake in didn't hurt," Berry Gordy wrote in his auto-
His impact on the world of popular music is virtually immeasurable, and the recent release of his "Conversation Peace" falls squarely in the "event" category—simply because it is the first full-length Stevie Wonder album in eight years. The event also serves as the start of festivities celebrating Wonder's 35 years of professional music-making, the subject of this special Billboard salute. Last month, Billboard contributing writer David Nathan interviewed the legendary musician in New York. Seated at his piano, Wonder played the poignant melody line to his 1982 hit " Ribbon In The Sky" as the conversation got under way and segued into a free-flowing exchange about his new album and his three decades in music...

BILLBOARD: I was going to start in a logical place, which was to talk about your new album—and we will talk about your new album, but I'm going to start in another place. There was a point in your career, probably around 1969 or 1970, where you seem to have made a conscious decision to address social issues. Can you say who or what inspired you at that time?

STEVIE WONDER: I think that probably God has always used me as a vehicle, and that's the way I've seen it. At some point in time, it just came as a feeling to me that that was right to do. It wasn't like I said, "Oh, I'm going to do this now." It just happened, and probably the public's first introduction to me doing it is in the song, "Blown Away," from The Wind" that I did with Clarence Paul as a diet. But obviously, things that were going on caused me to think and express and ultimately write and express my feelings and point of view on the different issues that concern us in this society.

BB: Seems as if it was more like an evolution in your thinking. Do you feel the first album to really express that was "1971" 's "Where I'm Coming From"?

SW: Yeah, that definitely was the first album where it was me working with Syreeta [Weight] on different topics. That is the first album where you can see all that happening.

BB: Can you recall if there were any particular conversations with people that led you toward developing that sort of social enlightenment?

SW: I have to say that Vietnam was something that I was interested in, the racial situation that was existing in the country, the fact of the psychological and emotional state of the people. I think even with a song like "Take Up A Course In Happiness" [from "Where I'm Coming From"], I was saying that there are going to be problems in life. There are going to be highs and lows, and you have to work with dealing with them and not giving up. Obviously, that song—and there were other songs too—dealt with that kind of topic. "Look Around" was kind of dealing with the space situation. "Think Of Me As Your Soldier" is dealing with someone who has an endless love for someone.

BB: If you look at, say, [the 1972 album] "Music Of My Mind," you don't really see that many of those kinds of songs on there. You have "Girl Blue," which is a song about someone abusing themselves or allowing themselves to be abused... "Evil," which is kind of a song that deals with asking the question, "Why do you break so many hearts? Why have you caused such havoc and destruction in this world of ours?" There have been so many different inspirations for so many songs.

Based on situations that we have all seen, or that I've seen, those kinds of things are inspired by experiencing life, experiencing people in life and different circumstances that people either put themselves in or put other people through.

BB: So I assume a lot of inspiration then came from discussing things with people, as well as from your own experiences.

SW: Definitely. Exactly. And from listening to the radio, television, the news, books and all the different things that evoke or cause thoughts and feelings about situations or conditions.

BB: Did you consider at that juncture that what you were doing musically was risky at the time? Were you aware of being rather cutting-edge, or were you simply expressing yourself?

SW: I know that maybe it was risky, but I didn't really think of that as being a reason I should stop. I thought it was more important for me to express those things, to deal with those topics that were not only on my mind but heavy on my heart. I basically believe that these were and are issues we need to deal with, that need to be confronted. That, in fact through people hearing about these things, it may bring a thought to their mind. With the song "Front Line" [from the 1982 album "Original Musiquarium I"], about "Agent Orange," for those people who have gotten the medical attention is a travesty to what we say we are all about. So I was very disappointed, and the way you express disappointment or concern is you talk about it. I didn't feel you were supposed to keep it quiet. They say anything and let it go on—"like let people go through their pains and you make your money, and forget about it."

BB: The other artists I'm thinking about from around that time who took on similar themes are Marvin Gaye with "What's Going On?" and Curtis Mayfield and others. Did they influence you in terms of your thinking?

SW: Definitely. Their music inspired me, and they wrote some great stuff. Marvin Gaye's "What's Going On?" is still one of the most incredible albums in the history of music. It was a record I loved, and it encouraged me. It encouraged me more than it influenced me, because it was almost as if an artist was willing to part with his art because it may not be a popular topic of the day. Like "Inner City Blues" "Makes Me Wanna Holler."...natural fact, I can't pay my taxes, and I'm all confronted with the world.

BB: Taxes are high in the United States, and they are high in Great Britain. The bad thing about it is that taxes are getting high and the conditions need to be changed, and the things we should be spending our money on, to make a change for the better, [the politicians] are saying, "It's too much money. we need to cut money from the budget in education." You get someone like Gingrich... I made an analogy last night: I said, "Some politicians are like record execs, because what happens is you have some record execs who have positions and they say, 'Hey, you should do this, this is the thing that is happening,' and it's only because they may have heard of it, but they wouldn't know high-hop from hip-hop. You may do it, and they then say, 'This is not happening.' It's the same with politicians: they say, 'Look, this is what we need to do, we need to cut here. Yet the position they take will ultimately do nothing for the well-being of society.' That's the analogy that I made.

BB: How have you dealt with record executives trying to give you advice on what you're doing?

SW: I've been very objective in listening, in the listening department. I've listened to what everyone has to say, because my thing is basically that I was surrounded in what someone is trying to say—and the possibilities in what they're saying. As opposed to saying, "No, that's bullshit—you're out of here." I would like to hear it. If I feel the mind that it's of some kind of sense, and if I feel the mind that it's not, I'll say it doesn't. But to take a position without trying to hear and understand what someone is attempting to say, then you're not willing to expand your horizon. Many things is that when those kinds of things happen with me and people who have authority. I say if there is something in it other than not seeing at all, I try to find a solution that will satisfy us both.

BB: You have a 35-year history with Motown. There have been a lot of changes there in that time. Executives have come and gone, and the company has changed hands. Have all the changes made much difference in how you've been dealt with?

SW: We've had a good relationship. Obviously, there have been times when there have been disagreements. It's no different for me than for anyone else. There have been those times, but it hasn't been like I've been at Motown under this excruciating pain or force. It's been based on us being able to work things out amicably, and me having my freedom.

There are people who have gone through a lot of stuff with record companies, making statements that [the company] has made them feel a certain way. I haven't had this experience. I'm glad we have an intelligent, adult relationship.

BB: When the company changed ownership, did that make much difference to you?

SW: Obviously, MCA was one kind of corporate setting or situation. PolyGram is in yet another. I think they're more in the music business. I'm not saying that MCA was not in the music business, but there is that whole corporate thing. You know, the relationship between myself and the people at PolyGram, the relationship between myself and Alan Levy, we are developing a good rapport, and that's a very good start.

BB: Do they relate to you as a global artist, rather than as a U.S.-based artist?

SW: I think so. In actuality, we're all going to have to look to the music industry like this, because the United States is only one-third of the amount of sales that you get, at least for me. You've got the whole Asian region that's gonna open up even more. That's a whole other story that's got to be confronted very soon. It's a new ballgame.

BB: A lot of people consider you one of the pioneers, on the synths, since you were so instrumental in making that instrument popular. How do you feel about your reputation in that regard?

SW: I feel good, in the sense that maybe through the way that I used...
STEVIE—
we just called to say
WE LOVE YOU
your friends at Jobete Music
Stevie,

Your friendship, loyalty and musical genius have so enriched my life.

35 years?

It seems like yesterday!

Happy Birthday

Berry Gordy
INTERVIEW
Continued from page 27

it—as a tool to work with sounds I had in my mind (since I couldn’t do notation and give a musician the part to play)—I could play keyboards enough to play that part and thus give the musicians a sense of the things I wanted them to play. From the very beginning, synthesizers were used—on a lot of the scary movies and then obviously on the Beach Boys’ “Good Vibrations.” I felt good that I was able to take [inspiration] from a place where great work was done—by Wendy Carlos, who did “Switched On Bach” and “Clockwork Orange.”

There were those musicians who were just into it. Marvin Gaye, for instance, on “Mercy Mercy Me,” and I think some of the other stuff on that album. Motown had a Moog synthesizer, probably the same one I used, but no one really worked with it. Then more and more people began to use it. Emerson Lake & Palmer did some great stuff that kind of moved the synthesizer to another place. Malcolm (Cecil) and Bob (Margouleff) were there and they did some great stuff. Various synthesizers have been brought in a long way, and I feel very happy that I was able to take it to another place and get it from just being some fun little gadget that people could mess with and find that there is something to actually come out of it that gives a writer a whole other spectrum to use when arranging. Nowadays, I feel the same way about the computer.

BB: As a songwriter, with your body of work, there is an enormous amount of music there, there are great songs. What is your basic way of writing or approaching a song? Do you just get an idea and put it down to develop later, or how do you typically work?

SW: The basic idea and the melody usually come to me first. Then the music for the verses.

BB: Obviously, your new album has taken some time to evolve. It wasn’t something you did in six months. Did you have a particular concept in mind when you started, or was it an evolution—did the concept evolve with the songs as you wrote them?

SW: “Conversation Piece” really started, as most of the things that I do start, with the idea, the feeling. I came up with an idea. After a certain amount of songs, I felt that this worked for what I wanted to do. So I’ve worked with it throughout the years—to this point where I felt comfortable with the title being what it is. At one point, it was “Conversation Piece” and it has moved from that to “Conversation Peace” because I have heard more people say “peace” recently. And my question was, “Do these people really understand what some of the mention when they say “peace?”

It’s a big word, and I think that what you say has a lot to do with where things go. Words have a lot of power, so when you say it from your mouth it’s got to mean more than you just saying it.

BB: Was there a particular point in the process of this album when everything started to come together and gel?

One of Stevie Wonder’s most distinguished accomplishments is the key role he played in the movement to get Martin Luther King’s 35th birthday made into a national holiday—which it was in 1984. (Photo: Michael Ochs Archives)

SW: I think with the title song, “Conversation Peace” came later on in the project, but I knew that that was a thread, a theme, that worked really well for putting everything in its proper context.

BB: Are there a couple songs, two or three songs, that you want people to focus on, that you are particularly interested in people paying attention to more than all the others?

SW: “Conversation Peace” would be one of those songs without question. I like “Sensuous Whisper” a lot because it was sort of another kind of thing for me. And “Taboo To Love” is special because it has sentimental value. I wrote it a few years back.

BB: How did “Edge Of Eternity” come about?

Continued on page 36

“INSPIRATION TO A GENERATION”

ANTHONY “LAZ” BISD, PRODUCER/CO-OWNER OF LATANE RECORDS: Stevie Wonder is a spin-off of songwriting and producing. His melodies forever changed the face of music and inspired a generation of songwriters.

DALLAS AUSTIN, PRODUCER/PRESIDENT OF ROWDY RECORDS: Stevie Wonder makes me reach for higher forms of music. I look at his writing and keyboard playing as being a wand of the world. He plays badly from the soul. It’s good music.

CHILLI OF LA FACE Trio TEL: What doesn’t have Stevie Wonder? He’s got an incredible God given talent. When you listen to his music, you can feel music. God has truly blessed the man many times over.

JOSHUA EDER, WENDY WILLIAMS, LA TANISHA BALDWIN AND REBECCA BRAY OF PERSPECTIVES FOR REAL: When I heard Stevie Wonder’s work, I was like getting tutored by a master. Stevie’s way of working is extremely relaxed. There are no egos. There is just a flow. Stevie really taught us how to be free with our music. We’re a group striving for raw harmony and roots, and working with him has made our band a lot better.

SEAN “PURFY” CURRIE, PRODUCER/PRESIDENT OF BAD BOY ENTERTAINMENT: Stevie Wonder’s powerful interpretations of classic pop songs like “Living For The City,” are of his greatest contributions to today’s music scene.

D’KNOWLEDGE, GUESS SPOKEN WORD ARTIST: Stevie is one of the most profound artists of our time—not just musically, but lyrically as well. People don’t think RB music has any social significance. But I do believe that two of RB’s greatest contributors regarding things happening in the community, he should be any artist’s role model.

TEDDY RILEY, PRODUCER/ARTIST: Stevie has been one of the biggest influences on my musical career. I’m following in his footsteps but on another level. I really look from him.

Eddie Ferrelle and DJ Irene F of Heavy D & The Boyz/CURRENT UPTOWN A&R VH: Stevie is one of the most incredible songwriters of all time. His songs are timeless. Stevie is an inspiration that it’s incredible.

JIMMY JAE, PRODUCER/PERSPECTIVES CO-FOUNDER: Stevie Wonder is a timeless artist for every generation. He has what every artist should strive to be. The longevity and consistency of Stevie’s career has been an inspiration to me.

EPIC TRIO BROWNSTONE: Stevie’s his own writing habits inspired us, and his vocal gymnastics come from the soul. His music is universal, and that’s what we want our music to be as well.

Compiled by J.K. Reynolds

STEVIE...

WE THANK AND CONGRATULATE YOU ON HAULING 35 YEARS OF MUSICAL GENIUS THROUGH THE MUSIC OF OUR MINDS.

Spike Lee and the 40 Acres and a Mule Family

40 ACRES AND A MULE MUSICWORKS

Jungle Fever
I Was Made To Love Her
12 Year Old Genius
Fulfillness First Finalize
My Cherished Almost
Songs In The Key Of Life
The Woman In Red

STEVIE WONDER 35TH-ANNIVERSARY SALUTE

BILBOARD MAY 13, 1996

www.americanradiohistory.com
Propaganda Films congratulates Stevie Wonder on his 35th year as a musical legend

We are proud to have produced the music video “For Your Love” the first single from “Conversation Peace”
INTERVIEW
Continued from page 36
something that you started writing 19 years ago...
SW: Catalogued enough for me.
BB: So it was a culmination of that
particular period, no? What do you
feel was not given the kind of recognition you might have liked?
SW: I think probably "Characters" That was a great [1987] album. And "In Square Circle" [1985] It fit sort of that... SW: And "Conversation Peace" is the beginning of another
BB: And how would you characterize that time? What do you say about the
time you're [now] beginning into
SW: We are heading into a new mil-
leum in this world. The way music
is being done is changing. On cer-
tain levels, there are more instruments
being used in the marriage of both
technology and live [performing]. In
one sense, we are in a place where a lot of people don't know where
we're [now]. It's going to be a challenging time for everyone in every
level, the entertainment field, the corporate world, relations with the
various cultures.
A lot of stuff is happening. It's gonna be a time for something very
big, very serious.

BB: I asked you before about being considered a
global artist, and you're someone who has probably been in the vanguard of using music from
different cultures and fusing it. Do you see that becoming
more and more of a trend with [the term] "world music"? Is that something you see yourself doing more and more in the future?
SW: Yes, I do, because the world is getting
smaller because of the mass communication that
is happening. People are able to check each other's
out instantly. I think that's a plus.
BB: Do you see yourself doing more traveling and touring throughout the world?
SW: Definitely.
BB: Do you ever get tired of touring?
SW: I like traveling. It's been no problem for
me.
BB: Do you still enjoy performing?
SW: Yes. I do very much as I love performing.
BB: What do you think of the current music scene? What are your thoughts about the music you're hearing on the radio?
SW: I like a lot of the music that's out. I like a lot of the rap groups. I like some of the hip-hop stuff, the R&B stuff.
I don't have any problem with any of that. What I don't like is prob-
ably the fact that programming for these stations is limiting the spec-
trum of the public's appreciation for music. It's not broad enough. You've got stations that have other stations and
there's two different formats happening.
It's a funny thing. In one sense, I miss the "variety shows," because with the shows like "Ed Sullivan," you might see
someone like Jackie Wilson or The Jackson
Five, and then along with that you might see a trapatoline act or a
vadance of 16 or 15 or 12 years old. You
might see a dancer who does s insteal
style, or an opera singer. It gave kids more of an
appreciation for music and lore.
BB: There are a lot of new
singers who you can tell have been influenced by you. Is that flattering?
SW: Yes. I feel honored because I feel that not only have I been blessed with God giving me the gift of expressing sound and
having a certain sound, but also that I have encouraged others who have grown up with what they've heard. And they put it with what they have themselves. So there is a continuation of a gift that was given
to me. I just feel that it will continue because I hear the different gifts that they have been given, and that inspires me and it goes on and it's'on.
BB: How important are his records been to you?
SW: I like the idea of having another No. 1 record, but [not having
one doesn't bother me.
BB: One last question. When you look at the future, like the next 10
years, what do you see yourself doing?
SW: A little bit of all this, but just kind of grooming other acts.
Working with different acts.
BB: You have been doing this for 35 years. As much as you can go back to the beginning of making a career of music, did you expect to still be
doing it now?
SW: I hoped so. I had no preconceptions. I hoped to do it for all my
life. I think I've been pretty blessed.

SEMINAL INFLUENCE: Nina Simone

was also a kind of pivotal point of those kinds of albums. I had done
"Music Of My Mind" [1972], "Talking Book" [1972], "Innervisions"
"Fulfillness' Final Exit" [1974] and then "Songs In The key Of Life."
BB: So it was a culmination of that
SW: Without question the kind of recognition you might have liked.
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Black Entertainment Television
Congratulates Stevie Wonder
on 35 years of Great Music.
CHART-TOPPING STARTERS

FINGERTIPS PT. II (1963)
SUPERSTITION (1972)
YOU ARE THE SUNSHINE OF MY LIFE (1973)
YOU HAVEN'T DONE NOTHIN' (1974)
I WISH (1976)
SIR DUKE (1977)
EBONY & IVORY (1982)
I JUST CALLED TO SAY I LOVE YOU (1984)
PART-TIME LOVER (1985)
THAT'S WHAT FRIENDS ARE FOR (1985)

WONDEROUS ENTREES

GREATEST HITS VOL. 1
GREATEST HITS VOL. 2
MUSIC OF MY MIND
TALKING BOOK
INNERSVCSION
FULFILLINGNESS
FIRST FINALE
SONGS IN THE KEY OF LIFE
WITH A SONG IN MY HEART
DOWN TO EARTH
SIGNED, SEALEC,
AND DELIVERED
MY CHERIE AMOUR
THE JAZZ SOUL OF
LITTLE STEVIE WONDER
FOR ONCE IN MY LIFE
WHERE I'M COMING FROM

SOMEDAY AT CHRISTMAS
I WAS MADE TO LOVE HER
ORIGIAN MUSIQUARIUM:
GREATEST HITS
WOMAN IN RED
SOUNDTRACK
JOURNEY THROUGH
THE SECRET LIFE
OF PLANTS
IN SQUARE CIRCLE
HOTTER THAN JULY
CHARACTERS
JUNGLE FEVER
SOUNDTRACK

DESSERT - A REAL
"CONVERSATION PEACE"

RAIN YOU F LOVE DOWN
EDGE OF ETERNITY
TABOO TO' LOVE
TAKE THE TIME OUT
I'M NEW
MY LOVE IS WITH YOU
TREAT MYSELF
TOMORROW ROBINS
WILL SING
SENSUOUS WHISPER
FOR YOUR LOVE
COLD CHILL
SORRY
CONVERSATION PEACE

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Congratulations.

We're proud to be part of your family.

Your friends at CAA

CREATIVE ARTISTS AGENCY, INC.
## Billboard Hot R&B Airplay - May 13, 1995

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<th>No. 1</th>
<th>Title</th>
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<tr>
<td>90</td>
<td>I'LL BE THERE, YOU'RE ALL I NEED</td>
<td>DR. Dre (Priority)</td>
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<td>91</td>
<td>LOVE YOUR LOVE (FEAT. D'ANGELO)</td>
<td>BRUCE JENNER (RECORD REVOLUTION)</td>
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<td>92</td>
<td>MAKE IT EASY ON ME</td>
<td>MARVIN GAYE (SHADY)</td>
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<td>93</td>
<td>YOU'RE A WINNER</td>
<td>BOB MARLEY &amp; THE WAILERS (RIZE)</td>
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<td>94</td>
<td>DANCING IN THE STREET</td>
<td>THE BEATLES (EMI)</td>
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<td>95</td>
<td>I'M A BUDDHA</td>
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<td>96</td>
<td>I JUST CAME FROM THE 1970S</td>
<td>A FUNKY DIVA (ASAP)</td>
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<td>I'M A WOMAN (LIVE)</td>
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## Billboard Hot R&B Singles Sales - May 13, 1995

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**Notes:** The Hot R&B Singles chart is a weekly ranking of the top-performing R&B singles in the United States, based on airplay, Nielsen Broadcast Data Systems data, and other sales data. The Hot R&B Airplay chart ranks the most-played R&B songs on radio stations across the country. The Hot R&B Singles Sales chart ranks the best-selling R&B singles based on sales data from SoundScan, Inc. Both charts are published by Billboard. The table above includes the top songs from May 13, 1995, along with their respective artists and distributing labels.
what this was going to be—a collective of really amazing musicians and writers—I took the samples of all the tracks, except for one. “That track, “Take The L Train (To 8 Ave.,” is the last cut on the new album. “We left it on as sort of a token of respect for Maceo, one of the fathers of funk.”

The lead number receives a more upbeat reading in the opening song, “Take The L Train (To Brooklyn).” The twin interpretations serve as a balanced frame in which the rest of “Cool And Steady And Easy” can operate. The slower, more minorkey versions was made on Kronlund’s four-track home recorder when he was living in London.

The personnel from Jamaica, Puerto Rico, Suriname, Holland, London, and U.S. music centers such as Boston, New Orleans, and New York, BFE create a culture clash of judiciously blended influences. “We’re defi- nitely putting a new take on jazz, trying to be as creative as possible,” says drummer Drew. “Like Duke Ellington and ‘em, we’re not trying to stay on the straight and narrow.”

Kronlund adds, “I’m very pleased with how everything turned out, because it doesn’t sound contrived. All the different ways work together as the same way all the musicians in the band do.”

Brooklyn Funk Essentials was signed to RCA last August. Kronlund, the director of jazz and progressive music. “The core audience for this band is the acid jazz fans who go to clubs like Giant Steps,” he says, “but [BFE] also has potential in college and alternative markets.”

With national director of jazz Paul Ramsey, Baeux designs a grassroots plan to expose the band. Its first single, “The Creator Has A Master Plan,” will benefit from several remixes by Juzz Zoot and Masta Ace (Rapaport), Arthur Baker & BFE manager Bill Coleman (dance), More Rockers (Jingle), and Red Hook (UK soul/darbuka). It goes to tastemakers in the club and street communities Monday (5), around the same time a promotional video clip is being shipped.

“We’re gonna give the [underground] about four weeks to work [with the tracks],” says Ramsey. “And some time in May, we’ll start to go to college radio and rap mix shows. We haven’t targeted a date to go urban mainstream and rhythm and blues [radio] yet. That will really be predicated on how things develop underground.”

Other marketing tools will attempt to tie BFE’s look into its sound. “POP
stickers, posters, articles, and the album and single artwork will revolve around the image,” says Baeux.

Currently, BFE is seeking booking agent for live dates. Bacchus says: “We’re looking to have them tour, focusing on where we have early activity—
The Greatest Gainer: Greatest Gainer awards are awarded to records with the largest increase in sales and airplay below the top 20 on the Hot R&B Singles chart. This week "Every Little Thing I Do" by Soul For Real (Uptown/MCA) takes the Greatest Gainer/Sales award, and "Someone To Love" by Jon B. Featuring Babyface (Yab Yun/550 Music/Epic) takes the Greatest Gainer/Airplay honors. "Every Little Thing" debuts at No. 21 on the Hot R&B Singles Sales chart and is top 10 at KDRA Dallas, KJPR Little Rock, Ark., WPEF Charlotte, N.C., and KDKO-AM Denver. "Someone To Love Me" ranks top 10 at seven stations, including WRLX Mobile, Ala., WDKX Rochester, N.Y., and WTPM Tampa, Fla.

Up and Coming: "Best Friend" by Brandi (Atlantic) may still be three weeks away from charting on the Hot R&B Singles chart, but it is already a hit at radio. It is No. 15 on the Hot R&B Airplay chart and would be in the 20s on the singles chart if it were commercially available.
**ABDUL ‘HEAD OVER HEELS’ FOR NEW SET**

(Continued from page 17)

back 90’s as a ‘make it’. People really liked the song. They compared it to Janet Jackson; some compared it to Madonna.”

In part because of that positive reaction, Virgin sent a surprise-release of the single May 3, a week ahead of schedule. “In many cases with big re-leases, the marketing strategy has always been to do surprise kamikaze blasts on records,” says Virgin’s senior VP of promotion, Michael Pfen. “Radio is looking for anything that can super start releases to play, and I felt like earlier I could get this out, the better for radio.”

Abdul, who was quit playing the song after Virgin served him with a cease and desist order, stresses that his listeners’ reactions don’t mean that Virgin is home free. “I do feel like Paula is going to have a major marketing campaign behind her at radio and retail, because she had been kind of asleep for a while. When an artist goes away and comes back, they need to reintroduce her.”

This notion isn’t lost on Virgin or Abdul. “I’m going to spend time getting back out there and visiting different stations and CDs and friends that I’ve met through-the-years,” says Abdul of the promotion tour she’ll start later this month. “You can’t take anything for granted, and I certainly don’t forget all the people who have helped me at radio and retail.”

Abdul also reacquainted herself with retailers on a Cheeto boat cruise during the National Assn. of Recording Merchandisers convention in February, but the plans to drive retail lines don’t end there. According to Joyce Castagnola, Virgin’s senior VP of sales, Virgin will kick off the retail campaign by purchasing full-page ads in Sunday papers right before the album’s release in major cities across the U.S., including New York, Los Angeles, Chicago, Atlanta, and San Francisco.

There are also point-of-purchase pieces available for stores, and special pre-release campaigns are in the works at Camelot and Target.

Additionally, plans are being featured to film the video for “My Love Is For Real” on a 1,000 movie screen for a month. Abdul is currently shooting the video in Morocco.

The clip will go to video outlets around May 30, the same time the commercial single for “My Love Is For Real” is released. “We’ve gotten a very favorable response from MTV in just talking to them about the project,” says Phil Fox, director of product management at Virgin Records. “I think the name Paula Abdul can still fit into their format. MTV Europe is using it as a R-b roll-out. They’ve been out in Morocco that MTV wants to use.”

VH1 also figures into the video mix. Abdul’s mom will take part in a Mother’s Day special, along with several other celebrity moms, around May 14.

When an artist is as successful as Abdul was out of the box—1980’s “For-ever Your Girl” sold more than 7 million copies in the U.S., there’s always a pressure to match, if not exceed, that work. “I think Paula recognizes that breaking on a first single means an impossible amount of work now,” says Pfen. “Some of the artists who break on the first rec-ord go away. It’s defending your career from that point on. She knows what her strengths and weaknesses are and has worked very, very hard to maximize those strengths and to improve her weak-nesses.”

One of Abdul’s weaknesses, according to some, has been her voice. In 1990, backup singer Yvette Marine helped Abdul land a suit against Abdul, alleging that she had shared lead vocals with Abdul on several cuts on “Forever Your Girl.” Marine lost the suit, and Abdul won a moral victory, although the suit was very expensive. “It hit like a brick,” she recalls. “Here I was, a week away from releasing ‘Spellbound,’ which I had to take off, too, and then I find out from my publicist, who saw it in one of the tabloids, and I thought, What.”

“It’s such an insult when you work so hard and someone personally attacks your integrity. It’s not right. It was definitely an unfair, frivolous, crappy thing to do. Thank God Virgin listened and stood by my side on this, because a lot of record companies just pay for nui- sance suits to go away. I worked my butt off on my first album. That is my first single song. I said [to Virgin], ‘Please, you have to hang in there.’ I didn’t think the other side ever thought they’d go to court.”

In addition to battling the lawsuit since her last album, Abdul’s celebrity status has risen considerably, via her marriage and subsequent split from actor Emilio Estefan and her reported eating disorder. While that makes her life ripe for tabloid fodder, it can threaten to overshadow the music. “I think celebrity has gotten in the way over the last three years, and right now the music is going to re-establish her as a singer and a choreographer,” says Pfen. “That’s what has to be redefined on radio. All the issues that have floated around bear no resemblance to the fact that she has major talent as a singer and performer.”

Hearing the positive album, the listeners would have no idea that Abdul has been through such tough times, but she says the record is part of what pulled her through. “I feel that I personally triumphed on this album, especially having gone through a lot of ups and downs emotionally, and used that thera- peutic on the album. I was really thankful that I had my album to use as an outlet for what I was going through. It made me feel so much more con- nected to the work.”

**ALMO MAKES FIRST FORAY INTO R&B**

(Continued from page 48)

Initial song placements in- cluded “You Don’t Wanna Miss” for Perspective Group For Real, three songs on Columbia vocalist Tricia Covington’s 1994 debut al- bum, and tracks for the female groups Emage and Ex-Girlfriend.

Another result of the Ronder signing is a new deal with Atlantic, which led to opportunities to perform background work with Brandy, Jamie Fox, and CeCe Peniston.

Alpert was impressed when he heard Ronder executive Brenda Andrews play one of Ford- Payne’s compositions. Says Alpert, “Brenda told me that the song had been sent to Aretha, and I told her that if Aretha hadn’t ac- cepted it yet, we should hold it. I went more of her material, and I went crazy about the feeling she-erree put into her music.”

A publicity blitz and retail/radio promotional tour are planned, with possible live showcase perfor- mances slated for fall. “Since this has an upbeat personality, we want people to first get the one-on-one relationship with Sherrée the person,” says Brown. “That will enhance the relationship with Sherrée the artist.”

**Last Is First**

Rap pioneers the Last Poets kick it with colleagues backstage and all around the Bank in New York. The group recorded the title track to the “Panther” soundtrack. Pictured, from left, are keyboardist Onaje Alan Gumbs, the Last Poets’ Don Batubadante Eaton, Onyxx’s Suave, the Last Poets’ Abdur Rahman Owolowo, Onyxx’s Fredro Starr. Kneeling is Umar Bin Hassan of the Last Poets.
Island Records Makes Waves On The Dancefloor

by Larry Flick

DANCE INTO THE FUTURE: Leave it to the mighty Moonshine Records to boldly twirl into the future with dance music’s first venture into the CD-Plus era. The Los Angeles–rooted indie distributor ties the Man Made Media creation “Head Travel,” which features the wave of the Pacific Collective, to a clique of labels, acts, and fashion designers from San Francisco. Among the participants are Ultra Violet Records, SFX Lab, and Commotion Clothing. In the interactive CD-ROM section of “Head Travel,” which plays in either a Macintosh or PC format, there are short pieces of video, a complete edition of XL/RSS magazine, and a digital gala that contains roughly 150 images of DJs, clubs, flyers, and artwork from the Bay Area. It is a real eye-popper that is fueled by equally potent and credible music.

Man Made Media is formulating its next release, “The Gardening Club,” which is based on a local SF venue. The music will be provided by Coldcut, Skyclad, and Drome, among others. The CD-ROM section of this effort will contain several loops of abstract video animation. Look for “The Gardening Club” to begin circulating on Moonshine this summer.

ON-LINE: D-Influence member Qwame is filling his spare time by helming the independent Freak Street Records, which focuses on experimental R&B and acid-jazz acts. His band’s long-awaited second album, “Prayer 4 Unity,” is finally due on EastWest U.K. in mid-June and will be preceded this month by the single “Middlenight”—which has been remixed by D-Influence and Mass Order. Although the deliciously soulful set is under option by Elektra/EGG in the U.S., it has yet to be scheduled for domestic release...Elsewhere within the funk-frosted wing of the British club scene, chameleon-like musician/composer Chris Bangs outdoes himself under the guise of the Quiet Boys with “Rosh,” a stellar album of instrumentals that plumbs through numerous down-tempo styles. Ever-demure in the presence of his music, there is nary a sign of a single to bolster this Acid-Jazz Records release, though we do want to direct your attention toward the chilled tracks “Righteousness,” “Conquero Wongoerro,” and “Never Change.” Not surprisingly, Bangs has already moved on to his next project, which is an album with one-time Style Council partner Nick Tolbert. Should be quite juicy.

We are pleased to report that the soundtrack to the forthcoming Parker Posey comedy “Party Girl,” which traces the antics of a New York City clubhead, has found a home at Relativity Records. The set runs the gamut of dance music styles, including new material by underground mainstays Basscute, Decco-Lite, Ultra Nate, and Mr. Fingers, among others. Props to the project’s executive producer, Bill Coleman, for assembling such a sterling groove line-up.

On the compilation tip, producer Gregg Craig’s stunning Planet E indie label scores with “Elements Of And Expressions With Sound,” a multi-act set that aims to expose the latest tribe of producers, composers, and musicians rising from the Detroit techno/ electronica scene. Clearly intended for the more sophisticated, open-minded puer, most of the music here is as melodically complex as it is sonically jolting.

We are betting on Mode Selecter’s rapid, rattling “Raindrops” and Moodring’s ambivalent, funky “Stopping The Biscuit” to grab the lion’s share of DJ attention. Both are working on DJs for the label. Meanwhile, Craig will bow his latest album, “Land Cruising,” on the Warner-distributed Blanco y Negro Records later this month.

PARTING GLANCES: On April 25, veteran Boston club DJ Michael Tobin died of complications resulting from AIDS. He was 38 years old.

Tobin was among the city’s leading DJs throughout the ’80s, having served punters at such high-profile venues as Avalon and Citi. His resume also included regular gigs at Campus in Cambridge, Mass., and KIX in Montreal. Tobin’s influence over the Boston club scene will be felt for years to come.

