Spring VSDA Gives Exhibitors Sales Opening   ■ BY SETH GOLDSMITH

NEW YORK—Early to show, early to sell makes vendors wealthy and the Video Software Dealers Assn. wise. The VSDA is receiving high marks from exhibitors at the [Continued on page 111]

Taking Stock Of DVD Rivalry   ■ BY EILEEN FITZPATRICK

LOS ANGELES—It’s possible the only platform that digital videodisc rivals Time Warner/Toshiba and Sony/Philips will be together on is the one both camps will be speaking from at the Video Software Dealers Assn. Convention, which kicks off Sunday (21) in Dallas.

Retailers attending the Next Technology Supersession will be able to hear for the first time Warner Home Video president Warren Malouf, [Continued on page 115]

HEATSEEKERS SPAN GENRES AND THE GLOBE

Rednex’s Country Face Is Big For Jive   ■ BY CARRIE BORZILLO

LOS ANGELES—Swedish country techno, three of the most unlikely words to be used together, is proving to be quite a phenomenon around the world, thanks to Rednex’s “Cotton Eye Joe.”

The single, which has sold more than [Continued on page 114]

Elektra Scores With Better Than Ezra   ■ BY CARRIE BORZILLO

LOS ANGELES—Better Than Ezra, Sylvia Rhone’s first signing as chair-

man CEO of Elektra Entertainment Group, is also EED’s first success story under the new regime.

The New Orleans-based trio’s major-label debut, “Deluxe,” is also a "significant win" for Alternative Distribution [Continued on page 114]

Radio Fights Over Modern Rockers   ■ BY BRETT ATWOOD and CARRIE BORZILLO

LOS ANGELES—The battles over booking acts for modern rock-learn-

ing station-sponsored concerts are hotter than ever.

A key reason for the increased [Continued on page 111]

Chains Rising In The Far East   ■ BY MIKE LEVIN and STEVE MCCULURE

TOKYO—A ride on a San Francisco cable car a couple of years ago con-

vinced Tower Records Far East manager, [Continued on page 110]
DISCOVER THE PERFECT MATCH...

© 1995 Dualstar Entertainment Group, Inc.

...TRACK IT DOWN ON PAGE 67
1994 BMI & ASCAP PUBLISHER OF THE YEAR

DÉJÀ VU

1995 BMI & ASCAP PUBLISHER OF THE YEAR

THE MUSIC PUBLISHER THE WORLD TURNS TO.
Mozart Revisited – Gardiner’s Way

Who measures what is rightful in a world devoted to reckless individualism? What is goodness worth to a plant civilization where low guile equals high style and the physics of greed grip the popular imagination? And of what possible use is the portent of social doom to people who deny the judgment of a watchful divinity?

These are the dilemmas facing a young musician in a period of profound personal and cultural upheaval, how thin science has forever altered humanity’s outlook on the earth and its relation to the universe, and religious conservatism among the economically fortunate has put them on a social collision course with culture consumers supporting human rights. We’re describing the end of the 18th century, of course, as revolutions in America and France threw all of Europe into a moral debate. Music would soon heighten the seething argument, and the composer with the courage to inject political and ethical insights into his art was one Wolfgang Amadeus Mozart, working feverishly in Prague with librettist Lorenzo da Ponte in October 1787 to create what many call the greatest opera of all time: “Don Giovanni.”

Two centuries later, this chilling operatic account of a remorseless rascal/rapist and his sadistic reward realized “The Rake’s Progress” has been given its greatest modern rendition by the Monteverdi Choir and the English Baroque Soloists under the baton of John Eliot Gardiner (Archiv Produktion/Deutsche Grammophon/ PolyGram Classics, due July 18). Playing on period instruments as they did for the five previous installments of Gardiner’s series of Haydn’s operas “with regal form and formalism,” the orchestra adheres to Gardiner’s thrilling mandate of “playing at full stretch,” as he calls it with a chortle. “I wanted them to perform to the absolute limits of the authentic instrumental power.”

It would be difficult to envision a more unrelenting and transformational production of this towering work—or indeed any opera-experience which to introduce listeners to the inner workings of the realm of opera at Mozart’s pinnaclean. Truly, as author Maynard Solomon asserts in his superlative new biography, “Mozart: A Life” (HarperCollins Publishers), this music confirms that “Mozart’s art is the creation of people and down into the soul.” And Salzburg’s prolific boy genius has finally found his ideal contemporary interpreter in the uncompromising maestro Gardiner.

Prior to Gardiner’s ambitious series, the preferred period-instrument recordings of such major Mozart operas as “Figaro” and “Don Giovanni” had been those by Swedish conductor Arnold Öhme, whose work at Minnesota is a rarity. While Gardiner’s performances are in a somewhat lesser state, he cooler, more reserved, his dramatic excitement an ensemble which is a part of the scenes that do take the principal singers to be employed as apt weapons in the on-stage action.

“Underneath Mozart’s elegant, graceful patterns and truly rhetorical side there was a very turbulent aspect to his nature,” says the British Gardiner, noting, “Not all my colleagues would agree with my approach, saying that you don’t need to interpret Mozart. But I have my vision of his music, and in some of his music that’s often overlooked. Mozart was equivalent only to Shakespeare in his ability to identify with and be compassionate toward even his most despised victims, and showing their fragility and thereby making them totally convincing.”

The son of frustrated court composer Leopold Mozart, Wolfgang was a Wunderkind by turns nurtured and manipulated by his possessive father, but his own prodigious research, his book reveals the “zones of freedom” (music, ecstasy, surrogates families) accorded the savant who was reared as a mythic “eternal child”—thus bringing new insight into the wellsprings of Mozart’s empathy as well as the redirection of his inner urges.

As for Gardiner, he was born April 20, 1945, in Dorset, England, the son of gentleman farmer, former Rolf Gardiner and wife Mariell, who were dedicated amateur classical singers. John “took to music very happily,” studying violin and piano from the age of 6, and intended after graduation from Cambridge to be a professional singer like his ecology-minded dad—until an inherited love of choral singing led to formal classical study with the renowned conductor Sir John Barbirolli. A graduate of the Royal Academy of Music in London and composer Nadia Boulanger in Paris.

Gardiner calls singing “a fundamental response to human needs, communicating things that cannot be communicated in other ways.” He rejoices in the “affinity of the voices for people and instruments is plain in the charged musicality he summons between soloists baritone Rodney Gilfry as Don Giovanni and mezzo-soprano Hélène Dupont as Donatella, the plain straight of one of Goya’s illiterate lovers. When the story of the Commedia dell’Arte confronts the Don in the opera’s opening scene, Gardiner has the cast’s vocal chorus form a human chain (supplemented by spectators) that reaches into the audience as the imposing Commedia dell’Arte. From there, the performance grows bigger, creating a troup of troupesmen, to demand Giovanni’s repenance.

“When Don Giovanni refused,” Gardiner says, “the Commendatore threw him over his massive shoulder like a sack and carried him through the streets to the gallows.” At that point in the production, the complicity between the audience and the company and the musicians was so complete that when it was all over I felt bereft, I was grieving.”

But veteran Mozart fans and novices can rejoice in Gardiner’s recordings as well as the Salomon look, which serves as a companionary mushroom. Gardiner’s yearlong immersion in Mozart’s opera conducting this summer with performances of “Die Zauberflöte” in London. What moved him to undertake such a vast project?

“To subvert people’s expectations of what Mozart was doing and bring them closer to his time and intentions,” he explains. “Frankly, I’m an insatiable churchgoer, but I believe, like Mozart did, that in our troubled world it’s music that is proof of a divine order and a superhuman pattern we’re a part of. I think it’s impossible to be a serious musician and not believe that. I’m religious because of music.”

TODAY'S HOT SINGLES

1. ‘This Is How We Do It’ - Montell Jordan
2. ‘Boulevard Of Broken Dreams’ - Green Day
3. ‘My Girl’ - The Temptations
4. ‘Come With Me’ - Brian McKnight
5. ‘In The Army Now’ - John Tesh

THIS WEEK IN BILLBOARD

Top Singles
1. ‘Just To See You Smile’ - Mariah Carey
2. ‘I Swear’ - A-ha
3. ‘F soh’ - Janet Jackson
4. ‘Waterfall’ - Celine Dion
5. ‘Round and Round’ - Aerosmith

Chart Beat

- Child’s Play
- Classic/Keeping Score
- Clip List
- Radio Commentary
- Country
- Dance Trax
- Declarations of Independents
- Enter/Active File
- Executive Turntable
- Global Music Pulse
- Higher Ground
- Hits Of The World
- Home & Aged
- Hot Video

- Hot Singles Sales
- Hot Airplay
- Hot Country
- Hot Adult Contemporary
- Hot Rap

Alphabetical Order

Rounder Rack Up Awards

Rounder Records took the honors at this year’s National Assn. of Independent Record Distributors & Manufacturers Awards, which recognize the best independent releases. Senior writer Chris Morris reports. Page 14

GURU’S NEW REALITY

One of the proudest moments of hip-hop jazz returns with a new album featuring an ecstatic assortment of all-star guests. Rapper Guru says his “Jazzmatazz (Volume II): The New Reality” is aimed at listeners of all ages. R&B music editor J.R. Reynolds has the story. Page 22

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Gay Alternative Music Has Sales Potential

BY WILL GREGA

In Billboard's article about queercore punk, it was stated that in the years since Tom Robinson released his 1978 anthem “Glad,” gay music has taken a backseat to other genres with the perception of positive gay role models in alternative rock circles, according to Panay División bassist Chris Freeman (“Billboard,” May 12, pg. 2). As the author of the “Gay Music Guide” (Pop Front Press, 1994) and an American Liberty Assn. Book Award winner, same was I surprised at the inaccuracy of the statement.

There is a long history of gay alternative music in rock as well as other genres. Positive gay role models include: Romanovsky & Phillips (“seven albums since 1984”), Michael Callen & the Flirtations (“featured in the film “Philadelphia”), Keith Christopher (recent Billboard Certificate of Achievement award winner for songwriting), Laura Lee (featured on Billboard’s Soft, Gay and Neutro market CD), several (best unsigned artists), Tom McCormack (co-chair of New York’s popular OutMusic organization), Alix Dobkin (who recorded the first contemporary lesbian album, “Lavender Jane Loves Women,” in 1974), Grant King (Top 10 gay album, according to The Advocate), Sui Spewer (on his new country/rock CD in three years), Dan Martin, Lisa Koch, and Tom Wilson Weinberg.

These are all tested artists who have together released thousands of albums and the delight and inform audiences all over the planet.

In the next few months, an unprecedented number of new albums by indie gay artists will be released. Openly gay and lesbian music is the new alternative in a global music market with so little left to explore. And the American independent OutMusic movement is an explosively active and creative community with an appeal beyond the gay market. This yet-untapped market has a huge profit potential for enlightened major labels that step in now. Overlooked in the recent music research shows that gay and lesbian people buy eight times as many cassettes and CDs as the average consumer. Clearly, the potential for growth is there.

Some recent stories about the gay independent music scene have appeared in Rolling Stone and Spin, on CNN, ABC News, and the Wall Street Journal. One can only surmise by the position that songwriters and music publishers are better off with the status quo than they claim to be.

Music consumers on the whole are curious about the genre and are surprisingly open-minded, according to many gay performers.

“They love it,” says openly gay country/rock performer Doug Stevens, whose Outband plays to so many straight and mixed crowds as they do gay crowds. “They hear the music first. When they hear the lyrics, it catches them off guard for a minute. Then they go wild! The culture is ready for it. The culture is ready for this kind of music, and here we are!”

Meanwhile, the majors have yet to sign an American gay male artist or band signing the life of a lifetime deal.

With the gay community pouring billions of dollars every year into the coffers of the major labels, it is clearly time to test the waters.

When Melissa Etheridge (who has got more exposure than any other celebrity in the gay press over the past year) came out about her sexuality, she suddenly found herself on the covers of the gay national slicks and the subject of numerous articles, interviews, and photo spreads.

Some record stores are creating gay/lesbian music bins, and longtime independent music distributor Ladyslipper is leading the charge into the major record chains. Talk shows would certainly delight in giving exposure in theme shows based around openly gay and lesbian artists. And just last month Groove TV premiered on Manhattan Cable. Planning to reach into major markets, the “gay MTV” has already run videos from Tina Renee, Panex Tousette, Extra Fancy, and others.

Would these signings be controversial? In today’s world, you bet. But as marketing proves, controversy equals publicity equals sales! Would there be commercial resistance to an openly gay pop star who shatters the culture’s stereotypes about gay men? There certainly hasn’t been any damage to Elton John’s career; the artist came out in the last year and went home with Grammys and Academy Awards for “Can You Feel The Love Tonight” from “The Lion King” soundtrack.

I believe there would be a similar groundswell of support for new openly gay male artists on major labels, especially the right ones, based on huge box office and a hit DVD, image, and superb songs. All flavors and perspectives abound, from angry young to slickly commercial artists whom the world would never guess were gay except that they sing the pronouns appropriate to their sexuality. These artists aren’t so much trying to push an agenda as they are doing what is natural to them as songwriters — writing and singing about everyday life as human beings. These people just happen to be gay, and their music tells of that.

Is the world ready for boys singing about love? Love! With all the hate on major labels, with all the hate that abounds, isn’t it time we realize that there is a moral imperative to sign openly gay and HIV-positive artists who sing about love?

Now, that would be truly alternative! And in the end, it’s just good business. Next big thing? Look no further.

DO SONGWRITERS PREFER STATUS QUO?