Vicki Sue Grindz. Disco-era icon Vicki Sue Robinson chills backstage at MTV Dance Drama “The Grind” and she performed a house music version of her expansion hit, “Turn The Beat Around.” Robinson makes her debut on New York’s Notorious Records this month with a new 12-inch single, “This Love’s For Real.” Pictured, from left, are Ralph Cooper, director of A&R, Notorious; Eric Nies, The Grind producer; Brian Robinson, manager; and Danny Ech, Robinson’s assistant. (Photo: Boz Swope)
## HOT DANCE MUSIC

### CLUB PLAY

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<tr>
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<td>13</td>
<td>12</td>
<td>BODY TO BODY (KEEP IN TOUCH)</td>
<td>VIVID MUSIC 1276</td>
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<td>3</td>
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<td>WHAT HOPE HAVE I, T.S. CHAMPION 218</td>
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<td>17</td>
<td>16</td>
<td>OPEN YOUR HEART (EPIC 77867)</td>
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<td>17</td>
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<td>8</td>
<td>19</td>
<td>18</td>
<td>MOVE IT TO THE RHYTHM</td>
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<td>20</td>
<td>19</td>
<td>MY LOVE &quot;WISDOM&quot; MUSIC 1144</td>
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<td>10</td>
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<td>21</td>
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<td>THIS TIME</td>
<td>SLIM THUGGS</td>
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<td>TELL ME WHEN YOU FEEL TRILLES</td>
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<td>TOO MANY FISH</td>
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<td>21</td>
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<td>31</td>
<td>DROP A HOUSE BIIG IT 2 IT</td>
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<td>WELCOME TO THE FACTORY</td>
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<td>33</td>
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### **Power Pick***

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<td>THAT ISN'T A MAN</td>
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<td>LET US PRAY BOLD VOL. 2007</td>
<td>EDDIE &quot;FLASHIN&quot; FUNKIES FEAT. MAURITA ROSE</td>
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<td>GOTTI NEW UNDERGROUND CONSTRUCTION 12B</td>
<td>H ROSARIO &amp; M GRAY/DELLON KALITY</td>
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<td>8</td>
<td>LET'S START OVER (GUITAR 304)</td>
<td>PAVEL &amp; FERNAND</td>
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<td>WHERE DID I DO THINGS FISH 1993/CRITIQUE</td>
<td>FEM 2 FEM</td>
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<td>10</td>
<td>HIGHER FEEL IT STREETLY RHYTHM 12310</td>
<td>R A W</td>
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<td>11</td>
<td>KEY OF LIFE</td>
<td>MICHELLE WILLSON</td>
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<td>12</td>
<td>TONIGHT IS THE NIGHT</td>
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<td>BABY BABY GAYSTAY 33788</td>
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<td>SATURDAY NIGHT DUB 77081</td>
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<td>EVERY TIME YOU TOUCH ME (DANCE 44)</td>
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### **Hot Shot Debut***

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<td>LOVEWATCH</td>
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<td>MENTAL PICTURE</td>
<td>BENJIE DAVIES</td>
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<td>3</td>
<td>PICK IT UP KING STREET 1026</td>
<td>CAROLYN HARDING</td>
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<tr>
<td>4</td>
<td>PAUL'S PAIN STRICELY RHYTHM 12315</td>
<td>T BRISTOL &amp; M PICCHIOTTI PRESENT NIGHTMAN</td>
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<td>TECHNOVA &quot;ELECTRA&quot; 66142</td>
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<td>THE BEATLES ISLE OF MAN</td>
<td>CHANTE SAVAGE</td>
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<td>8</td>
<td>HOW I LOVE HIM THERAPY STREET</td>
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<td>LOVE FOR THE FUTURE</td>
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### MAXI-SINGLES SALES

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<td>MY LOVE</td>
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<td>what hope have i, t.s. champion 218</td>
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<td>open your heart (epic 77867)</td>
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*For more information, visit www.americanradiohistory.com*
Marty Raybon At Liberty In Gospel
Shenandoah Vocalist Records Solo Album

BY DEBORAH EVANS PRICE

NASHVILLE—Taking advantage of Liberty's ties to fellow EMI label Sparrow Records, Shenandoah lead vocalist Marty Raybon is releasing a solo album that will be promoted to both the Christian and country music markets. Scheduled for release July 18, the self-titled project will feature eight cuts written by Raybon.

The new set marks Raybon's debut as a producer. At the suggestion of former Liberty chief Jimmy Bowen, Raybon co-produced the project with engineer John Guen.

"It's something I've wanted to do for a long, long time," Raybon says. "I think the time is right. We're taking major cross-over here. That's what we're after. What we're really trying to do more than anything else is break down the barrier between country music and gospel music and the gospel music is also connected to country.

"Sparrow president Bill Hearn says the record will be pushed in all possible markets and that there are plans for a lot of cross-promotion with Liberty. "We have very, very high hopes for Marty's album," Hearn says. "We plan to work this record in all markets—the country market, Southern gospel, the positive country and Christian country markets, as well as the contemporary Christian market."

Raybon expects a good showing of interest from his solo outing from Shenandoah fans. "I don't think there will be a great deal of difference at all having this new project. The story lines, of course, but [comparing the new songs] with songs like 'Moon Over Georgia' and 'I Want To Be Home.'"

Sparrow's first foray into Christian country came last year with the release of Charlie Daniels' "The Door," which recently went as best country album at the Gospel Music Association's Dove Awards. Hearn says that Sparrow has no plans to hire an A&R person to do the next record.

(Continued on page 54)

Hay Holler Records Makes Its Mark With Bluegrass

BY EDWARD MORRIS

NASHVILLE—Since its founding in 1990, Hay Holler Records has become one of the most active labels in the crowded and colorful bluegrass field. Based in Blackburg, Va., Hay Holler expects to release eight to nine albums this year. It already has 19 titles in its catalog.

Kerry Hay, 63, a retired engineer and marketing official from the defense equipment industry, says he decided to establish the label after having been enamored of bluegrass music all his life.

The triggering inspiration for the move, however, was Hay's friendship with banjoist Butch Robins, a former member of Bill Monroe's Blue Grass Boys. Together, the two decided to introduce the label by offering a direct-mail package of the best-loved bluegrass standards and some originals.

"Once we started to do this," Hay says, "we structured a band around Butch." Among the stellar pickers on this first project were Larry Stephenson, Rickie and Ronnie Simpkins, and Wyatt Rice.

The group, named the set "Once Again From The Top" and made it available on two CDs, three cassettes, and three LPs.

"It was a fairly successful venture," Hay reports, "at least as far as number of units sold. I won't go into the financial success or lack thereof!" In all its formats combined, he says, the album sold about 20,000 copies.

Hay Holler followed "Once Again From The Top" with a multi-album bluegrass gospel collection, "Shine Hallelujah Shine." It was recorded by members of the original studio band, plus ad hoc members Dudley Connell, David McLaughlin, Bill Lush, Blaine Spooner, and Ray McConney.

In addition to producing such individual recording projects, Hay Holler also has a number of acts under contract, including the Four Mile Band, the Hazel River Band, the Goins Brothers, Texas Winds, and Charlie Cline & the Lonesome Pine Fiddlers.

To date, all of Hay Holler's albums have been recorded specifically for the label. Hay, however, that he is negotiating to issue some other material, "I'm talking with a gentleman in Boston who has some very interesting tapes on the early Llilly Brothers and Don Stover from the late '50s. And then he has another group from the early '50s looking very actively into that."

Hay's staff consists of himself and his family. "I do most of the production and marketing," he explains. "My wife works with me on shipping. Our daughter [Rebecca Hay Pittard], who lives in Greensboro, N.C., will work with our graphics design work and layout, as well as most of the [same kind of] work for other labels in the bluegrass industry.

Hay does some of his own producing, but usually defers in these duties to such seasoned producers as Robins and Sammy Shelbro. Hay Holler has no recording studio of its own, but uses such bluegrass-friendly facilities (Continued on page 54)
## HOT COUNTRY SINGLES & TRACKS

### WEEK ENDING MAY 13, 1995

### Chart Rankings

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td>I CAN LOVE YOU LIKE THAT</td>
<td>COUNTRY ALL-STARS</td>
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<tr>
<td><strong>No. 2</strong></td>
<td>BLACKHAWK</td>
<td>BLACKHAWK</td>
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<tr>
<td><strong>No. 3</strong></td>
<td>MISSISSIPPI MOON</td>
<td>J. JORDAN</td>
</tr>
<tr>
<td><strong>No. 4</strong></td>
<td>DARNED IF I DON'T (DANGLED IF I DO)</td>
<td>CLAY MCKINNEY</td>
</tr>
<tr>
<td><strong>No. 5</strong></td>
<td>Workin' For The Weekend</td>
<td>KEN MELLONS</td>
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<tr>
<td><strong>No. 6</strong></td>
<td>WHEREVER YOU GO</td>
<td>MARK CHESNUTT</td>
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<td><strong>No. 7</strong></td>
<td>I'M LIVING UP TO HER LOW EXPECTATIONS</td>
<td>DARYL SINGLETARY</td>
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<td><strong>No. 8</strong></td>
<td>Which Bridge To Cross (Which Bridge To Burn)</td>
<td>VANCE GILL</td>
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<td><strong>No. 9</strong></td>
<td>YOU CAN SLEEP WHILE I DRIVE</td>
<td>TRISHA YEARWOOD</td>
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<td>LOOK WHAT FOLLOWED ME HOME</td>
<td>DONALD BALL</td>
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<td><strong>No. 11</strong></td>
<td>GET OVER IT</td>
<td>GEOFFREY GREGSON</td>
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<td>My Heart Will Never Know</td>
<td>CLAY MCKINNEY</td>
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<td>BUBBA HYE</td>
<td>RONNIE MILLER</td>
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<td>One And Only Love</td>
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<td>Sold (The Grumpy County Auction Incident)</td>
<td>JOHN MICHAEL MONTGOMERY</td>
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<td><strong>No. 16</strong></td>
<td>I Didn't Know My Own Strength</td>
<td>LORRIE MORGAN</td>
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<td>Why I Am</td>
<td>BILLY JOE SHIPP</td>
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<td>You Have The Right To Remain Silent</td>
<td>LINDA RONSTADT/JOHN MCGRAW</td>
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<tr>
<td><strong>No. 21</strong></td>
<td>Walk On</td>
<td>RUSS TAFF</td>
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### Hot Shot Debut

| **NEW** | THAT YOU DO TO ME | DOUG SUPERTWAIN |
| **NEW** | That Ain't My Truck | RHETT AKINS |
| **NEW** | Any Man Of Mine | SHANIA TWAIN |
| **NEW** | Between The Two Of Them | TANYA TUCKER |
| **NEW** | Hello Cruel World | GEORGE DUPSY/BRENTLEY TILLY |
| **NEW** | One Of Those Nights | BART REYNOLDS |
| **NEW** | Someone Else's Star | MARTY STUART |
| **NEW** | Please Remember Me | JAMES HOUSE |
| **NEW** | ALL THAT HEAVEN WILL ALLOW | RUSS TAFF |
| **NEW** | WHEN AND WHERE | JOHN MCGRAW |
| **NEW** | Bigger Fish To Fry | NICK JONES/shawn |
COUNTRY SINGLES

50

this week

on

Billboard

bums,

The

New

One

of

The

Top

10

Country

Singles

& Tracks chart for this third, Tracy Byrd's "The Keeper of The Stars" (MCA) holds stubbornly to the No. 2 slot. Montgomery's self-titled album stays at No. 1 on Top Country Albums after debuting in the top spot five weeks ago. Tradition makes country music artists part of our singles chart, with seven of the top 10 being solo performers in the "hat act" category.

GREENER GRASS: The exposure of bluegrass loyalist Alissa Krauss to the mainstream country audience rolls full-speed ahead as "When You Say Nothing At All" (BNA) leads our Airpower honorees, moving 3-18 on Hot Country Singles & Tracks. The track appears on the BNA Keith Whitley tribute project as well as on Krauss' own "Now That I've Found You." (Rounder). The Krauss set wins as Greatest Gainer on Top Country Albums, up 2-12 to 7,500 units and jumps 40-33 on The Billboard 200. Meanwhile, the Whitley tribute moves 57-34 on Top Country Albums, gaining 12% over the previous week and debuts at No. 179 on The Billboard 200.

At the heart of the cut ethos of "When You Say Nothing At All" by Alissa Krauss, the new song by Columbia's Wade Hayes, "I'M Still Dancing With You" (21-19), and "Texas Tornado" by George Ducas (Liberty) 25-20 surpass the 3,000-decrement benchmark for Airpower status.

The debuts on Hot Country Singles & Tracks provide a striking contrast in tempo value. Of the eight songs making their initial appearances, seven are medium to uptempo. Vince Gill (MCA) takes Hot Shot Debut honors at No. 63 with "You Better Think Twice," Decca's Rhetta Atkins debuts at No. 68 with "That Ain't My Truck," Shania Twain (Mercury) appears for the first time with "This Man Of Mine" at No. 66, George Ducas (Liberty) debuts at No. 68 with "Hello Cruel World," the Mavericks (MCA) enter at No. 72 with Bruce Springsteen's "All That Heaven Will Allow," Atlantic's Confederate Railroad debuts at No. 73 with "When And Where," and TFL's Earle & Peter Alan Jackson, enters at No. 75. The lone ballad debut this week belongs to Brian White and "Someone Else's Star" (Asylum) at No. 70.

PICK UP THE PACE: Ty Herndon's "What Mattered Most" receives the weekly Pacesetter award on Top Country Albums (15-9) with an 18% increase over its debut-week sales. After making a debut at No. 1 last week on Hot Country Albums, the single reaches Impact status this week with a 101-48 jump on The Billboard 200.

HAY HOLLER RECORDS MAKES ITS MARK (Continued from page 51)

as Biais in Springfield, Va.; Big Mo, Kensington, Md.; Warehouse Recording, Galaxa, Va.; Top O'T The Hill, Nashville; River Place, Miami, and Doobie Shean, Kerrville, Tex.

On average, Hay says, albums cost him $7,000-$5,000 each to make. For touring, his group is limited in West Coast stops by Hay. He calls the tour "a planet of Loving You" and told Sam's "first single to contest the top charts in radio, both AC and inspirational formats. It's a very crossover-reaching country single."

MARTY RAYBON AT LIBERTY IN GOSPEL (Continued from page 51)

We're also going to release 'Daddy Talks To Jesus.' That will be our first song to positive country and Christian gospel. The third song on the tape will be 'Get Up In Jesus' Name.' That will be our first single focused to southern gospel.

The video to the album will be "Daddy Talks To Jesus," and plans call for it to be released in early July in advance of the album's release. The video will be released to country outlets as well as Christian video outlets. The clip will also be promoted to dance clubs via independent promoters who target that market.
## Billboard Top Country Catalog Albums

### FOR WEEK ENDING MAY 13, 1995

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<th>ARTIST</th>
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<tr>
<td><strong>CHAPIN CARPENTER</strong></td>
<td><strong>NUMBER/DISTRIBUTING</strong></td>
<td><strong>REAL COMPILED, AND PROVIDED BY</strong></td>
</tr>
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</table>

**GREATEST GAINER:**
- **ROBERT MILLER**
- **MELODY MACK**
- **DARRELL COOPER**
- **JOE WICKS**
- **JERRY ROLL**

**pacesetter/HEATseeker IMPACT:***
- **JOHN NASH**
- **PETE SNODGRASS**
- **MARK PERRY**
- **MIKE RUSSELL**
- **MICHAEL MORRISON**

### Greatest Hits

<table>
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<tbody>
<tr>
<td>1</td>
<td>JOHN MCFADDEN</td>
<td>GREATEST HITS 1979-1989</td>
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<td>DAVID MARK</td>
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<td>JIMMY RAY</td>
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### Greatest Gainer

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<tr>
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<td>ROBERT MILLER</td>
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<td>MELODY MACK</td>
<td>GREATEST HITS 1980-1990</td>
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<td>DARRYL COOPER</td>
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### Pacesetter/Heatseeker Impact

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<td>1</td>
<td>JOHN NASH</td>
<td>WHAT REALLY MATTERED</td>
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<td>PETE SNODGRASS</td>
<td>THE WOMAN IN MY LIFE</td>
<td>15</td>
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<td>3</td>
<td>MARK PERRY</td>
<td>I'M A WOMAN</td>
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### Note:
- **Rhino** is the record label and *SoundScan* is the sales tracking service for this chart.
- **Greatest Hits** charts reflect the Billboard Top Country Catalog Albums Chart.
- **Greatest Gainer** indicates the chart's largest unit increase.
- **Pacesetter** indicates the biggest percentage growth.

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**Complied from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan, Inc.**

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**For more information, visit:** [American Radio History](http://www.americanradiohistory.com)
## Billboard Latin 50

### Chart Includes:
- Top 10 songs
- Greatest Gainer
- Hot Shot Debut

### Chart Dates:
May 13, 1995

### Categories:
- Pop
- Tropical/Salsa
- Regional Mexican

### Chart Elements:
- **Artist**
- **Label & Number Distributing Label**
- **Title**

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<th>Distributing Label</th>
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### Additional Notes:
- **Top 10 Songs**
- **Greatest Gainer**
- **Hot Shot Debut**

### Contact Information:
- Drive 7321 Southwest Fwy., Suite 1490, Norcross, GA 30071
- Phone: (770) 574-2100
- Fax: (770) 574-2101
- Website: www.americanradiohistory.com

### Chart Source:
Billboard Latin 95, May 13, 1995

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### Additional Chart Information:
- **No. 1 Artist**
- **Greatest Gainer**
- **Hot Shot Debut**

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### Billboard Latin Tropical/Salsa 40

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### Billboard Latin Regional Mexican 40

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### Billboard Latin Pop 40

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### Billboard Latin Hot Shots 40

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### Billboard Latin Greatest Gainers 40

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### Billboard Latin Hot Shots Debut 40

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Billboard’s 6th Annual International Latin Music Conference

June 5 - 7, 1995
Hotel Inter - Continental, Miami

SPECIAL ATTRACTIONS
First ever Latin Music Expo • Keynote Address and Brunch @ The Hard Rock Cafe
Opening Night Cocktail Reception and Live Artist Showcases

An Evening of Spanish Music sponsored by Americ Disc
Presentation of Billboard Latin Music Awards with special guest stars.
Inductions into Billboard’s Lifetime Achievement Award

OTHER ATTRACTIONS TO BE ANNOUNCED

HOTEL ACCOMMODATIONS
Hotel Inter - Continental • 100 Chopin Plaza • Miami, Fl. 33131
For reservations call (305) 577-1000 • Room Rate $115.00 single or double
To insure room please make reservation by May 15th and state that you’re with the Billboard Latin Music Conference

DISCOUNT AIRLINE INFORMATION
You are eligible for special discount fares from American Airlines for travel to Miami, June 2 - 10, 1995. To qualify for these reduced rates, reservations must be booked directly through JC Travel at 1-800-547-9420. Please identify yourself as a Billboard Latin Music Conference attendee to receive discount.

REGISTRATION INFORMATION
$215.00 Early Bird Special – Payment must be postmarked by April 30th
$265.00 Pre-Registration – Payment must be postmarked by May 19th
$300.00 Full Registration – after May 19th and walk-up

CONTACT INFORMATION:
Maureen P. Ryan, Special Events Manager • Billboard Latin Music Conference
(212) 536-5002 PH • (212) 536-5055 FAX
For Spanish inquiries: Angela Rodriguez, Latin Marketing Manager
(305) 441-7976 PH • (305) 441-7689 FAX

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REGISTRATION FEES ARE NON-REFUNDABLE
Confirmation will be sent by mail - please allow 7 - 10 days
### Billboard Hot Latin Tracks

**Compiled from a National Sample of Airplay Supplied by Broadcast Data Systems Radio Track Service.**

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<th>Title</th>
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<td>FOTOS Y RECUERDOS</td>
<td>EM LATIN</td>
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<td>TINA</td>
<td>TOMA MI AMOR</td>
<td>BANDO PARENTE</td>
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<td>3</td>
<td>SELENA</td>
<td>NO ME QUEDES MAS</td>
<td>BANDO PARENTE</td>
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<td>4</td>
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<td>UNA MUJER COMO TÚ</td>
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<td>BANDA RITMO ROJO</td>
<td>MI CORAZÓN, LLORO</td>
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<td>ELSA GARCÍA</td>
<td>DÍEZ</td>
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<td>PEDRO FERNÁNDEZ</td>
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<td>JAILENE</td>
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<td>CARLOS PARDO</td>
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<td>LOS CAMINANTES</td>
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### Billboard Latin Notas

**by John Lannert**

**CONFERENCE TAKES SHAPE:** Nearly all the facilitators, panelists, and showcase artists have been confirmed for Billboard's Sixth Annual International Latin Music Conference, scheduled to take place June 1-7 at the Hotel Intercontinental in Miami.

Here is the concise updated lineup of activities:

**JUNE 5:** Opening night cocktail party and live showcase sponsored by AmeriCable. Artists scheduled to perform are Los Tigres del Norte, Los Hermanos Rosario, Kiara, Albita, and Corazón Gitanó.

**JUNE 6:** Keynote address by songwriter/producer K.C. Porter, president of Insignia Music Publishing Co. Scheduled panels are “Latin Rock” and “Spain: A European Gateway For Latin Music,” which is being sponsored by Sociedad General de Autores de España.

Facilitators confirmed for “Latin Rock” are producers/recording artist Gustavo Santaolalla; Bruno del Granado, VP of music and talent relations of MTV Latino; and Jesús López, VP Latin North America of BMG International. The facilitator format is employed for this panel and “Latin Music Goes To The Movies” to stimulate interaction among attendees.

Panelists confirmed for the seminar “Spain: A European Gateway For Latin Music” are Eva Cebrián, director of syndicated programs of Cadena SVP; Pino Sagliocco, chairman of Pino Sagliocco S.L.; Francis Cabezas, president/administrative board/general director of Aula Técnica de Opositores S.A.; and Emilio García, director, North America/Caribbean of SGAE, and Jorge Gómez, general director of Crab Ediciones Musicales. The moderator of the Spain panel is Eduardo “Tedy” Bautista, executive VP of SGAE.

In addition, SGAE is sponsoring a showcase of artists from Spain. The showcase bill is currently being finalized.

**JUNE 7:** Two panels—“Latin Music Market 101: Everything You’ve Ever Wanted To Know About The U.S. Latin Market” and “Latin Music Goes To The Movies”—are scheduled, along with Billboard’s second Latin Music Awards.

Panelists confirmed for “Latin Music Market 101” are Rigoberto Olarriaga, sales director, domestic accounts of PolyGram Latino; Kathy Spanberger, senior VP of peermusic; Henry Cárdenas, president of Cárdenas, Jandee & Associates; Enrique Reyes, president of Reyes Records; Bill Marin, president of San Marino Entertainment; and John Lannert, Latin American/Caribbean bureau chief of Billboard.

Facilitators confirmed for “Latin Music Goes To The Movies” are Jellybean Benitez, president of Jel... (Continued on next page)
Artists & Music

LATIN NOTAS

(Continued from preceding page)

Roena Ailing: Get well wishes go out to ace percussionist Roberto Roena, 54, who is recovering from a stroke he suffered on April 20. The Mayagüez, Puerto Rico, native recently released an album on MP entitled “El Pueblo Pide Que Toque…”

Virgin Brasil Bows: In a bid to share a piece of the rapidly expanding Brazilian market, Virgin Records has established a Brazilian label, Virgin Brasil. In a prepared statement, company GM João Paulo Mello says that Virgin’s sales objective in its first year is 1 million units or a 1.4 market share.

Mello adds that Virgin Brasil is intent on signing domestic acts. The first artist signed to the label is Sr. Banana, a six-piece group that fuses dancehall with Afro-Brazilian rhythms maxixe, baile, and embolada. Sr. Banana’s first single is due out in June, followed by the band’s label debut, slated for release in July.

Remembering Elis: In 1977 Brazil’s legendary songstress Elis Regina decided to support her just-released album “Elis” by staging a concert with all the musicians who performed on the album.

Producer Zuzma Homem de Mello recorded Regina’s smashing performance and kept the tapes. Last year, Sao Paulo’s盼panhia de Audio used the latest restoration hardware to clean up the recording.

The tapes were then sent to New York, where arranger/keyboardsit César Camargo Mariano—the musical director of the concert and Burton’s husband at the time on an American tour—screamed the sound with the addition of bass, keyboards, and strings.

São Paulo indie Velas recently released “Elis Vivo,” to commemorate the 50th anniversary of Regina’s birth. Already a 100,000 unit seller, “Ao Vivo” is a technical masterpiece, as well as an artistic triumph. At least two tracks, “Romaria,” perhaps Regina’s biggest hit in the ’70s, and “Cartomante,” are more emotive and fluid than the classic versions originally recorded on “Elis.”

440’s last pair of albums: “Arello” and “Fogaraté”… El Guateque I, a 10-hour music festival spotlighting unsigned Latin rock acts from Southern California, is slated to take place Saturday (13) at the Aztlán Cultural Foundation in Lincoln Heights.

The festival, currently being organized by Club Rock En Español and El Sindicato del Hambre… Shelly Laras, having embarked on an 18-city tour of Texas, is slated to play a weekend swing through Mexico May 14-21.

The Feijos scheduled to go into the studio later this summer.

Stateside Briefs: U.S. music publisher permusic has named Luis Calvo president. Latin American operations… Aztlán, a Latino rock imprint, has opened shop in San Francisco. An affiliate of JAM’N Productions, the label expects to release four rock en español albums, plus a Spanish-language rock compilation this year… Antara Productions, a management, booking, and promotion company based in Montreal, has been sponsoring local monthly Latino races called Oyé! Sire/EEG’s delightful a cappella outfit Vocal Speculum performed at the latest Oyé!, staged May 6 at the Metropolis, Andrés Mendoza is Antara’s founder.

Assistance in preparing this column was provided by Evo Piaiano in São Paulo.

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Artists & Music

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Doves Soar, Comic Wigs Out, News Flies At Nashville's Gospel Music Weekend

The BIG SHOW: Nearly 2,000 paid registrants—a record—mingled with artists, record company personnel, volunteers, and members of the press at the Nashville Convention Center during the recent Gospel Music Week 1995. There were seminars geared toward radio, production, and label songwriters, and others in the industry, but most of all there was music at the Gospel Music Assn., its annual gathering.

The weekend kicked off with a great showcase brought to you by Deborah Evans Price. Comedian Mark Lowry in drake at the Dove Awards. (Photo: Deborah Evans Price) with Gary Chapman. Chapman has a crazy sense of humor (the quipped that when his wife, Amy Grant, walks into a room at home the family sings "Hail To the Chief"), but co-host Twila Paris was an unexpected delight. Picking up her third consecutive female vocalist accolade, she thanked multiple winner Steven Curtis Chapman's mother for having a boy. Chapman co-hosted his segment and CeCe Winans, who also emceed the event.

The funniest moments belonged to comedian Mark Lowry. One of many hilarious taped segments he tried to sneak into the Doves wearing gospel matriarch Vestal Goodman's dress and was banned from being a member of Point Of Grace. He joined Bill Gaither on stage to co-host a portion of the evening, and continued the momentum with Gaither hair jokes, some of which were provided by collaborator Martinolton.

by Deborah Evans Price

BRIEFLY: Steven Curtis Chapman will open four dates on Amy Grant's tour in New York, Los Angeles, Chicago, and San Francisco. For the week, the white ribbons artists who were awarded the Dove Awards to show support for the victims of the Oklahoma City tragedy were Chapman's choice. He told the ribbons and a note in artists' dressing rooms..."The Gospel Music Assn. has created the Academy of Gospel Music Arts to help develop new talent in the Christian field through educational seminars and talent competitions. The full dates will hold events in Charlotte, N.C.; Dallas; Minneapolis; Orlando, Fla.; Philadelphia; Seattle; and Los Angeles..."Bryan Duncan, who wrote with Myrth Records during '94, is calling this, the Becker was named SESAC's Christian songwriter of the year. Michael W. Smith was presented a gold record for his greatest-hits package "The First Decade 1983-1993." Brentwood Music has entered the world of WB technology by partnering with Gen X Communications to introduce two new projects..."Jars Of Clay" and "Imagine This"—on CD-ROM..."Kathy Troccoli is the new songwriter for Sue Smith, head of Fellowship Ministries, She'll be involved in the Angel Tree program and the Neighborhoods Who Care victim-assistance crusade..."Members of Big Tent Revival were on hand during GMA to demonstrate their upcoming "Aren't You Fond of Daddy/CD Plus release. Dana Key's upcoming "Part Of The Mystery" also will be on CD Plus...You can now find Amy Grant, Michael W. Smith, Petria, and other Christian artists on the Internet. Benson Music Group and Z Music Television have joined forces for the "Z-ing Is Believing" retail campaign, which will let consumers who purchase two Benson cassettes or CDs at full price receive a third free.

The Face Sisters fulfill their purpose by singing their hearts out on this glorious new release from:...
Artists & Music

In GOOD SPIRITS: Milton Brunson is currently hospi-
talized in stable condition in Chicago and is in good spirits. The Grammy-winning artist, more known for his music than his church-based ministry, has had a series of heart problems in the last few years. They have not, however, slowed his music-making efforts. Brunson’s Thompson Com-
pany Singers have a forthcoming album, “Shout!”—recorded at the Christ Tabernacle Missionary Baptist Church, where he pastored—due out Aug. 12, to es-
ride with the commencement of the Gospel Music Work-
shop of America in Los Angeles.

Brunson’s “Tomatoes” are also part of an upcoming remix release, “Jamin’ Gospel Rendezvous.” It features many of the hit songs from Word Records artists remixed to an urban flavor and is primarily geared toward gospel stat-
es. Those tunes include Brunson’s smash hit “My Mind’s Made Up.” Also featured are cuts from Bishop Norman Wagner and O’Landa Draper.

Next month, Word Records gears up for the release of Shirley Caesar’s latest recording, “He Will Come.” It drops June 29, and the label is expecting it to pull out all the stops in its promotion. The project—featuring all new material—was recorded live in Atlanta last February at the Greater Mt. Zion Temple Church. Caesar is currently in Atlanta polishing the rough edges.

HIGHLIGHTS of Gospel Music Week were said to in-
clude the recording of an all-star tribute video for contem-
porary gospel great Andrae Crouch. The video—recorded for the album “All Star—Under the Direction of Draper” with an all-star backup chorus that included Tina-
maine Hawkins, Belfe Winans, Fred Hammond, Twila Paris, and Patti Austin … Members of Commissioned were in Atlanta to discuss their next project as well as the direc-
tion they’ll take with the recent departure of co-
founder/producer Fred Hammond. As yet, there is no word on whether they’ll replace him.

BRIEFLY: James Moore is still recovering from laser surgery to restore his vision. Complications from diabetes had left him somewhat blinded. However, the prognosis from doctors is hopeful … Members of Take 6 are out in Los Angeles, hard at work on their next recording … The Winans’ forthcoming album, originally scheduled for a June release, has been pushed back to early fall. The group has teamed with producers George Duke and Keith Crouch. (Crouch, who is the nephew of Andrae Crouch, co-produced the smash debut by R&B teen idol Brandy.) .. . Recent releases include one by the Promise, a new, Greenboro, N.C.-based group, discovered and groomed by Patrick Henderson, who executive-produced the project. From CGI comes “The Hawkins Family Collection,” fea-
turing the slot cuts from “Love Alive I” through “Love Alive III.” The label, which has done bang-up business with its catalog offerings, is expecting big things from a forth-
coming compilation called “God’s General.” The group’s lead singer, Scandinavia’s M. Q. Law, is currently featured in a duet with Sonny Rollins “Oleo.” Each album is radio friendly.

In & Out has established a relationship with Roaner Distribution. The first five releases include James Blood Ulmer’s “The Blues Allnight” and Chico Freeman & Brainstorm’s “Threshold.” Both jump up the funk and dust off some fusion clichés. Freeman even combines the sound of bop and boCOMPAT with a version of Sonny Rollins “Oleo.” Each album is radio friendly. The more pensive tone of the label is represented by the aptly titled “Conversations,” which teams vibist/pianist Kari Berger with a score of virtuosos including bassist Dave Holland and trombonist Ray Anderson. Of particular interest is the inclusion of reedists Arthur Blythe, Nathan Davis, Benny Golson, and Sam Rivers. Calling themselves Roots, they address classic sax-
ophone pieces. Their record is titled “Stahlemates.”

Minor Music, whose new statewide sizzle is Koeh Distribu-
tion, has also released its first batch of records. An off-the-
beat surprise appears to be organist/saxophonist Hans Theens’s “Chumpin Pecan Pie,” an abstract breaking date that includes study and squeak. It’s a trio with Holland and Jack DeJohn-
ette. Another trio brought to the fore by Koeh is Pee W. Ellis’ burny and exquisitely “Twelve And More Blues.” It’s extremely valuable, because it demonstrates how a guy known as a section player and funk maiden can create cun-
ging and freewheeling jazz lines. Also out are Hans Theens-

GONE, NOT GONE: Want to enjoy an upbeat farewell to pianist/organist/vocalist Don Pullen? Spin “My Brothers,” a rare vocal track that appears on the new issue of “Cab Calloway Stands In For The Moon,” a Kip Hanrahan proj-
cet by the band Conjure, out on the American Clave label. It displays Pullen’s publish nature (not always heard) and exhibits how dear flat-out swing was to him. The Clave-sate pianist’s influence has become immedi-
ately evident. “Peace Song” (Josten Tune), the debut of Pull-
en student D.J. Jackson, explicitly shows how a younger musician accesses Pullen’s combination of frewny and fi-
ness. His fascination with the style probably isn’t isolated. It’s likely somewhere, somewhere is at work on a piece called “Ah Don, We Hardly Knew Ya.”
NEW YORK—Rondor Music International's return to record company activity, by way of the newly launched Almo Sounds label, is but one element in the independent music publishing giant's enterprises. The Los Angeles-based Rondor—which retains its historical Almo-Irving Music name at its Nashville office—is also increasingly involved in artist development, film and TV licensing, and catalog acquisition, in addition to maintaining its longstanding publishing relationships with the likes of Melissa Etheridge, Smash Traveler, Derek Alpert, Robert Jerald, Waylon Jennings, and Clint Black.

But the Almo Sounds start-up brings a record label back into the family fold, and, as senior director of music development Derek Alpert notes, offers potential new outlets for Rondor writers/artists. "Almo Sounds and Rondor Music feed off each other," says Alpert, who notes that the label's debut artist, Angel Corpus Christi, and other signings like Rake's Progress and Sherrie Ford Payne are also Rondor writers. "Sherrie's been writing and doing demos a couple years, and Herb (Alpert) heard her and decided we should produce an album for her on Almo Sounds, which we did in August," Producing the project for Derek Alpert is Rondor writer/producer Howie Tee.

As for Herb Alpert, the veteran music artist/executor is both Derek's uncle and Rondor Music's former A&R chief. He was instrumental in launching Jerry Moss in 1962 as the original domestic publishing affiliate of their newly formed A&M Records. After Rondor began reaching out for new songs and writers in 1996—when it owned 200 copyrights—it grew to where it today owns some 40,000 titles.

Almo Irving was not part of A&M's sale to PolyGram, after which the publisher—composed of the ASCAP-affiliated Almo and Irving Music companies—went with the Rondor corporate name, which was used in Europe. Rondor outlets are in London, Amsterdam, Paris, and Hamburg; it has offices in Sydney and New York as well.

Howard Thompson and Bob Bortnick handle Almo Sounds' A&R functions in New York. Serving in similar fashion in Los Angeles is Andy Oliphant, formerly in A&R there for Rondor, credited by Derek Alpert for bringing the likes of Will Sexton, Love Spit Love, and Capitol act Everyday to the publishing company. In Nashville, where David Conrad runs the publishing interests, Garth Fundis has just been hired to direct Almo Sounds Nashville. Currently, Conrad is coordinating his office's major physical expansion.

But besides the new label, all Rondor's offices have been increasingly involved in the artist development aspects of contemporary music publishing.

Rondor put up the money for Electric Lady music label songwriter Derek Alpert says the company also secured film work for her and brought her to EMI before her signing to Island Records.

"We've done that with Melissa, Love Spit Love, and most recently with Peter Frampton," says Alpert, noting Frampton's recent career renaissance via the "Reality Bites" soundtrack.

Overseas, Alpert adds, Rondor has replicated the EMI phenomena with such U.K. acts as Depeche Mode (which is currently in the Top 20 in Hungary), the B-52's (which has been picked up there by Mercury), and Sunchild (which has linked to Epic). But there are other similar success stories in Nashville with Lara White and John Anderson, who went into the studio under Cunniff's direction.

In summary, the company brought in former Columbia Pictures music head Bones Howe, both to beef up Rondor's momentous in the movie industry and to in-house-producer Rondor artists/writers like Jimmie Dale Gilmore.

In one recent work, Rondor had 19 songs featured in the recent "10 Things I Hate About You" film. Alpert says, Alpert's responsibilities include film placements. "Thanks to Marianne Goode, who heads up television, you can't help but be on the hearing Rondor copyrights—we're on everything from 'Fresh Prince' to 'Melrose Place.'

Television usage derives heavily from Rondor's East Memphis Music Catalog, consisting of Stax-era hits, the Beach Boys' Sea Of Tunes, and the Shelter Music Catalog, containing Tom Petty, Leon Russell, and鹏Poe show copyrights. 'We've just taken on the administration of Miles Copeland's I.R.S.-Bugle Publishing catalog, featuring Sting, the Police, and new bands like Dada," says Alpert. "We're now setting up collaborations between their writers and ours and securing covers like Isaac Hayes' version of Sting's 'Fragile' for his new Warner album."

Rondor is staffed by 100 people in the U.S. and abroad, with Lance Freed having led the company as president for 23 years.

Rondor was named after Moss' son, Ron, and Herb Alpert's son; Derek combined the partners' last names and Irving was the name of Moss' father. Says Derek Alpert, "We are what A&M was 35 years ago. We're just trying to create the next generation of music."

GOING FOR HIT(S) & RUN: Hit & Run Music, the U.K. indie publisher, has created four songwriter CDs. The idea came from Nigel Rush, creative/development, who saw the opportunity to grow the label, and the first four releases feature song collections by Pam Sheyne, Shelly Peiken, Geoffrey Williams, and MarkWood, all from the U.K. (including Dave Massey, Hit & Run creative/international manager, in conjunction with Rush's U.S. creative staff) and, of course, the writers themselves.

The CDs have gone out to A&R reps, producers, and managers throughout the U.K., Europe, Japan, Australia, and North America, with help from Hit & Run's Warner/Chappell affiliates.

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More releases are due later this year.

IN A SOLO CD promotion effort, there is now a 17-track showcase for David Foster, the man of many hits. "David Foster—Selected Pop Hits" is a combined effort by publishers peer music and Leeds Entertainment. As a reprint from a Time magazine piece from last August puts it in the CD booklet, "Over the past two years, Foster productions have held the No. 1 spot on Billboard magazine's Hot 100 more than 25% of the time."

Some 300 movie/TV music supervisors and 200 A&R contacts, artists, producers, and managers will get the word (and original cuts) on the Foster track record.

HISTORY LESSON: Words & Music had occasion to meet the late Burl Ives, who died April 14 at age 85, in the '60s when he was promoting an album of Irving Berlin songs. As a resulting member of the original Broadway cast of Rodgers & Hart's 1938 hit "The Boys From Syracuse," Ives was asked to sing the joke behind a lyric from the song "Dear Old Syracuse" (of ancient times, not New York state) in which Larry Hart sings, "When I first heard the word "search for love becomes a mania."

You can take the night boat to Albania.

Why Albania, other than the fact that it rhymes with mania? Ives said that that rhyme was referring to a common practice in the '30s where couples, especially honeymooners, took a boat to Albania, N.Y., on their way to Niagara Falls.

NOT HERE: As a strong advocate of extending the term of U.S. copyright rights to life plus 70 years, Martin Bander, BMI Music Publishing Worldwide chief, recalls that when the company controlled "Over There," George M. Cohan's World War I anthem that is now in the public domain, he emphatically turned down a request by a deaconess company to use the song with the slogan "Under Here."

CD Promo Releases Keep Rolling Along

Not this month: Next Decade Entertainment has renewed its global administration agreement with Harry Belafonte's publishing company, which also represents Johnny Cash and Julie, which have such classic titles as "Island In The Sun," "Jump In The Line," "Coconut Woman," and "Turn Around." Next U.S. publisher owned by Stu Cantor and Murray Deutsch, has represented Belafonte's music interests for the past decade.

CONTEST: BMI and the nonprofit Songwriters Asan are sponsoring the 12th annual Mid-Atlantic Song Contest for amateurs, with a grand prize of $1,000. Deadline for entries is July 15. There are 10 categories, including a newly added children's music category. Other major sponsors are Writers Digest Books and Performing Songwriter magazine.

**Music Video**

**ARTISTS & MUSIC**

**Tracy Lawrence’s Leap Through Time**

**Country Artist’s Videos Have Thematic Link**

By Deborah Russell

LOS ANGELES—Time is of the essence for country star Tracy Lawrence in his engaging series of thematic videos that picture the Atlantic artist leaping from clip to clip and changing the back roles of swashbuckler, golfer, race-car driver, and high-school hero.

“Texas Tornado,” a “hot shot” video in the tradition that a CMT project of 10 clip at TNN is the latest video in the ongoing time-traveling serial. Scene Three Inc. director Marc Ball, who has lensed all of the companion clips, that time pictures Lawrence as a ranch hand that’s written with a “texas tornado” of a woman.

As each clip in the series unfolds, Lawrence appears dressed in the garb from the previous video, as he makes a “quantum leap” into a new time zone and a new tune. The sequence includes such clips as “Renegades, Rebels & Rogues,” which was featured on the film soundtrack to “Maverick,” as well as “If The Good Die Young,” “As Any Fool Can See,” and the title track from Lawrence’s gold-certified Atlantic outing, “I See It Now.”

“The idea of tying all the videos together seemed logical, and once we hit on the concept of time travel, it just seemed natural,” says Ball of the serial format. His longtime collaborator Anne Grace produced the shoots. “We figured the future would grow to love it, even though the songs are vastly different from one another. Plus, we’re anticipating it’ll make a hell of a long-form video.”

Ball’s projection was borne out recently, when the readers of Country Weekly magazine named Lawrence their “video artist of the year.” Viewers of CMT have responded in kind, and says Tracy Roger, the network’s director of programming. Her team often programs two or three of the Lawrence clips together so viewers can enjoy the full concept at once.

“The viewers certainly love his videos,” she says of the unique chronological scenario Lawrence has undertaken.

**Production Notes**

**Los Angeles**

* Rapper MC Serch and Adam Santelli co-directed N-Tyce’s new Wild Pitch video “Sure Ya Right.”
* Heidi Santelli produced the shoot for Drawing Board Pictures.
* Majestic Films director Marlene Rhein lensed Domino’s video “It’s All Good,” featuring Chilli. The clip comes from the RCA Records soundtrack to the film “Tales From The Crypt: Cards Of Death.”
* Debra Bergman produced the clip.
* John Dempa directed photography.
* In addition, Majestic’s Tyrin Turner recently reeled Swang’s Death Row/Interscope video “Freaky Mac Nasty,” Bergman produced, and Bill McCullom directed photography.

**New York**

* Director Brett Ratner recently wrapped D’Angelo’s EMI video “Brown Sugar.” They are interspersed clips from a recent issue of an old-time Harlem haunt. Featured performers included Al Shahed Muhammad (of A Tribe Called Quest) and Raphael Saadiq (of Tony Toni Tone) on guitar. Jason Taragan produced the shoot with director of photography Tim Heavey.
* Diane Martel directed Method Man’s new Def Jam clip “I’ll Be There For You/You All I Need To Get By,” which features Mary J. Blige. Lance Acord directed photography on a Harlem rooftop, Gina Harrell produce.
* Director David Hule is the eye behind Lida Hulikis’ debut Caroline video “Peranusha (Lawro And Joo).”

**SPECIAL FEATURES**

**Goodman Tribute.** The team at Red Pajamas Records, the label founded by the late singer/songwriter Steve Goodman more than a decade ago, is preparing a full-length video retrospective of the artist’s career. Kristofferson, Bitter End owner Paul Colby, Red Pajamas’ Al Bunetta, Pine, and Red Pajamas’ Dan Eisen. The long form video, set for summer release, features footage culled from more than 20 years in Goodman’s career.

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**Bennett Looks To Bring Cable Outlook To Prodigy**

By Deborah Russell

**On Screen To Online: Former VH1 president/CEO Ed Bennett took over Oct. 1 as president/CEO of Prodigy Services Co. (Billboard, May 6) and says he plans to use his expertise as a music and cable TV programmer to evolve the online service’s entertainment quotient.

“Prodigy is almost like a basic cable model,” says the entertainment industry veteran. “You can provide a number of services simultaneously and image each area individually.

Bennett is creating a development group based in New York to formulate new ways to satisfy the myriad “communities of interest” that make Prodigy’s user base. His goal is to energize the programming in order to appeal to the service the various age groups.

Bennett says, of his new appointment, “Online services are such a superfluous, niche, the totality of which defines you, as a company. Coming from MTV Networks...that was our ethos.”

In addition to retooling the original naming structure, he plans to build a library of music. Bennett, says he will rework the marketing strategy to better promote the services.

Since leaving VH1 in 1994, Bennett has been working with Norman Lear and other partners to develop a new cable TV concept.

**So Much Music:** Toronto-based MuchMusic, which debuted in the U.S. in July and now reaches about 3 million homes here, premiered its first exclusively U.S. program May 2: “Break This.” It’s a showcase for new and developing acts who are on the verge of breaking through to the mainstream. Ambitious/techno DJ Moby and jazz hip-hoppers Dream Warriors led off the initial program. Other artists to be featured on “Break This” include PJ Harvey, Matthew Sweet, and Henry Rollins.

The maverick music video network is looking toward the campuses of U.S. colleges to further enhance its grass-roots presence among the nation’s youth. Network representative Cherie Levesque says MuchMusic is aggressively looking to develop partnerships with college radio and television programmers, as well as promoters of live music events.

**On Campus:** BET has consolidated its operation into a three-buildi
**International**

**HMV Moves Into U.K. Direct-Mail Market**

BY TOM FERGUSON

LONDON—HMV is making aggressive moves onto record labels’ turf with plans for a hi-tech direct-mail market.

The retailer, owned by Thorn-EMI, this week announced a U.K. expansion plan that will include a 2 million-pound ($3.2 million) investment in a new company that will allow customers to order records by mail.

HMV Direct, a new company targeting “lapsed” buyers, will be launched next spring. Details of the new direct sales operation were announced by HMV U.K. managing director Brian McLaughlin May 1 at the company’s annual conference held in the seaside resort of Torquay.

McLaughlin also confirmed that HMV is to open 18 new stores during the next 12 months, adding more than 80,000 sq. ft. of new retail space. More than half of its stores are to be refurbished.

HMV Direct will allow customers in the U.K. direct telephone online Internet access to HMV’s audio catalog, which the retailer estimates at nearly 200,000 records.

Initially, the service will concentrate on music, but there are plans to extend it to include video and computer game titles.

The new operation will be a stand-alone company, headed up by HMV U.K. business development director Glen Ward as director and general manager.

Ward said the new company will provide “first-class service and musical expertise” through the world’s largest comprehensive music service at competitive prices.

“We are targeting lapsed buyers,” added Ward, “those without HMV records who have no time to shop.” HMV estimates that more than half of the British population is out of convenient reach of a record store.

While noting that HMV Direct may be seen by record companies as competing with their own direct sales operations, Ward said that term the initiative will benefit the industry. “The competition will be healthy,” he said, “and we think this will expand the overall market.”

The retail giant’s investment in HMV Direct includes a new telesales center complete with computer and telecommunications systems.

The major expansion package, including the launch of HMV Direct, will also see the company open “super stores” in Ipswich, Cheltenham, Milton Keynes, and Blackpool. Three or four of these super stores will be in shopping centers, with store size ranging from 4,000 sq. ft. to 18,000 sq. ft. As part of an associated refurbishment campaign, HMV will also introduce new store designs into half its 94 stores.

The expansion will see HMV recruit more sales staff, and the company promises to increase marketing and product support for suppliers.

McLaughlin said the company is looking forward to a year that will include major international promotions from Simply Red, Michael Jackson, Enya, and Bryan Adams. And he anticipates substantial sales from a strong schedule of self-help books: “Forrest Gump,” “Natural Born Killers,” and “Speed.”

Also speaking at the conference, marketing director David Terrill unveiled plans to strengthen HMV’s marketing edge, including the appointment of new marketing, advertising, and promotions managers.

The chain will launch an advertising program for suppliers and intends to increase advertising budgets for video, specialist music, classical music, and computer games. New “below the line” promotional packages for suppliers also will be introduced.

Tom Ferguson is managing editor of Music Monitor.
Infectious Poised To Spread N. Ireland’s Ash Worldwide

FROM A GARDEN SHED in Northern Ireland, through a record company in London, with the rise of Australia’s largest indie label, the fiery rock trio called Ash is bound for America. Hailing from the Ulster village of Carnlough, Ash first sparked to their fast, loud, and catchy guitar rock while in the garden shed/rehearsal space behind the family home of singer/guitarist and frontman Tim Wheeler.

The band last year came to the attention of Korda Marshall, a former RCA A&R exec who had launched Infectious Records in London as a co-venture with Australia’s Mushroom Group, sharing Mushroom’s U.K. headquarter in Chelsea.

Now after a year of development of the band in the U.K., including critically lauded singles and singles from their debut album with Elastica, Ash has been signed to Repriese Records in the U.S. by A&R VP Tim Carr.

“The band’s energy and songs are fantastic,” says Marshall, who credits Paddy Davis at Billboard Publicity in London and British manager Stephen “Tav” Taverner for turning him on to Ash.

The group—Wheeler, bassist Mark Hamilton, and drummer Rick McMurray—had independently released a debut single called “Jack Names The Planets” in early 1994. That spring, recalls Marshall, “Tav and I jumped on a plane and went over and saw them in a youth club. I met Tim Wheeler’s family and stayed at their house overnight, and that’s how the relationship began.”

Infectious Records last summer released the Ash single “Petrol.” The track was one of the best rock singles of 1994, an aural assault with a sonic twist that hinted at the group’s songwriting and performance skills. It was later included on the group’s minialbum “Trailer,” released last October.

More recently, Ash cracked the Music Monitor Hot 100 in the U.K. with the single “Kung Fu.” Liner notes on the “Kung Fu” EP acknowledge the urgency with which Ash creates rock’n’roll: “Kung Fu was written in 5 minutes on Boxing Day Dec. 25, 1994 and recorded over 12 minutes 15 seconds in Wales the following day.”

Ash’s popularity, meanwhile, has scheduled all the band’s touring and promotion during school holidays so the teenage band members can avoid missing classroom time back home.

Last fall, during the CMJ convention in New York, Marshall began making plans for Ash in America. Although a number of labels expressed interest, Tim Carr at Reprise—known for his A&R work with Babes In Toyland, among others—tells us, “very early on Day one,” says Marshall. “He flew in (to Britain) to see the band on three occasions.”

Ash, known to have a deal with Repriese is not worldwide outside the U.K., as is common for major-label agreements with British indie labels. The U.S. label has licensing rights only for North and South America.

That follows the strategy of Infectious Records, and the label’s business partners at Mushroom, of maximizing international clout by carefully licensing artists to companies for specific markets. “The whole concept is about finding the right partners around the world,” says Marshall.

The Ash album “Trailer,” repackaged with additional tracks, is touting set for U.S. release in September with the possibility of exposure for the trio beforehand on a major soundtrack album.

And next for Infectious? Marshall signed a four-piece from Derby, England, called Cable, which he describes as stylistically as “Sebadoh meets the Smashing Pumpkins meets Fugazi. Very intense.”

INCENDENTAL Records, a newly launched label based in San Francisco, is focusing on bringing alternative bands from international markets to the U.S. Incendescent has been founded by Tim Wheeler, bassist of Global Radio, a syndicated college-radio show featuring alternative acts from abroad. I started a consulting business with the intent of getting some of these great bands signed to U.S. labels,” reports Lewis. “Even though I’d get every label to check stuff out, people just wouldn’t bite. Often, I got a comment about it being ‘just too difficult to take on a foreign act.’ After hearing this a few dozen times, I decided to launch my own label.”

The first act (to be released by Incendescent is Shadowplay, from Helsinki, Finland, whose “Eggs & Pop” album has received critical raves in its home country and favorable notices from Britain’s Melody Maker. The album will be released by Incendescent May 23 in the U.S.

Home & Abroad is a biweekly column spotlighting the activity of influential music acts and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgemount Street, London, WC1E 7AH or faxed to 44-171-323-3236.

Tainan’s Rock Records Merges 2 Labels New Label Seeks Alternatives To ‘Idol’ Pop Stars

by MIKE LEVIN

HONG KONG—Taiwan’s independent record company Rock Records is merging two of its labels, Mandala Records and Ulster Records, to create a new label with the same name. The move is an attempt to find new stars to fill the gap left by the international breakthrough of “idol” pop stars in the country.

Rock Records has been noted for operating at the extremes of Asian music. Since 1991, the company has signed Chinese rockers to its China Fire label while pushing alternative repertoire on the Mandala Works imprint. Rock’s ability to market both mainstream and left-field acts left other international record companies scratching their heads.

Rock is the only label to have commercialized mainland Chinese rock music. China Fire produces Pang Dynasty, Dou Wei, Hei Yong, and Zhang Chu, who have combined legislative sales of more than 1 million units in China. Mandala Works has primarily been a licensee for foreign repertoire as well as a haven for alternative Taiwanese artists.

By combining the subsidiaries into a new label, Magic Stone, executives hope to create a new musical mainstream far removed from the Chinese idol pop repertoire. The task appears to be monumental, considering that pop idols sell seven out of every 10 albums in the country.

“I love it when people tell me I’m crazy,” says Magic Stone’s marketing boss, Andy Chang. “Idol music is dying, and there is nothing to take its place. We will never pretend to fill the demand.”

Rock earns most of its revenues from mainstream artists such as Sandy Lam, Johnny Chen, and actor Jackey Chan. But with industry sales in a two-year slide, the timing couldn’t be better for what Rock’s president Sam Daunna calls “a diversification away from something that is no longer exciting.”

Music sales dropped between 10% and 20% in 1994, according to Taiwan industry sources, and most of the slide was attributed to a re- jection of manufactured pop stars.

New A&R trends are beginning to focus on singer/songwriters who can reach the new generation of consumers.

Any alternative styles will not stray far from established pop burlads but “will be able to combine the traditional Chinese spirit with modern lyrics and melodies,” says Johnathan Li, one of the country’s top independent producers and (Continued on page 70)
TAIPEI, Taiwan—MTV scored serious points for its Asian relaunch party in the Hard Rock Cafe here. Andy Lau found a hole in his pop idol schedule long enough to grace the stage for the debut of his latest Mandarin album. Then Bon Jovi slid on stage for a taste of what’s to come in its upcoming Asian tour.

Frontman Jon Bon Jovi peered through the smoky denseness and wondered aloud what a bunch of Chinese kids wanted to hear. From the back came an ever-so-polite comment: “We want Andy Lau.”

Events like that show that nothing can be taken for granted here, and music TV—like foreign repertoire—is a long way from finding its place on the Great Asian Mandala. In three years, the serious players in the region haven’t exactly changed local video culture, but rather improvised it.

The April 21 relaunch of MTV’s Mandarin-language signal on cable and satellite television was the network’s first step toward covering Asia with youth-oriented entertainment programming, rather than just music videos. Its goal has never been a secret: MTV Networks chairman/CEO Tom Freston puts it as “helping to define an industry in the middle stages of development, because everything in the market is new; what we bring has to touch the right nerves, not just sell record-company products.”

Every major television station in Asia now devotes air time to music videos. This can range from filler between drama and nature shows on Hong Kong’s TVB to half-hour and one-hour music video shows on Thai and Filipino cable stations.

There are nine dedicated 24-hour music channels in Asia. By the end of 1996, there could be as many as 38. “Youth now accept music programming as a part of televised entertainment,” says Sam Duann, head of Rock Records in Taiwan. “We either respond to that and create a better product or not.”

Asian music industries may prefer domestic to foreign music, but local quality has not been able to keep pace. Most executives feel future growth depends on increased sophistication in A&R and promotion, partially from exposure to music TV.

“The year before MTV showed up on STAR TV, music videos in Asia were very low quality,” says Alex Chan, head of domestic-repertoire marketing for PolyGram’s regional headquarters in Hong Kong. “Even music production quality was not nearly as good as it is today. As much as I hate to admit it, I feel improvement has been a result of outside influence.”

The average cost of a Chinese music video in 1990 was about $4,000 in Hong Kong and $1,500 in Taiwan. Today, the prices are closer to $20,000 in Hong Kong and $12,000 in Taiwan; top stars spend up to $75,000.

Surprisingly, during the same period record sales first leveled off and then dropped by 10% in the region. “I think it’s obvious which part of the industry has improved the most,” says MTV Asia president Peter Janionson.

Yet no one truly believes music TV will become the main fuel for record sales. Karaoke and TV variety shows are powerful competitors with long-established audiences across the demographic spectrum.

“Asia doesn’t look at music TV as a creative experience, so better quality can or cannot produce sales. Our experience is not going to be dependent on whether we generate record sales for the label,” says Janionson. “We provide entertainment.”

While MTV is considered by some Asian governments to embody Western cultural imperialism, business can’t wait to get in bed with it. Distribution deals in Taiwan, India, South Korea, and Thailand are in place, and others in Hong Kong, Singapore, and the Philippines are pending.

The other regional music broadcaster, STAR TV’s Channel V, has also embarked on the development trail. Says Don Ayre, V’s general manager, “It’s about localization, and-at the same time—it isn’t. Kids in each country want their own thing—but it better not be what they saw on television yesterday.”

The localization debate masks vital underlying questions of just where MTV and V fit into Asian music.

Both are run by Westerners and rely heavily on on-air AHCs (bilingual American-born Chinese) or locals who prefer to see themselves as American, and both are expanding faster than broadcast delivery systems can handle.

Both are supported primarily by record-company investment: MTV Asia is 50% owned by PolyGram, and V is 50% owned by a consortium of Warner, Sony, EMI, and BMG. And both rely on advertising from multinational companies such as Coca-Cola and Nike rather than domestic entities (except in India).

Many expect a conflict similar to that of Viva/MTV situation in Germany, where MTV Europe’s channels are in direct competition with major-label-owned Viva. But unlike in Europe, there is a sense of unified Asian culture, and no channel is likely to make the mistake of believing Filipino teenagers have any interest in Thai pop.

If anything, MTV and V could be compared to Time and Newsweek—which give a narrow yet highly sophisticated world viewpoint. Most local executives believe these channels success will be when they’re introducing new music genres, breaking new bands, and generally paving the way for the pop identity so ingrained in Asian music.

“For me, the big question is not which channel will win the local chart race, but rather why either of them are trying to compete with the growing number of local, single-country music channels,” says Gary Brown, regional media director for ad agency Leo Burnett.

“They’re inevitable niches are going to be as foreign entertainment programs that specialize in music.”

The hesitant voice for Andy Lau or Bon Jovi at the Hard Rock Cafe will never much one teenager standing—musical taste as a call for individuality. If music channels like MTV and VH1 are to become part of Asia’s mainstream, they must create products that are unlike anything youth has seen before.
Malaysian Pop Acts Find Growing Audience
Asian Country's Music Sales Rise About 20% In '94

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—This country's desire to create its own identity has often moved the nation against Asia's prevailing tides. In terms of music, record companies are now starting to use the pop-oriented formula, which the rest of the region has distilled down to a pure and almost sterile concoction.

Such a move could be seen as a step backward, were it not for one important point. While the rest of Asia struggles to solve a music-revenue crisis, Malaysia is seeing no such slump.

The country's music sales were up about 20% in 1994, the highest increase in any Southeast Asian market. This rise is mainly due to the evolution of the country's artists. These include the top two female singers, Ella and Sheila Majid, both of whom inject an element of R&B into their poprock style.

UKAY has become one of the country's leading pop groups, whereas Zainal Abidin, who performed at this year's MIDEM, is moving in the direction of world music. These acts, as well as pop band KRU, metallists Search, and folk-rock singer M. Nasir, have been the saving grace in an otherwise disappointing year for many internationally owned major labels based in Malaysia.

The new trend is away from rap and hard rock toward a pop-rock fusion, a change that reflects consumers' sophistication, say record executives.

"The media in general has been downplaying rock, so musicians have to go mainstream. You will still find rock, but more compromising rock," says Aziz Baker, general manager of BMG Malaysia.

Malaysians have always listened to a wide variety of international music. Only now are those influences now revealing themselves in the increasing quality and breadth of national acts being signed here.

"The market has lost its verve. People are looking for quality, and they aren't finding it in rock music, so they are turning to pop," says Richard Lafaber, DJ/programmer at Time Radio, one of Kuala Lumpur's most influential stations.

"Apart from people like Search and M. Nasir, nobody wanted to go further than the distorted guitar solo and screeching vocal. (Today's pop acts) are not stuck in a rut. They are moving on."

The best examples are Ella's "USA"; on EMI, and UKAY's "Tanj Menikam," on BMG, which sold more than 300,000 units within weeks of its release last year, according to the label. Both work in the guitar-driven poprock idiom that seems to suit the native Bahasa language so well.

The latest national addiction is KRU, three brothers in their 20s who have become a favorite in the local media with a machine-generated pop, mixed with rock, R&B, and rap.

KRU's "AWAS," a six-track mini-album, has sold 125,000 units since its 1994 release, outpacing a similar remix mini-album by Ella and shocking its record label, EMI.

"It was unexpected. We targeted 50,000," says Nik Anurah, EMI's advertising and promotions executive. "There are so many facets to them. They are not just a rap group. They cover a wide base with upbeat dance [tunes] and ballads. Plus they have physical appeal."

The brothers have written for and produced many Malaysian artists, including the country's first all-female group, Feminine, and Ella. KRU's crossover success has as much to do with originality as anything else.

"I don't think people are aware that we are self-contained, but it tells in the feel of our music and ultimately the sales," says lead singer and manager Norman.

KRU's roots stem from the worldwide rap craze that included MC Hammer and Vanilla Ice, and the band's influences are featured heavily in its first two releases, "Canggih" (Beautiful) and "Reku" (play on the band's name), which together sold about 140,000 units, according to the label. More recently, the band reflects its penchant for the likes of Bobby Brown and the Pet Shop Boys.

"They were a rap group, but wouldn't sell those volumes without a pop appeal," says Darren Choy, international marketing manager of EMI Malaysia. "With 'AWAS,' they've hit a new genre of music that is appealing."

Part of that attraction is KRU's many talents. Few local artists write and produce, especially at such a young age. "When I first heard their demo, what struck me most was originality. It wasn't a question of whether they sounded local or international," says Choy.

"We saw a potential, a long-term thing. We didn't want to go straight for a 500,000 seller. We wanted to build and sustain." KRU is also planning for the future by diversifying as much of its activities for which it has time. The brothers record at home on a 16-track ADAT system and recently moved into merchandising through a 4,000-strong fan club, telepromotions, and concerts sponsored by Coca-Cola.

Another new area is movies. This year, the brothers will star in, write, and record the soundtrack for a local feature film titled "AWAS." "We have proper planning of our career through creative control of albums and concerts," says Norman.

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**PHILIPPINES:** With a new wave of bands dominating the music scene here as never before, the recent spate of signings by Dyra Products Inc. is seen as something of a coup. Among the alternative rockers now under the Dyra umbrella are the Breed, I.R.S., Tungus, Faction, Pandalay, by hand, and Nova Groove. One of the newest bands on the local radio circuit, Alber-Khroop, was shot in his ear; and members of the rock group Dzudh (the Rain), from Kharkov, were robbed.

**SWEDEN:**

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**IRELAND:** Sean O Riada (1861-71) was one of the most influential figures in Celtic music. He established an innovative folk orchestra, the Cheramolli Chualann, which raised Irish traditional music to a new level and out of which was born the Chieftains. His son, Peadar O Riada, continues his father’s work, in a folk movement called “Séileadh” and engaging with the Celtic community in the hills of West Cork. He leads the Ceilidh Aodha Choir, and his compositions include a pipe’s concerto influenced by the sitar playing of Ravi Shankar, a song cycle “The Cycle Of The Golden Harp,” and a mass for the Carnmore order to commemorate St. John of the Cross. The younger O RIADA has given much more, including some of the music with which the Irish tradition is most associated, and the band is now widely recognized as one of the leading voices of the traditional world.

**NETHERLANDS:** Actress Ellen ten Damme’s debut album, “Kill Your Darlings” (Mercury), contains 11 English-language songs—all written, arranged, and produced by the 28-year-old Ten Damme in collaboration with guitarist Rob ten Bokum, who used to play in such groups as Tinbong, Vitesse, and Herman Brood’s Wild Romance. From music ranging from ballads such as “Bring Me Home” to “I Love You” to rock number like “Never the Same” and pop songs such as “Memories” and “Waiting for the Sun,” the album was a surprise hit. It charted in the Billboard 200 as well as in the UK, Canada, and Australia. The title track “Kill Your Darlings” was also released as a single and peaked at #3.

**CHILE:**

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Music Business Groups Lobby French Candidates

By Emmanuel Legrand

PARIS—French music industry organizations took the opportunity of the country's pro-independence campaign to publicly voice their concerns about industry issues.

UPF's French affiliate, SNEP, and UPFI, the two independent lobby groups' body, both wrote separate letters to the candidates to highlight their position. Both letters to Jacques Chirac, candidate for the conservative RPR; the socialist candidate, Lionel Jospin, and the current prime minister, Edouard Balladur, who is also from the RPR. So far, UPF has received only one reply from Jospin, but has not made the details public.

UPF's letter focused on the future of local production and asked the candidates to take stands on four different points: the notion of "cultural exception," as agreed to via the GATT negotiations for cinematography; the protection of cultural products, being extended to musical creation; the creation of a minimum retail price in France, particularly for the value-added tax on records to 5.5% from 18.6%; and the creation of "a real strategy to support French independent production companies in order to allow them to develop new talents."

On the key issue of the VAT rate on records, SNEP and UPFI jointly bought full-page ads in influential dailies such as Le Monde, Figaro, Libération and Politique, for 600,000 francs ($122,500). In the ads, they published an open letter sent to "Monsieur le President" right between the two round-ups of the elections April 29.

The text of the ad says: "Sunday May 7, at 20-01, to celebrate your election, your friends will be able to offer you nothing but flowers. They might have wanted to enrich your library, but it is no longer that simple. In 20 years, the number of specialized record stores has gone down from 2,000 to 200. Have you realized that in your neighborhood you can't find one? French artists are honored by your friendship.

But it would be regrettable at the end of your seven-year term they will be nothing more than the remains of a time when French 'chanson' was alive and innovative."

The letter continues, "Youngsters buy two-thirds of the records sold each year. When you were 16, were you not a young person who preferred—maybe a cactus in a pot or the latest hit by the Platters? Just as much as books, cinema, theater, rock and roll, cultural products reaching the largest audience. Why is it that they are not treated the same way? In France, records are still punished by an 18.6% VAT rate when literature or shows have a 5.5% rate. This year flower sellers have been granted the lowest rate. We are happy for them. But why should Mozart pay more taxes than Alexandre Dumas Jr. ?"

The letter ends with the following sentence: "Mr. President, he the one who will give a flower to music. Mr. Prime Minister, he the one to police cultural products reaching the largest audience. Why is it that they are not treated the same way? In France, records are still punished by an 18.6% VAT rate when literature or shows have a 5.5% rate. This year flower sellers have been granted the lowest rate. We are happy for them. But why should Mozart pay more taxes than Alexandre Dumas Jr. ?"

TTOOTOONO—On the eve of the broadcast of Open Broadcast Data Systems in Canada, multinationals and major independent labels are evaluating the system after using it for the past month on a test basis. The first-time use of the music industry in Canada has access to an electronic data service detailing plays by radio stations and by format, as well as records of the second-tier and embattled playlists. BDS, which is based in Kansas City, Mo., is an operating unit of BPI Communications Inc., parent company of Billboard.

The service tops 50,000,40,000 adult contemporary, album rock, and country radio stations in 10 Canadian cities: Vancouver, British Columbia; Toronto, Sir Daniel; Edmonton, Alberta; Calgary, Alberta; Winnipeg, Manitoba; Hamilton, Ontario; Halifax, Nova Scotia; as well as Toronto, Ottawa, London, and Hamilton in Ontario and English language radio stations in Montreal.

"Response from the labels has been excellent," reperta Gregg Miller, director of regional sales for BDS in New York. "We're not billing for the service right now. [The labels] will begin paying for it starting 1st quarter 1985. Everybody who is now looking at the information will be able to find out.

"With the first clear idea of astronomical amount of information we haven't had before," says Nat Merranda, director of national promotion at Sony Music Entertainment (Canada) ("Pinpoint"). "We're relying on stations to report light, medium, or heavy rotations, which means far more than about iPods. We now can determine exactly what a heavy [rotation] means at a particular station.

"With all like the old system, where you have to believe what a [radio programmer] tells you, our [current] chart system is like three darts," says Laura Bartlett, VP/GM of Virgin Music Canada. "We deserve better.