Songwriter/professor Jon Tiven’s comments in Irv Lichtman’s article “Regarding Song Royalties, Writers Deserve A Raise” (“Billboard,” May 15, pg. 14) are interesting, to say the least.

If songwriters and music publishers feel mistreated by record companies as a result of the mechanical compulsory licensing system, one would expect them to advocate a free-marketplace system in its place. Yet, as recently as this past March, their representatives testified in Congress against proposals that would have allowed them to negotiate in the marketplace and in favor of retaining the mechanical compulsory license. One can only surmise by their position that songwriters and music publishers are better off with the status quo than they claim to be.

David E. Lichtman, Executive VP/general counsel Recording Industry Assn. of America Washington, D.C.

QUALITY FROM MANY GENRES

I read with dismay your article “Indies La- ment Triple-A Success” (“Billboard,” April 22). It seemed to be an opportunity for certain independent labels to whine about their inability to get their records played, an inability linked only to a record’s quality, not its image. Our station has records in rotation released by Matador, Mute, Rykodisc, Carpe Diem, Musicsmasters, Hannibal, Winter Har- vest, Verve, Antone’s, Green Linnet, Fat Cat, Tie Boy, Oh Boy, Capricron, High Street, For- ward, and Watermelon. And there are many more fine discs in rotation on other stations. Our original, and continuing, intent in program- ming KBGB is to play quality music from a variety of genres. Would Tom Petty’s “Wildflowers” be a better release if it were on Green Linnet instead of Warner’s?

Jody Denberg

Program director

KBSG

Austin, Texas

Lobby for better gun laws

In response to letters in your May 6 issue concerning the Al Kooper and Michael Beard commentary on gun control (“Billboard, April 22), I just have to say we are among the few who support gun control. We need the passage of the Brady Bill, with the five-day waiting period, the ban on assault weapons, and the background checks on gun sales. We have heard the gun owners say that they will vote against anyone who has done all they can. Any further laws will only impede law-abiding citizens from protecting our homes and businesses. Do you think criminals care what the “gun-bash- ers” in Washington do? Drug dealers don’t wait days. They use UAZ and other illegal automatic weapons without regard for any law.

If people in the music industry truly want to control gun violence, let’s lobby for laws with teeth — make parents responsible when their children take their guns to school. With gun ownership comes responsibility, and our laws should reflect this. Michigan is a good example. In Michigan, we have the “one with the gun gets you two” law that automatically doubles on two years if a gun is used in a crime. Even if charmpers kill two the years can’t be. This is a good example of what we need nationally.

Stu Chastain

Director

Stu & His Crew Productions

Centerline, Mich.
Sega’s Saturn Gets Jump On E3
Yet Sony PlayStation Price Surprises All

BY MARILYN A. GILLEN

LOS ANGELES—Sega stole a march on Sony this past weekend with the early rollout of Saturn into 1,200 Toys R Us, Embabages, Electronics Plus and Software Etc. stores nationwide. Yet it was Sony that stole the show during the opening E3 keynote session here May 11 with the last one of four websites focusing on a $500 point for its own next-gen contender, the PlayStation, slated to street Sept. 9.

Sony’s surprise pricing announcement—announced during its early air-

PolyGram To Toss ‘Wishbone’ Series Into Kid Vid Market

BY SETH GOLDSTEIN

NEW YORK—PolyGram Video
Thinking this is its up-the-right-tree
tered with a dog named Wishbone.

trying to resurrection a dormant
children’s video line, the New York-

PolyGram Video

Wishbone, a family pet who imag-

tility and promising 30-minute live-action adventures in great

PolyGram Video

Wishbone isn’t, but the dog has a Blue Ribbon pedigree that made the deal attractive. Big Feats! is related to the Lyons Group, which struck TV and video gold with Barney. “The same people responsible for selling Barney are in effect really behind this,” Silverman notes. Lyons handles its own distribution, so Silverman considers the Big Feats! move to PolyGram a “radical” departure. Although Big Feats! is designed to play up the connection for fear of attracting Barney bashers, Silverman says the “in the same genre” sentiment for both is Lyrick Studios in Dallas. Lana Douglas, Big Feats! marketing VP, limits Lyrick’s role to distribution and marketing support. “There is no ownership,” she says.

Silverman’s friendship with Lyrick CEO Tim Clott cemented the relationship. Silverman and Clott, formerly a top Paramount Home Video executive, “go way back to the early days of Lyrick,” Silverman says. PolyGram was Clott’s recommendation, Douglas emphasizes. Once the

Two Cable Networks Move Into Retail
Discovery Buys Chain; A&E, Bookseller Join Forces

NEW YORK—Cable networks like Turner and HBO have long been releasing programs to home video. Now the retailing пре- are getting closer.

Discovery Communications has paid $10 million to acquire Dallas-based Discove-
ry Store, an 11-unit chain that already handles the company’s 25%-year-old line of Discovery Channel cassettes.

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Artists

NEW YORK—With the release of Rod Stewart’s album “A Spanner In The Works” on June 6, Warner Bros. hopes to continue the upward swing the artist’s career has experienced in the ’90s. “In the last five years, we’ve certainly provided the Rod Stewart fans can come out of the closet. It’s OK to love Rod Stewart,” says Arnold Stiefel, who, with partner Randy Phillips, manages Stewart.

“Rod is selling more records than he’s ever sold before, both here and around the world,” says Jeff Redd, Warner Bros. executive VP of marketing.

Both Gold and Stiefel attribute much of the resurgence to Stewart’s 1995 double platinum album “Time,” which has definitely got the upward momentum going. “Stewart has been mastered and is about to be manufactured. It was for Tom Petty’s album, and he took it off because it was too close [to the French rock scene’s] hit beforehand, and his managers couldn’t persuade him to put it on the album,” says Stewart. “So his manager, who’s a friend of my manager, said, ‘Would Rod listen to the song?’”

When asked if he’s a Petty fan, Stewart says, “Not really. I must admit, no, I’m not. I don’t mean that there is something disparaging. He’s a very good performer, though.” Although pleased, and saying Stewart had the guts to do it, it wasn’t like the song when he first heard it. “It absolutely went by me. It took me two or three good listens. I had to be persuaded to do it, in other words. But now I’m glad we did.”

Radio programmers as well are apparently glad Stewart did. “Leave Virginia Alone” went to top 40, adult contemporary, and album rock radio in early May and is mired in a good start.

More than 25 top 40 stations added

Los Angeles—With the release of “And The Music Speaks,” due on Billboard earlier this month, the popular jazz quartet All 4-One is primed to continue its worldwide reign of success that began in 1994.

Its first single, “So Much In Love,” reached No. 5. “I Swear” topped the Hot 100 Singles chart for 11 weeks, and its self-titled debut album, which peaked at No. 7 on The Billboard 200, has sold more than 1.9 million copies, according to SoundScan.

The group’s success hasn’t been limited to America. Its first album has gone gold in Japan (100,000 copies sold), platinum in Norway (60,000) and Malaysia (46,000), and double platinum in South Korea (100,000) and Singapore (50,000). “I Swear” went gold in France (250,000), double platinum in Australia (140,000), and platinum in Germany (500,000), Austria (500,000) and England (600,000).

In Back America, “I Can Love You Like That,” the first single from the group’s new album, shipped to radio in early May, has garnered airplay on more than 54 top 40 stations, 10 AC stations, and six R&B stations during its first week of release, according to Broadcast Data Systems.

The single has been welcomed by a number of programmers. “We received immediate phone response,” says top 40/mainstream KZSU Spokane, Wash., PD Ken Hopkins.

“Their first two singles did very well for us. If you give them a good song, they’ll make a hit out of it.”

Sonia Jimenez, assistant PD/mai-

sieur dirow of top 40/AC station KGKI Riverside, Calif. concurs. “They’re one of our core artists,” she says.

While KGKI PD Carney Ferreri says the group does not have the name recognition of Boyz II Men, it’s well on its way. “They blew up with ‘So Much In Love’ and ‘I Swear,’ ‘She’s Got Skills’ was also really huge for us with Hispanic fem-

Cocaine and the crowd hit for John Michael Mont-

The world is a country hit with “I Swear” prior to All 4-One’s pop success with the tune.

All 4-One’s Delious, who prefers to go by one name, says the group didn’t know about Montgomery’s version of “I Can Love You Like That” when they recorded the song.

(Continued on page 15)

BMI Honors Its Best At Two L.A. Ceremonies

Los Angeles—Composer Alan Silvestri was presented with the Richard Kirk Award for career achievement by BMI at its 11th annual Film and Television Awards ceremony, held May 17 at the Beverly Wilshire Hotel here.

Silvestri also won a film music award for “Forrest Gump.” During his career, Silvestri has scored more than 40 motion pictures, including “The Bodyguard,” “Who Framed Roger Rabbit?,” “Back To The Future” trilogy, “Predator,” and “Grumpy Old Men.”

Earle Hagen also received a special honor—the President’s Award—in recognition of his contributions to the film-scoring community through his BMI-sponsored SO Earle Hagen Film Scoring Workshop.

Several of the evening’s big winners were honored for works associated with “The Lion King.” “Can You Feel The Love Tonight” from the Disney film, written by Elton John (PRS) and Tim Rice (BMI), also won for most-performed song from a film. John and Rice also were acknowledged for their victories at the Academy Awards and the

BMI Awards—also was also named songwriter of the year by BMI in 1988, 1990, and 1991.

Ceeper-Tamerlane Publishing Corp. and Associated Cos., which includes Pronto Music and Unichap-

The quality of the artists’ music and the band’s marketing is combined to make a strong artist—what Stewart feels is simply the sound of an artist falling back in love with his craft.

“I didn’t put my heart and soul into some of the albums I made in the mid-’80s. I put myself in the hands of a producer and just sang the songs,” says Stewart. “I’d sort of fallen out of love with what I was doing.”

As a “matter of pride,” Stewart was able to turn himself around and focus more on his recordings. For “Spanner,” that attention to detail meant adding the Tom Petty-penned “Leave Virginia Alone,” the first single, after the album was ever been mastered and was about to be manufactured.

“of him who was doing.”

For the first time in its decade-long career, French rock band Kat Onoma has the feeling that the odds are on its side.

On May 22, “Far From The Picture,” Kat Onoma’s new album—its first for a major label in its hit French stores. It will put an end to more than two years of label nightmares and put them back at the forefront of the French music scene.

After a spell with the ill-fated FNAC Music label, the band signed with the radio France in December 1994. Here Defranoux, GM of the label, says he “already had an eye on them for quite some time. We consider-

earlier has worked with many bands which has been able to create its own sound and develop a personal and original attitude in the French music scene.

Since the band sings mostly in English, Defranoux notes that the group also has international appeal. The music of Kat Onoma, strongly influenced by the Velvet Underground and Lou Reed, combines darkish sounds and moods with discursive sax and trumpet solos over midtempo rhythms and a bag of tricks. In a front man/guitarist Rudolph Burger’s deep, quiet voice melds the whole ensemble together.

“The Velvet Underground is indeed one of our main influences,” says Burger, who adds that he was exposed to classic rock through his father but also listened to the Rolling Stones, the Beatles, Jimi Hendrix, and Otis Redding.

Defranoux, who will soon become GM of Island Records in France, says that he looked at the band not just for

its potential in France but for its “capacity to work at an international level.”

Noting that the band has already toured in Scandinavia and Germany without much logistical support behind it, Defranoux says, “Their music has definitely got an international appeal. I’m convinced that the consistent work in continental Europe, we can achieve a good sales level.”

Burger says that signing with Chrysalis was a relief from the months of uncertainty about the future. When the fate of FNAC Music was starting to look shaky, Burger says, all the major labels showed interest in the band. “We still owed two albums to FNAC Music,” he says. “Labels were telling us to come back when we had cleared the contract situation and gotten out from this mud.”

The attitude from Chrysalis was different, says Burger, in that “they offered to buy out the rights to the forthcoming album and the back cata-

(Continued on page 18)
Malpaso Debuts With ‘Bridges’ Soundtrack
Eastwood’s Warner-Dist. Label Specializes In Jazz

BY JIM BESSMAN

NEW YORK—The May 30 release of the soundtrack to “The Bridges Of Madison County” marks the return of Malpaso Records. The label was started in 1971 by Clint Eastwood, to record company ranks.

The Warner Bros.-distributed album debuts Eastwood’s new Malpaso Records imprint. A custom jazz label, Malpaso follows Eastwood’s early 50s fling with country music via Viva Records, the now-defunct Warner label he shared with Snuff Garrett.

“Even back then I wanted a small jazz label at some point but didn’t know quite when,” says Eastwood, whose love for jazz developed as a youngster in Oakland, Calif., and later surfaced in a number of his films, including his 1971 directorial debut, “Play Misty For Me”—in which he played a late-night jazz station DJ—and his 1988 Charlie Parker spoof, “Bird.”

“I talked about it over the years, but it seemed like now was the propitious moment,” says Eastwood, noting the jazz explosion of the early ‘90s and its current high. “This is jazz—soundtrack and recalling his music background.

“Growing up in the Bay Area, I remember labels like Blue Note and Fantasy, and artists like Gerry Mulligan and Dave Brubeck and Meade Lux Lewis. And there was a resurgence of Dixieland and traditional jazz in San Francisco and Oakland in the ‘40s. It was a good breeding ground for becoming a jazz fan.”

Eastwood, who bought with jazz piano in his role as a Secret Service agent in the 1993 thriller “In The Line Of Fire” even played piano for tips and meals at pizza and beer joints in his hometown prior to taking up acting. So his knowledge and love for the genre is deep-rooted.