Stas Kalin, president of Warner Music Canada, is among those who are a bit skeptical about the need for BDS in a relatively small market. "We haven't got the same relationship with BDS as we have to the past," says Mr. Kalin. "I don't know if we need it in this country. I don't know what it does for us in helping us get different costs or giving us different profit.

"Add Paul Eastwood, manager of national promotion at RCA Records Canada, to the list of Canadian music industry figures who are more than willing. "It's a very big improvement, but I don't know if we're going to handle it. I don't know if we're going to use it">

Positive information, but unfortunately, we still don't have SoundScan-type data in this country to reflect sales.

Wariness about BDS here will likely continue until the information is formally tabulated into chart form. The weekly Canadian music trade The Record is working on a BDS-based airplay charts in early July.

"We'll probably start with CAR [album rock] and CHR [top 40], then we'll work on the other formats and end in country charts," says The Record's publisher, David Farrell. "It'll take two to three weeks to integrate our old information and the new information on each format so there's no alarming changes. We will also use an alternative and add a Sinister file."

Although BDS is monitoring airplay in only 10 markets at present, Miller says the service provides an accurate overview of what rotations we're hearing played at Canadian radio.

"Where we are now is a very good start," says Mr. Miller. "However, I'd like to see [French-speaking province] Quebec in by the end of year. There are also a few medium-size markets like Regina and Saskatoon [both in Saskatchewan] which are possibilities. BDS also will soon be monitoring national charts, which we'll do on a test basis in Quebec and electronic and NCN (New Country Network).

Miller says BDS will likely utilize radio station audience figures in Canada to provide charts and information to labels. "We're talking with BBM [the Bureau of Broadcast Measurement] about taking their information and inputting [it] into our system so we can provide information [similar to what] label executives have in the States," says Mr. Miller. "Labels will not only see how many times a record is being played and when it got played, but also how many people were listening."

The Record has yet to determine how to handle non-BDS collected data from second-tier market and country currently reporting to the publication. "I don't think I can use the secondary information in the BDS stats because major market [radio] stations will ask, 'Why mix apples and oranges?'" Farrell says. "However, I don't want to have four new charts just for the third market. I'm not prepared to make any decision until I've had discussions with radio and labels and representatives in the next few weeks.

Sources says it is imperative that BDS rework the format definitions being utilized in the U.S.

"We've told BDS that there's a ton of records on our [Canadian] AC format that they could be playing but not Music's Bartlett. "A cut like 'Staircase To Heaven' or a couple of Van Morris- son tracks would never be on American adult contemporary charts."

"The BDS team is capable of providing BDS with the feedback that show up all the time in Canada. BDS has to fingerprint as much as possible..."

MAPLE BRIEFS

Tuesday marks the third birthday of a three-day music festival, known as "Big Sky, Aug. 5-7 in High River, Alberta. The festival was attended by more than 2,000 fans, including Brian Adams, Celine Dion, Sarah McLachlan, Annette Desjardins, Murray and David Foster, the latter for his first Canadian show.

Mercury Polydor has produced a four album, 100-track jazz box set titled "The Mercury Songbook," featuring vocalists that have been involved with the label over the years. The set, compiled by Graham Garrard, the set features vintage tracks by such artists as Dinah Washington, Sarah Vaughan, Cleo Laine, Blossom Dearie, Chet Baker, Louis Armstrong. At this time, the set will only be available in Canada.

www.americanradiohistory.com
NARM Champ Rises From The Ashes

(Continued from page 5) contemplated walking away from stock-bits for good. Instead he rebuilt, and now oversees, two successful stores in this upstate New York community.

Smith's resilience paid off when Last Unicorn was named 1994's small independent chain of the year by the National Assn. of Recording Merchandisers. "It's nice to be recognized by your peers," says Smith. "It lets you know you're doing something right."

Still, the stumpen the (only thing we saved was the sign) took the money he had saved for another store and within three months opened a flagship in his hometown of Utica. That store has grown to 2,400 square feet. Its inventory of used records, CDs, and tapes is augmented with plenty of new merchandise, an in-the-know staff, and in-store performances, all of which have established Last Unicorn as the music destination in the area for both serious and occasional music buyers.

"They're music lovers, and they know what they're talking about," says George Smith, sales manager of Northcoast One Stop, of Last Unicorn's staff. It was he who nominated Last Unicorn to NARM on behalf of Northeast. (Criteria for nominees includes artist development, cooperation with distributors, advertising tie-ins, and quality of personnel.) NARM's full Manufacturers Advisory Committee then chose the independent category winners.

"What I've always tried to do at my stores is just pack them with merchandise so they look full," says Marc Smith, of his loaded but not cluttered stores. "We've always worked on the premise that the drawers need to be more than mere convenience. It's a visual product; it brings the customer to the store. Unfortunately, there's been no shortage of people leaving the Mohawk Valley area.

Located literally at the crossroads of New York state, decades ago Utica thrived as an industrial power of more than 100,000 people. It was known for its prosperous textile mills, a fully staffed military base, manufacturing, and General Electric's worldwide radio division once called Utica home—and the proud West End Building Co., home of Utica Club beer. Eventually textiles and General Electric's worldwide radio division once called Utica home—and the proud West End Building Co., home of Utica Club beer. Eventually textiles and General Electric's worldwide radio division once called Utica home—and the proud West End Building Co., home of Utica Club beer. Eventually textiles and..."
Roadrunner Promo Stumbles With Trumped-Up Controversy

HUM: Some marketers are always looking for new and exciting ways to sell records, and some resort to the same tired methods, which unfortunately sometimes means attacking music retailers to gain the attention of the music press and the music-buying public. Case in point: Roadrunner Records' promotion of Deicide's new album, "Godless".

The marketing of this record comes under the category "controversy sells." Retail Track readers are familiar with this strategy, i.e., the Black Crowes (Billboard, Dec. 10, 1994). But for those of you who haven't seen this drama before, it goes something like this: Act 1, release album, with controversial artwork prominently displayed; Act 2, when no one notices, issue press release claiming controversy; Act 3, when they do make sure press release implies that music retailers—those nefarious crusaders against the First Amendment—are refusing to carry the album for this reason.

In this instance, the artwork in question depicts a Christ-like figure covered in a white sheet with blood seeping through where the figure's hands, feet and mid-section are standing. According to a description provided by a Roadrunner press release, the package also contains "an illustration depicting Jesus Christ on an autographed table." So let's see how Roadrunner played its hand.

According to the press release headline, the album cover is causing controversy at retail outlets, although the copy never actually states what the controversy is. A call to Roadrunner spokesperson Sophie Diamantis reveals that not one retail chain has actually refused to carry the album. The problem, as Roadrunner sees it, is that while all retailers carry the album, many choose to carry a version of the album where most of the front cover is obscured by a warning sticker.

Of course, the release downplays the fact that the label gave retailers a choice of two album packages. It also ignores that whatever version is displayed in-store, once buyers get home and remove the shrink wrap, they all get the same album cover in all its controversial glory.

The press release also states the album cover artwork is "no shock-value gimmick." Yeah, right. The album was released April 15—two days after Easter. Coincidence? I think not.

My favorite part of the press release is a quote from Deicide front man Glen Benton, described as an "avowed Satanist," who says, "I feel that I am the closest thing to Lucifer on this planet, and I feel like that all the time." My advice to Benton is to have some chicken soup, take two aspirin, and lie down with a cold rag on your forehead; you'll feel better in the morning.

Sincerely,

ANTE UP: On June 4, Abbey Road will host its 14th annual "Black Music Day," which generally is well attended by artists. In addition to enjoying a luncheon, Abbey Road customers will get to mingle with artists, who will sign autographs, according to Sam Ginsburg, CM for the Abbey Road outpost in Los Angeles.

As part of the event, Abbey Road asks for contributions to raise money for the United Negro College Scholarship Fund. This year's beneficiary will be the Hank Wylie Memorial Scholarship, in memory of the late MCA regional sales representative. Since it started funding the scholarship four years ago, Abbey Road has raised a total of $50,000.

CELLULOID MARKETERS: In-House Marketing, a division of the Continuum Group, has just expanded its Operation Strike-force, a music sampling campaign, according to Rich Weiman, In-House GM. As part of that campaign, In-House promotes music for its clients—various major and independent labels—at some 60 Cinemas Odeon and General Cinema locations. At each location, In-House gives away CDs, T-shirts, stickers, etc., from various artists to moviegoers, who in exchange fill out a bounceback coupon, giving demographic data to the firm, which can be used by its client labels.

SIGNING UP: Nordic Information Systems, which provides inventory management merchandising software, has signed up a new client, the Strawberries chain. According to a press release, Sacramento, Calif.-based Nordic will supply the Milford, Mass.-based chain with its distribution center management, merchandising, and return computer software. Other accounts using Nordic Systems include Circuit City and Roundup, which supplies Fred Meyer with music and video product.

SPEAKING OF Strawberries, the chain just won a couple of store design awards for its Boylston Street flagship store in Boston. In February at the CRAMM Conference, the store won the 1995 SADDI, which for the unique approach to store design and merchandising, and returns computer software. Other accounts using Nordic Systems include Circuit City and Roundup, which supplies Fred Meyer with music and video product.

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MAKING TRACKS: Mike Carden, formerly national director of sales at Atlantic Records, has joined In-Tune Music Group, the company recently formed by Bernie Horowitz and Ira Leslie... Tony Pellegro, formerly Elektra’s Northeast regional marketing representative, has joined Burbank, Calif.-based Sonar Underground as VP of sales. Pellegro will work out of New York, and former Sony VP Wolf Schachtel, formerly VP of sales at Moonstone Records, has left the company and seeks opportunities. He can be reached at 805-555-4710.
NARM INDIE CHAMP RISES FROM THE ASHES
(Continued from page 71)

moved south, manufacturing drastically reduced, and the Air Force base is all but shut down. (The brewery still ships out cases of the city's namesake.) Utica's population has shrunk to less than 70,000, with the Utica/Rome metro totaling 285,000.

"A majority of people leave," Smith admits. Yet as a retailer, he's amazed that, along with nearby Cazenovia and Record Town mall outlets and the recently christened Wal-Mart, there's talk of a Coconuts, Media Play, and the state's first Kmart Supercenter opening soon. "Thousands of jobs leave, yet hundred of thousands of square feet of new retail space comes in," he notes with a dry laugh.

For the record, Smith's two stores tallied $300,000 in sales last year, with a breakdown of 60% CDs, 25% cassettes, and 5% LPs. Of the CDs sold, 58% were new and 42% were used. "Used [product] is what makes the bottom line bearable," Smith says.

MINIMALL BEGINNINGS

The original Last Unicorn began Oct. 26, 1977, in the tiny nearby town of Herkimer, N.Y., where Smith's father had opened a minimall on Main Street. Having been fired from his post-college carpenter job, Marc Smith took his dad's offer and assumed the last 500 square feet of floor space, opening his record store with $10,000 worth of albums, cassettes, and 8-tracks. Within three months, he dinted off his personal, 400-piece record collection and started buying and selling used records; a novel practice in the area, but one Smith picked up while in school in Colorado. The move helped bring consumers in from surrounding towns. "That's what put us on the map," Smith says.

The store, which was enlarged to 1,800 square feet, soon moved into serious stereo equipment sales, and, later, video rentals. Although the Herkimer store still carries those product lines, both have been discontinued in the larger Utica store. Video was dropped there because larger competitors moved in and took over the market, and stereo hardware was terminated because, along with representing a heavy investment, Smith found stereo customers were more comfortable dealing with older, more experienced salespeople than they were with record store clerks, no matter how informed the employees were.

In 1986, Smith added the ill-fated Rome, N.Y., address.

Looking back, Smith quips that he may have made more money as a kid out of college in Herkimer with 500 square feet than he is today. "I shared an apartment with three people and paid $50 a month in rent. (Commercial) rent was 100 bucks, the phone was 50 bucks, and no employees. Now payroll's $10,000, and I spend $20,000 advertising."\[1\]

The key to early growth, according to Smith, was following his father's advice. "Whatever money I had I put right back into inventory. If I were to open a business now, with a wife and children and the kind of expenses that go along with that, it would be impossible."

An aggressive proponent of staying on top of music retail changes, Smith is contemplating expansion into the Sycamore, N.Y., area. "If an independent owner does nothing, in five or 10 years things will have changed and it might be too late to do anything."
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**BILLBOARD**

**FOR WEEK ENDING MAY 13, 1995**

**Top Pop Catalog Albums**

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**NAIRD Announces Nominations For '94 Indie Awards**

The National Assn. of Independent Record Distributors and Manufacturers' 1994 Indie Awards will be presented May 13 during the trade group's annual convention banquet at the Em- barrassor Center Hyatt Regency in San Francisco. The Indies, which recognize artistic excellence among NAIRD's member distributors, were inducted in 1978. The '94 induction will be presented in 33 categories—29 musical, two spoken word, three multimedia, and two video.

Following nomination by members and a screening, eligible recordings were evaluated and rated by five industry professionals in each category. Recordings with the highest point total (five, or more in event of a tie) were selected as finalists.

Winners this year were judged by a panel of industry peers, rather than by the general NAIRD membership, as in prior years. The current methodology was recommended by NAIRD's Indie committee and approved by the group's board and members.

A complete list of 1994 Indie nominees follows.

12-inch single: "Fantastic Voyage," Coolio (Tommy Boy); "New Age Girl," Deee Jay Dick (Jimi Hendrix); "Super Star," Group Home (Playa/RFR). "You Can't Stop The Prophet," Jeru The Damaja

**DECLARATIONS OF INDEPENDENTS**

by Chris Morris


The complete list follows.
NAIRD ANNOUNCES NOMINATIONS FOR '94 INDIE AWARDS
(Continued from preceding page)

Children's music: "A Cathy & Marcy Collection For Kids," Cathy Fink & Marcy Maniker (Rounder); "A Wonderful Life," Jessica Harper (Absalom); "Arts," Joe Scaggs (Shadow Play); "Mint!" Trout Fishing In America (Fruit); "Daddies Sing Good Night," Doc Watson, Linn Redbone, Michael Doucet et al. (Sugar Hill).
Children's storytelling: "Love, Fiddle," Tom Bee & Bryan Akana (Dakota); "Star Boy," Tom Bee (Dakota); "Why the Dog Chases the Cat: Great Animal Stories," David Holt & Bill Money (High Wendy Audio); "Traditions," Jackie Torrence (Rounder); "The Jangle Book," Kim Weiss (Greatball Productions).
Country: "$35 And A Dream," Rose Maddox (Arkady); "Six Hours At Pentemira," Willie Nelson with special guests Curts Potter (S.O.R/Nashville); "Show Me Gold," Barry & Holly Tashman (Rounder); "Viva Luckenbach," Jerry Jeff Walker (Rhino); "Talking Stone From Texas," Dan Watson (Shanachie).
Folk: "Romancing With You," Sarah Elizabeth Campbell (Cedarvail); "Never Grow Old," June Hills & Cindy Margenek (Flying Fish); "Memorial Anthology," Mississippi John Hurt (Gentry); "Wearing The Time," Tom Paxton (Sugar Hill); "Road Songs," Townes Van Zandt (Sugar Hill); "Divin Home," Cherry Wheeler (Philco).
Gospel/Religious: "I Know Who Holds Tomorrow," Alison Krauss & The Cox Family (Rounder); "Walk Around Heaven," Irma Thomas (Rounder); "Smoky Mountain Hymns IV," various artists (Smoky Mountain); "Remember Me," The Rev. Robert Wilkins (Gentry); "My Soul Looks Back," Marion Williams (Shanachie).
Hard Rock: "Complicated Futility Of Ignorance," Foyd Tunnell (Garache); "Third Eye Open," Hardwok (Rhysodia); "TNT," Rhino Bucket (Milestone); "Belly To The Ground," Rig (Cout), "Sirens," Transition (SS).
Historical: "Mercy Mercy The Definitive Don Covay," Don Covay (Razor & Tie); "The Concert Years," Ella Fitzgerald (Pablo); "The Milestone Years," Lee Henderson (Milestone); "Lone Star," Lenny's Millheimers (FOLKWAYS); "Keys Of The Nervy-Tonk," Web Piece (COM).
Jazz, contemporary: "Satisfied," Bebo & Manu Forever (Idaho); "Liner Croft," Foyd Tunnell (Rhysodia); "Renaissance," "Resident's Suite," Hotel X (SST); "Time Teech Shii," Bob Moses (Garnaville); "Rebirth Of Cool II," various artists (C.M. & Broadway); "Let It Happen," Frank Vignola (Concord Jazz).
Jazz, mainstream: "Big Band Record," Ray Anderson (Gramavision); "Absolutely!" Clayton-Hamilton Jazz Orchestra (Lake Street); "A Night In England," Paquito D'Rivera (Mesdor); "In New York," Steve Grossman (Greyf Jazz); "Song For September," Maria Pavone (New World).
Latin: "944 Colombia," Maria Bauta (Mesdor); "Sons & Daughters," Clave y Guaguancó (Cedart).
Linier notes: "No Big Surprise," The Steve Goodman Anthology; Steve Goodman, liner notes by various writers (Red Paddle).
New age: "Chronologie," Various (B.K.);
"Cape Cod Blues," Various (B.K.);
"Denny," Various (B.K.).
Enchanted duo of Wynne Evans (on guitar) and Mark Amft (on rapped Fanta bottle) continue to amaze with more tunes imbued with a campfire-party, nursery-rhyme catchhills. Highlights of an entertaining set include the wistful, swinging “Little Green Men,” the spaghetti-western-inflected “Good Day To Die,” the plaintive, lost-sounding “Sugar Lump,” the ringing, irresistible “Waterbed,” and the violin-adorned “Song Of The Ice Cream Truck,” which contains a melody to the tune of a nursery rhyme. Cover material includes the traditional folk of “Crowd Song” and the world-famous “I Got You (I Feel Good).”

VARIOUS ARTISTS
For The Love Of Money: Everybody Sings Nilsson
PRODUCERS: Dolphins, Darby Kappell & Al Kooper
REISSUES: 55217

Harry Nilsson had friends too numerous to mention, but some of his last names are Newman, Starr, Nickles, Forbert, Cooper, and Grenshaw. They and other notables as Brian Wilson, Allee Mann, Victoria Williams, and newcomer Jennifer Tom pay homage to the late songwriter/genius by performing 23 of his songs, complete with “Killer”-ing of “Just Back Home,” “Lay Down Your Arms,” “The Puppy Song,” and “Me And My Arrow.” The depth and diversity of the Nilsson fans is evidenced by the sheer number of Nilsson fans from the underground to the Hall of Fame appreciate a great song, and Nilsson fans love the diversity of the songs.

C.J. CHENER & THE RED HOT LOUISIANA BAND Too Much Fun
PRODUCERS: C.J. Chenier & Bruce Wayne
REISSUES: 55218

The heir to the zydeco throne two steps out of his father Clifton Chenier’s mighty shadow is and into the latter’s footsteps in one swell deep. Swee HH-dowered in accented Louisiana tradition and branching as far afield as smooth funk and soul stirrings, the younger Chenier has his own way of rousing the music, which remains unparalleled as a party-starter. Chenier’s strengths, exempted here, are a potst blues vocal (fueling first single “Man Smart, Woman Smart”) and a second single “Sugar Lump,” the ringing, irresistible “Waterbed,” and the violin-adorned “Song Of The Ice Cream Truck,” which contains a melody to the tune of a nursery rhyme. Cover material includes the traditional folk of “Crowd Song” and the world-famous “I Got You (I Feel Good).”

VITAL REISSUES
FRANK ZAPATHE MOTHERS OF INVENTION
We’re Only In It For The Money
PRODUCERS: Frank Zappa
REISSUES: 5603

Recorled at the end of 1967’s “Summer of Love” that was inspired by this, this Frank Zappa/Mothers classic lampooned the hippie scene and it’s impact with an addictive improvisation, buoyed by some of the uptempo numbers (rolling rock and roll tracks that added to the flavor of this fetching album.)

THE BILLBOARD INDEX
13.

SOFT POP

PLATINUM

TERENCE TREVANT D’ARRY
TDD’s Vibrator
REISSUES: Terence T revant D’arry
REVIEW: Billboard May 6, 1970

Duet kept with no less than two of his other wildman-slickster fakes, the hunter-bear-man themes are fans). The tenor sax that is featured on the Ready To Wear” soundtrack and the Breezie Wonder-inspired ballad “Undeniable,” the album was an unqualified winner. But married by TDD’s overdubbing and self-absorbed “ruby-red” “Vibrator” fails to satisfy.

TED NUGENT
Spirit Of The Wild
PRODUCERS: Michael Lutz & Ted Nugent
REISSUES: Lp-15651

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This first peek into the "Head Over Heels," Abdul's first album since 1990, is remarkably similar to the previous 3 years, is smartly tossed up to the top 40 and crossover radio ahead of her late-May release price. Sound included the heavy-bottomed, Middle Eastern keyboard flourishes, and soaring guest vocals by Otha Harris, this slant is军人 While there's a hint of a boop-boop cousin anthem. Abdul's vocal deodorant style, it is greatly, as proved in a performance that is, tarts, full-bodied and eschatological. A plethora of trends continue to blossom and should ensure active play of this future hit for a long time to come.

OL' DIRTY BASTARD Shiner (4:30)

PRODUCER: Proda Leo WILSON; WRITERS: Proda Leo, Q.Dogg
PUBLISHERS: Smack/Universal ISM, BMG
REVIEWER: Dr. Oni-Bello, The RZA, Bushwick Music
Second single from "Return To The 90's" chapter: "The Dirty Version" extends the choreomanical theme. The solo-manual horn and rubbed hip hop beats that are designed to rock and pop and radio airwaves. OFF: rapping her "OK?" she repped it real with a salacious snarl that speaks volumes.

"Annoyed" is for those who dug the previous "Bobby Brown," as well as those who are still unformed. For added flair, DJ Screw sashays in the flipside tingler, "Creon Baby," Slammin'.

SIR MIX-A-LOT Sleepin' Wit My Fork (3:41)

PRODUCER: Timbaland
PUBLISHERS: Timbaland
REVIEWER: Mark Jordan
This ain't the "Back In Da Box," but that does not mean top 40 programmers should sleep on this eye-opening jam. The booty-wiggling, blunted, and easy charm of the gritty vocal for this deeply funk track, while the Lord Sadat remix adds a saucy funny backing vocal. Red Hot Chili Peppers' Fergie guests on guitar. Get it.

AMY GRANT Big Yellow Taxi (3:06)

PRODUCER: David Gray
PUBLISHERS: David Gray
REVIEWER: Mark Jordan
Grant cruises through this Joni Mitchell chestnut with a plucky grin and roaring acoustic strumming. She effectively cuts a stylish and unique sound on the tune that mirrors her own typically optimistic songwriting. She will be a glad day when she gets to the tone.

DENVER, Colo. male quintet offers a faithful rendition of Joni Mitchell's classic love song, kicked into '70s trends by bash layers of orchestral sounds and a vocal that is reminiscent of the '60s sound. A lovely moment from the singer's fine "House Of Love" collection.

STRICTLY FOR U Open Arms (3:35)

PRODUCER: S. Perry, L. Kwan
PUBLISHERS: S. Perry, L. Kwan
REVIEWER: Mark Jordan
For those who missed the act's solid '90s sound, this is a monumental debut. Billy Pilgrim is not one person, but rather an enigmatic duo of singer-songwriters Andrew Hyra and Kristian Bush. This first release for "Bloom," sparks the attention of acoustic and electric strumming and finely harmonious that are as accessible to jazz AC formats as to targeted album rock. This song has a pleasant bluesy subtext that complements its image-rich lyrics and sing-along chorus. Nice one.

FUNKDOOSTIE Dedicated (4:49)

PRODUCER: Timbaland
PUBLISHERS: Timbaland
REVIEWER: Mark Jordan
Funkdoostie continues to crank out crafty hip-hop that is decidedly left of center. Reverberating raps echo and a whispered vocal, trapped by a twisted edge, as an errie hook is formed by the repetitive lyric "Best. A morbid, but magnificent achievement. Dig into this gem from the act's forthcoming album, "Breathas Dubie."

KING TEL Way Out There (7:04)

PRODUCER: Timbaland
PUBLISHERS: Timbaland
REVIEWER: Mark Jordan
King Tae takes a gentle excursion into soul funk territory, as the rapper forsakes his "Kingly" image, now chasing a piano line loops over a stuttering hip-hop beat, while a cooledly delivered rap coasts along with it. Stale, but not fully.

NEMESIS Drop That Bottom (4:21)

PRODUCER: Nineteenth (ASCAP)
PUBLISHERS: Nineteenth (ASCAP)
REVIEWER: Mark Jordan
Mia Miami shakers will juggle 'n'jump to this energetic jam. Pump up the volume to the max and listen to those raucous crowd chants. A rapid rap races through mad rhymes, hip-hop samples, and sly drops. Bottoms up.

Smokey

Smoother Mix! (4:03)

PRODUCER: Smoove
PUBLISHERS: Smoove
REVIEWER: Mark Jordan
The sound of hip-hop/rock.”

"R&B..."
The passing last month of much-loved Burl Ives, who until recent years was the virtual one-man personification of children’s music, saddened all who had enjoyed his graceful, engaging folk songs. Children’s duos Mary Lee & Nancy, who have performed with Ives for years, played at his memorial service April 23 in Anacostia, Wash., along with John Denver. The duo’s Nancy Stuart says she and Mary Lee Sumner performed “Ives’ favorite song, the oldest-known published song in the world, ‘Sumner Is A-Cumin,’” from England.” The pair rendered another old English air, “Ben Deneer’s Stream,” at the request of Ives’ widow.

Child’s Play
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NAIRD ANNOUNCES NOMINATIONS FOR ’94 INDIE AWARDS

(Continued from preceding page)

Pop music: “Morning Birds,” Alan Menken, Howard Ashman & Tim Rice, “The Little Mermaid” (Acoustic Disc); “Lead Belly’s Last Sessions,” Alan Lomax, “Duende,” Various artists (Rykodisc); “Fighting In The Street,” Various artists (Blind Boys of Alabama); “Fighting In The Street,” Various artists (Blind Boys of Alabama).


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THINKING GLOBALLY, LABELS FIND A WORLD OF TALENT

BY RICHARD HENDERSON

Each time has passed since the likes of Folkways' Moses Asch pioneered the frontier where ethnomusicology meets pop music, and a number of domestic labels have joined the world-beat crusade. Some have augmented their roster with international acts, while others have devoted the whole of their energies to marketing world music in the U.S. Proffles below are some of the major players in the burgeoning world music market.

FROM THE ASCH'S

In the 1990s, Asch's label has merged with the Smithsonian, under the stewardship of director and curator Dr. Anthony Seeger, nephew of folk singer Pete Seeger (the latter having prominently in the label's early catalog). Smithsonian/Folkways, having to founds Asch's policy of keeping all of its thousands of titles in print, has charged ahead with new series of music from all points on the map.

Among the more popular new entries, "Voices From The Center Of Asia" and "Hawaiian Drum Dance Chants: Sounds Of Power In Time" well-will through domestic press. Beyond that, new items are sent to libraries, archives and universities - and to ethnomusicologists living at their institutions.

New additions to the Smithsonian/Folkways encyclopedic inventory include "Musician Traditions Of Portugal" (CD, June 19 in the Traditions Of Music series) and "Dreams Songs And Healing Sounds In The Rainforest Of Malaysia."

BEYOND WPSE

Rykodisc has always followed its own muse, irrespective of musical trends or demographic forces. Its sound has paid off handsomely - nowhere else is that more clear than in the label's accompaniment to world music. At Farka Toure and Ryko's collaboration, "Talking Timbuktu" won a Grammy this year in the World Music category, a smash of the albums inaugurated a few years before by Ryko's Mickey Hart release "Planet Drum."

Joe Boyd, legendary producer and musicologist, is a partner in the label. Ryko incorporates Boyd's ultra-eclectic Hardshell imprint, whose roster includes, among others, a host of unique Bulgarian musicians (such as Trio Bulgarka) and collaborations between players from Slovak, Spain, and England (the two recent albums).

The Musician product manager for Hardshell Records, says the label has moved in recent years away from what Boyd calls "WPSE music" (White People Singing In English) - though Ryko's recent signing of Maura O'Connor shows that Boyd's ties to the Fairport Convention-style traditional music of the UK remain strong. John Hammond, director of marketing at Ryko, notes that the 77,000 copies of the Toure/Cooder disc have helped create obscurity - though no less interesting - titles garner sales. Ryko has marketed sampler discs by mail, available for the easy of shopping and handling, and Hammond says that the label usually sends a favorable similarity between this approach and the early '70s "Loss Leaders" campaign used by Warner Bros. Records to educate consumers. "As Warner's was during the golden era of hip hop, so we're doing this..." says Hammond. "We want our audience to trust us. If they haven't heard of a Baka Beyond or Dr. Dillinger groups from another Hardshell world music success, Outback, hopefully they'll think, 'If they did a cover, it must be cool.'"

When asked about the AlA recently that goes rise to the varied and exciting releases offered by David Byrne's Luaka Bop label, president Yale Everly states, "Everybody in the office brings in music, and David and I have to make a decision what to put out. We're interested in world music from other places that no one else here is paying attention to, so we're not trying to follow other leaders."

The marketing boost afforded by the label's affiliation with Warner Bros. Records is an obvious plus, but Luaka Bop maintains its own network of radio and retail contacts to work its releases. Its best-sellers include two albums - "From Zaire To Belgium: A Capella And "Sahel:ma" by the 'Africains' vocalists of Zup Mama, a series of modern, global recordings; and "Caribbean Orjeses," a best-of collection by Cuba's Silvio Rodriguez. Upcoming forays in

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Recent entries on Billboard's Top World Music Albums chart reflect the diversity of the genre (clockwise from top): Gipsy Kings, Canned Heat, Farka Touré with Ryko Cooder.
Shola Chandra’s “The Zen Kiss” and “Wearing My Ancestor’s Voices” are Real World’s top sellers, moving 25,000 to 30,000 each. Ethnomusicology associations associated directly with the high-profile project of the decade, “From Us” and “Passion Sources,” continue to sell steadily.

**ISLAND OF JAMAICA**

Island Records’ commitment to world music dates back to the ’60s. Its excentric label manager, Paul McCartney himself, has released numerous albums, in addition to the world music, has a European-based A&R team, with American marketing of the titles handled by Andrew Roffman, director of marketing, and independent labels. Kontor describes the proprietary marketing technique of each title as “a consideration—artist by artist—of the needs of a particular record.” World music publications, the fanzine community, NPR, Afro-pop shows and other niche radio programming all receive the label’s cooperation. Working titles in the ethnic nickel pot of urban markets has yielded sales of more than 200,000 for Gabriel’s Gold, as well as strong sales for African artists Angélique Kidjo and Babu Maa.

Island produces the African dance tour, which consists of the label’s lineup; this year’s tour consists of two Mango acts and will generate a compilation CD. Next year, the label is focusing on batches of Haiti’s Boukan Eskypers and “Minko-se,” music from post-apartheid South Africa by Baye & Jahnu Kaly.

**IN A HEARTBEAT**

Atlantic Records senior VP Vicky Germano details the strategies deployed by the label to introduce Celtic Heartbeat, a world music imprint with fervor and ingenuity. Though the new label’s A&R decisions rest solely in the hands of its three Irish principals (U2 manager Paul McGuinness, Clannad manager Dave Kavanagh and Dublin music-publicist Barbara Galavan), its first seven titles—and those to come—are marketed for the world market. Five of the artists are unknown to U.S. audiences, but a collection of Clannad movie themes and “The Celtic Heartbeat Collection” sample a good entrance to the balance of the catalog.

The packaging includes the titles, creating brand awareness, and all seven entries in the Celtic Heartbeat catalog appeared at once. The parent company’s success with Clannad set the precedents for blending traditional and novel means to raise public receptivity for these releases. For six months prior to the series’ unveiling, a database of Irish specialty shops, pubs and other possible sales venues—however, various—was compiled. Atlantic produced a 45-minute documentary, “A Celtic Celebration,” hosted by Gabrielle Byrne, which found ready acceptance through PBS affiliates stations. Additional TV spots were aired on the ABC, E!, FX and Lifetime networks during a month-long campaign.

Other current Celtic Heartbeat releases feature Frances Black and a 16-voice choral group known as Aruna. Celtic Heartbeat will be the “latest recording of the Roundelay,” a theatrical revue based on the Eurosion Song Contest winner of the same title composed by Bill Whelan. The EMI imprint Hemisphere has recently been transformed into an independent label from a series of world titles. Geraldine, another label’s director, with Sig Sagoon, senior director of international marketing, handling domestic coordination for the label through the U.S. offices.

So far 12 CDs, including “Yele Brazil” and “Reggae Africa,” have been released, all hearkening the distinctive symmetry and packaging. The best seller at present is the latest issued, “Celtic Graces,” moving some 20,000 units as a result of imaginative promotion that targeted St. Patrick’s Day for its release. The label utilized print ads in the Irish expatriate press and printed beer counters and giveaways distributed to Irish pubs. Ad space was taken in such specialty publications as the Ute Reader, the Brave and Tower’s Pulse. Future titles that Stigter hopes will enjoy the long shelf life that characterizes the current series include “Salu, Mencereg, Mambo!” and “Sir Safa: New Music From The Middle East.”

New Jersey’s Shanachie Records, first known for its Celtic titles, has since moved a wholehearted move into reggae. Influenced by the label’s man manager and oversees A&R supervisor Randall Grash, Shanachie has, over the past decade, added more titles of world music that Grash says “has barely been heard” by Americans.

The label’s catalog features individual artists from genres spanning Palau, the African periphery. Shanachie is currently focusing on the special ‘concept’ projects that have drawn the most media attention of late, from the musical salutes undertaken by guitarist David Lindley and Henry Kaiser to Madagascar’s “World Out Of Time” to the “Sunny Sunday Sound” outfits. Of these you will find yielded several CDs of collaborative playing and documentation of local talents, and future trips to New Guinea, Malaysia and Mexico are being discussed.

Nordic musicians have played U.S. dates in support of “Sunny North,” but Grash says that his experience of world-music tastemakers is “already searching the stores for this stuff.” Sales for The Best Of Ladysmith Black Mambazo have climbed to the 100,000-unit mark due to a strong selection of material and the group’s association with Paul Simon.