Pointing to Blue Note as his role model, he characterizes Malpaso as a “boutique” jazz label, though he notes that it doesn’t mean to play only as blue as blues and gospel, both instrumental and vocal, may also find a home there, as well as reissues. “There’s no contractual term, so we don’t have to fill space if we don’t have good ideas,” he says, adding that Malpaso will probably start out with between two and four albums the first year, “keeping it very limited.”

The label takes its name from the star’s Malpaso Productions film company, itself named after property he owns in Northern California bordering the Malpaso Creek.

Porthoming titles are not scheduled yet, Eastwood adds, though he notes that he does “have a couple ideas in the hopper.” As A&R adviser, he expects to be “hands on, as far as looking at material,” operating out of the Malpaso Productions offices at Warner Bros. Burbank headquarters.

Malpaso Records’ other staffers so far are Eastwood’s daughter, Francesca, a singer, and Melissa Rooker. Otherwise, all marketing and promotion support will come from Warner Bros., “with all their blessings,” Eastwood chuckles.

He has that right, attests Jeff Gold, Warner Bros. exec VP. “Obvi-ously, we’re incredibly excited to be working with someone of Clint’s talent and vision,” says Gold. “He has such a wonderful track record of making great records and integrating great music into them. Music is so integral to ‘The Bridges Of Madison County,’ in fact, that a character almost a third of the film is about them.”

The soundtrack album for the film, which opens June 2, concentrates on vocal jazz by Dinah Washington, Johnny Hartman, and Irene Kral with the Junior Mance Trio. “Joe Eysin,” an instrumental composition by Eastwood conducted by his longtime music composer Lennie Niehaus, is also included, as is Barbara Lewis’ hit “Baby I’m Yours,” one of the only pop songs from the period heard in the film.

“It’s different than the mainstream pop of ’65,” says Eastwood, noting the unconventional musical tastes of the main characters: the middle-aged freeloancer photographer played by Eastwood and the Italy-born farmer’s wife played by Meryl Streep. “They were both different people in society, and it’s the sort of music they might have listened to.”

Eastwood is based on the best-selling novel by Robert James Waller. Eastwood typically compiles his own movie soundtracks. Going for more of a “nostalgic,” pre-’90s jazz feel to best bring out the deeply romantic tone of the story, he showcased a number of lesser-known artists who are personal.

(Continued on page 32)

Pam Lewis Sues Mgmt. Partner
Action Over Garth Brooks’ Catalog

BY EDWARD MORRIS

NASHVILLE—Pam Lewis, who formerly co-managed Garth Brooks, is suing her management partner, Bob Doyle, in Chancery Court here, alleging that he mismanaged the country star’s business and professional conduct.

Lewis is asking the court to award her unspecified sums for actual and punitive damages and lost commissions. Lewis is suing Doyle, his music publishing companies—Major Bob Music and Rio Bravo Music—and Bob Doyle & Associates as an individual and as a continuing officer and shareholder in Doyle-Lewis Management.

The complaint alleges that Doyle has “depleted Doyle-Lewis’s of its principal asset” and has “siphoned all of his publishing rights. Her only publishing income to date involving Brooks, Lewis maintains, was $1,500 on from Doyle.”

According to the allegations in the

(Continued on page 32)

record companies. Randy Miller is promoted to executive VP/GM of MCA Records in Los Angeles. He was executive VP of marketing.

Mercury Records in New York names David Leach executive VP. Jodi Williams national director of field promotion, urban music, and Ward Corbett director of rap/R&B & A&R. They were, respectively, senior VP of pop promotion for EMI, Northeast regional promotions manager for Mercury, and A&R and product manager for Bad Boy Entertainment.

Brian Harris is appointed senior VP of Warner Music Asia Pacific in Sydney. He was chairman of Warner Music Australia.

The Week Group in Los Angeles appoints Larry Kelk chairman of the board/CEO and Marc Luzatto president/chief operating officer. They were, respectively, president and executive VP.

Ron Cerrito is promoted to VP of artist development for Epic Records in New York. He was national director of rock promotion.

Daria Langford is appointed senior VP of promotion and marketing for LaFace Records in Atlanta. She was VP of R&B promotions at Mercury Records.

Roberta Rotherberg is promoted to senior director of sales/merchandising administration for Arista Records in New York. She was director of sales/advertising administration.

A&M Records in Los Angeles names Jodi Jacobson director of artist relations and artist development and Lauren Morgan director of publicity, West Coast. They were, respectively, manager of artist relations/communications and director of alternative areas.

Shanachie Entertainment in New York names Cindy Byram national director of artist relations and Julii Kryslur marketing manager. They were, respectively, publicist with Winner Media and production manager for Island Records.

Michael Bloom is appointed director of media relations for Windham Hill/High Street Records in Stanford, Calif. He was director of publicity at GRP Records.

Cultural. Sony Music Publishing Nashville promotes Jim Scherer to VP and Philip Self to manager of the secondary uses department. They were, respectively, director of creative services/GM of Christian music for Sony Tree and a staff member in the secondary uses department.

Chill Cantor is promoted to director of A&R at Chrisalis Music Group in Los Angeles. He was an A&R scout.

EXECUTIVE TURNTABLE

ARTISTS & MUSIC

RELATD FIELDS. Robert Wigger is named senior director of marketing for Sony Music Video and Sony Wonder in New York. He was senior director of product management at Arista Records.

Entertainment attorney Kelly Fer- guson joins the firm of Talty & Wern- stein in Chicago. She was in private practice in San Diego.

Joel Peresman is named VP of concerts and entertainment at Madison Square Garden in New York. He was senior agent at International Talent Group.

www.americanradiohistory.com
Time For Stigers To Start Again
Arista Must Rebuild Vocalist's Following

Los Angeles—Pop rocker Curtis Stigers is tired of waiting. It’s been more than three years since he burst into the top 10 with his debut smash single, “I Wonder Why,” yet creative differences between the singer and his label, Arista, have postponed the release of a sophomore album, “Time Was,” until June 27.

Retail and radio are reacquainting themselves with the rough-edged soul singer, as Arista unleashes the David Foster-produced single “This Time” to Hot AC, Top 40, and adult-leaning Top 40 stations on Monday (22).

“He’s a developing artist all over again,” says Bob Thiesen, national rock buyer for Minneapolis-based the Music Group, which includes SBK Music and Sam Goody stores, as well as 92 On Cue and M1 Media Play retail outlets. “He’ll probably have to start from ground zero with the mainstream consumer.”

Hot AC/KHHX, Houston music director Pat Paxton agrees. “He had one hit a few years back, but that wasn’t automatically mean anything to our listeners now,” says Paxton.

Debbie Gibson Puts ‘Heart’ Into Debut Album On SBK

New York—As she contemplates the July 4 release of her SBK/EMI Records debut, “Think With Your Heart,” Debbie Gibson cannot help but momentarily marvel at her survival as an adolescent sex spent as a top 40 teen icon.

At 15, I thought it was a piece of cake,” she says. “Very often, I was playing three clubs a night, sleeping two hours a night, and driving as far as 70 miles to get to high school. If it seemed very normal to me at the time—especially because I’ve always believed that success comes from hard work. But I didn’t think I could ever go back to that kind of lifestyle and not completely lose my mind.”

In leaving behind the frantic pace of her tenure at Atlantic Records, during which she enjoyed a string of hits that included “Only In My Dreams,” “Shake You Love” from the triple-platinum album “Out Of The Blue” and double-platinum “Electric Youth,” Gibson has also stepped away from the poppy, radio-conscious sound that dominated her previous albums. Produced by Gibson and largely recorded live with a 44-piece orchestra, “Think With Your Heart” is made up of stately, piano-driven ballads shaded with subtle classical string flourishes and the occasional swing/jazz reference. It is a collection that vividly displays the singer/songwriter’s creative maturity.

“I’ve been wanting to make a record like this for a long time,” Gibson says. “It was hard to get the wheels turning, because everyone wanted me to stay in that pop radio vein. The truth is that I’m not really into a lot of what’s on pop radio right now.”

Stringing up the potential audience for “Think With Your Heart,” Gibson and her label ventured into cyberspace, specifically America Online for research.

(Rick Bisciglia, Arista senior VP, says that Arista is looking to link with VH1 to market the sophomore album. No specific promotion has been announced yet, but Stigers received extensive promotion for his 1991 self-titled debut on the cable music channel. The emphasis on high-profile exposure for Stigers comes after a rather lackluster profile behind the second album over creative control of the new album’s sound.

“Nie was a long process of knocking heads with Clive Davis,” says Stigers of the three-year gap between albums. “We found a match in each other in that we were just as hungry as each other before, but that changed.”

Stigers will be hyping the album across the Atlantic and back to do TV shows here and in the U.K. and Germany, according to VP Lott, Arista executive VPGM.

Lott says that Stigers will also travel to Asia in July for a promotional tour.

Hi Times. Artists from the famed Hi Records celebrate the release of a boxed set chronicling the label’s seminal R&B years during the ’60s and early ’70s. “Hi Times: The Hi Records R&B Years” was put out by the Cema-distributed Right Stuff label. Shown, from left, are Cema director of national sales Michael Roden; Tom Cartwright, senior director of product development for Right Stuff; Syi Johnson’s manager Miki Mulvihill; artists Syi Johnson, Don Bryant, Ann Peebles, and Gene Anderson; comedian Rudy Ray Moore, and artist Otis Clay.

Looks Like ‘Adios Amigos’ For Ramones; VH1 Honors Five; Lang Plans N.Y. Fest

Support Your Local Ramone: There’s been a nasty rumor going around that “Adios Amigos,” which comes out July 4, will be the last Ramones album ever. Some of the speculation comes from the record title, but much of it is grounded in reality.

Ask Joey Ramone point blank if this is the band’s last album and you get answers like “it’s unconfirmed” or “I don’t know,” but scratch a little deeper and he says, “I can’t tell you that it’s coming to an end. All good things come to an end one day. I got very mixed feelings about the whole thing, because on one hand, there’s nothing better than the Ramones. But on the other hand, there’s a lot of resistance, a lot of crap, a lot of frustration. American music is a joke.”

The band is putting off making a final decision until the end of the year—after they have a chance to see how the new album and tour do.

With survival instincts that are surpassed only by the cockroach, the Ramones have lasted through disco, new wave, rap, and even the shortlived lambada craze. In few cases has the band had a larger influence and its commercial success been so wide. The Ramones are regarded as among the fathers of punk, but during their 21-year career, the band never had an album that sold more than No. 44 on Billboard’s album chart (1980’s “Phil Spector-produced “End Of The Century”) or a song that climbed higher than No. 66 on the Billboard Hot 100 Singles chart. (Although “Making Monsters For My Friends” and “Life’s A Gas” from the new album should stand a shot.)

Granted, until bands like Green Day or Offspring appeared, punk was never about to take top 40 hits. But decades worth of little mainstream acclaim could still give a guy feeling a little neglected. “I feel very underappreciated. I know life ain’t no fair, but there’s no justice,” says Ramone. “We always gave our all. It’s not like we broke up 10 years ago and are making a comeback now because it’s trendy to make a comeback now. We gave our all, and we just get shit on left and right [in the U.S.]. But they like us in South America. We’re the Beatles there. I can spend my retirement in Buenos Aires.”

Or maybe it’s just a bad, bad case of burnout. “I don’t need to sell as many records as Madonna to be happy,” says Ramone. “We constantly tour all year round. Touring is our livelihood. We enjoy it, but it’s grueling. I think 21 years with the clan takes a toll on you, let me say that. You know what I mean. I’m tired of traveling all the time.”

So how can we make it up to the Ramones and keep them around? “I think someone should ask us out on the Lollapalooza tour so we can have a nice high-profile tour. And all the DJs should put us on the radio, and MTV should play our new video, and maybe we’ll stick around,” says Ramone, half in jest. “Summer Redstone [chairman of the board of MTV parent Viacom] will have no one but himself to blame if we break up. I know he’d be devastated, because he seems like such a cool guy.”

Honkey Roll: In its second annual VH1 Honors ceremony, the cable music channel will pay tribute to the good works done by Annie Lennox, Whitney Houston, Boyz II Men, Vince Gill, and Bette Midler. The ceremony will be broadcast live from the Shrine Auditorium in L.A. on June 22.

Music. Music Everywhere: It’s hard to believe that he’s not still recovering from Woodstock ’94, but under the auspices of the Michael Lang Organization, Woodstock co-producer Michael Lang is now working on Music In City in conjunction with Fete de la Musique. The June 21 event started in France as a day of music throughout one city and has now spread to 80 cities. For the New York City festival, which would start in 1996, music from all genres would be featured on seven main sponsored stages, as well as on dozens of smaller stages throughout the five boroughs.

On the Road: Earth, Wind & Fire starts a summer tour June 1 in Tampa, Fla. . . . Hootie & the Blowfish kick off their first headlining amphitheater/arena tour June 14 at the Salem (Va.) Civic Center. Julianna Hatfield began her first club headlining tour May 19 in Providence, R.I. . . . Corrosion Of Conformity goes on the road May 31 to warm up before hitting the pavement in July for a package outing with Monster Magnet and Season To Risk.

Correction: We gave some incorrect info in the 550 Music update two weeks ago. Vivian Scott’s title is VP of urban music. Also, while publicly reports to 550 Music executive VP/Epic Records Group senior VP John Doel, all other departments report to 550 Music president/Epic Records Group senior VP Polly Anthony.

Mick Hucknall of Simply Red

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**Slave Apartments Find A Home At Onion Imprint**

**BY DAVID SPRAGUE**

NEW YORK—If the members of Thomas Jefferson Slave Apartments have anything to say about it, 1995 will signal a return to punk’s traditional negative values.

The Columbus, Ohio-based band fairly bursts with the messy guitar sound and nihilistic worldview that’s marked punk paradigms from the Sonics to the Germs.

“The essence of this band is that it’s such a casual, weekend thing,” says singer Ron House. “We don’t necessarily want to retreat to the margins like a group of Yugoslavian peasants—as long as we don’t have to work, we’ll stay happy.”

With its full-length debut, “Bait And Switch” (which launches American Recordings’ new Onion imprint on Jan. 18), the quartet manages to retain the relaxed, lo-fi vibe that characterizes its many self-released singles. Much of the sinewiness comes from the highly organic production of Mike “Rep” Hummel (who has frequently worked with Guided By Voices).

“Mike is the best producer in America using less than eight channels,” says Johan Kugelberg, who oversees Onion and heads American’s alternative marketing department. “But the key is the band is an honest-to-God punk rock band. I think people are ready to hear the real thing at this point.”

Kugelberg says that American’s initial campaign will focus on press: “It’s the first critics’ record in a long time that actually rocks.” While college radio is another early target, there is no emphasis track as of yet (although Kugelberg hints that the soaring “My Mysterious Death” is likely to be chosen).

“Records like this one are organic things—they snake their way into the arms of an audience,” says Kugelberg. “As long as we get things into stores, particularly the chains where the buyers may not have quite the awareness level as at smaller stores, it will reach that audience.”

The Slave Apartments (to use the shorthand preferred by the band members, who took their name from the third president’s slave quarters, still standing at Monticello) formed at the turn of the ’90s, shortly after the breakup of House’s previous band, Great Plains, which released three albums on the Homestead label. Following House’s bout with cancer (the subject of the new album’s neuering, “You Can’t Kill Stupid”), he formed the band “to have something to do on weekends.”

“I didn’t take it completely seriously at first, because we all have jobs, we all have lives, and I didn’t want to get burned,” says House. “That’s part of the reason we pressed up so few copies every time we did records. I never liked seeing Great Plains’ stuff in cutout bins.”

The band took that concept so far on one occasion as to not sell any copies of a 1988 12-inch: The only way to obtain a copy was to write and state a reason for being graced with one. “My favorite was the letter that just said, ‘Please, please, please,’” for three pages,” says House. “He got one.”

Live Thomas Jefferson Slave Apartments performances outside Ohio have been just about that hard to come by. House and Gibson will mount a short tour upon the release of “Bait And Switch,” which Kugelberg says American will back with retail co-op ads. And

(Continued on page 19)
Rounder Tops NAIRD Awards; Arhoolie Founder Honored

BY CHRIS MORRIS

SAN FRANCISCO—Rounder Records collected trophies for the best independent releases in four categories at this year’s National Assn. of Independent Record Distributors & Manufacturers Indie Awards ceremony, held May 13 at the Hyatt Regency in Embarcadero Center here.

The Cambridge, Mass.-based label led the list of honorees, taking awards for best adult contemporary album (“Angel Of Mercy” by Rory Block), best bluegrass album (“Deeper Shade Of Blue” by Del McCoury), best country release (“Straw Into Gold” by Barry & Holly Tashian), and gospel/religious album (“I Know Who Holds Tomorrow” by Alison Krauss & the Cox Family, a 1995 Grammy Award winner).

Additionally, the Rounder-distributed Mesidor and Upstart labels hauled in a total of three Indies. This year’s awards, which saluted outstanding releases from the 1994 calendar year, were judged by a panel of industry peers. In years past, the Indies were voted on by the general NAIRD membership; procedures were changed upon the recommendation of the trade group’s awards committee and approval of its board and members.

Several labels collected a pair of Indies during the ceremony, including Rykodisc (whose subsidiaries Gramavision and Hannibal also received one award apiece), Shanachie, Tommy Boy, Red House, Koch International Classics, and Arhoolie.

Rykodisc had an additional reason to celebrate: Label founder Chris Strachwitz was inducted into NAIRD’s Independent Music Hall of Fame during the evening. Strachwitz, who runs the 25-year-old roots music imprint out of nearby Berkeley, Calif., accepted his honor with a warm speech.

This year’s other Hall of Fame honoree, singer/guitarist Jerry Garcia of the Grateful Dead, was not present to accept his plaque; band publicist Dennis McNally spoke on Garcia’s behalf.

As in recent years, the Indie Awards ceremony, comprising a dinner and presentation, was a protracted affair. Honors were professed in 88 genre categories; the night also featured live performances by Acoustic Disc’s David Grisman, Del McCoury’s Sarah Elizabeth Campbell, and Folk Era’s David Roth.

This year’s lineup ultimately ran a record-setting four-and-a-half hours, by its conclusion, many of the tables in the hotel ballroom were empty. Some NAIRD board members said privately after the event that efforts would be made to assure a shorter ceremony next year.

Here is a complete list of Indie Award winners:

**12-inch single:** “Fantastic Voyage,” Coolio (Tommy Boy).

**Acoustic instrumental:** “Broken Silence,” Dean Magraw (Red House).

**Adult contemporary:** “Angel Of Mercy,” Rory Block (Rounder).

**Alternative rock:** “File Under: Easy Listening,” Sugar (Rykodisc).

**Bluegrass:** “Deeper Shade Of Blue,” Del McCoury (Rounder).

**Blues:** “Live At B.B. King’s,” Rod Piazza & the Mighty Flyers (Big Mo).

**Cajun/zydeco:** “Live! At The Dance,” Novy-Douzet Cajun Band (Arhoolie).

**Celtic/British Isles:** “Caper-naum,” the Tannahill Weavers (Green Linnet).

**Children’s music:** “Mine!” Trout Fishing In America (Trout).

**Children’s storytelling:** “Why The Dog Chases The Cat: Great Animal Stories,” David Holt & Bill Mooney (High Windy Audio).

**Children’s video:** “Sing, Stretch & Play With Mom & Dad,” various artists (Brentwood Kids Co.).

**Classical:** “Alan Hovhaness: Symphony No. 6,” the Manhattan Chamber Orchestra, Richard Alden Clark, conductor (Koch International Classics).

**Country:** “Straw Into Gold,” Barry & Holly Tashian (Rounder).

**Cover design:** “It: Takes A Thief,” Coolio, design by Erwin Gorostra, Eric Spillman (Tommy Boy).

**Dance:** “The Project,” various artists (Great Jones).

**Folk:** “Memorial Anthology,” Mississippi John Hurt (Genes).

**Gospel/religious:** “I Know Who Holds Tomorrow,” Alison Krauss & the Cox Family (Rounder).

**Hard music:** “The Complicated Futility Of Ignorance,” Fudge Tunnel (Earache).

**Historical:** “Joe Henderson: The Milestone Years,” Joe Henderson (Milestone).

**Contemporary jazz:** “Lunar Crush,” Fuerzynski/Medecki (Gramavision).

**Mainstream jazz:** “A Night In Englewood,” Paquito D’Rivera (Mes-saidor).

**Latin:** “944 Columbus,” Mario Bauza (Mes-saidor).

**Linier notes:** “Corridos De La Frontera,” various artists, notes by Phillip Sommichsen (Arhoolie).

**New age:** “Earth Island,” Suspended Memories (Hearts Of Space).

**R&B:** “Blasters Of The Universe,” Bootsy’s New Rubber Band (Rykodisc).

**Rap album:** “The Sun Rises In The East,” Jeru The Damaja (Pay-day/iffer).

**Reggae:** “Hi Bop Ska,” the Skatal-ites (Shanachie).

**Rock:** “Autopilot,” the Samples (W.A.R.).

**Seasonal music:** “A Concord Jazz Christmas,” various artists (Concord Jazz).

**Singer/songwriter:** “The Poet Game,” Greg Brown (Red House).

**Soundtrack/cast recording:** “The Magnificent Seven,” Phoenix Symphony/Jim Sedares (Koch International Classics).

**Spoken word:** “The Ice Opinion,” Joe-T (The Publishing Mills).

**String music:** “Art Of Taksim,” Güksel Kartal (Traditional Cross-roads).

**Video:** “High Lonesome—The Story Of Bluegrass Music,” various artists (Shanachie).

**Contemporary world:** “Songhai II,” Songhai (Hannibal).

**Traditional world:** “Tibetan Buddhist Rites From The Monasteries Of Bhutan,” Tibetan Monks (Lyricbord Disc).
"We got it last summer, and we supposed to put a hold on it," he says. "How it got out to John Michael we will never know."

Says Atlantic Group president Vol Azzoli, "A good song is a good song, and the two formats don’t run into each other... The two versions are totally different, so it’s a non-issue."

Yet, at least in one market, the fact that Montgomery already had a hit with the song helped All-4-One.

"When we first got wind of it, we were very interested," says Mike McCoy, PD of top 40/mainstream KIYI (KI100) and country KEBC Oklahoma City. "We had heard [Montgomery's version] for a while on KEBC. When we heard that All-4-One had recorded it too, we couldn’t wait to get it in our hands."

On the retail front, Al Wilson, senior VP of merchandising at the 187-store, Milford, Mass.-based Strawberries, says that the chain has been receiving calls about the single and that the group’s debut album did "fantastic" at the chain.

"I Can Love You Like That" was written by Steve Diamond, Maribeth Derry, and Jennifer Kimball. But Gary Baker and Frank Myers, who penned "I Swear," are also represented on "And The Music Speaks" with their song "These Arms."

The sophomore album will be crucial for the group, which has been compared to Boyz II Men and Color Me Badd. While Boyz II Men flourished with its second official album, "II," Color Me Badd was not able to repeat the success of its debut.

Azzoli points out that All-4-One is in a different situation. "We didn’t wait two or three years between albums," he says. "The first album is still selling. We haven’t lost any momentum."

The vocal group also features Tony Borowiak, Jamie Jones, and Alfred Newavez. The three Lancaster, Calif.-residents met self-proclaimed "Air Force brat" Delious at a local talent show. None of the four had vocal training, but they cite their church choir as a major influence.

INTERNATIONAL ASSAULT

The fact that All-4-One has remained on consumers’ minds will also undoubtedly help the group globally.

"If you do it right and have the right group, you can break worldwide, which we have proven in the last record," says Azzoli. "These guys are willing to work, so I think they will actually sell more records outside of America than they will in America."

Azzoli attributes All-4-One’s global appeal to the fact that it sings great love songs. "The last time I looked, people fall in love all over the world," he says. "Great pop songs transcend languages."

Band manager Tim O’Brien suggests that All-4-One has been able to forge a unique connection with its audience. "They really have a way of relating to the audience," he says. "The type of songs that they sing creates a strong bond with people."

The fact that the group has been (Continued on page 18)

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Beverly Wilshire Hotel, Los Angeles May 16, 1995
Golden Globes.

Hans Zimmer (PRS) won for “The Lion King” in the film music awards category. He too was acknowledged as an Academy Award and Golden Globe winner.

Composers Leslie Bricusse and Dave Grusin were honored with Sterling Circle Awards to commemorate their 25 consecutive years with BMI.

Bricusse wrote such songs as “Goldfinger,” “What Kind Of Fool Am I,” and “Who Can I Turn To.”

Grusin composed the scores for such films as “The Firm,” “The Fabulous Baker Boys,” and “Tootsie.”

A list of winners follows (BMI also honored its writers who have won Oscars, Golden Globes, Emmys, and CableAce Awards). Richard Kirk Award for career achievement: Alan Silvestri.


Most performed song from a film: “All For Love” from “The Three Musketeers,” written by Michael Kamen, “Can You Feel The Love Tonight” from “The Lion King,” written by Elton John (PRS) and Tim Rice (PRS).


President’s Award: Earle Hagen.
Sterling Circle Award: Leslie Bricusse and Dave Grusin.

ALL-4-ONE

(Continued from page 15)

able to score hits in non-English-speaking countries is a surprise to Delious. In March, the group played in Korea, where fans ecstatically sang along to the group’s songs. “They don’t know English, but they were up in their seats dancing and singing,” Delious says.

The group’s tour plans reflect its global popularity. It will begin its tour in July in the U.S., playing a combination of sheds, theaters, and fairs, before heading off to the Far East in October.

Upon the group’s return, it will hit the States again through Christmas, before venturing on its first European tour in mid-January 1996.

Assistance in preparing this story was provided by Donnie Pride in London.
TOM PETTY & THE HEARTBREAKERS

**TIME FOR STIGERS**  
(Continued from page 12)

difficult as an artist, and he was looking for hits. At one point, we didn’t talk for months. I guess it’s a blessing and a curse to be treated as a priority artist at a label.”

However, Stigers says that he is extremely pleased with the final album,

**SLAVE APARTMENTS**  
(Continued from page 13)

while they might go so far as to play a Lollapalooza date or two, don’t expect to see the Slave Apartments anywhere near the Rock And Roll Hall Of Fame, which gets its consecration on the new album’s way “(Bombs Away On The) Rock’n’Roll Hall Of Fame.”

“What I always liked about rock’n’roll was that it was against institutions,” says House. “I’m really offended by the institutionalization of rock’n’roll. When it comes to that, I’ll stick to baseball—Cooperstown is kind of cool.”

which he describes as “a bit more left of center” than his 1991 debut.

“Soemhow, we worked it out,” he says. “It sounds great to me.”

Stigers says that the tardiness of the follow-up release was also due to the sales longevity of the first album, which spent 70 weeks on the Heatseekers chart.