In the near future Shanachie returns to its Celtic roots with a release by Seamus Egan, a multi-instrumentalist described by Grash as “a whiz kid” along with new releases from Norwegian fiddler Audbjorn Lien and a set from Jamaican perennial favorites, the Skatalines.

Zap Mama is yet another record company whose primary focus has broadened over time to embrace world music—through its Xenophile imprint. According to publicist Judith Joiner, the new branch does not signify a move away from Celtic music, which remains a primary force at the label owned by Wendy Newton, but rather a response to “music that can’t be ignored.” The label’s initial releases—featuring the Finnish group Värttinä, which “Albeniz” and who upon joining the label’s best-sellers, and “Bibangora” by Madagascar’s Tanka could be categorized as “world folk.” The boundaries of folk are expanding, and more-electric sounds by Haiti’s Boukan Ginen and Conjunto Despedes, a Cuban band based in San Francisco.

Meanwhile, Shanachie has released 40% of the company’s sales, with advertising in retailer publications, such as Tower’s Pulse, increasing its visibility. Communication of radio contact is important, as is the press generated by such unique projects as “On The Rolling Sea,” the label’s recent compendium of music to Bahamian folk icon Joseph Spence.

**INTERNATIONAL RELATIONS**

Another instance of long-distance coordination between foreign A&R and a domestic sales team is embodied by the work of Carie Goldberg, who handles public relations for the Japanese JVC label. Currently, she is involved in the distribution of the 99 titles in JVC’s World Sounds world music series, which has been re-packaged and feature liter notes improved from the import copies that first attracted fans of world music. Much of Asia, which was once the mainstay of Japanese retail outlets nearly a decade ago, has already been rocked in the U.S., with the final 23 titles being shipped at the end of April.

Goldberg laments the difficulty in getting press for the series, which features unprecedented recordings of world music from every continent, but whose authenticity involves less well-known ‘crossover’ names (Palau’s Nusuf Fath), the JVC record label. She looks forward to better results now that JVC has achieved independent distribution in America. Taking advantage of the “eyes-closing proprietary property of CD design, Goldberg plans end-capping in retail settings such as the Barnes & Noble chain.

Triloka Records, which recently relocated to New Mexico, houses a roster of artists whose eclecticism gives fireside protection from the encroachment of the three worlds, one dream.” Though much of the company’s catalog showcases jazz in its many colors, the Triloka series “is designed to synthesize sounds from around the planet.” The series, which spans the full range, from field recordings to high-tech synthesis, includes such artists as India in the late ’60s and early ’70s by label founders Mitchell Markus and K.D. Nagel.

**THE MAINSTREAMING OF A GENRE**

**Pop Stars Introduce And Popularize World Music Artists**

By Chris Rubin

With the “King Lion” and its African-themed soundtrack reigning in movie theaters and music stores, and African chants as the primary music in a new Reebok television ad, “world music,” it seems, finally has come of age and entered the mainstream.

World Music has its own chart in Billboard and its own section in record stores.

But it hasn’t always been this way. In fact, world music only very recently has climbed out of obscurity. While audiences in non-English-speaking countries have readily embraced musicians from the U.S. and Britain, Americans generally have resisted songs in foreign languages. It’s been only five years since Billboard created its world music chart, and about the same length of time since major stores began creating world music sections.

Just a few years ago, says Triloka label president Mitchel Markus, “World music, record by record, was 10,000, 9,000 units.” He now sees tremendous changes—and bigger sales. “There are world sections even in Tower and Tower is expanding exponentially,” says Markus, who attributes part of that growth to hot records, like Kyoko’s “Talking Timbuktu,” the pairing of American Bob and Colombian guitarist Ali Farka Toure. Records that once crossed success: “bring new listeners to the world’s music.”

Triloka’s “Rapa Hiti,” by the Tahitian Choir, takes a No. 1 hit on the World Music Albums chart and established Triloka as a serious contender in the genre.

World music has gotten where it is today all too fast, a new-found, way-by-hand, on the part of labels and artists. In addition to scores of CDs, relentless touring and inventive promotions, various world music artists have found their way to American audiences with help from new-established mainstream musicians. Rock, jazz and even classical artists have been blending exotic sounds, foreign sounds into their music for years, breaking ground and clearing a path for these music and the world music artists. The world music has become familiar, less threatening and, finally, more popular than ever before.

Peter Gabriel, David Byrne and Paul Simon are connecting to high-profile labels (Real World and Luaka Bop, respectively), which record artists from around the world. Gabriel’s “Passion” and “Passion Sources,” in fact, after a world tour, music–producer on CD. Simon, meanwhile, has used foreign music to enrich his last two releases of last year “South African” township jive for “Grafted” and Brazilian and African percussion and rhythms for “The Rhythm of the Saints.” Those two albums jump-started the American careers of Ladysmith Black Mambazo and Oudoom.

Much as these foreign artists benefit from exposure here, the rock artists who champion them also gain from the exchange. Simon’s career regained its momentum, while Gabriel created a whole new sound for himself through exposure to African and other musicians.

Songs in foreign languages or performances by non-native English speakers served into the American consciousness—and, market. Byrne, for instance, brought Brazilian sensation Meredith Marguez calypso. But serious interest—and sales—has been another story.

World music has opened America’s ears to Indian music through George Harrison’s stand on “With You Without You” and other songs—and opened the door for Ravi Shankar’s eventual stardom here in the States. The Rolling Stones, too, incorporated the sitar (played by Brian Jones) first on “Paint It Black.” As recently as 1989’s “Steel Wheels,” the Stones recorded with Morocco’s Master Musicians Of Jajouka, as did Bruce Jones on his 1990’s “Pipes Of Jajouka,” Jimmy Page and Robert Plant recorded much of “No Quarter” in Marrakech with Egyptian and Moroccan sidemen. Classical maverick The Kronos Quart recorded with the world’s African musicians on “Pieces Of Africa” and has collaborated with Armenian duday-player Hratch Gasparian.

**WORLD TOURS**

Tours featuring several bands playing side-by-side have introduced the music directly into the American consciousness—and, market. Byrne, for instance, brought Brazilian sensation Meredith Marguez Continued on page 84

Continued on page 82
The world is our oyster.
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Anuna

Jai Uttal

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David P. McMahan
ETHNOLOGY

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World Music
Mainstreaming
Continued from page 80

with him. Gabriel introduced Youssou N'Dour to his American fans, both on the Amnesty tour and on a star-making turn as a featured vocalist on "In Your Eyes January's 6th "Saturday Night Fever" getting up in the music industry, N'Dour's duet with Nakerl Cherry) reggae duets that made the U.S. every year to sellout crowds. And Africa First, which was started in 1978 in Paris by an African immigrant, now brings an array of African bands to the States each year. Island Records founder Chris Blackwell, a longtime fan of African music, saw in Africa First a way to bring Africa to the world.

"There's absolutely a noticeable difference in sales of artists on those tours," says St. Maurice of PolyGram, whose Island/Mango artists are well-represented on the tour. "You can see sales increase as the tour goes across the country on question about it.

Gabriel's WOMAD (World Of Music, Arts And Dance) tour, long a staple of the European concert stage, has been increasing in the U.S. and even more new artists bands to American audiences, including the Drummers Of Burundi and Sheila Chandra.

World music, however, still has a long way to go before achieving anything approaching the success popular music. While the Chieftains can hit the Top 25 on the Billboard 200 and sell 30,000 units a week, few other world artists sell anything near that. Gabriel's WOMAD tour, successful with him as headliner, was canceled last year on the West Coast when the lineup failed to include him.

COMBINING CULTURES

While some purists cry foul at the use of world music[s pop hybrids like Deep Forest, such combinations are often necessary to keep both musics alive. If Khaled hadn't brought Algerian R&B music into the present with electric guitars and other modern instruments, few young people here in the States would have followed it.

As it is, world music has caught the attention not only of the public, but also of many mainstream recording artists. "The Last Days" singer-songwriter Tom Scholz of Boston has recorded an album of Brazilian music, and his release is due later this year. "He's probably the least predictable of all the new mainstream artists," Khaled says, "and that's a great thing."

Perhaps Americans are finally learning to enjoy what people in other countries have always discovered: unfamiliar sounds and songs can be just as moving. Or perhaps our population has shifted to include greater numbers of people from Africa, the Middle East, and South and Central America.

The biggest break for world music may come in the future, when the generation raised on "The Last Days" and "Living in the Fast Lane" starts buying CDs. They won't be strangers to African beats and rhythms and other once-exotic sounds. PolyGram's Maurice says it up: "This music isn't sound foreign to them."

Sheila Chandra

The British Isles

Music from the British Isles is one of the most familiar international musical styles in the States. The music of the Celts is marked by harps, harpsichords, uilleann pipes (a)) a variety of bagpipe-like instruments), flutes and drums. The most famous traditional player of Celtic music is the Chieftains, whose latest album, "The Long Black Veil," has already sold gold status. A second traditional ensemble, Aztec, led by singer/drummer Mark Badger, who sings mainly in Gaelic, and flautist and whistle player Frankie Kennedy—has been creating much of the "twangarés" of Irish traditional music. The group plays both Irish and Scottish tunes.

Scandinavia

In Finland, instruments like the kantele, a zither-like stringed instrument, dominate the music—along with accordions, bouzoukis, violins, tambourines and cymbals. These are some of the instruments played by Värttinä, a popular traditionally based group that comprises four female vocalists backed by five musicians. The group's music is derived from the early centuries and other recordings.

Swedish music is also characterized by fiddles and bagpipes, as well as the nyckelharp and jambb, the celandine flutes. While older Swedish folk music tends toward melancholy, the more modern music-called popjes—is characterized by complex, fluid, hip music similar to that of the Beatles. The emphasis is on individual performers, such as fiddle master Pelle Gunsted and

World Music Around the World

A Sampling Of Music Gathered From The Four Corners Of The Earth

By Maria Armoudian

Around the world, it would have been nearly impossible to find the great music from Zimbabwe, the Middle East or India. But now, with the help of such pop artists as Paul Simon, Peter Gabriel and Graceful Dead drummer Mickey Hart, who have increased awareness and encouraged experimentation, music of many cultures has been introduced and brought to the forefront in the United States. World music sections are common in music retail locations, and some stores specialize in it.

But trying to sort through the amazing variety of international music is still daunting for a novice. The following tour through world music just scratches the surface; every corner listener is encouraged to dig deeper—research and explore. One thorough overview is found in World Music, The Rough Guide, one of the sources for this article.

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Sampling
Continued from page 86

India
Classical Indian music follows strict scales and patterns, even while being improvised. Alongside vocals, stringed instruments are prevalent—especially the sitar, played most memorably by master Ravi Shankar. The sitar is a 25-string, two-chamber instrument, and Ali Akbar Khan may be its foremost player. Another renowned player, Grammy-winner Vishwa Mohan Bhatt, designed his own stringed instrument, the mohan vina, from the slide guitar. Other popular Indian instruments include the sarod, a trapezoid-hammered zither with 100 stretched and pegged strings, the surman- del, a zither played by solo vocalists, the choo- chee, and percussion instruments tabla and pakhawaj. Other notable Indian artists included classical vocalist L. Subramaniam and traditionally based pop artist Sheila Chandra.

Far East
Music of the Far East hasn't yet permeated the U.S. like the music of Africa or Latin America has, but it provides rich musical diversity. Gamelan sounds, or ensembles of booming tuned gongs, metallophones, and drums stand out in Java and Bali, while sacred chants of Gyanswamas are featured in Tibet and Thailand. Fong Naum, a leading classical ensemble, features a liling wong (gong circle), renus with xylophone, oboe flute and fiddle.

Chinese avant-garde multimedia artists Liang Liu Sola is rooted in ancient traditions of Chinese culture but adds influence from rock, funk and blues.

Northern Africa
Algerian artist Khaled is called the king of Rai, the music of the young dissenters. Musically, rai, which means “opinion” or “advice,” fuses traditional music, rock, reggae, soul and funk and features both traditional and contemporary instruments.

Southern Africa
Highly political South African music is represented by Zimbabwean political/spiritual leader Thomas Mapfumo, who sings about social and economic burden. Zimbabwean instruments include the nanga (thumb piano), marimba and bongo drums. From the Republic of South Africa, Ladysmith Black Monks, a 10-voice male choir, features mbube a cappella performances.

Western Africa
The King of Juju music, or dance music, is King Sunny Ade from Nigeria. He sings in such local languages as Yoruba. Juju music, named for the “ju ju” rhythm of the small hexagonal tambourine, is often played on a variety of stringed instruments.

In Senegal, two artists stand out: Youssou N'Dour and Baaba Maal. Youssou N'Dour is noted for a variety of moods and styles, including ballads, dance rhythms and jazz grooves. Baaba Maal is known for his melancholy tone and his call for global unity. Maal uses the Fulani musical traditions and ancient Yela rhythms as his foundation and adds Western instruments to modernize his music.

Manding music, the classical music of Mali and New Guinea, features such instruments as the kora, a cross between a harp and lute; the percussive marimba-like balafon; and the ngoni lute. The most famous artist from this region is Grammy-nominated Salif Keita, former leader of the Rail Band, a project the Malian government helped to popularize traditional Manding music.

Latin America
Latin America has provided marathons from Mexico, salsa from Cuba; samba, bossa nova and lambada from Brazil; cumbia from Colombia; and rai, from Argentina, featuring instruments such as bandoleras, ararbas (panpipes) and ganeras (flutes). One of the leading Argentine musicians is Astor Piazzolla, who revved the tango. A leader among Brazilian musicians is Caetano Veloso, who blends his Bahian roots with more modern sensibilities.

Caribbean
In Jamaica, long-time reggae artist Burning Spear, considered second to Bob Marley, tries to preserve the roots and original understanding of traditional African and reggae music.

Haitian band Boukman Eksperyans sings in Creole, fighting censorship and encouraging peace and freedom through nonviolence. The “roots n a” group utilizes traditional Haitian drumming and melodies, along with the technology of modern studio instruments and influences.
World Music

Sampling
Continued from page 86

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Far East

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Chinese avant-garde multimedia artist Li Wei is known for combining traditional Chinese culture with modern influences. His group, the King of Beasts, combines Chinese instruments and electronic sounds with multimedia video and performance art to create a unique blend of ancient and modern music.

Southeast Asia

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The King of Jafou music, or dance music, is King Sunny Ade from Nigeria. He sings in such local languages as Yoruba. Jafou music, named for the "yaa pu" rhythm of the small bowstring tambourine, is often played on a variety of stringed instruments.

In Senegal, two artists stand out. Youssou N'Dour and Baaba Maal. While Youssou N'Dour is noted for his foray into the world of modern music, Baaba Maal is known for his unique, soulful style and his work with the Global Edge...
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**EA, Cap Cities Beget Creative Wonders**

*By MARILYN A. GILEN*

NEW YORK—ARC/EA Home Software, the joint CD-ROM publishing venture of two industry leaders: Computer Art Center and Electronic Arts, and that launched in December, has settled on a new moniker—Creative Wonders—and a slate of new CD-ROM titles that are key to the company’s future as a creative, marketing, and distribution muscle of the publishers.

Announcing a price tag for the studio in the form of a cross-market-teenage tie-up as ABC for the forthcoming “Schoolhouse Rock” CD-ROM and video series. The video will sport a trailer for Creative Wonders’ CD-ROMs based on the ABC-TV property, while the CD-ROMs will reciprocate with teasers for the ABC Video line.

Both projects are due to launch this fall. Creative Wonders’ various CD-ROM titles will also find a home within the ABC Online site on America Online, according to Creative Wonders’ president Greg Bestick. “You can browse through their store, find our products, and call an 800 number to order,” he says.

In the world of digital signage design on the company are a cross-market-teenagers and ABC for the forthcoming “Schoolhouse Rock” CD-ROM and video series. The video will sport a trailer for Creative Wonders’ CD-ROMs based on the ABC-TV property, while the CD-ROMs will reciprocate with teasers for the ABC Video line. Both projects are due to launch this fall. Creative Wonders’ various CD-ROM titles will also find a home within the ABC Online site on America Online, according to Creative Wonders’ president Greg Bestick. “You can browse through their store, find our products, and call an 800 number to order,” he says.

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**GOLD WARS**

**Casts Album Fights AIDS:** Capitol Records and Yoko Ono have donated $100,000 to the American Foundation for AIDS Research from sales of the label’s original cast recording of her off-Broadway musical, “New York Rock.” In addition to music from the show, which ran at New York’s WPA Theatre in March and April, the album features a bonus track, an alternate version of the rock opera’s main ballad, “Never Say Goodbye.” Capitol has also released a limited-edition promotional CD featuring four versions of the song—from the album, Ono’s rendition, and one by late singer/composer Harry Nilsson. AmFAR is a nonprofit organization that funds medical and clinical research, social and behavioral research, and the development of sound AIDS-related public policy. Since 1985, it has given more than $77 million to more than 1,600 research teams. The $100,000 check was presented by Charles Koppe1man, chairman/CEO of EMI Recor1ds Group North America at a breakfast gathering at the Hard Rock Cafe in New York on May 2. Besides Ono and Koppleman, others present included Mathilde Krim, co-chair/chairman of the board of AmFAR, Contact: Audrey Strahil at 212-492-5252, Mariann Caprino at 212-682-7440, or Susan Leitz at 212-492-1923.

**Public Affair:** Former Warner Music Group chairman Bob Morgado, a behind-the-scenes force at the Mannes College of Music, is going public to help the school’s future. Chairman of the school’s board since 1991, he pledged to raise $1 million within the music industry to help the school expand its jazz curriculum, the New School Jazz Program at Mannes. He has also pledged $800,000 for Mannes, with $400,000 coming from WMI itself. Now, according to a WMI press statement, he’s looking for a “few select partners with deep pockets, corporate or otherwise” to help finance the school’s move to a larger building in New York and to create for the first time a Mannes endowment fund.

**Second Homeless Volume:**

A second volume of “Voice Of The Homeless” will be offered by MAG Records in association with MCA Records as a result of a recent recruitment of homeless talent in Miami. Royalties from the record’s sales as well as fees for live performances will be paid directly to the homeless writers and singers. Sponsoring the Miami search were United Way of Dade County (Fla.), American Airlines, McDonald’s Restaurants, and MCA. “Voice Of The Homeless” is a brainchild of Rex Neilson, founder of MAG. Contact: Rex Neilson at 619-902-2900, Tamara Klijner at 305-570-2991, or Tom Cording at 212-841-8948.

**Honoring The Earth:**

The Independent Women’s Network to Deaf and Hard of Hearing has plans for a 21-day Honor The Earth tour, with Epic act Indigo Girls as the headliner. From May 8 (Madison, Wis.) to June 2 (Seattle). Each performance will benefit Native American communities working to protect their land and culture, the network says. In addition to the concerts, Indigo Girls will be visiting several Indian reservations, including the Hopi mesa and the Navajo reservations. The network is a coalition of more than 400 feminist artists and organizations. Contact: Faye Brown at 612-221-4465.

**For Deconfig Housing:** Pianist Guire Webb and other guest musicians scheduled a May 5 concert at Mansfield (Pa.) State University to benefit the Appalachian Community north central Pennsylvania in association with Habitat For Humanity International, which works with donors, volunteers, and homeowners to create affordable housing for those in need. Contact: Elizabeth Rezler at 310-275-0777.

**AIDS Benefit:** In the aftermath of the death of Eric “Eazy-E” Wright from AIDS, few Entertain1ment organized an Entertain1ment Fighting Against AIDS benefit dinner scheduled for May 6 at the Glam Slam Restaurant in Los Angeles. All monies raised are to be donated to the South Los Angeles Community AIDS Program of the Watts Health Foundation. Smokey Robinson is serving as chairman. Contact: Austin Foxe at 310-271-5357.

**Calendar**

- **May 10-14, National Convention, Hyatt Regency, San Francisco. 606-633-9496.**
- **May 12-14, EuroPop Days ’93, various locac, Frinton, Germany. 01-49-71-2920.**
- **May 11-13, E-3 Electronic Entertainment Expo, conference on interactive entertainment, Las Vegas Convention Center. 800-660-9878.**
- **May 18, 19th Annual ASCAP Music Therapy Conference, Hyatt Regency, Vancouver. 604-684-9334.**
- **May 17, ASCAP Pop Workshop, Tor, New York.**
- **May 17-19, 1993 ASCAP Film Music Symposium, panel and luncheon presented by the Asian. Of Independent Music Publishers, Hosted Hotel Sheraton Park, Los Angeles. 818-847-6272.**
- **May 17-20, International Music Market, Hyatt Regency, Miami, Florida.**
- **May 21-23, 1993 BMI Convention, Beverly Hills, California. 502-365-5481.**
- **May 28, Songwriting Seminar ’93, presented by Canadian Musician magazine, Sheraton Centre, Toronto. Sue Carver. 416-331-4434.**
- **May 30, Music & Multimedia ’93, conference presented by NARAS, New Mill Masonic Center. San Francisco. 415-749-0797.**
- **May 30, Los Angeles Music Industry Mixer, the Entry, Los Angeles. 818-768-6986.**
- **May 31, Songwriters Hall Of Fame 26th Annual Awards Dinner, Sheraton New York Hotel & Towers, New York. 212-206-0621.**

**June 4, City Of Hope Fifth Annual Celebrity Softball Challenge And Concert, Great Stadium, Nashville. Scott Goldsmith. 213-626-4611.**

**June 5-7, Sixth Annual Billboard Late Night Music Conference, Hotel Inter-continental, Miami. 212-535-5018.**

**June 5-10, 24th International Country Music Fan Fair, Tennessee State Fairgrounds, Nashville. 615-262-9750.**

**June 6, 17th Songwriter Showcase, presented by the Songwriters’ Hall of Fame and the National Academy of Popular Music, Tramps, New York. Bob Lande. 212-319-1444.**

**June 14-18, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans. 213-469-7626.**
Electronic Entertainment Expo
The Video Game Industry Grows Into A Show Of Its Own

BY MARILYN A. GILLEN

Perhaps the most surprising thing about the new E3 trade show, which steps off this week in Los Angeles, is that it is new.

"The video-game industry is a $5 billion industry at retail in the U.S. alone," says Olaf Olafsson, president of Sony Electronic Publishing and one of the convention's three keynote speakers. "And the show this major industry attended until now was CES, which was not really tailored to us but just fit us in however it could. But we've grown too big and developed too many of our own conflicting demands to be 'just fit in.' It was time to move out of the house and get our own place."

"We are a very sizable industry," agrees Sega Sega's Thomas Kalinske, president/CEO Tom Kalinske, a fellow E3 keynote. "We certainly have long deserved to have our own show, where we have 100% of the attention of buyers and aren't competing with cellular phones and TV sets and fax machines."

The emergence of a dedicated electronic entertainment forum in 1995 did not come without some growing pains. The format of this show, the increasingly multimedia-oriented Summer Consumer Electronics Show, staged its final gathering last year, and the sponsoring Electronic Industries Assn. had planned to mount a new show, called CES Interactive, this spring in Philadelphia.

The Electronic Entertainment Expo (E3), which is being co-produced by Infotainment World and Knowledge Industry Publications, sprang to life seemingly full-grown weeks after the E1A announcement—and was scheduled for the same weekend.

The brief showdown for exhibitors expected this spring.

This fall, the Video Software Dealers Assn., has been adding an increasing multimedia flavor to its annual spring conference, also plans to stage the sophomore edition of its VSDA Games Conference, which was held last fall in Las Vegas, and is expected to bring video retailers and game suppliers together. Dates and venue for '96 are pending.

Interactive To The Core
But right here, right now, is E3, which promises to shine the spotlight brightly on the interactive world. The unsurprising focus is reflected in the choice of keynote—Nintendo president Howard Lincoff, Sony's Olafsson and Sega's Kalinske—as well as in a full lineup of panels on subjects such as "Electronic Entertainment And Music & Video Stores" and "Copyright Issues In The Interactive Age" and technology presentations by such industry leaders as Tom Jerouleik, president/COO of Silicon Graphics.

"This industry will be going through a major transition this fall," says Olafsson, "and the impact is going to be felt by the software companies, the retailers and the consumers. I'll address the way I see the industry going forward, and where I would make an investment as a software developer."

Kalinske says there are also wider industry issues that will need to be addressed by the interactive community in the coming year. "Piracy and the black-market software issue is something that we as an industry need to take a more active role in fighting," he says. "We are losing possibly billions of dollars in sales through this, so we are going to be pushing inside the industry for everyone to make certain that the politicians who represent them take firmer stances."

Though it will see plenty of traditional videogame activity, E3's scope encompasses "a wide range of interactive entertainment," according to Patrick Ferrrell, president of Infotainment World.

"You are going to see everything at this show from interactive music CDs to reference-based titles to hardware games," he says. Ferrrell says some 1,000 new software titles are expected to be unveiled at the show.

At least 30,000 attendees are expected to be on hand for those unveilings, and to wander a convention center in which "every possible inch has been carved out," Ferrrell says, to accommodate some 360 exhibitors.

"It's really exceeded even our own expectations," he adds. "I think this response is as good a sign as any that the time was more right than a time like this."

E3 videogame trade show in Los Angeles, Nintendo, which has been virtually mum on the yet-to-be-seen Ultra 64, is leaving that to behind-the-scenes discussion and will focus on its 3-D game system, Virtual Boy, which is launching in August at "well under $200." Ultra 64 is expected to give Virtual Boy at least a two-month window before its own launch.

The other next-gen contender is a dark horse candidate with an excellent pedigree. "Pippin" is the name of the new settop platform Apple Computer has developed. It will be licensed to hardware manufacturers in the same way the 3DO Co. has licensed its game platform to companies like Panasonic and Goldstar. Japanese company Bandai plans to bring the Pippin prod-

ut to market worldwide late this year (first in Japan) at under $600, under the brand name Pippin. Pippin looks is that it is based on Apple's Macintosh operating system and is expected to be able to play existing Macintosh Games. The Pippin will have "slight modifications" by developers; Pippin-specific titles will play on Macs without modification.

Pippin aims to carve out a unique niche in the market—somewhere between the game players of Sega and Nintendo and the PC worlds. "We really don't see Pippin as either threatened by or as a threat to a Nintendo or a Sega," says Eric Sirkin, director of Macintosh OEM products for Apple Computer. "They have positioned their devices and they have architected their systems to be really dedicated game systems, and they've done a great job of it. Bandai and Apple and other companies, though, believe there is a large segment of the marketplace that is looking for much more than just a game player. That's our point of entry."

Apple has no current plans to manufac- ture its own branded unit, Sirkin says, but could in the future. He adds that "interest is high" among other potential licensees.

The 3DO Co., meanwhile, plans to stay a step ahead of the competition with its "M2" upgrade, an add-on (as yet unpriced) designed to bump the 32-bit system up to 64 bits.

Atari's Jaguar, which is positioned as the only 64-bit player already on the market, makes its move into the CD arena with the long-anticipated launch of its $140 CD upgrade in May. And CD-i, a settop system developed by Philips, continues to expand its base worldwide.

Did somebody say wanna confusion? "We're certainly heading into an intensely competitive period and a potentially confusing one, and it's going to be incumbent upon the games and the gameplay to demonstrate to consumers what all this new technology can do for them," says Chip Herman, VP of marketing for Sony's Computer Entertainment of America, the Sony division that will handle the U.S. introduction of the PlayStation. "When we start getting talking about bells and whistles, we remind ourselves, 'It's the software, stupid.'"

We think we as a business sometimes place far too much emphasis on trying to articulate the rationale benefits of technology; how many frames per second, how many colors, what kinds of chips and bits and what's its," agrees Mike Riber, Sega executive VP of marketing. "The key component that influences the purchase decision most in this busi- ness is the emotional, insipid side of people, and if you spend all your time talking to chips and bits and colors and speed you are appealing to the wrong side of the brain."

The right approach to marketing the new systems will focus on "what you can do with the hardware," says Kalinske. Sega, Nintendo and Sony all have been touting the number of software developers already signed on to their products' launch.

Pricing and timing also play a role in determining a champ—some- thing reflected in the gingerly approach- es taken to the subjects to date.

"It's like a game of chicken—every- body is waiting to see who blinks first," observes Eugene Kelsey, Panasonic assistant GM, of the new crop of com- petitors to his company's REAL 3DO Player. "Meanwhile, while they're all talking, the talk, we're already out there; we're already established, we have a strong library of software support that is getting stronger. They're where we were almost two years ago."

Being first out of the gate won't nec- essarily win the race, says Sega's Kelsey. "This is going to be a longer- term battle," he says. "If you are out there first but have no software, it doesn't do you any good. It Continued on page 94
The Platform War
New Hardware And “Dedicated” Software Vie For Interactive Dominance

By Marilyn A. Gillen

"It's going to be an interesting fall," says Sega president and CEO Tom Kalinske. That may be the understatement of the year.

No fewer than two, and as many as four, all-new video game/multimedia hardware systems will roll into stores this fall, along with shelves full of "dedicated" (read: incompati-
ble) software for each new player. The makers of several existing game systems also plan to introduce upgrades in the coming months, while entrenched competitors are sharpening strategies to defend their turf.

The pending "platform war" likely will not be bloodless, and certainly won't be painless for the retailers trapped under the product deluge and the consumers caught in the craze of flying hardware.

"There are going to be casualties," predicts Olaf Otajofson, president of Sony Electronic Publishing, whose sister company is one of the next-generation hardware contenders. "Looking ahead, I believe not [the hardware systems] will survive. They can't."

Kalinske agrees, but thinks the showdown will have an upside. "We are all going to have our new machines out there, with some great new software, and we are all going to be advertising and promoting like crazy, and that means the consumer is going to get excited all over again about this market," he says. "Anytime you have a lot of competition, generally you see the category grow, so I suspect we will see very rapid growth this fall. That's not to say I don't expect a tough fight."

Alari executive VP of marketing Ron Beltramo, whose company markets the Jaga-

uar, says one of the most decisive battles will be fought on the retail front. "Like consumers, retailers are having to make some tough choices in terms of what they are going to carry, and how much," he says.

The Combatants

Among the all-new systems, only Sega had committed to an actual launch date as of mid-April, pegging its national rollout for Sept. 2. Sony, which makes its videogame-market entry with the 32-bit, CD-based PlayStation, will roll out "second-half," according to company executives; it is widely anticipated to launch in August or September. Nintendo, whose 64-bit Ultra 64 stands out as the only next-generation system that is cartridge-based, isn't even exhibiting that specific, citing "by year's end."

Speculation is that it will launch late this year, in October or November, or possibly in early 96. Both Sony and Sega will showcase their products this weekend.

Mike Riberio Eugene Kelsey

Now In School

Tremblay says that the average computer user has 4.6 educational titles per household. And schools are getting in on the act. Computers are becoming as routine as apples in classrooms, and the need for educational software is increasing.

Digital Pictures is pitching its forthcoming "What's My Story?" directly to teachers. A special edition of the program will contain study materials specifically designed for classroom learning. Broderbund's "Where In the World Is Carmen Sandiego?" and "Sim City" and Electronic Arts' "3D Atlas" are a few programs that are already found in many schools.

As software companies scramble to pick both brains and wallets for a piece of the ever-expanding educational interactive pie, there remains considerable disagreement about what qualities make a smart product smarter.

Broderbund has a blockbuster in its geographical game "Where In the World Is Carmen Sandiego?". A spokesman for the company says that more than 4 million copies have been sold since the first floppy-disk-based version of the game was released in 1984. Several spin-off products and a public-television game show are testament to the continuing strength of the popular mystery-themed title. The company has also struck gold with its Random House/Broderbund Living Books subsidiary, which has issued several "talking books," including "Arthur's Teacher Trouble" and "Rufl's Bone."

Most software manufacturers are taking full advantage of the new elements of high-end multimedia computing. Full-motion video and animation are now commonplace in a

Effort why, in the Battle For Consumers' Attention And Investment, each Hardware-Systems Contender Makes A Convincing Argument.

Why Us?

Nintendo

As video game players look at new machines, they've got many choices: dedicated home-TV-break-up machine underpowered with only 32-bit processing, personal computers more adept at pulling a spreadsheet, or the single-purpose, best-looking, best-accelerating, lightest-touching video game machine on the market — Nintendo Ultra 64. The industry's only true 64-bit processor generates system speeds of 180 MHz and memory bandwidth of an incredible 500 Mhz. Design elements, from anti-aliasing to 3-D process-
ing time to D- Processing, mean that nothing else can match its looks. Built with no compromises, and a sticker less than two-thirds the competition, there is only one choice for the best in interactive entertainment: Nintendo Ultra 64.

Peter Maa VP of Marketing, Nintendo of America

Sega

Sega Saturn will transport consumers to new worlds of interactivity with the ultimate in-home entertainment experience. The Sega Saturn strikes a sophisticated balance between hardware and software. The sum of its orchest-

rated processing capabilities and its intuitive, experienced software-development team, yields the challenging gameplay experiences that consumers demand. Fueled by three 32-bit RISC processors, Sega Saturn not only generates the breath-taking 3-D graphics, 16.7 million colors and simultaneous scrolling backgrounds that make games look great, but also enables dynamic perspectives, seamless graphics and compelling new gaming experiences that make games play awesome.

Eric Sirkie Director of Macintosh OEM Products, Apple Computer

Sony

People are getting in the discussion of RAMs and bits. In the end, the PlayStation is much more powerful than its compar-
tor. There is a dramatic increase in processing power, enabling the PlayStation to offer real-time action involving 3-D images, "texture mapping" and full-motion video. It is so sophisticated from a technical standpoint—the results will speak for themselves. The bottom line is gameplay, and the software community has made this the system of choice. Sony will have the most compelling software. That, combined with its heritage of quality technology, will provide the best gaming experience.

Chip Herman VP of Marketing, Sony Computer Entertainment of America

3DO

The 300 Interactive Multiplayer system is available today, with a two-year lead over the competition. There are more than 165,000 titles available worldwide, and more than 550 are expected by the end of the year. 300's 64-bit M2 technology will cement the company's stronghold in the industry. The 300 platform is the only advanced CD entertainment system built to be upgraded, not outdated, with technology that will perform up to seven times faster than the Sony PlayStation or the Sega Saturn. Titles developed for the current 300 system will be compatible with our new M2 technology, a ground-breaking concept in this industry.

Bob Lindley Senior VP of Marketing, 3DO General Manager, Studio 300

Digital Pictures "What's My Story?"

Continued on page 92
software genre once dominated by stale electronic flashcards and crude graphical interfaces.

"The educational software of today is not like the schoolware of the past," says Bob Weiseman, executive VP/CEO of Millennium Media Group, which has released the children's art program "Airtvark." To reach pre-school children, Millennium developed a text-free interface that even 2-year-olds can understand. An animated character named Artie The Aardvark guides young users through the program and responds to their on-screen antics. The same approach has been used successfully by several companies, including Microsoft, which just released the highly touted adult computer-tutorial named Bob.

"We didn't want to intimidate the younger users," says Millennium president/CEO Richard Rusansky. "We created Artie to excite kids while they learn. It doesn't teach math or English, but it does encourage the imagination."

"Critical thinking is as important as reading, writing and arithmetic," says Ron Gilbert, co-founder of Humongous Entertainment, which has released several children's adventure games, including "Putt Putt Goes To The Moon," "Fatty Bear's Birthday Surprise" and "Freddy Fish And The Case Of The Missing Kelp Seeds."

"These games encourage kids to think," says Gilbert. "They learn through problem-solving. A lot of software talks down to kids, but they are ready to be challenged by new situations."

Phillips Media is a strong supporter of what it calls "edutainment," a software genre that balances both educational and entertainment value. Phillips has about as many edutainment titles available for its CD-i player as it does games. The company is banking on the familiarity of Shari Lewis' Lambchop and "The Wizard Of Oz" for the success of a pair of IBM PC-compatible and CD-i edutainment titles it will issue later this year.

"We use the term 'edutainment' as a tag line for our products," says Sarina Simon, president of Phillips Media's home and family entertainment division. "It really sums up our goal, which is to produce something that the child enjoys and the adult views as important to grow intellectually and socially."

Familiarity Breeds Content

Disney Interactive, which has a division devoted exclusively to edutainment, is hoping that its rich catalog of familiar characters will translate into strong sales for its animation-enhanced educational software.

"Kids respond to characters they already know and love," says Steve Fields, senior VP of the edutainment and multimedia group at Disney Interactive. "However, I think the product must go beyond the character. It has to be a truly engaging experience for the child. A CD-ROM experience is different than watching a video or reading a book."

"Cartoons aren't the only on-screen companions that children will embrace," says Dr. Michael Carter, Digital Pictures VP of educational software. "The company is using full-motion video footage to guide children through its developing line of educational software, including its first interactive story disc, "What's My Story?," due later this year."

"We think that kids will relate to the performers as they would to an actor in a film," says Carter. "The digitized actors establish a relationship with the child and encourage them to learn. The child is at center stage of his own movie." The educational multimedia experience has failed to reach half of its potential audience, says Julia Mair, Hy-persoft game producer of the astronomy-themed graphic adventure game "Astronomy.

"Younger girls are often left out of multimedia games, so we made the main character in 'Astronomy girl,'" says Mair. "We wanted to avoid the macho gunning shoot-and-kill stereotype. Those are old entertainment models that we don't want to embrace."

Greg Beutick, president of ABC- EA Home Software, agrees. "Girls are underserved in the home software market," he says. "Pilot and character development are more important to them, rather than the dominance and violence found in many games." ABC-EA Home Software is releasing a game based on the popular French character Madeline later this year.

Accessibility

"There will be pricing differences between the hardware and consumers are going to be curious as to why, and we are going to explain why," says Kalinske.

Why, no doubt, will be the key question to answer this fall.

"In the old days, when it was Sega vs. Nintendo, you won by embarrassing your opponent," Ribero says. "Today, with so many more choices, you can't just say 'out them,' but rather 'why us?'

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U.K. Sell-Through At All-Time High
BVA Says Piracy Mars Otherwise Great '94

By PETER DEAN

LONDON—Home video in the U.K. had a relatively smooth ride last year, according to latest figures from British Video Assn. The trade group reported record sell-through, more than compensating for declining rentals, and the arrival in force of supermarkets, another sign of marketplace maturity.

But there were bumps in the road. As outlets have sprouted, so has video piracy—to unprecedented levels in the U.K., according to the Federation Against Copyright Theft. Just over 156,500 tapes were seized in 1994, compared to 122,741 in 1993. FACT also confiscated 1,000 VCRs and aided in 1,747 searches, 400 more than in 1993.

Using the BVA's newly published, minutely detailed statistical digest, on the U.K.—"1994: A Year In Video"—FACT director general Reg Dixon says new research shows that almost all pirated tapes, an estimated 250 million pounds ($400 million) in lost revenues, are being sold through the small, unregulated shop-and-swallow markets held every week.

"An alarming feature of the sales of pirated cassettes was that 67% of them consisted of popular U.K. material, the masters of which were obtained, in the main, by camerocopy of theatrical screenings in the United States," says Dixon.

The BVA's digest, based in part on in-depth consumer research, indicated that part of the problem lies in the public perception of suppliers. Some 78% of the respondents to one survey knew piracy was illegal, but thought that studios make too much money and charge too high a price.

That piracy often funds organized crime was not widely understood. FACT held a forum in June 1994 to trumpet the finding that 30% of the money raised each year by the Irish Republican Army is through the sale of pirated tapes.

On the other hand, BVA is fighting excessive government intervention in the form of censorship. Its biggest worry is the power recently given to the British Board of Film Classification to retroactively pull banned stores titles that have been deemed offensive on their release or afterward. According to BVA data, 20% of all titles in the 18-rating category have been cut before home viewing. One karate feature had to be cut by 7% minutes before the distributor could receive an 18.

Overall, of the 3,047 movies awarded a rating certificate last year, 198 required trimming. Five titles were rejected completely.

But pirates and censors did little to dampen a record year for the U.K. video trade, which picked up revenues of 1.14 billion pounds ($1.8 billion). Sell-through was the clear leader, bringing in 608 million pounds ($1.12 billion), compared to total sales of 438 million pounds ($700 million).

Consumers bought 66 million cases in 1994, an increase of 9%. The average retail list dipped slightly to 10.69 pounds ($17), a result of price wars that have marred the supermarket's entrance into sell-through. Full-price cassettes, however, still made up 76.4% of the market; budget releases remained stuck with a surprisingly low 10%. Woolworth, at 19.5%, still dominated the business, followed by W H Smith at 14.5%. Every retailer is fighting mail order, which now accounts for one in 10 videos sold.

Theatrical reissues performed better than expected, a point duly noted by marketers thinking ahead to next year. "Done With The Wind" was the third-best-selling title of 1994, while "Star Wars," "Return Of The Jedi," and "The Empire Strikes Back" took rankings 5-7, respectively.

Despite the movies' squeeze on shelf space, special interest videos experienced growth, according to BVA data, thanks to the emergence of "reality" titles such as "Police Stop," compilations of footage taken from police cars.

In the sports arena, fitness is currently outselling all other categories four to one. Small wonder since with fivesellingskatingcompilation of the "Very Best of Torvill And Dean"—consumers don't have much to choose from. Soccer is the focus of 60% of all sports titles.

Except for Take That's four entries on the music video top 20 chart, young viewers are staying away from the genre. As a result, the best sellers of 1994 reflect an older consumer who has been buying less. Titles from veterans Daniel O'Donnell, Foster & Allen, Joe Longthorne, and a compilation called "Singles That Won The War" were among the best-selling titles of 1994. At the same time, music-related video share declined from 13% in 1992 to 9% in 1993.

By 1994, PolyGram Video and its VVL label accounted for 25% of music sales, followed by BMG, at 16.3%; EMI, at 15.1%; WAX, at 9.8%; and Sony Music, at 7.2%.

Movies are also gaining because of changes in seasonal buying habits. BVA has found the business marginally less concentrated in the fourth quarter. March in particular has benefited, thanks to Disney's activities around Easter. Then, while October-December accounts for nearly 50% of rental sales, December's piece of the action has dropped for four successive years.

Buying and renting differ geographically. BVA data indicate that there is a higher weight to the south of England, which accounts for 21% of all transactions. Rentals are more prevalent to the north.

Adding up the top and bottom, BVA ranked suppliers as follows: Buena Vista, at 15.9%; PolyGram, at 14.5%; BBC, at 10.6%; Warner, at 9.9%; VCI, at 8.7%; CIC, at 8.5%; Fox Home Entertainment, at 6.9%; Columbia Tristar, at 2.7%; Pichwick, at 1.9%; and BMG, at 1.7%.

Distributors were led by Technicolor, handling Buena Vista, BBC, Fox Home Entertainment, and Pichwick, with a commanding 52.9% of the market. Other key players were PolyGram, at 16.8%; Sony Music, at 13.9%; VCI, at 12.1%; and Warner Music, at 10.4%.

(Billboard's Video News Weekly)
Voight has been conducting Mass in various locales and languages (with subtitles). Among the countries featured in the papal globe tour are Argentina, Canada, Chile, France, Spain, Poland, and the Philippines. Voight, which is narrationless and flows via moving words and music, is interspersed with some of the current pope's most well-known statements. BMG is promoting the video's release with a tie-in with the Image Doubleday paperback of the pope's "Catechism Of The Catholic Church" and anticipates brisk sales in anticipation of his scheduled visit to the States in the fall.

**INSTRUCTIONAL**


Voight has been a stable presence on the fitness scene for nearly a decade with a string of videos and articles, and as the inspiration behind a cable show of celebrities from Tina Turner To Elle MacPherson to James Taylor. With "Strong And Smooth Moves," Voight steps back into the instructional video ring with a typically high-quality product. Her new workout comprises a 25-minute low-impact aerobics session followed by a 25-minute body sculpting segment that makes use of her latest Voight Bar, to be available soon at retail. ABC is pulling out all the stops to promote Voight's new video, including sending her on a cross-country tour and promotional spots on ESPN, Lifetime, and various affiliates.

This video is geared expressly toward people who take great pride in entertaining but find themselves at a loss when it comes to ordering wine in a restaurant or serving it at home. Although the program boasts the expertise of wine author, educator, and festival organizer Alton Brown, viewers will spend the majority of their time with an overly bubbly couple who overflow with tips about the red and the white. Among the topics they cover are how to shop for wine, the importance of temperature and atmosphere, and the best way to open bottles, techniques to serving wine, and how to order wine. The information about wine is robust, but the delivery falls into the category of cheese.

**TRAVEL**

"The Vietnam Experience," "The Brazil Experience," "International Video Network (510-866-1121), 47 minutes each, $19.95 each.

These two new additions to "A Celebration Of Mass," BMG Home Video, 60 minutes, $19.98.

Video travels around the world to capture the striking image of Pope John Paul II conducting Mass in various locales and languages (with subtitles). Among the countries featured in the papal globe tour are Argentina, Canada, Chile, France, Spain, Poland, and the Philippines. Voight, which is narrationless and flows via moving words and music, is interspersed with some of the current pope's most well-known statements. BMG is promoting the video's release with a tie-in with the Image Doubleday paperback of the pope's "Catechism Of The Catholic Church" and anticipates brisk sales in anticipation of his scheduled visit to the States in the fall.

"Chase For Kids," Tapeworm Video Distributors Inc. (800-257-4901), 35 minutes, $14.95.

Children play the roles of teacher and student in this well-thought-out video that specifically targets kids ages 6-14, but could prove valuable to teachers of all ages. The live-action proceedings are pretty straightforward. A discussion of various types of chess sets—from ornate collector's items to miniature magnetic boards—as followed by explanations about each of the pieces on the board and the various moves they can make. Production values are mediocre, but the lessons learned will sink in with a little practice.

**HEALTH/FITNESS**

"Karen Voight: Strong And Smooth Moves," AIC Video, 60 minutes, $19.95.

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"Jewels Of The Caribbean Sea," "Ocean Drifters," "Hunt For The Great White Shark," "National Geographic Video," Columbia TriStar Home Video. 60 minutes each, $19.95 each.

These three underserved adventures are anything but watered-down. Phenomenal National Geographic footage reveals the rainbow of colors and life found below the waves. "Jewels Of The Caribbean Sea" follows a husband and wife team as they explore the turquoise waters of the Caribbean and turn up such wonders as a bottlenose dolphin, sperm whale, and a mule squid. "Ocean Drifters" goes on a deep-sea dive to uncover a host of creatures that have remained hidden from the human eye for centuries. "Hunt For The Great White Shark" features a shark expert who barely escaped death from a great white shark attack and now champions the cause of the much-maligned creature. Together, these three titles make for an formidable in-store display.

This four-volume series falls into the distinguished category of "But wait, there's more!" entertainment. Beginning with "Volume 1: Background And Opening Statements," WarnerVision aims to bring those who have given themselves completely to the case of California vs. Simpson a regurgitation of the minute details. It should come to no one's surprise that Court TV has its fingerprints all over the proceedings and is responsible for the primary trial footage and reporting. Video includes explanations of the laws, rules of evidence, and procedural technicalities, but mostly it focuses on the daily drama. And yes, sadly, there is a swollen market waiting to eat it up all over again.

"Bubble Meises, Bubble Stories," Sisu Home Entertainment (212-729-1558), 75 minutes, $39.95.

The television version of this tremendously original one-woman show, written, composed, and performed by Ellen Gould, originally aired on PBS stations to great acclaim. The show, produced by Chris Giordano, features "Lou Ann Minnella Live From Radio City Music Hall," comprises Gould's characterizations and other touching reminiscences of her two grandmothers—"bubbes," in Yiddish—and their journey from the old country to the United States at the turn of the century. The proceedings—which include sketches, songs, and dances on a sparse stage—are decidedly Jewish, but they contain universal sentiments. Price may permit purchase by all but those who have caught the show on PBS or heard about it via word-of-mouth, but those in the know will be pleased to see it on retail shelves.

**MADE-FOR-TV**

"The O.J. Simpson Trial Series," WarnerVision, approximately 60 minutes each, $19.95 each.

**DOCUMENTARY**

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"T.H.E. ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT," (R) PolyGram Video 200633137. Tom DeSana, Brian Scott, Richard Wilkins. 82 minutes, $19.95.

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Reel Collections Pauses; MS Starts ‘Power Points’

CATCHING ITS BREATH: Reel Collections, the self-serve retail division of Overseas, Ky.-based Warren Works/VideoWorks Distributors, won’t be opening any new stores after June.

“We’re just taking a breathing break,” says video buyer Angie Woodward.

“We’ve opened 47 stores in a year’s time, and that’s enough.”

The chain, launched in late 1993 with three stores, has been frantically busy ever since. Next month it will have a total of 50 locations, including 10 coming attached to the distributor’s Disc Jockey record stores.

When Reel Collections first opened it stocked about 4,500 titles, but outlooks now stand about 6,500, Woodward says.

“We’re offering more than what we originally thought,” she says. “We’ve had a very good response.”

POINT SYSTEM: MS Distributing is rewarding its customers with free merchandise to enhance their stores’ appearance or motivate employees.

Through a program called “Power Points,” MS retail accounts will accumulate credits with each video they order. The distributor assigns the point value. A monthly statement will go out to retailers showing how many points they have earned.

Hanover Park, Ill.-based MS has created two different catalogs for retailers to redeem their points. One has everything from store fixtures to light bulbs. The other has personal items, such as television sets and gaming equipment.

“It’s a program that enables retailers to repackage their video,” says advertising and marketing director Ursula Bender. “It’s their choice whether to redeem the points for a new display rack or some sort of employee stuff.”

The program, partially funded by participating studios, launched May 1. To date, Vidmark Entertainment is the only confirmed supplier in Power Points, Bender says. Three others are tentative.


Turner plans to release about four titles per year under the Showcase banner, which will be supplied by reissues from Turner Pictures and Hanna-Barbera Cartoons, as well as acquired product.

Marketing elements for “The Swan Princess” include a $5 rebate when consumers purchase the title and five products from Pillsbury, which will advertise the promotion in an FSI dropping on Aug. 4. Pillbury advertising will also feature a sweepstakes to win one of 500 “Swan Princess” hand-held video games.

There are other offers. The video will be packaged with discounts for Live

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**Home Video**

**U.K. SELL-THROUGH AT AN ALL-TIME HIGH IN 1994**

(Continued from page 95)

A survey of 2,765 British consumers, which forms one part of the BVA study, indicates steady increases in purchasing habits, both in the number of people who buy and the number of videos bought. The trend has been steadily for the past four years. In addition, a four-page guide gifted for 64% of all arches and that women were more likely to buy, reflecting the rise of supermarkets and the influence of what the association calls “meaning power.”

The value of video rental dipped 4% in 1994 with the demise of 2,000 independent stores and the subsequent decline in rental transactions, from 314 million in 1995 to 194 million last year.

**VIRGIN MUSIC’S ‘RAFT’ SITE**

(Continued from page 90)

marketing and positioning—its devoid of any pronounceable “raff.” The Raft has its own identity and the artists on the Raft have their own distinct individual areas. This is a conscious decision by Virgin executives, who see themselves as facilitators in assisting the bands’ creative process, according to the label. The site is graphic-rich, which makes browsing it with anything slower than a 14,400-baud modem painfully slow. As well as the expected audio- and video- clips, browsers can end up in unsigned areas where they’ll find such attractions as screen savers to download.

When pressed, Silver quantified the cost of the project as “no more than two promotional videos.” As to the key question of whether it will sell more records, Silver maintains that it’s too early to say; however, he affirms that eventually the publicity and interest generated by the site will factor into his market penetration and will be measured along with audio and video aid and the other more traditional types of marketing.

Silver summed up why both Virgin and its bands believe they should have a Web presence: “It’s the only medium that allows us to reach a global audience: there’s nothing else that gives us this capability. It allows the fans to get closer to the band and the band to get instant feedback.”

‘The Raft’ can be reached at http://www.vmg.co.uk.

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**Billboard’s Top Kid Video**

**FOR WEEK ENDING MAY 13, 1995**

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<tr>
<th>TITLE</th>
<th>COMPILTED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.</th>
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<td><strong>A TROLL IN CENTRAL PARK</strong></td>
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**LISTINGS**

**CREATIVE WONDERS**

(Continued from page 90)

will set Creative Wonders apart in the crowded entertainment market. “Our publishing strategy is to use brand-name content of the highest quality, to make full use of all the programming groups at ABC, to build lines of products so that you can create some critical mass at retail, and [to do] extensive cross-collaborative marketing.”

Creative Wonders makes its official debut at this week’s Electronic Entertainment Expo in Los Angeles.

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**PICTURE THIS**

(Continued from page 93)

tract mass-market attention, a step toward developing brand muscle.

BBC’s other releases are priced anywhere from $19.98 to $34.98 for the month of July, with "Another Stakeout," starring Glenda Jackson. Mass merchants stay away from anything above $19.98, and BBC and CBS/Fox acknowledge they’ll need more than one budget title to heighten the label’s profile.

In fact, more is on the way—pre-school children’s videos, produced in 15-minute segments in the U.K. They will be repackaged for American consumers used to half-hour segments. “We’re going to present them very aggressively in the marketplace,” says CBS/Fox presi- dent/CEO John Ruscin.
CINDY CRAWFORD and William Baldwin have been tapped to host the Blockbuster Entertainment Awards, airing June 6 on CBS. The awards, honoring the most popular movies, videos, actors, and music acts, will be chosen by Blockbuster patrons. More than 1.5 million votes were cast at Blockbuster’s 3,400 locations during March. The show will be taped June 3 at Hollywood’s historic Pantages Theater. Crawford, who has appeared in two Blockbuster advertising campaigns, and Baldwin are co-stars in the Warner Bros. feature “Fair Game,” arriving in theaters in August.

ACADEMY AWARD-winning screenwriter and former video store clerk Quentin Tarantino will receive a special achievement award from the Video Software Dealers Assn. Tarantino’s “Pulp Fiction” will be released by Buena Vista Home Video on the Miramax label later this year. He will receive the award May 24 at VSDA’s Dallas convention.

THE CANADIAN Film & Home Video Industry Assn. and the Voluntary Labeling Working Group have determined a new video ratings system after a yearlong debate. Expected to show up on Canadian video boxes this month are the ratings G, general/family; PG, parental guidance; 14A, adult accommodation for children under 14; 18A, adult accommodation for children under 18; R, restricted to adults only; and E, which exempts instructional, cultural, and religious videos from a classification. The new system was prompted by government concerns over cassette violence. It has been adopted by all Canadian provinces.

BUENA VISTA Home Video is getting retailers ready for “Pocahontas,” set to arrive in theaters in June. The supplier will release a new “Sing Along Songs,” featuring the single from the movie “Colors Of The Wind,” July 18. Retail price is $12.99. The title comes with a $5 rebate with purchase of another Sing Along title. When consumers buy the new Sing Along title, they can receive an additional $4 rebate and $10 towards the purchase of “Pocahontas” merchandise. Both offers expire Sept. 30. In addition, retailers will receive a free “Pocahontas” wall clock with each four-unit pre-pack purchase of “Squanto: A Warrior’s Tale,” due in stores June 20. The title is priced to rent.

RHINO HOME VIDEO releases “The Book Of Chaplin,” a 1974 concert video of the late singer/songwriter Harry Chapin recorded for the PBS series “Soundstage.” Retail price is $19.98 and street date is June 6.

TO GUIDE COMPUTER users through World Wide Web, Turner Home Entertainment will release “The Internet Show” May 16, priced at $14.98. The hourlong video is hosted by computer columnist Gina Smith and Internet author John Levine.

CABIN FEVER ENTERTAINMENT will release a second round of “Little Rascals” titles July 11. Each of the nine new videos will feature four episodes, including footage once banned on television. Suggested list is $14.98. The first 12 “Little Rascal” videos, released in 1994, have cumulative sales of more than 3 million units, Cabin Fever says.

THREE COLUMBIA TRISTAR family titles, “Little Big Leaguers,” “Monkey Trouble,” and “The Day My Parents Ran Away,” will be reduced to $19.95 June 27.

NEW YORK-BASED Central Park Media has placed 20 Japanimation titles on moratorium, effective immediately. They will be reissued June 13 at a new $29.95 suggested list price. Retailers can either request credit for the difference in the cost of inventory; request a return authorization number for the cassettes; or request price protection for some of the stock and a return authorization for the remainder. CPM must receive notification by May 12; requests after that date will not be honored. Titles include “Crystal Triangle,” “Gall Force 1 and 2,” “Grave Of The Fireflies,” “Hannagod,” “Urotatsuji: Legend Of The Overfiend,” and “U.Y2-BEAUTIFUL Dreamer.”

WORLD ARTISTS Home Video is celebrating the 68th anniversary of the movie debut of Burt Lancaster with the release of eight Swedish features, made from 1935 (“The Count Of The Old Town”) to 1940 (“June Night”), before her departure for Hollywood. “A Woman’s Face,” done in 1938, was remade by MGM in 1941 with Joan Crawford. Street date is June 11 and suggested list is $19.95.

PUBLICATIONS...

plicated in extended play—but little with the marque value Santritzos thinks is vital. “I think the days of no-name sell-through are over or soon will be,” he maintains. “There’s no market for the tons of releases people are throwing at you in Hollywood, in his view, is doing no better than the independents on a shoestring. The studios have not done a lot,” Santrize says. “They can’t keep this on an automatic pilot.” He foresees mass merchants making huge cutsbacks in budget-title purchases, and he wants NPS to be positioned as a survivor.

Whether or not Santrizos’ prediction comes true, the 60-year-old “Flash Gordon” is colonizing new retailers, NPS shipped first orders last fall and has since taken reorders from major record chains like Musicland and Tower Records, Movie moist Motion Picture, and from key distributors including Ingram and Baker & Taylor Video.

Santrizes next step will be to reach alternative outlets such as toy stores, which have “a particular point of view as opposed to the mass merchants.” NPS has enlisted Fast Forward Marketing in Los Angeles, which specializes in getting product into places “totally off the beaten track, where the sun doesn’t shine,” says Fast Forward president Steven Ades.

Fast Forward, after focusing on catalogs and key markets, 18 months ago added an ancillary sales force that has opened some 250 outlets. “We saw a tremendous opportunity in accounts where Ingram and Baker & Taylor weren’t going,” Ades says.

Ades claims that “Flash Gordon” has done well in old and new venues “on the coattails of all that nostalgia programming,” epitomized by Cabin Fever Entertainment’s “Little Rascals.” The results have been strong enough to create an appetite for additional releases. NPS should further benefit from another feature-length rendition of “Flash Gordon,” the first on the big screen in about 20 years.

“Accounts have said, ‘When there’s more, let us know,’” Ades says. He suspects Hearst has more, but Santrizos won’t comment beyond noting that he does seek other properties.

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HBO VID PIONEER JETS BACK INTO BIZ WITH FLASH GORDON

(Continued from page 95)

NPS has given new life to Flash Gordon and pal Dale Arden.

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BILLBOARD MAY 13, 1995

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BILLY WISAM

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www.americanradiohistory.com
JUDITH SHERMAN: KRONOS’ SONIC GUIDE

PRODUCER CAPTURES QUARTET’S ECLECTIC SOUND

BY BRADLEY BAMBARGER

NEW YORK—For more than a decade, the Kronos Quartet has surveyed a universe of possible musics—from transcriptions of Thomas Tallis’ 16th-century motet “Plytony” to arrangements of Jimi Hendrix’s acid-blues, from the post-war laments of Shostakovich to the postmodern gambols of Terry Riley. Beside Kronos nearly every step of the way has been producer Judith Sherman, who has helped realize the group’s radical redefinition of chamber music.

The only predictable elements of Sherman’s dozen or so Kronos projects have been their artistic focus and sonic excellence. Recorded for Nonesuch, milestone soundtracks of the partnership include the dark, modernist strains of “Winter Was Hard,” the compelling collaboration with new, tango master Astor Piazzolla, “Five Tango Sensations”; the evocative cultural exchange of “Pieces Of Africa”; and the entrancing cadences of the new album of Philip Glass string quartets.

Yet perhaps most emblematic of Sherman’s achievement with Kronos is the 1990 album “Black Angels,” in which repertoire, musicianship, and technological facility came together to produce a work of uncommon emotional intensity. “Our goal is for each album to be a journey—like the various movements of a symphony,” Sherman says. “‘Black Angels’ really is like that—every piece belongs in its place. It’s very affecting.”

According to Sherman, the production techniques for “Black Angels” ran the gamut from elaborate manipulations to purist classical recording. The George Crumb title track features distortion effects as “Spencer’s Theme,” the most perfect recordings, the Charles Ives composition “They Are There!” was treated to sound like it was recorded in the empty acoustic chamber. “Spem In Alium” required voluminous overdubs, while the Shostakovich String Quartet No. 8 was recorded with two microphones to DAT.

It’s the two-track recording that is often the most exciting, Sherman says, because “you can’t fix it in the mix. The simpler it is, the more critical you have to be.” Moving a Mike and an inch makes a big difference.”

Many of the recent Kronos projects have been recorded at George Lucas’ Skywalker Sound Sound in California. “Skywalker is the most perfect recording room,” Sherman says. “The reverb is exceedingly even over the entire frequency range. It’s an amazing acoustic achievement.”

Skywalker is equipped with a George Massenburg-revamped SSL console. When recording two-string harmonics, Sherman would communicate on a walkie-talkie, usually taking the signal on a path from the mikes (Schoeps are a favorite) to Boulder preamps to DCS analog-to-digital converters to a Panasonic 3700 DAT machine.

Sherman also favors the oak-floored recording hall of the American Academy of Arts and Letters in New York. “Almost every instrument sounds the same there,” she says, “unlike in a church, where a piano won’t work.”

One recording that did work in a church was Sherman’s production of Charles Wuorinen’s organ-and-trombone-driven Mass at the majestically harmonious St. George’s Episcopal Church in New York. In fact, finding such apt recording spaces is one of the foremost challenges in producing classical music, according to Sherman.

“The thing I’ve learned by sad experience is that just having the best musicians playing the most wonderful music doesn’t mean you’ll make a great record,” she says. “You need a beautiful acoustic. Fake reverbs sounds like fake reverbs. The room the music is recorded in is as important as the instruments it’s recorded on.”

Other recent Sherman productions include Steve Reich’s multi-media opera “Mallets Carts,” which describes an “emotionally charged and complicated” work of music interwoven with spoken word and recorded for more than a dozen musicians, several singers, and five video channels. At the end of the contemporary music spectrum, Sherman has set to record an album of solo piano pieces and songs by singer/songwriter Robin Hohm.

Sherman’s résumé also embraces traditional classical works, including roles as the engineer for Rudolf Serkin’s Marlboro festival from 1976 to 1994. And since Kronos does most of its recording during the two weeks every August, Sherman has plenty of time for other classically oriented projects. She has packed agenda this year with the Symphony Orchestra recording of Schoenberg’s “Pelleas und Melisande,” as well as Beethoven’s complete string quartets with the Cleveland Quartet and a Mozart quartet cycle with the American String Quartet.

“Kronos is rare enough, though it seems especially so for a woman in a male-dominated profession. Those of us who have been around for years, really,” she says. “I don’t think there’s been much of a stigma attached to being a woman in this field on the side of the Atlantic. Though I have run into problems in England, where I’ve felt like I’ve had to constantly prove myself.”

“But it’s probably much more difficult in the pop world because there women are part of the bag. Women, you know, ‘I’ll get you drugs and women.’ I think in the classical world, anyone with good ears, training, and who is pleasant to work with can do it. Although really there are very few classical music producers in the world period—male or female. So it’s tough for anyone to make it.”

NOTE TO OUR READERS

In response to frequent inquiries regarding Pro Audio photo submissions and Audio Track items, please note the following: photos should be sent to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the name and location of the studio, the full names of all participants shown (clearly identified from left to right), and the name of the record label, where applicable. Photos without the above information will not be considered for publication, and no photos will be returned unless previously agreed. We prefer black and white prints, but can work from any format.

Items for consideration in the biweekly Audio Track column should be faxed to the editor at 212-566-5338. Please include the name and location of the studio and the room where they were recorded, the number of all artists, producers, and engineers involved in the sessions; the label, where applicable; and the make and model numbers of consoles, monitors, recorders, and other equipment.

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Pro Audio

EUROSOUNDS

A column by Zeron Schoep on the European pro audio industry.

U.K.

AKAI ELECTRONICS has agreed to cooperate with Hong Kong-based multinational conglomerate Semi-Tech Group in capital and business operations and has received a 110 million pound capital investment in return for a 45% holding in the company. The remaining 55% of Akai will be held by the Mitsubishi Group.

The move coincides with a restructuring of Akai's manufacturing sites and procurement arrangements, which are expected to benefit Akai's penetration into China and South American markets through Semi-Tech's existing sales networks in those territories.

Semi-Tech, one of the largest blue-chip capital investment companies listed on the Hong Kong stock exchange, recently revivized sewing machine manufacturer Singer. Part of the restructuring involves Akai's taking a stake in Semi-Tech's other consumer electronics brand, Sansui.

ANTHONY DAVID, formerly sales and commercial director at SSL, has joined Sony Broadcast and Professional Europe as general manager for professional audio. He replaces Chris Hollebone, who has left after more than 14 years with the company to explore other interests in the audio world.

Hollebone, who was instrumental in the launches of the CD, DAT, and MiniDisc formats, felt he needed a change of scenery. "The audio industry is changing a lot, and I would like to be more involved in that process whilst having closer contact with customers and users," he says.

David, who was at SSL for 12 years, takes on responsibility at Sony for business and applications development as well as product management.

AMEK HAS LAUNCHED the 501 By Langley live-sound console and supplemented its SuperTrue and Showtime recording and live-sound automation packages with an outboard effects MIDI control option.

The 501 is a scaled-down version of the existing Recall desk and, like all automated consoles in the Amek range, will feature a "virtual effects" option to provide a library of popular outboard effects templates that can be controlled from the software.

Other forthcoming options will include a software-based, modular, 16-by-16 matrix, and a switcher box containing eight programmable relays for firing playback machines from cues.

SOUNDKRAFT has added multiformat monitoring to its DC2000 moving fader console, making it the most affordable desk available with this option. The Interact Magtrax TV routing and monitoring interface offers six independent speaker outputs and automatic Surround encoder/decoder insertion, using the desk's groups as inputs to the routing matrix.

"Magtrax panels have been added to a number of Soundkraft desks in the past, and the development of a version for the DC2000 was inevitable given that more than 70% of its sales have gone to post-production users," says Interact managing director Mallory Nicholls.

MIDAS HAS REPORTED that it has had to increase manufacturing capacity for its new XL4 and XL200 live consoles due to demand. Customers for the new desks include Britannia Row Productions, SSE Hire Ltd., Capital Sound, Mercury Sound N.Y., Hi-Tech San Francisco, Brynui Bleu Can-

ada, Jands Australia, and the Aarhus Theatre, Denmark. Four XL4s will be used on the forthcoming Rod Stewart tour.

HIB COMMUNICATIONS has added recordable CD to its expanding advanced media products range. Sales director Steve Angel says the move was the result of pressure from distributors to follow up its success with DAT into CD-R. "We've opted for the 74-minute version because there is now very little difference in cost between different CD-R times," says Angel. The disc uses a phthalocyanine organic dye recording layer, which is claimed to be more resistant to UV light than other compounds, with Orange Book standard tests estimating recorded data security at 100 years.

DENMARK

TUBE TECH introduces the EQ1A all-tube, five-band equalizer. All frequencies on the single-channel device are switched, and all bands can be bypassed individually. The three mid bands are fully parametric and supplemented by high- and low-frequency shelves and high- and low-pass filters.

"The sound and build quality are typical Tube Tech," says president John Petersen. "Buying a unit like this is a sound investment because they go on forever and the resale value is always high."

EASY FILM in Copenhagen has installed an SSL Scenaria in line with the company's growth from a facilities house to full-blown production company, and the installation of a digital on-line suite in 1993 and a large Lightworks system last year.

"We invest in the best people, and they would not work here unless we had the best equipment available for them to use," says Easy Film managing director Neils Bokkenhauer.

Approximately two-thirds of the company's business is in the production of advertising spots for leading Danish and international agencies. Easy Film also produces documentary programs and drama series.

END OF THE LINE MAGIC...

Billboard's June 17th spotlight pays tribute to the unheralded professionals responsible for moving music and video product to its final stages. This special issue will document "TALES" provided by heads of leading production departments, as well as preview the upcoming Replitech Convention.