Stigers says he didn’t even enter a studio to begin work on a second album until late 1996.

“During a lot of the downtime, I was simply waiting,” says Stigers. “There would be months where I would wait for the right producer to become available. It’s a shame that I’ve lost whatever momentum I had. But I have to stand up for what I believe in. My name is on the record above-e. I feel that I can make the record I like and still have a hit. If the hits don’t come, I’m still willing to stand by this record.”

The singer says that he expects to tour the U.S. and Europe later this year.
New Orleans’ Jazz Festival Hosts Great Music, Good Talk

By Nick Marinello

NEW ORLEANS—Aaron Neville stepped off the stage where he had just joined a performance by a local gospel group. A crowd of photographers and well-wishers collected as he genially moved backstage, signing autographs and shaking hands.

"Hey, I feel like Mike Tyson," quipped Neville, who slowly made his way to join his brothers for the set that traditionally closes the New Orleans Jazz and Heritage Festival. In its 26th year, the festival set a record for attendance, with an estimated 400,000 people visiting the seven-day affair that began April 28. Yet, like Neville, this event, which has grown into one of the world’s premier musical showcases, is remarkably low-key and unassuming.

Says executive producer Quint Davis, “Our approach has been on one hand to have a very sophisticated infrastructure, while on the other hand keeping it very informal, with funky stages and low-profile security.”

According to Davis, another key has been to maintain a musical mix of local and regional acts spiced with a diverse selection of nationally prominent artists. Among this year’s headliners were Joni Mitchell, Ray Charles, James Taylor, Chuck Berry, B.B. King, Peter, Paul & Mary, Gladys Knight, and Wilson Pickett.

“It’s an indigenous festival about a particular culture that other people happen to come to,” says Davis. And the culture is celebrated throughout 10 music stages, scores of food booths, and arts and crafts displays that are set within the infield of the New Orleans Fair Grounds. The fastest way to get around the festival is to walk the one-mile track that surrounds it. It’s a secret known to veteran fest-goers, festival support staff, members of the media, musicians, and roadies. When the infield crowd swells to 87,000, as it did on one record-smashing day, mobility is found only on the track. And here, in the

(Continued on page 47)

Jazzin’ It Up, Festival Style

A gallery of artists performing at the recent New Orleans Jazz & Heritage Festival. Clockwise from top left: Chuck Berry; Art Neville, left, and George Porter, founding members of the Meters; Pete Seeger, right, with grandson Tao Rodriguez; zydeco star Terrance Simien, leader of the Mallet Playboys; Peter, Paul & Mary; Jimmie Vaughan; Sonny Rollins; Koko Taylor; Wilson Pickett; Nicholas Payton; Ray Charles; and Al Green.

(Photos: Melody Mineo and Nick Marinello)
SPARKLING SET: Capitol is optimistic that Everclear's heightened standards of songwriting and current tour with Spoon will help make the group's second album, 'Sparkle And Fade,' due Tuesday (23), a commercial success.

The tour with Spoon, which wraps up Thursday (25), is Everclear's fourth nationwide tour and its largest trek yet. While this is the Portland, Ore.-based band's sophomore album, it's the first set recorded specifically for Capitol.

The first album, "World Of Nolan," was originally released on Tim Kerr Records in January 1994 and re-released on Capitol in November.

"The standards of songwriting on this new album are much higher," says Perry Watts-Russell, VP of A&R at Capitol. "I love singer/guitarist Art Alexakis' voice and lyrics. Here's a man with a very specific point of view."

Watts-Russell says the label plans to be working songs from "Sparkle And Fade" through the year.

Alexakis, who produced the album, says the set is more biographical than the first. "With the songs on 'World Of Noise,' I had a 6-month-old baby at home, I couldn't find a steady job. I was struggling, but there's a lot of angst on that album," says Alexakis. "When I wrote the new album, I just got stuck and the band was becoming bigger and bigger and I felt more confident. It's a more hopeful record and less crazy, too."

The first single from the album, "Heroin Girl," is already getting support from modern rockers KROQ Los Angeles, KDFE Dallas, KOME San Jose, Calif., and KNDN Seattle.

Album rock radio will be served with it in three weeks. However, album rock outlets KISW Seattle, KUFO Portland, and WAXQ New York have picked up on it early.

ROM HIP-HOP TO ROCK: After emerging on the music scene with a hip-hop/jazz/acid rock set, the Justin Warfield Supernaut is back with a rock album.

The self-titled set from the 21-year-old artist and his band is due Tuesday (25) on Qwest/Reprise. Says Warfield of his new musical direction, "The jazz-hip-hop thing was something I still really like to do. But I've also always wanted a band as well. I grew up everywhere from The Beatles to Cat Stevens to Earth, Wind & Fire and the Temptations, and my music reflects that."

The late Melvin Franklin of the Temptations is Warfield's godfather. His dad is Maurice Warfield, director of operations for Epic's black music department.

In 1991, Warfield contributed three songs to Qwest's "Q.D. III Soundtrack Project." His debut album, "My Field Trip To Planet 5," was issued on Qwest in 1993. "He's not only very talented and highly skilled in hip-hop, but he's a good songwriter and writes great pop songs," says Jason Bernard, A&R manager at Qwest. "He's a multitalented guy."

Bernard says the label is approaching the marketing of Warfield as a newcomer, since his only base is in the hip-hop market.

"He has a base here with the hip-hop press and college market," says Bernard, "but I've also sold millions of people in the rock community don't know him.

The L.A.-based artist kicks off the album's release date with a late show at the Viper Room in L.A. on the date. He heads out with a full band on a club tour in June.

The label serviced the first single, "Everglide," initially to college radio, with modern rock and album rock following the week of May 8.

TIDBITS: The Murmurs will hit the road again late in June or early July. The duo just wrapped up shooting a video for their cover of Jefferson Airplane's "White Rabbit" with Grace Sliek lensing the clip. The song is on its CD-5, due on MCA Tuesday (23). ... MCA Records reggae act Asward is headlining several of the Reggae Sunsplash dates. The tour kicks off Friday (30) approximately a month before its new album, "Dub: The Next Frontier," drops on June 20.
Guru’s ‘Reality’ Is Now the Norm
EMI Says Rapper Is Ahead Of The Curve

BY J.R. REYNOLDS

LOS ANGELES—Guru’s “Jazzmatazz (Volume I) The New Reality” boasts hip-hop/jazz flavor and an artist lineup that the rapper and Cy Twombly/EMI executive say will reach a broad consumer cross-section.

Guru says, “‘Jazzmatazz’ has music that will appeal to a great number of people, and it’s very important to me because the generations have been divided for too long.”


“Jazzmatazz (Volume II)” is the follow-up to “Jazzmatazz (Volume I)” and is a sequel to a successful release of the same name. The new album includes songs by artists such as Guru, DJ Premier, and Gang Starr, among others.

An Expanded Motown Museum Reopens; IAAAM Confab Just Around The Corner

ROAD TO HITSVILLE: In honor of recent renovations at Detroit’s Motown Historical Museum, a grand reopening celebration will be held Thursday (25) at the Henry Ford Museum & Greenfield Village there.

The black-tie affair will benefit the Motown Museum Partnership—a fund-raising collaboration established by the two museums for the continued restoration, expansion, and operation of the Motown Historical Museum.

Guests attending the event will receive a glimpse of the new, two-year multimedia exhibit at the Henry Ford Museum titled “The Motown Sound: The Music & The Story.” The exhibit features Motown memorabilia, vintage DJ tapes, video presentations, and interactive displays.

An expanded Motown Museum—where the label began in 1959—was established by Motown founder Berry Gordy’s sister Esther Gordy Edwards in 1985 to preserve Motown’s history, as well as to preserve and increase the public’s access to the historic collection. The museum includes the Motown Records Headquarters and the Motown Museum Store.

A new, modern live streaming video exhibit features Motown artists in their natural environment. The museum also includes a state-of-the-art education center, a new children’s area, and a new gift shop.

back chat: The Gap Band is back and its Raging Bull/AEC-distributed set, “AIN’T NO THING BUT A PARTY,” brings to bear the retro feel of Charlie Wilson’s vocal style. The current first single is in the midtempo “First Lover,” but also check for the catchy, smooth ballad “Love At Your Fingertips” and midtempo hip-hop funk of “Shake Dat Booty” produced by Devon Dobson and Lance “Badda” Whitfield. Ichiban International bowls its first act in the form of veteran blues artist Francine Reed. “I Want You To Love Me” serves as a rib-teasing vocal to go along with the (literally) electric guitar play and belly-bouncing harmonica sounds. Lyle Lovett fans will appreciate the twangy but definitely urban blues track “Why I Don’t Know,” on which Lovett duets with Reed. From Houston comes Rounder’s Lil Brian & The Zydeco Travelers.

The band is young (leader Brian Terry is only 21 years old) as zydeco acts go, and their style is “fresh,” like the title of their debut track. To be sure, the music is zydeco but this “new-jack” quintet’s style is cut with R&B and hip-hop. The end product is a project sure to please younger fans and possibly even more people.

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TAKING CARE OF BUSINESS: “Don’t Take It Personal Ustad One Of Dem Days” by Monica (RCA/Arista) moves closer to the No. 1 position on the Hot R&B Singles chart this week, rising 8-3. “I’ll Be There For You/You’re All I Need To Get By” by Method Man Featuring Mary J. Blige (Def Jam/RAH/Ruffhouse) probes in at No. 4, but it will be tough for it to hang onto the No. 1 slot. “Don’t Take It Personal” continues to grow at its current speed. “Don’t” is No. 1 in sales in San Francisco, Steubenville, Johnstown, Ohio, and Greensboro, N.C. You can look for Monica on a limitedpromo tour, hitting summer festa and Black Music Month functions around the country. June is Black Music Month, just in case you’re not hip.

RADIO FRIENDLY: “Grapeynuts” by Brownstone (M.J./Epic) hangs in at No. 6 for a third consecutive week. It continues to have healthy gains in airplay; in fact, it’s in its second week at No. 1 on the Hot R&B Airplay chart. “Water Runs Dry” by Boyz II Men (Motown) gets a big boost in airplay this week, but because it’s in a crowded part of the chart, it only moves up one position, No. 8. “I Like” by Kute Kiss (Kiss/Elektro) rebounds at No. 9, due to a strong surge in airplay. “Crazy Love” by Brian McKnight (Mercury) is another record that sees a strong increase at radio this week, helping to push it into the top 10.

STEP BY STEP: “Every Little Thing I Do” by Soul For Real (Uptown/MCA) continues to move at a steady pace, five positions a week for the past three weeks, to be exact. It is now top at five stations, including WQMG Greensboro, N.C., WFXA Augusta, Ga., and K uninterrupted. Rock, “Someone To Love” by Jon B. Featuring Babyface just missed being the Greatest Gainer/Sales award this week because it moves into the top 20 this week. “Some- one” is No. 10 at seven stations, including WBOW Dayton, Ohio, KJLH Los Angeles, and WDKX Rochester, N.Y.

GREATEST GAINERS: “I Wanna Love Like That” by Tony Thompson (Giant/ Warner Bros.) scores big at radio this week, winning the Greatest Gainer/Airplay honors. It’s No. 5 at KTU Wollas, Okla., and is breaking fast at WQMG Greensboro, N.C., WZAK Cleveland, and WMU Orlando, Fl. “Bomboomba” by Shaggy (Virgin) takes the Greatest Gainer/Sales award. at radio, it is No. 10 at WJHM Orlando and is breaking out at WQMG Greensboro, KJZM Dallas, and WQEE New Orleans.

LONG PLAYING: R&B sales were down this week for both singles and albums. However, on the Top R&B Albums chart there were still some impressive moves. The “Tales From The Hood” soundtrack is the Hot Shot Debuts at No. 3. Although I haven’t seen this movie yet, it looks to be a real winner. This addition gives us 11 soundtracks on the R&B Albums chart. It’s no wonder, as soundtracks have proven to be hot sellers even when the movie bombs. And why not—any savvy consumer would realize they are getting the best bang for their buck, since most soundtracks are a compilation of today’s hottest artists. The self-titled album by Kirk Franklin & The Family (Gospo Centric) continues to be a hot seller. After 23 weeks on the R&B Albums chart, it still has enough juice to earn the Greatest Gainer honor this week. This album has been on the Top Gospel Albums chart for 97 weeks and has been No. 1 for 23 weeks.

BUBBLING UNDER HOT R&B SINGLES

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<td>I’ve Got A Feeling</td>
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<td>My Love</td>
<td>Ginuwine</td>
<td>Chrysalis/EMI</td>
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<td>13</td>
<td>Da Real Deal</td>
<td>Jagged Edge</td>
<td>Arista</td>
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<td>DeBarge</td>
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<td>The Last Time</td>
<td>DeBarge</td>
<td>Arista</td>
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LOST BOY

(Continued from preceding page)

group I brought in.

To rally MCA support for the act, Da Boyz had the group make two "party" records, "Strait From Da Ghetto" and "Party Joint," as an introduction. He needed early support from the streets, so he pitched rhymer Casey Mo Bee to supervise "Lifestyles Of The Rich & Shameless" and its follow-up, "Jeeps, Lex, Lupes, Bins & Bernes," which is due to drop June 20. However, most of "Legal Drug Money" was layered by Big Dex "because he best understands the street game and more importantly, Da Boyz.

Six months before "Lifestyles" dropped, Da Boyz mailed sampler cas- sets to "Strait From Da Ghetto," "Party Joint," "1-2-3," and "Keep It Real," to underground taste makers to build awareness. Da Boyz had fake credits with the group's name and album title printed. "We threw those in subways, around conventions... everywhere we went," Da Boyz says.