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## PRODUCTION CREDITS FOR BILLBOARD'S No. 1 SINGLES (WEEK ENDING MAY 6, 1995)

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This advertisement prepared by Sawyer Riley Compton, Atlanta.
Radio

Broadcasters Get Facts And Figures
Modern Rock Lauded; Duopolies Explored

■ BY PHYLLIS STAR

PRINCETON, N.J.—Radio consultants and researchers came to the Radio Only Management Conference armed with a slew of newly commissioned surveys and research projects, and the 254 broadcasters present walked away well-informed with facts and figures on everything from the popularity of modern rock to the effects of duopoly.

The conference, sponsored by the Cherry Hill, N.J.-based trade-publications Radio Only and Inside Radio, was held here April 28-30.

In his speech, titled "Alternative: Radio's Hottest Format," consultant Jeff Pollack said better programming has helped take modern rock into the mainstream. "In the early 70s, in 1984 rock was programmed for the fringe," he said. "Today, the word 'alternative' is a misnomer. This is mainstream radio. The demographic appeal is much bigger than people originally thought."

On the subject of triple-A radio, Pollack was not as enthusiastic. "There are some shockingly bad triple-A stations around the country," he said. "If [programmers] decide triple-A should play familiar music, they may actually be doing an injustice. The format itself is a good idea, it just hasn't been programmed well."

The second and third habits—a presence at community events and a popular morning show—both have a "huge correlation with having higher ratings," according to Rosin. Generating the perception that the station is fun to listen to—the fourth habit—also has a direct connection to ratings, Rosin said.

Because Arbitron is geared toward measuring at-work listening, being a station people can listen to at the office—the fifth habit—is also very important. Owning the "most contested" perception was identified by McVay and Edison as the sixth habit of successful stations. "Nobody is going to listen to a radio station they hate because of the contest," Rosin said. "It's a huge tiebreaker in the favor of the stations doing the contest."

The final habit is heritage and length of time in the format. "Obviously, we're a fast-moving industry," Rosin said. "But you've got to have a little bit of patience and realize there is a correlation between sticking with something and having success at it."

In a separate study on what drives radio listening, conducted by Vallen Consulting, more than 1,000 people were asked for the most important reason they listen to radio. The first response of 34% of those surveyed was music, but 25% cited news, another 15% said entertainment. Other responses were information (9%), weather (5%), relaxation (2%), speed (5%), traffic (5%), and conversation (19%).

Successful Radio Habits
A joint project by McVay Media and Edison Media Research revealed the seven habits of highly successful radio stations, based on interviews with winning broadcasters.

Having news and information in the mornings was the No. 1 habit, the study found, and Edison president Larry Rosin said it cuts across all age groups and formats. "Even in younger demos, owning this perception is extremely important."

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Music Clustering Of America
Coleman Research unveiled some results of an ambitious recent study called "The Music Clustering Of America," which tested 350 songs ranging from Bill Haley & His Comets to Offspring and representing every commercial radio genre. The study polled 400 people ages 15-54 in the top 50 markets.

According to the results, Coleman identified 17 distinct "clusters," or groups of people with common musical tastes. Among the most interesting findings, the national appetite for grunge music is huge, while album rock music (as defined by artists like Aerosmith, AC/DC, and Van Halen) "does not have the appeal of a year ago," Coleman VP Chris Ackerman says the "meat and potatoes AOR artists are less popular today than the alternative artists" like Stone Temple Pilots and Offspring.

The study also identified a "hidden appetite" for classical music, whose cluster group was much larger than the size of the actual radio format.

According to the study, the 17 cluster groups and their respective audience shares are Motown (17%), classical (17%), oldies (15%), grunge (14%), R&B and Hip Hop (14%), Soft AC (13%), mainstream AC (12%), Top 40 pop (12%), Pop alternative (11%), jazz (11%), country (9%), album rock (9%), top 40 rhythm (9%), classic rock (9%), churban (8%), and pop urban (7%).

Based on later conversations with many broadcasters who had seen the presentation, the results appeared to have been taken with a high degree of skepticism. Some questioned the validity of a 600-person sample size in some thing touted as a "national" study. Others were wary of the methodology by which the results were analyzed, and some thought the surprisingly low numbers for country music were indicative of a problem with the study as a whole.

Mainstream Tactics Mulled At Christian Radio Seminar

■ BY DEBORAH EVANS PRICE

NASHVILLE—The National Christian Radio Seminar—held here April 23-28 during Gospel Music Week '95—was highlighted by discussions on more effective ways to grab and hold an adult audience, techniques for generating revenue, working in harmony with competing Christian stations, and changes in legislation that affect Christian radio.

A dominant theme that seemed to be a common thread through many sessions was the need for Christian radio stations to employ the same tactics for success as their mainstream counterparts. Among the tactics suggested were selling advertisement spots rather than blocks of air time and becoming more involved in the community as a whole, not just the Christian audience.

NCRS keynote speaker Bob Briner, author of the book "Roaring Lambs" and host of the radio show of the same name, challenged Christian radio stations to be "salt and light" in their communities. "I think the Christian stations should consider themselves just like all the other stations in terms of involve-ment with the community," Briner said. "When there's a major issue that relates to taxes or transportation or the schools, they should be there at City Hall getting quotes and comments, making an impact, and giving their listeners the chance to be involved in all the community activities, problems, and possibilities the other stations do."

Joe Battaglia, NCRS chairman and president of Renaissance Communications, agreed with Briner's comments and commended his eff-orts. "He really has a desire to see Christians reach out and believe they can actually impact their world in a positive way instead of reacting in a negative way, which has been the way most issues have been dealt with in the Christian world," Battaglia said. "What Bob is trying to do is create pro-action. He wants to make us think a little bit and allow that window of opportunity to open up.

Consultant Dan O'Day returned to NCRS this year presenting a well-attended daylong session on program-

Brotherly Rock. RCA act Wanderlust stopped by local hangout J.C. Dobbs in its native Philadelphia to preview its debut, "Prize." Pictured, from left in the front row, are Bobby D., music director at top 40 WXDA-FM York, Pa., Joe Reagosa, RCA, and Scott McFadden, PD at WXDA. From left in the back row are band members Jim Cavanaugh, Rob Bonfiglio, Scot Sax, and Mark Levin.

Beepers And Beyond. WRXJ Chicago morning man Mancow Muller, right, straps sidekick Turd with hundreds of vibrating beepers and then invites listeners to dial him up all at once.

(Continued on page 106)
**WINTER ’95 ARBITRONS**

12-plus overall average quarter-hour share (■) indicates Arbitron market rank. Copyright 1995, Arbitron Ratings Co. May not be quoted or reprinted without the prior written permission of Arbitron.

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Radio

MAINSTREAM TACTICS MULLED AT CHRISTIAN RADIO SEMINAR

(Continued from page 106)

ence was the thrust of many of the sessions during NCRS, and attendees were eager to learn ways of making their stations more competitive with their mainstream counterparts. Christian music is considered to be the fastest growing genre in American music (the Recording Industry Assn. of America cites it as 3.8% of the market, surpassing jazz and closing in on classical), and everyone in the industry seems to agree that Christian radio needs to be an integral part of the industry’s growth.

“Just like other genres of music, radio needs to lead the way for our music,” Gospel Music Assn. president Bruce Keel. “If you look at country, pop, or any other format, radio is an integral part of the growth of any of those genres, particularly [country]. I think everyone is aware of that in radio, and a lot of steps are being made to improve the quality of the programming and to improve the number of stations. There are so many major markets around the United States that still don’t even have any form of Christian radio. We feel strongly that it is going to have to happen for Christian music to achieve what we know it can.”

Sales and programming are the two obvious keys for strengthening Christian radio stations and their influence. “People are trying to position what they have, the music particularly, in a way that sounds good throughout the day,” Battaglia said. “The announcing and formats are really setting up the music correctly. You don’t want bad formats with good music; that cheapens the message entirely. Stations are really attempting to do their best. I think as we continue to put that challenge out, people will respond to it.”

Morningstar Radio Network president Burt Perrault sees the shift toward selling spots rather than block time to be a key step forward for Christian radio. “I think Christian radio is redefining itself, getting away from dependency on selling blocks of program time,” he said. “That’s been a trend for several years, but it seems we’re starting to accelerate. There’s a lot of emphasis on being more aggressive in getting revenues from what secular media would consider conventional sources... selling spot radio as opposed to block sales.”

In addition to sales, programming and effectively managing staff, legal issues were another topic covered in several NCRS sessions. “It’s a license renewal year, so there’s a lot involved in that,” said Keith Whipple, GM at WWRT Jacksonville, Fla. “Everybody’s concerned about legal things—affirmative action, EEOC, making sure your license is guarded, that kind of thing. I think that’s a big thing I’ve seen this week.”

Those involved with NCRS were glad to see younger broadcasters attending the convention. “It’s exciting to see more new faces this year,” said Lloyd Parker, GM of WLIX Long Island, N.Y. “I think in the last couple of years we’ve really experienced a large surge of growth. It’s been nice to see a lot of new people coming into it and a lot of young kids coming into it. It shows growth, and that’s great.”

Among the nearly 3,000 paid registrants gathered for GMA week activities, 498 were registered for NCRS, up from a total of 448 NCRS attendees last year.

To Help Aspiring Musicians, Show Offers Guidance

BY CARRIE BORZILLO

LOS ANGELES—New York-based Vision Broadcasting Network aims to support local music communities around the country through its educational and entertainment radio show “The Artist Development Series.”

Vision is in the midst of shopping the hourlong weekly show to album rock, modern rock, and triple-A stations nationwide.

In addition to music by established artists like Van Halen, R.E.M. and Pearl Jam, and the hottest newer acts like Offspring, Green Day, and Hootie & the Blowfish, the show features unsigned bands and interviews with music industry professionals.

The demo show, for instance, features Doug Thaler of Top Rock Development; Clark Staub, director of alternative marketing at Capitol Records; and Eddie O’Rourke, talent booker at the Roxy in Los Angeles. They discuss the climate for an up-and-coming band and tips on how to make it in the music business.

Floyd Vasquez, executive producer and host of “The Artist Development Series,” says the show is geared mainly toward aspiring musicians.

“We’re reaching out to those who want encouragement and offering that by providing them with educational information and inspirational messages from those who have done it,” says Vasquez.

For example, Thaler talks Optimistically about the advanced number of talent scouts on the streets now, while Staub discusses how an unsigned band can make a name for itself in its own market.

The show, which Vasquez says is geared toward a weekend nighttime slot, is offered on CD with six minutes of national advertising time and four minutes of local time.

Vasquez has worked at news/talk WGBB Long Island, N.Y., and public station KANW Albuquerque, N.M. He has also gleaned experience for ABC News Radio, CBS Radio Networks, UP!, and Kris Stevens Enterprises.

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Conference: 108

Billboard

Hot Adult Contemporary

For week ending May 13, 1995

(Continued on page 106)
The singer suggests nontraditional religion is finding its way to a younger audience. "I think our whole generation is looking for [answers] and looking for the bits and parts of religion and not being sucked in by the whole stringent approach, like Catholicism and stuff like that. And the [song]'s whole chorus is about if you've had this channeling experience and found something that actually meant something to you, bringing it back and trying to revive anybody else is not always an easy task."

"We've obviously not had the last generation to seek spiritual answers, but it seems really relevant right now, especially the last few years with the economy and everything, everyone's questioning stuff. Especially my three years at the University of Toronto, it seemed like everybody was just passing time, and they knew they wouldn't have a job [upon graduation]. They were still going through with the majors... If these days with the whole global village, information is so readily available, you can learn about Taoism or any type of philosophy or religion, you can just look through things out of all of them and make your own decision. If you are going to have religion, it should be something you're comfortable with, not something you're fighting!"

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**Billboard**

**Modern Rock Tracks**

FOR WEEK ENDING MAY 13, 1995

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**Album Rock Tracks**

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4 Public Radio Groups Propose Trust Fund; '95 1st Quarters Ad Income Up 13% From '94

WITH THE THREAT of government funding cuts looming over the heads of public broadcasters, the presidents of four public broadcasting in- terests have joined up and created a plan to establish a trust fund for public broadcasting. They presented the plan to Congress May 2.

The four groups involved—National Public Radio, Public Radio International, the Assn. of America's Public Television Stations, and the Public Broadcasting Services—called on Congress to create a trust fund modeled on similar trusts previously created by Congress for the American Red Cross and the U.S. Olympic Committee. The plan identifies some revenue-generating mechanisms that could eventually replace all federal appropriations for public broadcasting. According to the plan, those appropriations would diminish annually in direct proportion to the income produced by the trust fund.

The plan has already drawn fire from the National Assn. of Broad- casters because it suggests building the trust fund with contributions from commercial broadcasters (in lieu of their public interest obliga- tions) or with proceeds from non-commercial spectrum leases.

In other news, radio advertising revenue finished the first quarter up 13% over the same period last year, according to new Radio Advertising Bureau figures. National revenue was up 22% in the first quarter, while local revenue rose 11%. In March alone, combined local and national revenues were up 10% over March 1994 based on a 14% national revenue jump and a 9% rise in local revenue.

Reminder: Nominating ballots for the Billboard/Airplay Monitor Radio Awards are due back by Fri- day (12). Please take a few minutes to fill them out and return them. Your vote counts!

**PROGRAMMING:** KIELEY TO KDWB

Santa Monica's recently resigned KGQK (Sweet 98) Omaha, Neb., PD Dan Kieley as its new PD, beginning May 22. He replaces Mark Bolke, who recently resigned.

KFMB-FM San Diego PD Tom Gjerud resigned on April 27. No re-

placement has been named.

Country WCFB Orlando, Fla., is set to flip to a new, undisclosed format Sunday (7). Market speculation centers on rhythmic AC.

WAPE Jacksonville, Fla., PD Jeff McCartney exits to join trade magazine Hits.

Consultancy SBR Radio and Para-
gon Research have teamed up to mar-
ket the format of SBR client KNKP

Denver to other stations. The format, dubbed "rock alternative," is described as a new wave/rock format rooted in familiar alternative music of the late '70s, '80s, and '90s.

KGPL Las Vegas has applied for the new calls KQQL.

Seventies oldie station KTFF

Tulsa, Okla., changes call letters to KJSK (Stable). 

Former country outlet WSCF-SFM Syracuse, N.Y., which has been silent for several months, signs back on pro-

gramming Jones Satellite Networks' U.S. Country format. It is live in drive time.

WSEV Knoxville, Tenn., flipped from a simulcast of country sister sta-
tion WDLY to JSN's U.S. Country month. It is live in mornings.

Religious WXRX Indianapolis picks up Morningstar Radio Network's Christian AC format, Pure AC, in all dayparts except drive times.

**NETWORK NEWS:** ESAELS TO SW

WNEW New York veteran Dennis Ellis will host mornings at SW Networks' new classical format, Classic FM U.S.

Jack Taylor (aka Steve Seever) joins Major Networks' Super Hit Country format as afternoon host. Taylor previously was doing produc-
ing at the network. He replaces former afternoon host Hoss Burn, who also works at WSIX Nashville.

Real Country Network moves KI in WIMX from overnights to middays and hires former WNOE New Orleans afternoon host Steve Miller for evenings.

**PEOPLE:** OWNS JIONS K-JOY

Owens Joins K-JOY Market legend Gary Owens re-
signs his current midday/afternoon host at adult standards KQK/KOJY (K-Joy) Los Angeles.

**FRANK CODY** CEO Digital Broadcasting

**BROADCASTER OF THE WEEK**

FRANK CODY

**CEO**

Broadcasting Architecture

**KXW**: Philadelphia morning man Bob Wirthington joins WPAT-FM New York as morning host, replac-
ing Mike Manion, who recently ex-
ted his contract with Philadelphia morning host Westwood One's "Solid Gold Satur-

day Night." Schelby Sweeney joins KXH

Houston as morning co-host and news director. She arrives from KEZK San Jose, Calif.

Bob Mitchell replaces Tom Hassel on KEZK St. Louis for afternoon drive after six years as morning host at the former KQJY San Diego.

Miami veteran Hershel joins WZPT (The Point) Pittsburgh as morning host. He previously spent 15 years at crosstown WYEX.

of 

Bob Mitchell moves to WMRR Hartford, Conn., for the same shift.

newsline...

**BARRY MAYO**, president of Broadcasting Partners Inc. and former GM of BPI's WVAV (WV) Chicago, has declined an offer to stay with Evergreen Media, which recently merged with BPI. He plans to take time to consider other options, according to the Chicago Sun-Times.

**CHUCK MCMURRAY** has been named VP/GM of KLDE Houston, succeeding the retiring Steve Shepherd. McMurray was GM of KDXTX Dallas.

**GINNY MORRIS**, GM at KSTP-AM Minneapolis, adds acting GM duties at KSTP-AM, replacing John Rohm, who exits.

**RICK PARRISH** exits the GM job at KFH-RQAM/KEYN/KEYX Milwaukee.

**STATION SALES:** KBFI Las Vegas from Americom to Crescent Communications for $6 million (Crescent also is in the process of acquiring Commonwealth Broadcasting). For WQAX-AM-FM York, Pa., from the HGF Media Group to Tele-Media Broadcasting Co., for an undisclosed sum.

with radio listeners that can last as long as 30-40 minutes each.

"In this format, we have good opinion," Cody says. By keeping track of the most common re-
sponses, Cody says he is also able to predict future trends.

Cody describes Broadcast Archi-
tecture as a combination consult-
ing/production/research company. "Our services vary dramatically from client to client," Cody says. "Some seek our consultation and advice. Others are looking to make con-
crete research to help them navigate through the waters of our business.

As consultants, Cody and his nine-person staff are known for their work with more than 20 jazz/AC stations across the U.S. As researchers, they work with clients in a variety of formats owned by such com-
panies as Ever-
green, Tribune, Granite, Granum, Viacom, and Noble.

On the production side, the company creates jingle packages for radio stations and also produces weekly programming for Japan's J-Wave FM, which it has been doing at its in-house production studio in Princeton since 1988. Broadcast Architecture also provides re-
search for such international cli-
ents as the European chain NRJ and Spain's Cadena Ser.

"It's important to remain the per-
spective of being in Paris one day and Tokyo the next and [seeing] ra-
do in its various and diverse applica-
tions," says Cody. "The stimulation that travel provides always helps us think outside the box and imagine the possibilities." Cody says they are working on some new projects that he hopes will make us "be in our best problem-solving mode."

Cody is a 36-year radio veteran who has worked in a number of formats, including AC, MOR, and top 40. Career stops have included ABC radio, NBC's "The Source" radio net-
work, and several album rock sta-
tions, including KLOS Los Angeles and KBDI Denver. In 1986 he helped develop the adult alternative format and signed its first success story, KTWW (the Wave) Los Angeles the following year. Cody co-founded Broadcast Architecture, a wholly owned subsidiary of Pyramid Broad-

"It's choose the name based on his be-

lief that "proper ideas, like good buildings, should have blueprints ... the same way a building should be aesthetically pleasing but also fundamentally strong, radio, television, and cable require the same combination of science and art," PHYLLIS STARK
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| 2   | TWIST & SHOUT | THE BEATLES | PARLOPHONE (1960)
| 3   | LIVE A LITTLE | EDDIE FISHER | CAPITOL (1965)
| 4   | EVERY DAY OF THE WEEK | CHARLIE BUTLER | SONGS OF THE WEST (1924)
| 5   | LEMON LIGHT | BILL HALEY | CHART (1957)
| 6   | STRONG ENOUGH | JULIA RINN | SONY MUSIC (1994)
| 7   | LET HER CRY | NICK DRAGO | BMG (2000)
| 8   | RED LIGHT SPECIALS | NICK DRAGO | BMG (2000)
| 9   | 20/20 | JOHN SHERIDAN | BMG (2000)
| 10  | TELL ME WHEN | NICK DRAGO | BMG (2000)
| 11  | THE MIGHTY WAVE | NICK DRAGO | BMG (2000)
| 12  | LIGHTедак티 | NICK DRAGO | BMG (2000)
| 13  | I LIKE YOU & ME | NICK DRAGO | BMG (2000)
| 14  | JUICY JUICY | NICK DRAGO | BMG (2000)
| 15  | BLESS YOUR KING | NICK DRAGO | BMG (2000)
| 16  | CAN'T MAKE YOU LOVE ME | NICK DRAGO | BMG (2000)
| 17  | ELTON JOHN | NICK DRAGO | BMG (2000)
| 18  | CANDY RAIN | NICK DRAGO | BMG (2000)
| 19  | NO MORE | NICK DRAGO | BMG (2000)
| 20  | DON'T TAKE IT PERSONAL | NICK DRAGO | BMG (2000)
| 21  | GET READY FOR LOVE | NICK DRAGO | BMG (2000)
| 22  | EVERY DAY OF THE WEEK | NICK DRAGO | BMG (2000)
| 23  | I CAN'T SEE THE LIGHT | NICK DRAGO | BMG (2000)
| 24  | THE LADY IS A DOLL | NICK DRAGO | BMG (2000)
| 26  | CAN'T YOU SEE | NICK DRAGO | BMG (2000)
| 27  | BLESSED UNION OF SOULS | NICK DRAGO | BMG (2000)
| 28  | THE COMB (FOR COMBDER) | NICK DRAGO | BMG (2000)
| 29  | I WISH | NICK DRAGO | BMG (2000)
| 30  | WELCOME TO THE PIZZLE ISLAND | NICK DRAGO | BMG (2000)
| 31  | WONDERFUL | NICK DRAGO | BMG (2000)
| 32  | DREAM ABOUT YOU | NICK DRAGO | BMG (2000)
| 33  | 48 COTTON EYE JOE | NICK DRAGO | BMG (2000)
| 34  | OYER MAKER | SHEP. CROW | BMG (2000)
| 35  | LET'S GO OUT TO MONTREAL (JAPAN) | NICK DRAGO | BMG (2000)
| 36  | FEEL SO GOOD | NICK DRAGO | BMG (2000)
| 37  | DADDY'S HOME | NICK DRAGO | BMG (2000)
| 38  | NEWB | CLOVISION & COVERS | BMG (2000)

**EMI FINDS SUCCESS FOR BLESSID UNION OF SOULS AT HOME**

- Napolloilo says B&R stations are now being served with more rhythm-conscious mixes of the song. (On the video front, in late April MTV added the accompanying clip, which has been well done, for roughly two months. ‘We’ll be working this single well into the summer,” Napolloilo says. “This one has what it takes to go the full distance.”

- “I Believe” first caught the attention of Pete Garbarg, EMI’s director of A&R, in December 1992. “I remember giving it to a casual listener in my office on a Friday afternoon, taking him home for a closer listen over the weekend, and just flicking it over,” he says. “I don’t think that tape left my stereo for two solid days. The deal for an album was done within two weeks after that.”

The album has sold 30,000 copies to date, according to SoundScan. The next phase is touring, and the band is rehearsing for an imminent trek that will lead to a state-side jaunt by midsummer. By then, a second single, tentatively the more up-tempo “Let Me Be The One,” should be commercially viable. “I recently had the chance to see Blessid perform, and the good news is that they are not afraid to step outside the parameters of the music on record,” Stessel says. “This band will take its place next to Counting Crows, Hootie & the Blowfish, and Sheryl Crow. They are where music is going.”
Newsmakers

A Visit From The Maestro. Maestro Valery Gergiev meets with representatives of Philips Classics in New York. The Russian maestro was in town to lead his Kirov Opera Company in four performances at the Brooklyn Academy of Music and two weeks of performances with the New York Philharmonic. Shown, from left, are Brian Bacchus, director of A&R and progressive music; Michael Elder, artist manager; Bugnon; Paul Ramey, national director of jazz and progressive music; and Chris Wheat, director of publicity.

Birthday Present. Capitol executives celebrate saxophonist Dave Koz's birthday at the Capitol Records tower in Los Angeles with a six-shaped cake and a plaque commemorating gold certification of Koz's album "Lucky Man." Koz is also host of the Sony Worldcast Network's weekly syndicated radio program "Personal Notes Hosted By Dave Koz." Shown, from left, are Tom Corson, Capitol VP of marketing; Sheryl Heber, artist manager, Vision Management; Gary Gilbert, Capitol senior VP of business management; Koz; Bruce Lundwall, Blue Note Records president; Ralph Simon, Capitol executive VP; Lou Mann, Capitol senior VP of sales; and George Nunes, Capitol VP of sales.

Solo On Sparrow. Marty Raybon, lead singer for country group Shenandoah, announces his solo debut, a self-titled country/gospel album due out July 6 on the Sparrow label. Eight of the album's 10 songs were written or co-written by Raybon. Shenandoah's current Liberty album, "In The Vicinity Of The Heart," yielded a top 10 hit on Billboard's Hot Country Singles & Tracks chart, "Somewhere In The Vicinity Of The Heart," featuring Alison Krauss. Shown, from left, are Bill Carter, Bill Carter Management; Peter York, senior VP, Sparrow Communications Group; Raybon; and Bill Hearn, president, Sparrow Communications Group.

School Days. Grammy-winning vocal group All-4-One joins the 1995 Grammy All-American High School Jazz Band & Choir during a National Grammy in the Schools Career Day at the University of Southern California. More than 1,600 students from 49 high schools throughout the Los Angeles Unified School District participated in the day of performances, workshops, and panel discussions about careers in the music industry. The Grammy All-American High School Jazz Band & Choir features outstanding students selected from 14 regional Grammy in the Schools events held across the country, sponsored by the NARAS Foundation in partnership with NARAS.

Recording For Rykodisc. Rykodisc executives celebrate Alejandro Escovedo's multi-album deal with the label at La Zona Rosa in Austin, Texas. Shown, from left, are Arthur Mann, VP of business affairs, Rykodisc; Chris Fawile and Brad Madison of Mongrel Music; Paul Dickman, business affairs director, Rykodisc; Escovedo and his daughter; Jeff Rougvie, A&R special projects coordinator, Rykodisc; Josh Grier, legal counsel for Escovedo; and Tim Neede, Escovedo's manager.

"Wish" Fulfillment. Trumpet player Chris Botti socializes backstage following his recent showcase at New York's Mercury Lounge in support of his Verge/Forecast Records debut "First Wish." Shown, from left, are Chris Roberts, president, PolyGram Classics & Jazz; Guy Eckstine, VP of A&R, Verge, Botti; John Esposito, VP of field sales, PGD; Lynne Hoffman Engel, senior VP of marketing and sales, PolyGram Classics & Jazz; Jim Caparro, president, PGD; and Curt Eddy, VP of field marketing, PGD.

Piano Man. RCA executives welcome pianist Alex Bugnon to the label. In addition to releasing his own albums, Bugnon has worked with Freddie Jackson, Najee, and Keith Sweat. Shown, from left, are Brian Bacchus, director of A&R and progressive music; Michael Elder, artist manager; Bugnon; and Chris Wheat, director of publicity.
BY JERRY MCKENNA

FOR THE FIFTH CONSECUTIVE week, Montell Jordan holds on to the No. 1 position with “This Is How We Do It” (PMP/RAL/Island). It continues its lead with “Payback” (MCI/Atlantic) at No. 2. Adina Howard’s “Freak” (Liberation/Atlantic) is the biggest gain at No. 3, and Lisa Left Eye Lopes’s “Players” (ATL) from TLC drops two spots to No. 4. This is only a partial portion of a video game-intensive show that will see some 3,000 new-product introductions and the many-heralded U.S. debuts of competing video game hardware systems from Sega and Sony. But music is present throughout the interactive-entertainment event. There are more products, such as enhanced CDs, to musical spins on video games and computer screen savers.

Music Industry

Awards were given for the best-selling act in each of the following markets: Africa, Youssou N’dour; Australia, INXS; Benelux, 2 Unlimited; Britain, Pink Floyd; Canada, Bryan Adams; Czech-French-Canda, Celine Dion; France, Patricia Kaas; Germany, Marius Müller Westernfeld; Greece, Yanni; Ireland, the Cranberries; Italy, Laura Pausini; Japan, trf; Eastern Europe, Dimitri Malakov; Scandinavia, Ace Of Base; Spain, Manel and ImMAC; The Netherlands, Santo Domingo De Silos; Switzerland, DJ Bobo.

What has five sides, four colors, two pockets, and shows off CDs better than anything else?
### Weekly Top Albums

**For the Week Ending May 13, 1995**

<table>
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<tr>
<th>No.</th>
<th>Title</th>
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<th>Label</th>
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<th>Format</th>
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* *Heatseeker Impact* - Albums that have been added to the Heatseeker system this week.

* *New* - Albums that have been added to the Heatseeker system this week.
I'm Grateful For...

**MY FIRST SINGLE, “WHOSE BED HAVE YOUR BOOTS BEEN UNDER?”**  
- #1 in Canada  
- #1 in Europe's Music & Media Chart  
- Top 10 in the U.S.A.

**MY ALBUM, “THE WOMAN IN ME”**  
- Gold in Canada  
- Sales in Excess of 350,000 in the U.S.A.  
- #7 on Billboard's Top Country Albums chart  
- #2 on Billboard's Heatseekers chart  
- #60 on Billboard's 200 chart  
...all after 10 short weeks

- The opportunity to write and record an exciting album.  
- The opportunity to work and learn from a great producer, Robert John “Mutt” Lange  
- The good fortune to have the support and commitment from my label, Mercury Nashville, including Luke Lewis, President, and everyone on the staff.

- But, most of all, I'm grateful to all of you for making this happen!

Thank You So Much!

...one very grateful woman

Any Man Of Mine  
Airplay Date: May 8th
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<th>Week</th>
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“if we take that route, it won’t be until next session.”

The defeated New Jersey bill served as a template for 20 other state bills introduced in legislatures this year throughout the country. So far, 15 of those states have defeated or blocked the legislation, including Tennessee, Texas, Minnesota, Hawaii, Oklahoma, Virginia, West Virginia, South Carolina, Georgia, Minnesota, New Hampshire, Rhode Island, Washington, Iowa, and Wyoming.

However, five bills remain active in California, Illinois, Maryland, Florida, and Missouri, and opponents of the legislation hope that the New Jersey bill’s rejection may slow the pending bills’ progress.

Governor Whitman and her chief counsel, in a written statement, found that many of the provisions of Assembly bill 1610 were unconstitutional and would compromise federal law and that the bill “impermissibly intrudes upon the ability of copyright owners to enforce and enjoy their copyrighted works by imposing restrictions beyond those intended by Congress.”

ASCAP president and chairman Marilyn Bergman called the governor’s action “a recognition of the rights of songwriters” and offered to meet and “work out our differences” with the NJRA and fellow proponents at the New Jersey Licensed Beverage Assn., which represents bar and tavern owners.

Marvin Berenson, BMI senior VP and general counsel, says that “we are pleased with Governor Whitman’s action” and that BMI has “always felt that negotiations were a better solution than legislation.”

In New Jersey and across the country, restaurateurs have long complained about the licensing practices of performing right societies and have grumbled about the fees.

ASCAP and BMI, the two societies that would be hardest hit if the bills were passed, have argued that bars and restaurants must pay if they use live music or prerecorded music through a sound system to “enhance” the atmosphere of their establishments.

ASCAP and BMI say that the bills would make it nearly impossible for them to monitor music use and collect license fees. The societies add that such restrictions could mean an estimated annual income loss of 20%.

Provisions of the state bills would require performing right organization employees to phone ahead for visits, show ID, provide printed phonebook-thick repertoire lists, and divulge fees of neighboring establishments.

The performing right societies are also fighting a federal bill now pending in the House. The Fairness in Musical Licensing Act, H.R. 780, sponsored by Rep. Jim Sensenbrenner, R-Wis., does not go as far as the state bills in its restrictions, but would still exempt almost all musical performances in commercial establishments using radio over loudspeaker systems or large-screen TV, send for disputes to an arbitration panel, and require printed and online access to repertoire and licensing information to be available free of charge.

Rep. Carlos Moorhead, R-Calif., chairman of the House Intellectual Property Subcommittee, has called for a May 24 meeting between the performing right societies and the National Restaurant Assn. and other proponents to try and “iron out the problems before a hearing,” according to a staffer.

There are two types of places you can stay when you’re doing business in New York. A posh uptown hotel with attitude, or a posh uptown hotel with no attitude. Hey, you’re going to get plenty of attitude in New York anyway. So why not stay in a place where you can relax, get loose, be yourself. The Mark’s got everything you need to make your business life easy – a prime location, a great restaurant, computer and fax capabilities. And because after business we want you to be as comfortable as possible, we’d like you to wear what makes you happy. A T-shirt, perhaps. In fact, we like T-shirts so much we have one with our name on it. The Mark, Madison Ave. at E. 77th St., N.Y. Reservations, call 212-744-4300 or 1-800-843-6275.
TIME WARNER HOPEFUL FUCHS CAN END CONFLICTS AT LABEL GROUP
(Continued from page 10)
a guy who has built his organization, and he's going to be very important to us," Morgado, who had been chief of staff for New York Gov. Hugh Carey, was hired by the late chairman of Warner Communications, Steve Ross, in 1982 as a special assistant. Three years later he was named instead of Warner Music, despite having no experience in the music business.
At one time, Morgado was mentioned as a possible president of par-ent Time Warner under Levin, but his star dimmed when the bruising battle with his second-in-command, Morris, became public. Levin appointed banker Richard Parsons last year as president/COO of Time Warner.
The feud between the executives flared up just months after Morga- do named Morris president of the Warner Music Group (Billboard, July 23, 1994). Tensions began after the highly respected heads of two Warner Music label subsidiaries, the American Film Entertainment and Mo Ostin of Warner Bros. Records, resigned (Billboard, Aug. 19, 1994). Sylv- er Rhone was appointed to replace Krasnow; Danny Goldberg replaced Ostin (Billboard, Nov. 5, 1994). The break in communications with the Warner Bros. situation that sealed Morgado's fate. He and Morris disagreed over the appointment of a new chief executive to replace Ostin. Morris not only got his choice, Gold- berg, but he was also promoted to chairman of the U.S. unit (Bill-
board, Nov. 12, 1994).
But some company sources say Morgado lacked the capabilities of the executives continued, and it became clear that they could not co-exist at Warner Music Group. One source says Morgado gave Morris the title but retained the decision-making power for himself.
Morgado then maneuvered from major shareholders to boost the value of the company's stock, could not toler- ate infringing at the music unit. The stock has landed because companies with cable systems are out of favor on Wall Street and Time Warner is burdened with $15 billion in debt.
But Warner Music, despite its in-ternal struggles, has been thriving, and Morgado is given credit by many, within and outside the com-pany, for its substantial growth since he took over. Last year the music group's operating earnings rose to $720 million from $643 million the year before, as revenues in-creased to $3.98 billion from $3.53 billion. Warner Music's domestic market share this year has been 10% above all other record com-panies.
It's understood that with Morris' promotion, he would have reporting to him additional units of the music division that had reported directly to Morgado. These include the internation-record division, the mu- sic publishing company Warner-Chappell Music, domestic distribution, and record club opera-
tions.
Sources say that if Morris is named president/CEO of the world-wide music group, Warner Music-U.S. will be disbanded because there will be no need for it. Morris is likely to take his team with him, in-cluding president Mel Leventer, who he once ran as COO of Warner Music Group.
Sources also say that the depar-
ture of Morgado has opened the door for Ostins possible return to the Warner Music fold with a new label deal. Ostin has reportedly been discussing a label venture with several companies, including the Davis Geffen/Steven Spielberg/Jef-frey Katzenberg start-up, DreamWorks SKG, Disney, and Vionex. Of his troubles with Morgado, Morris says, "I'm sorry they hap-pened. In some instances there were unavoidable differences." He
decides to be specific, but adds, "The man has numerous strengths and abilities. He gave me my oppor-tunity to run Atlantic. I do think he had some desire to move ahead into different things. His public service career, I believe that played a part in this."
Sources say one recent sticking point between Morris and Morgado was Interscope Records, a rock and rap label of which Warner's Atlantic Group now owns 50%. Atlantic has an option to buy the rest of the label from owners Jimmie Lovine and Tad Field, and Morris wants to exercise that option and make Interscope the fourth label group in Warner Music. Some say Morgado opposed that, but Morris claims the opposition was "falsely attributed" to Morga-do. "He was supportive of Inter-
scope."
Another theory is that the change in the guard is related to the inves-tigation into the illegal sale of pro-motional CDs by some executives at the Warner labels and distributor. Ten executives were fired a few years ago.
But Warner Music officials say that the investigation has ended, that there will be no other firings, and that legal action against those already fired was unlikely. There are those, however, who believe Morgado wanted to press forward with an in-
quiry.
As for Fuchs, his involvement with the music business began when he was a young entertainment attorney representing, among others, Carly Simon. Later he worked for the William Morris Agency before joining HBO in 1976.