Prior to its commercial release, 12-inch vinyl copies of "Lifestyles" were shipped to top jockeys, college radio jocks, and programmers at secondary- market stations. It later received play at major-market outlets. WQMG (Hot 97) New York music di- rector Tracy Clehory says the track is receiving numerous listener requests and is testing well.

"Clehory says that every- thing the song comes on, a cross-section of my jocks—Wendy Williams, K. Tang Alice Martin, and Doctor Doo—introduce it by saying, 'And here is my new favorite rec. It has widespread appeal.'

Da Boyz is using the Lost Boy's live-performance skills as a marketing tool. "The guys did a show at Crystal's in New York recently, and 3,000 people showed up," says Da Boyz. "They were singing the lyrics to the records just as much as the group. After seeing that, I knew the Lost Boyz were certified."

GURU

(Continued from preceding page)

backed with "Respect The Architect," topping the group's name. "Greatest R&B Main- stream, rap, college/alternative, and top 40/rythm/crossover stations.

A multimedia enhanced CD is also scheduled for concurrent release with the album.

EMI marketing director Gary Beech says, "Most people don’t just listen to hip-hop, just jazz, or R&B only. So we’re going after people who have a little bit of everything in their collection. They’re definitely on things on the album for kids in their late teens up to record-buyers in their late 40s."

Chrysalis/EMI plans an extensive promotion thrust in the U.K. and Eu- rope that will take advantage of Guru’s popularity there. The artist will be performing U.K. dates in July that feature "JazzaMataz (Volume II)" artists Khan, Jordan, Bernard Furrydale, Jordan, Kenner Garrett, DC Lee, Rubeon Wil- son, and DJ Ski. A U.S. concert tour is scheduled to begin in September.

BUBBLING UNDER HOT R&B SINGLES

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<th>No.</th>
<th>TITLE</th>
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<td>I’ll Be There... You’re All I...</td>
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TOP R&B ALBUMS

FOR WEEK ENDING MAY 27, 1995

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**Greatest Gainer**

1. KIRK FRANKLIN AND THE FAMILY
   - "GOD'S GOSPEL" (THREE 6 MAC)...
   - 2nd Week at No. 2

**Fastest Rising**

1. KENNY G & A*TEILA (144569/WARNER)
   - 1st Week at No. 1

**New >>**

1. AMERICAN RAGS & TIES (RAM)...
   - "AMERICAN RAGS & TIES"
   - 1st Week at No. 10

**Singles**

1. KARMA "YOURS OR MINE OR OURS" (ATLANTIC)...
   - 1st Week at No. 1

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**Billboard Hot R&B Airplay Chart**

*WEEK ENDING MAY 27, 1995*

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<th>No.</th>
<th>Title</th>
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<td>1</td>
<td>&quot;Can You Feel It?&quot;</td>
<td>MC Hammer feat. Tali, EMI America/EMI Records</td>
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<td>2</td>
<td>&quot;I'm Gonna Be Lovin' You&quot;</td>
<td>Sisqó, Bad Boy Entertainment/Interscope Records</td>
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<td>3</td>
<td>&quot;I'll Be There&quot;</td>
<td>Whispers, DMR/DMR Records</td>
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<td>&quot;I'll Be Missing You&quot;</td>
<td>Keith Sweat, ELEKTRNEEG/Atlantic Records</td>
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*Billboard Hot R&B Singles Sales Chart*

*WEEK ENDING MAY 27, 1995*

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<td>2</td>
<td>&quot;Make Me A Star&quot;</td>
<td>Mariah Carey, Def Jam/Sony Records</td>
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<td>&quot;Making Love&quot;</td>
<td>Whitney Houston, Arista/Warner Bros. Records</td>
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<td>&quot;Make Me A Star&quot;</td>
<td>Mariah Carey, Def Jam/Sony Records</td>
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<td>&quot;Make Me A Star&quot;</td>
<td>Mariah Carey, Def Jam/Sony Records</td>
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Loveland Welcomes You To Its ‘Wonderful’ Album

WONDER OF LOVELAND: After tantalizing punters with several deliciously frothy and uplifting singles over the past year or so, U.K. act Loveland finally delivers its The Wonder Of Love, the zestfully full-length album that we all knew had in it but it was momentarily fearful might never arrive.

As Loveland’s hits “Keep On Shining” and “Let The Music Lift You Up” made commercial inroads, the troupe also began to earn a deserved cachet in the production/ remix arena. Instead of permanently distracting group members Mark Hadfield, Paul Taylor, and Paul Waterman from their own music, the experience of working on other acts’ music has clearly served as a creative sharpener.

Compare the previously available jangling euro-pop single title “If I Only Knew” and the current international club smash “Don’t Make Me Wait,” their growth is unmistakable; the arrangements are more intricately structured, and the hooks are instantly memorable. Lying on Loveland’s cake is the invigorating style of singer Rachel McFarlane, who brings a breezy energy akin to Martha Wash and Jody Watley into the fold. "The Wonder Of Love" is out overseas in late June on the PWL-distributed Eastern Records, and it appears likely to spawn several more hits before the proverbial day is done. If you have been weeping for the last few days of disco, you’ve got sweet relief coming, if not...

SWINGIN’ SINGLES: Logic Records dabbles in the ongoing Euro-pop/dance sound that appears to have permanently saturated the senses of mainstream club and radio programmers with its constants, Frankie Goes To Hollywood and Wham! From 1975 Hamilton, Joe Frank & Reynolds chestnut by German duo La Bouche, Melanie Thornton and Eurythmics in this track in typical diva/ren fashion, adding glass-shattering drama to its oh-so-slick arrangement. Spit producing Darren Friedman and Hex Hector inject much-needed bass muscle with a trio of ambientic remixes that are accessible to house-minded clubs.

In all, a noteworthy single package featuring a multiformal format. It is a fine preview of the act’s imminent full-length debut, “Sweet Dreams.”

A pair of gems from Sarah McLauchlan’s ‘Fumbling Towards Ecstasy’ album have been boldly re-hashed for club consumption. “Fear” and “Possession” have gone under the surgical studio knife of Rabbit In The Moon, a progressive-minded production team based in Tampa, Fl. — and the results are positively brilliant.

“Fear” is done with deceptively soothing and ethereal computer bleeps, as well as percolating mid-tempo percussion that skirts the line between break-beat and pop funk. Meanwhile, “Possession” throbs with seductive trance rhythm aggregation and an ominous synths in giving the song a shuddering, dark quality that was missing from the album version.

These tracks will only be available on promotional 12-inch vinyl. Smart DJs should contact Davey D. at Arista Records in New York for a copy.

Elsewhere in the Arista orbit, check out “Come & Get Your Love” by Paul McCartney and Eno’s unstoppable debut, “Another Night.” The act has a field day with a nearly forgotten ‘70s pop nugget made famous by Redbone — we are dying to meet the nostalgic mind that came up with such a genius cover choice. Mixes are forthcoming. We are waiting with bating arm in hand.

For an excursion into fast-paced trance waters that will have you flashing back to the days of “Chase” by Giorgio Moroder, climb aboard “I Need You” by Pen dulum. This track grips a forcefully, inimitating line of syncopated beats coated with wavy synths lines that are far more seductive than your average dub. Ivan Gough’s post-production smooths out some of the rough edges, creating the track’s alluring edge. Pick this one up on Foreign Policy Records, via England’s ever-fab Mushroom label.

KICKIN’ IT LOVELY: The brevity but sturdy history of New York’s Henry Street Records is traced on “The First Sessions,” a compilation that seems designed to single-handedly restore the reputation of the much-beleaguered world deep-house dubs. Each of the set’s 10 jams flexes muscular grooves that require little dressing, though the synth loops, vocal chops, and sampled employment are always utilized to infectious perfection.

Initially, the set seems to ride the surprising but thoroughly deserved success of “These Sounds In My Mind” by Bucketheads, particularly since the Kenny Dope-fronted act is represented with three cuts (this will temporarily quench the thirst of fans until the act’s own debut album is finished). Any suspicious listener will quickly squashed upon examination of such potential hits as “Muskeg” by the Brooklyn-Queens Express (aka producers Johnny D, Nicky P., and Ray Rco) and “Everybody’s Pummie” by Brutal Bill Marquez.

“The First Sessions” serves as a fine reminder that there are more than a couple of important indices in New York, and Henry Street may very well become a breeding ground for an interesting new batch of producers and composers. We will be keeping tabs on this posse... we hope you will, too.

ON-LINE: Contrary to popular belief, clubland has apparently not heard the last of Black Box. The Ital Diso-Disco cut that won world-wide applause will be rocking the dancefloors on this posse... we hope you will, too.

DANCE TRAX

by Larry Flick

Sven Vath’s Success is No ‘Accident’

Warner Debut ‘Harlequin’ Romances The States

BY MICHAEL PAOLETTA

NEW YORK—A rising hero in the Jamaican dance sector, Sven Vath, was recently asked what he hopes to achieve with his rise. “I surprised a lot of people with ‘Accident In Paradise,’” he said. “It was a major hit and I’m happy about that. But I’m not content with that. I want to do more.”

Sven Vath was born in 1964 in the Netherlands and moved to New York in 1986. He started DJing at the age of 17 and quickly rose to prominence in the dance music scene. His music has been featured in numerous films and TV shows, and he has worked with artists such as Michael Jackson and Whitney Houston.

Sven Vath is known for his unique style of producing music, which combines elements of techno, house, and electro. His music is characterized by a strong sense of melody and a dynamic rhythm section, which he uses to create a unique sound that has become known as “Vathtronica.”

Sven Vath has released several albums, including “The Vathtronica” and “Vathtronica 2,” both of which have been critically acclaimed. He has also collaborated with other artists, such as Paul Oakenfold and Armin van Buuren, and has performed at numerous festivals and events around the world.

Sven Vath’s success in the dance music industry has been nothing short of astonishing. His music has captivated audiences worldwide, and he continues to be one of the most influential producers in the genre. His dedication to his craft and his willingness to push the boundaries of electronic music have earned him a dedicated following and a place in the pantheon of dance music legends.
**HOT DANCE MUSIC**

**CLUB PLAY**

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<td>WHAT HAVE YOU DONE TO MY HAMMONT 318</td>
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<td>OPEN YOUR HEART EPIC 77897</td>
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<td>I'M READY YOUR UNDERGROUND 3847095</td>
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<td>BODY TO BODY KEEP IN TOUCH VIVID MUSI 1276</td>
<td>SHADIES OF LOVE FEAT. MIYA MORGAN</td>
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<td>WELCOME TO THE PARTY HOTSPICY 377</td>
<td>ANGEL MORALES FEAT. SALLIE CORTEZ</td>
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**MAXI-SINGLES SALES**

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<td>I'LL BE THERE YOU'RE ALL L (W) U.S. JAMPA 1109</td>
<td>METHOD MAN/MX JUICE</td>
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<td>CRAZIEST (W) U.S. TEMPO BOY 670</td>
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<td>FRIEN OF LIKE ME (W) TEACOCK DONalli 8691716</td>
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<td>CANDY RAIN (W) UPON 549555</td>
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<td>ALL LICKS DOWN (W) MERCURY 957728</td>
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**NO.1**

- FROGGY SKYLER (W) RODEZON 2239454 |
  - NUTTY NICK

**NEW**

- SHAY GUY (W) AXON WORK 7759772/1 |
  - DIANA KING |
- ALL I WANT TO DO (W) BIG BEAT 957054 |
  - JOANIE FARRIEL |
- PICK ME UP (W) AXON WORK 7759772/1 |
  - TONE|
- I WILL SURVIVE (W) INTERSCOPE 957728 | CHANTAY SAVAGE |
- TOTAL ECLIPSE OF THE HEART (W) AXON WORK 7759772/1 | NICK FRENCH |
- WHERE DO YOU GO AXON WORK 7759772/1 | FEM 2 FEM |
- Gotta NEW LOVE UNDERGROUND CONSTRUCTION 281 | R. ROSS & M. GRANTYDON/BLAKELY |
- LOVE FROM THE FUTURE (W) MERCURY 957728 | FELICIA PAMELA |

**NEW**

- THE FEELING SOUL 002/002 | SUSAN |
- SPIRIT INSIDE (W) MCA 53010 |
  - JAMES |
- OYE COMO YA PUENTE 126363 | YITO PUENTE JR. & THE LATIN RHYTHM |
- DO ME RIGHT BELL 7759772/1 | BUTTER |
- HIGH FEEER (W) STRAIGHT RHYTHM 12231 | R.W. |
- THE WAY THAT YOU LOVE WINDSOR MERCURY 882441 | VANESSA WILLIAMS |
- CHERRIE請您 LA FEATURING EPIC RICH | GLORE ESTEFAN |
- WHEN I GET TO SING MY WAY LOGIC 90027 | SPARKS |
- HEARTBREAK (W) MERCURY 957728 | JIMMY SOMERVILLE

**GREATEST GAINER**

- SHAMMY SHAMMY YAINA (W) ELEKTRA 338454 |
  - QL DIRTY BASTARD |

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**Billboard** May 27, 1995
HandyCam Is In The House For Sony/Epic Video Tie-In

By Edward Morris

NASHVILLE—Sony Music Nashville and Sony Electronics are conducting an elaborate cross-promotion on behalf of James House in his new album, "Days Gone By," and the new Sony HandyVision 8 mm camcorder. The promotion will be carried out through a sweepstakes on CMT: Country Music Television and via local and regional efforts. The focus of the tie-in is House's current single and videoclip, "This Is Me Missing You." Although the song's wider references are self-evident, the video's theme is American troops keeping in touch with their families back home. Some of the scenes show the people involved using the new camcorder.