HUMAN RIGHTS CAMPAIGN LOOKING FOR SUPPORT
(Continued from page 10)
May 17 at the House of Blues in West Hollywood, Calif.
Healey clearly hopes that artists of the stature of Bono and Gabriel will participate in the 1998 events, but he says he has yet to approach them—or any musicians—about performing. Because artists partici-
pered to the HRC's fundraising events without payment, Healey says with a laugh, "Some of their managers say I've worn out my welcome. And I say, 'I never had a welcome.'"
In addition to well-seasoned per-
formers, Healey is hoping to attract younger musicians and new bands for support. "I hope the young bands help," he says. "The people who are in jail around the world are really their age and older."
Other plans include drawing up the declaration in more than 150 languages, illustrating the document for those who cannot, and de-
ering the results to 50% of the world's population. A video on the declaration will be made available to educators. Some of the 30 articles in the declaration are the rights to edu-
cation, employment, political partici-
pation, and a basic standard of living.
Healey is also negotiating with a well- known European music group to make a film about the declaration and Roosevelt's efforts.
"I want the communications industry to be part of the human rights move-
ment more than they have been," says Healey. "Someone's got to step up to the plate. Creative people have always been in the forefront."
Healey says he is working out of his home in Washington with the help of vol-
unteers. "This is absolutely shoestring. We're $22 in the bank."

DIGITAL ROYALTIES FOR ARTISTS, LABELS STABLE
(Continued from page 10)
Recording Companies, the not-for-
profit organization representing artists and record companies entitled to royalties under the provisions of the act, reached a universal settle-
ment May 1.
Once the monies are transferred to AARC by the U.S. Copyright Office, AARC will distribute them to its par-
ticipants. Record companies take 60% and artists 40%.
However, officials representing songwriters and music publishers must still finalize details for a settle-
ment for their 1994 royalties, which total about $175,000,000 minus administra-
tion costs. ASCAP, BMI, and SESAC are close to a settlement with the Harry Fox Agency for royalty income for 1992, 1993, and 1994, according to insiders.
A source close to the parties in the Musical Works Fund said they hope to file a joint claim settlement May 5.
However, there is still a chance that several "wildcat" individual mu-
Sicians who feel they are underpaid will try to use the musical fund settlement to a hear-
ing before the Copyright Office.
The Audio Home Recording Act, which requires retailers of digi-
tizers and distributors of digital au-
dio recorders to pay a 2% surcharge on each unit of $5, minimum fee of $1 and a maximum fee of $8 for single recorders and $12 for dual recorders. A 3% surcharge is levied on the purchase price by surjurers of black tapes or discs.
Total earnings for both funds to date is approximately $1.6 million. The AARC fund now because post-CD, digital recording hardware has not caught on in the consumer market-
place. DCC has been pronounced dead by industry executives, and the health of the rival MiniDisc is frail (Billboard, Feb. 11).

Linda Bocchi, left, executive director of the Alliance of Artists and Recording Companies, receives settlement documents from David Cone, president of Bopp du Wopp Inc., an independent record company based in Toledo, Ohio.

MCA ENTERS ASIA WITH HONG KONG, AUSTRALIA OFFICES
(Continued from page 10)
growth for Asia during the next year is based solely on increased market-
ing of MCA's international catalog.
The new regional office's first job here will be to help MCA establish itself as a local player.
Much of the task will fall on reg-ional manager for Asia Leven Lo and Hong Kong music di-
rector Francis Chan, who moved over from PolyGram. MCA lured away from the PolyGram executive, Kim Young-In, to run South Korean operations.
The big pressure right now is finding the right people who can de-
velop a network of connections with producers and managers in the re-
gion," says Rogers. "Sure we will look at all artists, major or minor, but there aren't a lot of successful acquisition stories in Asia. The im-
portant element is not to try and include our people developing our artists. One thing for sure is we don't want to sign any artists in the region that might have missed who they were.
Chinese repertoire is the highest priority, according to Rogers. It is likely the initial investment in Hong Kong will be in partnership with one or two domestic labels, al-
though Rogers is negotiating to sign major acts out of China. Also on the horizon: Zhou Feng to MCA. The artist has spent the past eight years in Lon-
don.
MCA's worldwide operation was previously structured as licensed units within BMG International companies. In early 1994, MCA re-
ceived its new international licensing and distribution pact with BMG through 1999 (Billboard, Sept. 11, 1993). The
deal allows MCA to "convert" from those licensed units to separate affili-
ates handling their own marketing, promotion, and A&R functions. Un-
der this arrangement, BMG contin-
ues to handle sales, distribution, and manufacturing for the new MCA companies (Billboard, Dec. 18, 1993).
MCA's distribution deal with BMG makes it the only major to use exclusive second-party distribution in Asia. But Rogers sees no problem.
"Right now we are too busy to worry about the noncompetitive areas of the business," he says. "As long as it's efficient, we're happy with it."
MCA is also the only major not to be invested in either MTV or STAR TV's Channel V. Tellers wonders what the fuss is about. "So we don't have an equity stake. I don't think we are missing anything, because we will get the same exposure as [the other labels] on these channels as long as we supply good products," he says.

90 The passion 1.3
Here's To Success. Saxist Richard Elliot, front, heard on the Blue Note

www.americanradiohistory.com
Atlantic Sees 'Signs' for Blameless in U.S.

(Continued from page 1) released April 24, has 5,000 copies, through independent distributor PCL.

Last year China struck an international licensing and distribution deal with Warner Music International, and Atlantic claims that its four-album "All There" is among the first products of that deal. While Atlantic will release Blameless' album, it says that the Chinese repertoire could go through different Warner Music companies in the U.S. or worldwide. "They'll all have to fight for their share of it," says Green, who believes that Blameless' album will eventually see release in all major international markets.

Green believes the band is cut out for the American market: "It's direct, well-packaged, and presents music in the finest British rock tradition. From what I know of the American market, that's just what they want."

Manager Joe Davidson says the album has a "classic vibes" that need strong enough soundtracks which transcend the parochial English stereotypes, and at the same time, they're not rockin' on a Appalachian mountain.

The band consists of Jarel Daeley on vocals, Matthew Pitt on guitar, Jason Lovell on bass and Will Drummond. Hailing from the northern industrial town of Sheffield, England, the four were already friends before forming the band in 1993.

"The Signs Are All There" shows a tightness and quality of playing and songwriting that is almost unique among the band's peers. From the whimsical waltz of "So Deborah" to the blinding finale of "In Leather," Blameless proves that coming across the divide between rock and indie guitar pop.

While other offers were on the table, Davidson says that the deal with China, "as it gives the best of both worlds. We're with an indie in the U.K. and a major for the rest of the world."

The K. is inside, but it's not that big in terms of volume, so it's great to be with an indie."

Blameless came to the attention of China in late 1993, when its Kim Kiddy single, now with EMI, on the basis of a single the band had put out through Rough Trade's singles club.

"They were able to support it with five more tracks, and we saw China first," says Green, after which China "fell back behind for a month or so."

In the meantime, China found itself in stiff competition with EMI-owned imprint Parlophone, which was offering a substantial advance plus a guaranteed release in the U.S. through Capitol.

"I had to ask Atlantic if they could do something themselves. Atlantic's then president, Randy Goldberg, reportedly gave it a thumbs up the instant he heard the song."

After signing to China, Blameless put out "Town Closeouts" as a single last November and "Don't Say You're Sure..." for their debut full-length, "The Sign Are All There." The single album will likely be "More Than I," which should come out around late June, when Blameless plays the two-day Glastonbury Festival in Somerset, England.

"We could have had a lot more offers, but the deal with China was the highest point of the year," says Davidson.

"Last year we were there and saw Oasis on stage. One of the lads said, 'We should be up there.' I told them they would and could not make that."

"So China has spent the last two months headlining a 22-date tour of small venues. Previously they had supported the likes of Sneezee, the Family and the Kinky Machine.

"The Signs Are All There" already has credentials that could get it noticed in the U.S. It was recorded in Boston with producers Paul Q. Kolderie and Sean Slade, a team that has fingered the controls for Hole, Juliana Hatfield, and Radiohead. "It was 'Creep' by Radiohead which made us want to do that," says Davidson. "It had depth, passion, and a gorgeous sound."

Cracking the U.S. market is an exciting proposition, but Davidson is aware of the potential pitfalls. "If a band is going to do this with the chance of a tendency to be propelled forward quickly. The American attitude is it's going to be quick or it's going to die. For sure, you don't mean jack shit in Cleveland, Ohio. A band has to work hard, but it takes six times longer in the U.S."

"Assistance in preparing this story was provided by Melissa Newman in New York."

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Midem Sets Sights on Asia with Trade Fair

(Continued from page 10) have created the first pan-Asian music organization.

In addition to the multimarket, exhibiting companies include, from the U.S., K-tel, Malaco, Rhythm and Blues, Vital Signs, Sony Garnett, and Caroline Records; from Japan, Aex, Amuse, King, Pony Canyon, JVC, and Watanabe Music; from South Korea, the Great, Music People, and Crystal and Crystal Records; from South Korea, Cheil Communications; from Singapore, the Great, Form Private; from the U.K., Caroline International, Charly Records, Lago Export, Nimbus, and Wind Sessions, Asia, All Music, and Dyna Products; and from Australia, Shock Music Group and Music Export.

Export trade agencies at the event include Export Music Australasia, the Danish Music Information Centres, Export Music Sweden, and the Netherlands Foreign Trade Agency.

Roy says Hong Kong was chosen because of its central location in the region, its proximity to the Chinese mainland, and, because, since its founding as a British colony, Hong Kong has been a meeting place of Eastern and Western music. He also adds that Hong Kong is "an ideal place to look for opportunities, see what's happening that could benefit the Chinese market.

"We have a great deal of work to do with the provincial governments," he says. "We're working with central Chinese authorities are of similar minds on anti-piracy, they are further apart over market access.

"Assistance in preparing this story was provided by Melissa Newman in New York."

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Warner-Chappell Music chair-
man/CEO Les Bider will give a worldwide address on getting conversations on the future of publishing and performing rights will figure prominently in the program.

The agenda also includes an examination of what is required to create a pan-Asian music market; a look at the success of a number of artists including Emi Cham, Andy Hui, and Mahmood Rumjahn Mo Tek; and an analysis of Asian media promotional opportunities with Channel V general manager Don Atwe and ATV Asia president Peter Ainsworth.

Billboard's Far East bureau chief, Mike Levin, will moderate the pan-Asian market panel, while Steve McGuire, Billboard's Japan bureau chief, will direct a session on distribution and charts.
leading up to PBS broadcast of the concert in August, which will likely feature some cross-promotional support with PBS stations in key markets, Barbero says.

The album will be serviced to classical, AC, and classic rock stations. London is also supplying point-of-purchase materials to retailers, including a four-track CD sampler, posters, and a set of Pavarotti and Adams with a product dispenser.

Steve Weed, PD at AC station WMVY New York, thinks the project could do well, "given the popular acceptance that Pavarotti has garnered from projects like the 'Tenors' and appearances on David Letterman."

Pavarotti is certainly a known entity to a lot of people. I would have to listen to it (before deciding to play it), but it certainly sounds intriguing," adds Thomas Bartunek, PD of classical station WQXR New York. "Do I think it will do well? Sure. Because of the combination of his own talent and all the [mainstream] success he's had, people feel that almost anything he does is worth paying attention to." 

In November, Crown Books will publish Pavarotti's autobiography, "My World," and London will repackage the album and video at retail, with cross-promotions between the book and album. PBS may also rebrief one of the tours at that time.

THE SUMMER'S HOTTEST TOUR RAISES RETAIL EXPECTATIONS

CONTINUED FROM PAGE 5

ern rock touring sweethearts, which also includes R.E.M., L.B., and Soul Pollution, will kick off July 21 in Hershey, Pa., and run at least through Sept. 17 in Washington, D.C. A Toronto date following the Washington show is possible. The complete tour itinerary is expected to be announced in the coming weeks.

Live will headline all the dates with Pavarotti in the middle spot, and Buffalo Tom opening the shows from the flip through Aug. 8.

For the remainder of the tour, PJ Harvey will stop into the middle position on the bill, with Vernon Salt opening.

Jonathan Levine, who books Live for the New York-based Artists & Audience, aside from comparing the package to the R.E. M., Pearl Jam, or Lollapalooza tours, notes that Live did not have to go after such quality support acts. "We could have spent less money and taken a simpler path, but we're not making decisions based on money. We were based on the artists' band and the best interests of the package." All the acts on the bill were invited to participate by Levine. Says Levine the fact that PJ Harvey and Vernon Salt are on the bill makes it "that much more valuable.

The tour is good news to promoters. "It's a brilliant package," says Barry Fey, who runs Fey Concert Co in Denver. The promoter plans to open the 9,000-seat Red Rocks Amphitheatre for at least one night, but he says, "When we heard about it, we were in an offer for a second show, too."

Tracy Bose, VP at Avalon Attractions in Encino, Calif., concur: "It's a tremendous bill. The kids are going to want to see it. People may not be familiar with all the acts, so it's going to be terrific for Vernon Salt and PJ Harvey. ... There is definitely a case of one plus one equals four, not three.

Boe, who says that Avalon hopes to book the show in more than one locale, adds that a somewhat soft list of acts on the road this tour season should benefit the package: "There's a lot of carryover there this summer, so this is like candy for me. This is Christmas."

Radio programmers also applaud the package. "There's some variety on the bill," says Bill Gamble, PD at modern rock WQXQ (91.9) Chicago. "What should be a good show. Live is a band that keeps growing and growing—they could probably sell out some arenas themselves. Vernon Salt and Buffalo Tom have been seen in small clubs and theaters, and it should be interesting to see them in [a shed]. PJ Harvey is fascinating. It's great lineup, as far as artistic values go." The tour will hit mostly sheds, with a few dates at outdoor festival sites and a handful of indoor buildings. Capacity at the venues will generally be in the 12,000-15,000 range, Levine says.

The tour will kickoff July 21 at Hershey Stadium, located approximately 35 minutes from Live's hometown of York and only a mile from the Chameleon club, where the band launched its career. The stadium holds approximately 15,000. Live will be trying to keep tickets in the ballpark of $30-$22.50, Levine says. Lawn tickets at the sheds will be in the $15-$20 range. Tickets will go on sale in early June. Continue to be a service charge, but Levine says that the lawn areas will have "limited surcharges."

In addition, tickets will be available at one outlet in every market without a surcharge. That development is a "special arrangement" with Ticketmaster. However, a Ticketmaster spokesman terms it as "business as usual" noting that the ticket service "always has and always will" allow tickets to be sold at the box office without a service charge.

"The 'Big Copper' has sold more than 2 million copies to date, according to SoundScan. Radio exposure in the last month has carried over to continue the album's sales.

"My impression is that the tour will do very well for [Live's] sales in major markets," says Bob Say, executive VP of the seven-pack Mod i Disc chain, based in Reseda, Calif. "The major markets we've seen go on these tours are the big markets. I can't imagine it being a hit in a [Northern California] market."

"Cincinnati Maximum.

Hollywood's hip-hop parade, which has already seen the two tours of "New Jersey Drive" (Atlantic) and "Soldier" (Atlantic) tour over 250,000 units, the "Bad Boys" soundtrack roll 156,000, and this week's week's "The Fresh Prince of Bel-Air," besides the most recent "Bob & Tom" tour, boasts May 2, may make its chart debut. The "Poster" album, like its predecessor, features a cast who's who in Los Angeles, which in this case includes Joe, Blackstreet, George Clinton, Sounds Of Blackness, and Black Sheep. The underground hip hop stores in the same week that the controversial movie hit screens. Other debut albums this week include "Keep an Eye On Me" by Envisioned, and "The Rockers," a debut album issued by Rap City Records. Based on early reports, look for the latter's three to do good but not gangbanger-first-week numbers.

GUMP PUMP: The huge splash being made by the home video release of Ousara's "Forrest Gump," and its attendant TV ad campaign, pushes a 24-week-old song out of nowhere to number one on the Classical Albums chart. "The movie is a tremendous boon for the classical music business, especially for new artists," says John Nestlerode, VP of classical programming at National Public Radio. "It will increase, which exceeds 19,000,000, easily cops the week's Greatest Gainer Award. In its prime, the album spent five weeks at No. 2, the highest rank attained by a double set since The Billboard 200 switched to SoundScan data in 1989.

WIDE WINDOW: Scene alternative acts have dropped vinyl LPs into the market a week before the CD and cassette versions street, and last year, Pearl Jam actually had the vinyl version premiere by two weeks. But, on May 2, Tommy Boy unveiled the vinyl take of the new Naughty By Nature set—one of May's most anticipated releases—a full four weeks before the CD and tape versions arrived. The album expands the LP release of roughly 15,000 units will create a buzz prior to May 30, when the long-awaited configurations arrive. By that point, the hip-hop set has already released the album's second single. The month's other key title, the soundtrack from Walt Disney's "PC's Children," also hits stores May 30, but that album, in contrast, does not figure to hit full stride until the film reaches theaters a few weeks later.

PAVAROTTI EXPANDS CIRCLE OF 'FRIENDS'

CONTINUED FROM PAGE 16

He's certainly a known entity to a lot of people. I would have to listen to it (before deciding to play it), but it certainly sounds intriguing," adds Thomas Bartunek, PD of classical station WQXR New York. "Do I think it will do well? Sure. Because of the combination of his own talent and all the [mainstream] success he's had, people feel that almost anything he does is worth paying attention to."

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On his new London Records album, Luciano Pavarotti, left, duets with Bryan Adams on Adams' "All For Love" and on "O Sole Mio."
in the film and soundtrack are likely, but nothing was in place at press time, according to Higgins.

Keanu Reeves stars in the futuristic
film, which opens nationwide May 26. Ad copy for the film will contain
the ad copy for Soundtrack for Web site. Columbia has high hopes for its
modern rock-leaning soundtrack, due May 22. The album also contains
"Alex Descend Into Hell For A Bottle Of Milk/Korwa 1," by 1/22's Bonzo and
the Edge. The title of the inci-

dental theme derives from the film
"A Clockwork Orange." The song was originally released in 1991 as a
bonus track on "The Fly" CU single.

The first emphasis track from the
soundtrack is God Lives Underwa-

ter's "No More Love," which was

served to modern rock radio in late
April.

The song was played on 17 modern rock stations for the week ending May 13, according to Billboard

Recorded to Broadcast Data Systems.

The Stabbing Westward track
"Nothing" will ship to album rock
stations May 22.

No radio programmers contacted
did have been serviced with the full album at press time, but KBQK Los Ange-

les access the site for the Web site.

"Johnny Mnemonic" has the poten-
tial to match the sales heights of "The Crow" soundtrack, which found dou-
ble-platinum success with its alterna-
tive-edged soundtrack. "It doesn't matter if the film is a hit or not. The soundtrack looks like it will be huge," says Wavernal.

There is a bit more caution from
some in the retail community, "It's

crucial that radio really picks up on
one of the tracks," says Jody Neu-

bauer, director of retail marketing for the
Nimi Valley, Calif.-based
Tempo Records, which has 31 stores in California and Hawaii. "If the movie doesn't do well, that affects sales too. We've been disappointed by some projects like this in the past.

Videos for Stabbing Westward's "No-
thing," and the God Lives Underwater track contain footage from the
film and will be serviced to MTV and other music video outlets in late May. MTV will have a half-hour special on the "Johnny Mnemonic" film and au-

sic on May 21.

"Johnny Mnemonic" is also slated to appear in late May as a CD-ROM game with a storyline similar to the
film. However, the Sony Imagesoft
title does not feature any of the music

that will be released on the Columbia soundtrack.

"We tried to coordinate the
music with the film, but [the CD-ROM] was
delivered too far ahead of time," says
Maureen Crome, Columbia VP of
soundtracks. "Also, the game and
the film have different thematic
requirements. The same music might
not work as well on both projects."

BOSS A MOVING IN RIAA-CERTIFIED SALES
(Continued from page 12)

Blues Traveler (A&M), Roger Waters
(Columbia), and, as a solo artist, Gladys Knight (CMA).

The late Tejano star Selena received a
posthumous gold album for her
1994 EMI Latin album "Amor Prohibido."

Bono, Joei notched its second plat-

num single in April in "With Always."

Two new artists working the channel
between R&B and hip-hop, East-

West's Adina Porter and Violator

PMP/RAL's Jordan, collected their first gold singles.

A complete list of April RIAA cer-

tiifications follows:

MULTIPLATINUM ALBUMS
Bruce Springsteen, "Born in The U.S.A."
(Columbia), 15 million.

Various Artists, "The Bodyguard," Arista,
14 million.

Whitney Houston, "Whitney Houston."
Arista, 8 million.

Ace Of Base, "The Sign," Arista, 8 million.


Various Artists, "The Lion King," Walt Dis-
ney, 9 million.


Robert Brown, "Dive! Be Free!" MCA, 7 million.

Toni Braxton, "Toni Braxton," Arista, 6 million.


Alan Jackson, "A Lot About Livin' (And A Little About Love)," Arista, 5 million.

Mötley Crüe, "Don't Forget About Crüe!" MCA, 7 million.

Engel, "He F reezes Over," Geffen, 5 million.


Tom Petty & the Heartbreakers, " Greatest Hits," Capitol, 4 million.

Whitney Houston, "I'm Your Baby Tonight," Arista, 4 million.


Alan Jackson, "Don't Rock The Jukebox," Arista, 4 million.

Bros & Dunn, "Brand New Man," Arista, 5 million.

 Eagles, "Hell Freezes Over," Geffen, 5 million.


Tom Petty & the Heartbreakers, "Greatest Hits," Capitol, 4 million.

Whitney Houston, "I'm Your Baby Tonight," Arista, 4 million.


Alan Jackson, "Don't Rock The Jukebox," Arista, 4 million.

Pharrell Williams, "Hard Workin' Man," Arista, 4 million.

Tom McGrath, "Not A Moment Too Soon," Capitol, 1 million.

TLC, "Oooooohhlhh... On The TLC Tip," Arista, 3 million.

Various Artists, "Boom Boxin'," Arista, 3 million.

The Doors, "The Best Of The Doors," Elek-
tra, 3 million.


"This game is a perfect example of
the benefits of teaming the talent of Silvex Valley with Hollywood," says
Horn.

Horn says many gamers have been
soaked on video-driven full-motion interactive titles, because the action
tends to follow the same path with
every play.

"This is different," says Horn.

"There are random elements that
change the game solution each time
you play. It's about overcoming ob-

stacles that remain a challenge, rather than sticking to one critical path."

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UPCOMING IN

TAPE DUPLICATION
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VSDA

SUPERSECTION
ISSUE DATE: MAY 27

CLOSED

MUSIC PUBLISHING
ISSUE DATE: JUNE 3

AD CLOSE: MAY 9

LATIN MUSIC
ISSUE DATE: JUNE 10

AD CLOSE: JUNE 1

PRODUCTION PEOPLE
ISSUE DATE: MAY 23

BROADWAY
ISSUE DATE: JUNE 24

AD CLOSE: JUNE 10

ITALY
ISSUE DATE: JUNE 1

AD CLOSE: JUNE 6

JAZZ
ISSUE DATE: JUNE 1

AD CLOSE: JUNE 10

SPANISH
ISSUE DATE: JUNE 1

AD CLOSE: JUNE 6

THE BOX
10th Anniversary
ISSUE DATE: JULY 29

AD CLOSE: JULY 23

4th Quarter
VIDEO FOCUS
ISSUE DATE: JULY 29

AD CLOSE: JULY 4

JAPAN
ISSUE DATE: AUGUST 5

AD CLOSE: JULY 11

AUDIO BOOKS
SPOKEN WORD
ISSUE DATE: AUGUST 12

AD CLOSE: JULY 18

NY: 212-536-5004
LA: 213-525-2308
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615-321-4294
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44-71-323-6686

123

BLUES
ISSUE DATE: JUNE 1

AD CLOSE: JUNE 10

BREVETTE
ISSUE DATE: AUGUST 12

AD CLOSE: JULY 18
THORN EMI: NO MUSIC-UNIT SALE
In the wake of widespread reports it may sell its EMI Music unit, John Dis-
ney, Thorn EMI's corporate HQ in
London finally issued an official state-
ment May 3, declaring, "It is not in dis-
cussions with any third party" about
the sale of its music division.
For added emphasis, the company
does not have "no intention" of enter-
ning such discussions and will not comment
further on the topic.
NEW "BATMAN" IN FALL SELL-THRU
The movie won't open for a few weeks,
but sources indicate Warner Home Video has already
scheduled "Batman Forever" for
sell-through release Oct. 17 at
$22.98 suggested list. It's one of the three high-volume titles expected in
that month. Disney plans to
have "The Santa Clause" in stores
Oct. 24, and Warner's "Free Willy 2" will follow on Oct. 31. Both re-
portedly will list for $24.96.
VID BUYERS GO FOR 'GUMP'
After less than one week in stores,
consumers have purchased 7 mil-
lion copies of "Forrest Gump," ac-
cording to Paramount Home Video.
The supplier shipped 15 million units (Billboard, May 6), 1 million of which are rental copies.
The title has been available since
April 27.
DAVID KAHNE EXITS COLUMBIA
David Kahne has left Columbia Rec-
ords after a 12-year association, most
currently as senior VP of A&R in New
York, where he had national respon-
sibilities. He reported to Columbia
president John Kalodner, who joined the label late last year as senior VP of A&R based
on the West Coast. Kahne worked for
Grammy this year for his role as pro-
ducer of the album of the year, "Tony
Bennett's "MTV Unplugged." No re-
communication between Kalos and Kahne
was implied or implied.
THE SEVEN-MINUTE MEN
Tickets for June Pearl Jam shows in
Pittsburgh, Cleveland and Chicago,
and a select upstate New York crowd,
will go on sale May 27 at bargain
prices. By July, they will be available
at all outlets.
ASCAP CHIEF RE-ELECTED
One, Marilyn Bergman, elected for the
first time as ASCAP president in
March 1994, has been re-elected pres-
ident/chairman of the performance
right society. ASCAP added "Marilyn
Bergman" to her title after her election.
Other executives elected to two-year
erms are Cy Coleman and Jay Mor-
genstern, vice-chairmen; Arthur
Hamilton, secretary; and Arnold
Brodi, treasurer.
U.K. DEALERS' FUNDS FIGHT PIRACY
The British Asen. of Record Dealers
may have produced a first for a music
retail group anywhere in its relation-
ship with manufacturers: It has con-
signed 20,000 pounds ($67,000) to the
British Phonographic Industry's anti-piracy fund.
GILL PARTNER IN NEW LABEL
Motown recording artist Johnny Gill,
urban music veteran Hank Caldwell,
producer-chance
ters (Charles Ferrar and Troy Tay-
lor) have formed New York-based
Diesel Records, an independent rec-
ord label that will specialize in hip-
hop, rap, R&B, and dance music.
The company's fifth partner is Lyndon
Rush, a Characters Productions associate.
"The first acts on Diesel's roster
are soloist Neor Thomas and
soulful trio One To Grow On.
RENTRAK UPS WHOLESALER STAKE
Rentrak is solidifying its pay-per-
transaction foothold in Wal-Mart
with the planned acquisition of
67% of financially strapped Enter-
tainment One. Entertainment One, based in Effingham, Ill., runs
video concessions in 46 Wal-Mart
outlets in 14 states and Canada,
where it reports sales data us-
ing Rentrak's technology.
"The acquisition makes Rentrak's
position in Wal-Mart $24.96.

Nicki's Total Eclipse Of The Chart

IT'S THE DAWN OF FRENCH on the Hot 100—Nicki
French, Britain's hottest new export. Her uptake of Bon-
tie Tyler's 12-year-old "Total Eclipse Of The Heart" totals
up at chart No. 18. That means it is second to go around of the
Jim Steinman-penned epic an
contender for No. 1. If this
new version does reach the top, it will be the ninth song of
the rock era to No. 1 twice by different artists and the first since
Marlach Carey's "I'll Be There" in 1992. The French transla-
tion of "Total Eclipse" is moving faster than the original. In week
seven of her chart run, Tyler bulleted
30-20. She hit No. 1 in her 12th week and stayed there for four weeks.
The latest edition of "Total Eclipse" is the most successful single to be
produced by Mike Stock and Matt Aitken since their split from
Pete Waterman. The trio's last top
20 hit was Boyz II Men's "How
Love Can Do," which peaked at No. 18 in February 1993.
"Total Eclipse" is already Stock and Aitken's biggest hit
since Donna Summer took "This Time I Know It's For Real" to No. 7 in June 1988.
When chart watcher John Springate first ap-
proached French about recording a new version of "Total
Eclipse," she declined because she considered Tyler's orig-
inal to be a classic. Springate won her over and produced an earlier
version of the remake before Stock and Aitken recorded it again. That's the same thing they did when they
first heard an Australian-produced version of "The Locomotion" by Kylie Minogue in 1988. "Total Eclipse" is the
biggest hit to date for the Epic label, whose highest pre-
vious chart position was No. 50 in September 1988 with
"Savin' Myself" by Ernie Fachin. French's single was re-
leased in the U.K. in Stock's own label, Bags of Fun.
The rapid rise of "Total Eclipse" changes the picture of the
race to succeed Montell Jordan. Last week, we men-
tioned that "Have You Ever Really Loved A Woman?" by Bryan Adams and "Water Runs Dry" by Boyz II Men
were likely contenders. Adams takes over the No. 1 chart for the second week in a row. Surprise this
chart is the Method Man/Mary J. Blige duet, which
reached No. 12 in its second chart week.

EMPTY VICTORY: There still seems to be something hol-
low about reporting the posthumous chart achievements of Selena.
For the record, a look at the Billboard Latin
50 reveals that on last week's unpub-
lished chart, the slain Tejano singer
was No. 1, No. 2, No. 3, No. 4, and No. 5. It's the first time one artist has held
the top five positions on any Billboard
chart since the Beatles captured the
top five on the Hot 100 of April 4, 1964.

ON MY MIND: You bet one thing
the four members of Livin' are not saying come this week
end is "Happy God's Friday," since the soundtrack to the
urban comedy "Friday" deposes "Throwing Copper" from the
summit of The Billboard 200. The Priority album has
a way to go before it will be the most successful soundtrack
to mention a day of the week: "Saturday Night Fever" was 
No. 1 for 24 weeks in 1978.

GREEK TO ME: Yanni's "Live At The Acropolis" on Pri-
vate Music registers its 52nd week at No. 1 on the Top New
Age Albums chart. A year at the top is great, but Yanni will have to go some distance to match Patsy Cline's
"Greatest Hits" which is in its 127th week at No. 1 on the Top Country Catalog Albums chart.

HEH, JOE: Larry Cohen of Truckbelt, Conn., writes that
Redneck, whobullet 28-25 with the European hit "Coutn Eye Joe," is the ninth Swedish act to reach the Hot 100.
Real McCoy takes America by storm. First with back-to-back #1 Platinum and Gold hits "Another Night" and "Run Away," both of which have driven their debut album, *Another Night*, straight to Platinum in only a few short weeks!

Now get ready as Real McCoy unleash their biggest hit yet, "Come and Get Your Love." Already getting massive airplay way in advance of the official airplay date.

And that's just for starters. With future hits like "Ooh Boy," "If You Should Ever Be Lonely" and "Sleeping With An Angel," plus the added excitement of a summer tour, Real McCoy is only just beginning!

When it's this real, you just know it.
It looks like a perfect union between the greats of the big band era and rock n' roll's greatest big band. Chicago has taken the finest songs from the swing era and redefined and funkified them as only Chicago could. Guest stars whom we could not fit into the band photo above, but who are on the album: The Gipsy Kings, Jade and Paul Shaffer, among others.

THE NEW ALBUM. SO GREAT THEY GAVE IT A NAME.

Featuring:

"Dream A Little Dream Of Me" (duet with Jade), "Sing, Sing, Sing" (with The Gipsy Kings), "Take The 'A' Train" and "In The Mood."

IN STORES MAY 23

NIGHT & DAY BIG BAND (214-24615)

Produced by Bruce Fairbairn. Management: HK Management/Howard Kaufman & Peter Schivarelli

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