Connie Baur, Epic's VP of marketing and ad development, stresses that the label had already approved the treatments for the video before the idea for the tie-in arose and that Sony Electronics had no say in the development of the video, other than providing the camcorders used as props.

High Five Productions produced the video, which has been in Hot Shot rotation on CMT (four plays a day) since its release. The video clip will be used in the treatment and directed the project.

"We fell in love with the treatment," Baur says, "and then started thinking about the message of the song and the title track of the album, "Days Gone By." All of a sudden, we realized that both songs involved capturing moments and emotions." Baur adds, "It's always been the desire of Mickey Schloss (president/CEO of Sony Corp. of America) for the divisions of Sony Music to work together in the interests of artistry. So we took the album to Electronics, and when they heard the project, they immediately wanted to get involved. So we sent them the video concept, and we will use as many of their camcorders for an entire campaign to help break James. It took months to put all this together. We even moved the single back a few weeks."

The video was shot at Fort Campbell, place until now."

Flowers says opening a Christian division is something OMG executives had been considering for quite a while. "We actually had it in our business plan for next year," he says, "and the opportumity came along to do some things, and some people expressed interest in being here... so we just moved the timetable up. That's why we're trying a little low-key about it, because we did it as an opportunity arose, rather than executing a plan."

In the past few years there have been more Christian songwriters looking to write with writers in the country field. Flowers says some of his top writers have frequently sought out as collaborators, and that has made the move into Christian publishing a natural fit for OMG. Christian Purruey has collaborated with OMG country writer Buddy Brook ("Watermelon Crawl"), and Paul Overstreet occasionally cowrites with OMG's Don Simpson and Skip Eving.

"We've got some writers here already who have written a number of songs that have been recorded in the country arena," Flowers says. "Skip Eving wrote "The Gospel According To Luke" (a "Nashville Rescue") and several other things that have a spiritual flavor to them and are positive in outlook. We've got several writers who want to write in that vein, and we had several writers approach us from the contemporary Christian field who are wanting to do positive country."

Various bands and artists on the contemporary Christian labels have called our writers and said, "I want to write with you, because I want to get outside the box. I don't want to leave my audience, but I want to write some positive songs that aren't overly religious in nature."

Hewitt says he's been meeting with A&R people, the labels and will pitch the new division's songs himself and add another songwriter in coming months as the company grows. "My long-term goal is to see the Christian division become the size of the country division," he says. "I'm excited about the future."

One of the reasons Hewitt is optimistic about the future of Christian publishing is because he sees the audience becoming broader. "We're not just communicating to the church," he says. "The writing is changing. Writers are speaking a different language. Christian songwriters aren’t leaving the church audience behind. They're reaching even more people."

Flowers sees another Gaylord company, the Christian music video channel Z Music Television, as helping accelerate the growth of the Christian music industry. He sees it all as part of a larger plan. "The Gaylord companies all have sort of a missionary mentality, and I don't mean missionary in terms of religion, necessarily," Flowers says. "I've always said Nashville had a marketing problem, not a music problem, that we could compete with anyone in the world in terms of music, if we could get them to listen... We believe that the music produced in Nashville, not only in country but in any category, will stand up to the music anywhere in the world, and we're a little missionary about spreading that message."

'Bridge' TV Miniseries Did The Judds Justice; Brokop Racks Up Nominations; Loretta Tours

PRECIOUS MEMORIES: At the risk of taking our coordinates, we hereby give an enthusiastic two thumbs up to "Love Can Build A Bridge," the NBC-TV mini-series about the Judds that aired May 14-15. It would have been so easy for the 2-hour album to drown the whole saga in anti-septic sentimentality and words-to-live-by moralizing. But none of that happened. Mother Naomi and daughter Wynonna—two of the most passionate and powerful voices in country music—never had the option of playing the characters as anything but the superstars of their own lives. Theirs is the superstar period of their lives was kept proportional to the larger reality of their existence, and—except for omitting all mention of their longtime manager, Ken Stills—the story was basically the same story we reported from the Judds' urgent call to the world's consciousness in 1983. (The Judds split with Stills last year, and it's time to clear his name with the public.) We would have been watching the Judds in a screen that took the Judds back to the time the Judds were becoming a major force in 1983. (The Judds split with Stills last year, and it's time to clear his name with the public.)

For the grand prize, Sony will award a "family reunion and house party." The winner can select up to six family members or friends from around the country, and Sony will bring them to the winner's home for a party. In addition, House and his band will perform at the party, and House and his band will perform at the party, and Sony will provide a Sony HandyVision camcorder and an autographed copy of his album. Sony will also give out 10 first prizes, each consisting of a Sony HandyVision and an autographed copy of "Days Gone By."

One-handed second-price winners will receive copies of the album.

The sweepstakes will last until the end of May 1995, with the treatment to be announced on CMT. The sweeps will be announced on CMT.

The prize package includes a "family reunion and house party." The winner can select up to six family members or friends from around the country, and Sony will bring them to the winner's home for a party. In addition, House and his band will perform at the party, and Sony will provide a Sony HandyVision camcorder and an autographed copy of his album. Sony will also give out 10 first prizes, each consisting of a Sony HandyVision and an autographed copy of "Days Gone By."

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<table>
<thead>
<tr>
<th>ARTIST</th>
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<th>PEAK POSITION</th>
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<tbody>
<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td><strong>Greatest Gainer</strong></td>
<td>NOW THAT I'VE FOUND YOU A COLLECTION</td>
</tr>
<tr>
<td>ALISON KRAUS</td>
<td><strong>Greatest Gainer</strong></td>
<td>NOT A MOMENT TOO SOON</td>
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<tr>
<td>TIM McGRAW</td>
<td><strong>Greatest Gainer</strong></td>
<td>GREATEST HITS VOLUME 1</td>
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<td>SHANIA TWAIN</td>
<td><strong>Greatest Gainer</strong></td>
<td>THE WOMAN IN ME</td>
</tr>
<tr>
<td>JEFF FOWHOTRY</td>
<td><strong>Greatest Gainer</strong></td>
<td>YOU MIGHT BE A REDNECK IF...</td>
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<td>ALABAMA</td>
<td><strong>Greatest Gainer</strong></td>
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<tr>
<td>GEORGE</td>
<td><strong>Greatest Gainer</strong></td>
<td>GREATEST HITS</td>
</tr>
<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td><strong>Greatest Gainer</strong></td>
<td>THE MARTY PARTY HIT COMPILED</td>
</tr>
</tbody>
</table>
PAM LEWIS SUES MANAGEMENT PARTNER
(Continued from page 11)

18-count complaint, Doyle alleged interference with contract, breach of contract, interference with a prospective business relationship, fraud and malicious prosecution. The lawsuit also charges promotional fraud, and diversion of corporate opportunity.

According to the complaint, Doyle and Lewis established their management company May 6, 1988, to handle Brooks, who was then working as a boots salesman.

In the complaint, Doyle also accused Brooks to Major Bob and then, in negotiating Doyle-Lewis' management contract, the artist, suggested that the management company not be paid a commission on Brooks' publishing and songwriting income. In the suit, Lewis claims she agreed to this suggestion on condition that she share financially in Major Bob's publishing firm to Brooks' songs and those of any other artists whom Doyle-Lewis managed.

Subsequently, according to the suit, Lewis and Brooks began selling songs with Doyle that gave her a vested interest in Major Bob and Rio Bravo. The suit says that she was to receive 10% of the group and top single and song of the year.

The suit states that she was to receive 10% of the group and top single and song of the year for "I Swear" for the year following the release of his first album for Capitol Records.

As the suit states, the artist, who is also a manager, claims that, by not paying her commission, he used such a record doesn't mean he or she isn't great.

While far better known, Washingto
n's still represented on the "Bridges" soundtrack by relatively unac

The suit alleges that following this gambit, "Major Bob Music continued to receive all publishing rights on Garth Brooks, and there was no spin

favors, like the late Hartman, a big band singer of the '40s and '50s whom he's seen with bandleaders like Dizzy Gillespie and was known as the late sister of Jackie & Roy.

There are more obvious bigger names from the past, but their works have used if we wanted a commercial soundtrack, "Eastwood says. "But these are great performances, and just because a person doesn't have a hit record doesn't mean he or she isn't great.

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There are more obvious bigger names from the past, but their works have used if we wanted a commercial soundtrack, "Eastwood says. "But these are great performances, and just because a person doesn't have a hit record doesn't mean he or she isn't great. Music with Eastwood's commentary is going out to public radio, jazz, and oldies stations, as well as playing on CD compilations of "Doey Eyes" and "Baby I'm Yours." The entire soundtrack, Gold adds, is being serviced to anyone "who's got a signal."

"If pop culture embraces the movie, then we'll take a close look at it," says Tom Miller, assistant PD/music director, WEOK-Chicago. "But there is no guarantee of us adding it just because of the Eastwood connection. However, I do think there is a curiosity factor there, a vendor's attention."

A label launch party at Los Angeles restaurant Georgia is slated for Monday (22).

Eastwood's album promotional efforts include interviews and a heartfelt letter sent to retailers introducing the label and the soundtrack. With no current film project in the works, he says, he may find time to do more promotional activities for the album and label.

Might that include in-store album signings, the soft-spoken superstar of the day? "Typical Eastwoodese, he says, "Well, I don't know if I'll be doing that." Assistance in preparing this story was provided by Larry Flick.
**Artists**

Esai the mc: Esai Morales, star of the critically acclaimed film “My Family,” has been confirmed to host Billboard’s second Latin Music Awards June 7 at the Hotel Intercontinental in Miami. Morales made his film debut in 1988 opposite Sean Penn in “Bad Boys.” He played Richie Valens’ older brother in the 1988 hit movie “La Bamba.” Recently, the Puerto Rican native starred with Raúl Juliá in the HBO picture “The Burning Season: The Chico Mendes Story.”

**BMG**

Rock heroes Caféïnes and Soto Latino’s irresistible salsa diva India are scheduled to perform at the awards ceremony. Award winners are chosen based on points accumulated on The Billboard Latin 50 and Hot Latin Tracks charts from March 6, 1994, to April 1, 1995.

**Remembering Rabello:** Acoustic guitarist Raphael Rabello, widely hailed in Brazil as heir to the legendary Baden Powell, died April 27 of kidney failure in Rio de Janeiro. He was only 32. Yet in his short life, Rabello showed uncommon dexterity as both a dazzling soloist and a perceptive accompanist. State-side fans can check out his artistry on the Caju Milestone release “Raphael Rabello & Dino 7 Cordas,” a marvelous 1990 album recorded by Rabello and master seven-string guitarist Dino 7 Cordas, whose name literally means Dino 7 Strings. At 13, Rabello was already considered a genius among Rio’s salsa musicians—he was also a virtuoso on the conga and the seven-string guitar. He later adopted the acoustic guitar as his instrument of choice, whereby he began exploring sounds and rhythms grounded in Brazilian popular music of the ’70s.

By his 20s, however, Rabello was broadening his vision. His first hit album came in 1986 with “Ney Matogrosso & Raphael Rabello” (PolyGram), recorded only with Matogrosso’s engrossing soprano and Rabello’s expressive guitar accompaniment. Among Rabello’s other notable albums were a 1995 tribute to Antônio Carlos Jobim, “Tôco Os Tango” and “Declarativo,” a classical album recorded with Deo Ran in 1983. Both were released by BMG.

Unshakibly, Rabello’s fortunes changed dramatically for the worse in 1992 when he suffered serious injuries in an auto accident. Remaining in great pain after the mishap, Rabello began taking morphine, which led to a wider drug addiction. Rabello was in a Rio hospital for treatment of drug-related ailments when he died.

**Warren, Ben Jor split:** Unable to come to terms for a new recording contract, Warner Music Brazil and singer-songwriter Jorge Ben Jor have parted ways. Warner executives say Ben Jor’s demands could not be met. Sources close to Ben Jor say that he proposed a “regular” contract (whatever that means), but that, in addition, he wanted more commitment from Warner to promote his latest album, “Ben Jor Dance.”

(Continued on page 40)

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**Hot Latin Tracks**

**FOR WEEK END MAY 27, 1995**

| ARTIST/TITLE | WEEK | BILLBOARD Magazine

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**Latin**

**Notas**

by John Lannert

---

**Carlos Mata**

**Margarita Rosa de Francisco**

CONTIENE GAVIOTA TEMAS DE LA TELENOVELA

---

**PolyGram**

**Latin**

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**Reyes Records Inc.**

**Member of NARAD**

**CD'S - TAPES & MUSICAL VIDEOS**

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**Billboard May 27, 1995**
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<td>EL EJEMPLO</td>
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**Most Added**

1. SELENA | EMI LATIN 239007 | AMOR PROHIBIDO
2. GIPSY KINGS | ENESCO 7586564 | THE BEST OF GIPSY KINGS
3. SELENA | EMI LATIN 239007 | 12 SUPER EXITOS
4. SELENA | EMI LATIN 239007 | LOVE
5. SELENA | EMI LATIN 242025 | ENTRE A MI MUNDO
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10. SELENA | EMI LATIN 239007 | EL EJEMPLO

**Greatest Gainer**

1. GIPSY KINGS | ENESCO 7586564 | THE BEST OF GIPSY KINGS
2. SELENA | EMI LATIN 239007 | AMOR PROHIBIDO
3. SELENA | EMI LATIN 239007 | 12 SUPER EXITOS
4. SELENA | EMI LATIN 239007 | LOVE
5. SELENA | EMI LATIN 242025 | ENTRE A MI MUNDO
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8. RAUL MIGUEL | RCA LATINA 90724 | SEGUNDO ROMANCE
9. HUESO DEL 93 | RCA LATINA 90725 | MERENQUE EN LA CALLE B 195
10. SELENA | EMI LATIN 239007 | EL EJEMPLO

**Hot Shot Debut**

1. LITTLE JOE | EMI LATIN 239007 | REUNION '95
2. REY RUZ | SONY 81845 | EN CUERPO Y ALMA
3. PLACIDO DOMINGO ANGEL 5502353 | LATIN IN | DE MI MUNDO
4. BRONCO | FONOVISA 6022 | ROMPIENTO BARRERAS
5. ROCIO DURCAL | ARGOL 2722888 | HAY AMORES Y AMORES
6. PEDRO FERNANDEZ | POLYGRAM LATIN 526-175 | MI FORMA DE SENTIR
7. LA DIFERENZA | ARTISTEX 11866 | LA DIFERENZA
8. LUIS MIGUEL | JEM LATIN 89523 | ROMANCE
9. GIPSY KINGS | ELEKTRA 80430 | GIPSY KINGS
10. CARLOS VIVES | POLYGRAM LATIN 518-864 | CLASICOS DE LA PROVINCIA
11. MANA | RCA LATINA 90723 | DONDE JUGARAN LOS NINOS
12. ROYAL | SONY 81845 | CANCIONES DE MI PADRE
13. EMILO | RCA LATINA 90723 | SOULFINDERS
14. THE BARRIO BOYZ | SONY 81845 | UNA VEZ MAS
15. GARY HOBBS | RCA LATINA 90723 | SOY EL MISMO
16. VARIOUS ARTISTS | USA 55005 | MERENQUE MIX 2
17. RAUL MIGUEL | RCA LATINA 90723 | MERENQUE MIX 2
18. BANDA MACHOS | FONOVISA 6022 | GRACIAS MUJER
19. ELIDA Y AYANTE | VOLTAGE 81200 | ATREVETE
20. JUAN VELASCO | POLYGRAM LATIN 518-864 | LOS DOS PLEBES
21. VARIOUS ARTISTS | HOVEN 3182 | SALSA EN LA CALLE B 195
22. OLGA TANON | INDIA 200826 | SENTICE AL AMOR
23. WILLIE COLON & RUBEN BLADES | SONY 81845 | TRAS LA TORRENA
24. GRACIELA BELTRAN | RCA LATINA 90723 | PAPA
25. RICK TREVINO | SONY 81845 | UN RAYO DE LUZ
26. JULIO IGLESIAS | SONY 81845 | JULIO
27. NARGAREZA DE FRACCISO | POLYGRAM LATIN 518-864 | QUE SEAN MUJER
28. LAURA PAUSINI | RCA LATINA 90723 | LA MUSICA
29. BANDA MAGUEY | FONOVISA 6026 | LA ESTRELLA DE LOS BALELES
30. TISH MINDOSA | MANDER 3-32 | FRONTJENAS

For more information on this topic, visit www.americanradiohistory.com.
LATIN NOTAS
(Continued from page 34)
which features dance remixes of Ben
Jor classics. Ben Jor’s last two albums,
“Yo Vivo No Rio” and “24,” sold 500,000
units apiece. Sony and PolyGram are
reportedly tiring for Ben Jor’s services.
EMI LATIN INKS ALACRAN: EMI
Latin has signed a licensing deal with
Los Angeles regional Mexican indie
Alacran Records. Alacran’s prime act is
Los Tucanes. EMI Latin has also
gained veteran Tejano act La Sombra
and Bobby Pulido, son of labelboss
Roberto Pulido.
ROODY VPS PINO: Rodven has
named Jorge Alberto Pino national VP
of marketing. He formerly was the la-
tab’s director of operations, West Coast.
STATESIDE BRIEFS: WEA Latina
superstar Luis Miguel won his second
World Music Award in the world’s best-
selling Latin artist category during the
World Music Awards held May 3 in
Monte Carlo, Monaco. According to
Warner Music International, Miguel,
25, has sold 20 million albums in his 12-year career. Miguel’s label-
mate, 20-year-old Italian singer Laura
Pausini, won the best-selling Italian re-
cording artist category. Pausini’s epon-
ymous Spanish-language debut has
made quite an impact, reaching the top
of several sales charts in Latin America.
In an effort to drum up business for
his state’s telecommunications outfit,
Connecticut governor John G. Row-
land is leading a delegation to Mexico
Tuesday-Friday (22-25) that includes
Group W Satellite Communications VP
Petie Concelmo and Tom Hawley.
Group W is the largest satellite distri-
butor of video programming in the U.S.
...Telemundo has launched two new af-
fiates: KTVX-DT, the first network Span-
ish-language TV station in Abilene,
Texas, and W404QT Orlando, Fla.,
which replaces Telemundo’s previous
affiliate WTVBZ.
ROADWORK: Sony’s talented Mexi-
can rocker Sergio Arau is scheduled to
appear Sunday (21) at S.O.B.’s in New
York. Other artists booked to perform
at the club are Salsa-Latino/Tejano star
India (Monday) and M.P.’s veteran
salsa star Tito Rojas (May 29).
Latin artist Palma e Vampiros, perhaps
best known for its 1989 smash “La Pa-
changa,” is scheduled to perform during
the 21st at the Florencia Gardens in
Hollywood and Thursday (25) at JC
Fandango in Aurora, Calif. The band
is signed to Barra Records in Arizona
and distributed by Balboa Records in
the U.S. and its parent company Musart
in Mexico. Sony Argentina’s Los Fabu-
loso Catildires are scheduled to per-
form June 22 at JC Fandango and June 25
at Florencia Gardens. All the aforemen-
tioned shows are being promoted by
Sony’s Wood Memorial.
Logo nosa mega-grupo Bronco is
scheduled to headline Rompiendo Barreiras,
also the name of its latest album, May
27 at the George Brown Convention
Center in Houston. Also booked to ap-
pear are EMI Latin’s Tejano star Emi-
lio, Fonovisa norteño notables Los Car-
denales de Nuevo Leon, BMG’s fast-
raising grupo Los Guardianes del
Amor, and Mariachi ’95. Marbilo Mu-
sic is sponsoring the show, produced
by Curiles, Fernandez & Associates.
RELEASE UPDATE: On Tuesday
23, Lauka Bop/Warner Bros. is slated
(Continued on page 38)

Jazz Blue Notes
by Jim Macnie
BRASHROOMS: Some folks swear by the (just-finished) Jazz and Heritage
Festival in New Orleans, others dig the San Francisco Jazz Fest in the fall.
Many couldn’t live without the Truth Awards fest and the Knitting Factory’s
“What Is Jazz?” conclave, which are coinciding to overwhelm New Yorkers
during the summer. But the Festival International de Montreal Jazz is a
beloved deal, too. Annual audience numbers clock in at a million plus, so it’s
even easier to highbrow only.
A sample of this year’s lineup shows the variety the Montreal Fest is capable
of. Categories include straight-ahead, forward thinkers, popular artists,
singers, and R&B. The designs of each are righteous choices. Milt Jackson,
Jacky Terrasson, Christian McBride, Lou Donaldson, Thursday night,
Sonny Simmons, the Brecker Brothers, Robben Ford, Cleo Laine, Cassandra
Wilson, Buddy Guy, and that butt-sliding Etta James, as well as many others.

Dream teams like the highly intergenerational unit of Benny Carter, Charlie
Haden, and Eric Reed have been organized as well. Andre Menard and Alain
Simard—who wields the定义的 action—connect savvy attractions that juice
the imagination. Other specific trends include an investigation into the world
of David Murray, which places the tenor player in an endless variety of con-
texts, including bass clarinet outing. Several views of Randy Weston’s pox-
ers, including a full orchestra setting, have just been added.
Other trends are emerging. Festivals are currently on the move to gose-
their media profiles (and subsequent audience numbers). This year was the
first that the Montreal folks left home to drum up press support. Kickoffs were
held recently in Chicago, New York, and Boston. And mastering the art of entice-
ment is the Umbria Jazz Festival in Italy. At a recent New York fest, it stressed
not only the quality music that’s been at the heart of its program for years,
but the natural splendor and terrific cuisine for which the Umbria region is
famed. It’s a one-two punch that has to work.

Umbria also has some conceptualists at the helm. Pairing guitarist Jim Hall
and Bill Frisell is intriguing, as is uniting piano masters Hank Jones and
Kenny Barron—this year’s program will do both. And you want to spot
the differences a generation or three can make, the linking of team Redman—
dad Dewey and junior Joshua—might be illuminating. The satisfied crowds
that have been generated by Umbria in the past certainly believe so.

ART FOR ART’S SAKE: In a bastion of modernism like the Whitney Museum
of American Art, daring music probably generates less audience skeptic-
ism than usual. New York’s re-examination of the Knitting Factory, han-
dles contemporary improvisation on a nightly basis, so when the Whitney asked
for advice in the sound-sculpture department, the Knit signed on as curator.
As part of the museum’s esteemed and experimental Biennial, the resulting
free, Friday-night concerts have roused many imaginations. Reports from
saxophonist George Cartwright, who along with bassist Mark Dresser
and drummer Kevin Norton, opened the ongoing program, are positive. “People
were definitely paying attention; we got a real strong reaction,” Cartwright
said. Showas are being scheduled to run through June 30. Upcoming artists
include the Seifert Operators, Spanish Fly, and Peep. The Knitting Factory has
put out an overview disc containing the work of all those involved in the project.

SAMPLES: Rack up another revitalized imprint. Flying Dutchman, a well-
regarded 1990s indie, is now back in action under the BMG umbrella. The first
round of releases will provide some more sound fodder for acid jazzers to peruse.
Look to Linton Smith’s “Cosmic Funk,” Venus’ “Visions Of A New World,” and “Expansions” have all been released. In addition, a crucial
clunk of Gil Scott-Heron’s canon has hit the radar. Make room in your collec-
tion for the incisive “Small Talk At 125th And Lenox.” “Free Will” and the classic “Piece Of A Man.”
JAZZ FEST
(Continued from page 20)

doing the everyday job of the jazz fest, amongst the shuffle of equipment and the gathering of road weary musicians, is where they talk the talk. Everyone, it seems, has a story. Here are a few collected from around the track:
• The members of Los Lobos took a break from recording a new album to appear at the fest. "Hopefully, we'll finish the album in midsummer and get it out by fall," said guitarist/vocalist David Hidalgo. The band recently finished recording the score for the festival's "Desperado," film maker Robert Rodriguez's sequel to his low-budget hit "El Mariachi." The film is scheduled for distribution in June, and negotiations are under way for an accompanying soundtrack. The score will feature one original song, "Moreno De Mi Corazon," which is sung by the film's star, Antonio Banderas.
• At the last minute, Joni Mitchell added five songs to her jazz festival set, apparently due to her enthusiasm for the new synthesized guitar she had bought only a week earlier. Mitchell gave an hour-and-a-half solo performance with the instrument, later saying that the guitar "has me itching to play." Mitchell said she will team up with New Orleans drummer Brian Blade in a Los Angeles within the month to work on a demo—the first step toward her next record for Reprise.
• Neville brother Cyril Neville has co-written a score for "Follow Me Home," a low-budget film by Peter Bratt. Neville worked on the project with a film crew from Arrested Development. Also, the Uptown Allstars, a reggae/funk-flavored New Orleans band led by Neville, has just had its latest release, "The Fire," picked up by Iguana Records. "The Fire" was originally released last year on Neville's own Endangered Species label.
• Blues Traveler, which is scheduled to tour with the Black Crowes, the Dave Matthews Band, and Ziggy Marley on the H.O.R.D.E. tour for five weeks beginning in late July, has been recording every concert in the last year on Audat. "At some point in January or February of next year, we'll sit down and pull a live album out of it," said tour manager Dave Prechear. Before joining the multi-act tour, the band will be traveling in Canada with the Tragically Hip. "We're not worth much up there," said Prechear, "but they run $6,000 a show."
• C.J. Chenier, son of legendary zydeco master Clifton Chenier, turned up at the jazz fest after leading his Red Hot Louisiana Band on a tour that "started in North Carolina and ended up in Hawaii." The band's latest release on Alligator is "Too Much Fun."
• "We do about 40-60 shows a year, which is basically retirement from the 150 shows we annually did in the 60's," said Noel Paul Stookey of Peter, Paul & Mary. Before the trio's festival performance, Stookey was backstage talking about a possible Peter, Paul & Mary television show. "There is some talk that we will take the 'Lifelines' concept and turn it into a TV show to air in the fall," said Stookey. "Lifelines," released...
to release “Afro-Peruvian Classics: The Soul Of Black Peru,” a mesmerizing introduction to the singular blend of South American and African musical influences that has been enjoying a recent resurgence in Peru ... Virgín is slated to drop the self-titled debut by Celso Escobar on July 18. The solid, 14-song set by Escobar, former saxophonist in Paula Abdul's band, features four Spanish-language cuts, one of which is the leadoff single, “Sí Supermán Tú.”

Rhino has hopped into the Latino market with two fine compilations: “Mambó Mambo: The Kings And Queens Of Mambo” and “Mambo Mambito: The Best Of Pérez Prado & His Orchestra.” A third compilation from Rhino, “Latin Lingo: Hip Hop From The Raza,” showcases Chicano rhyme decadence featuring apex verse over a broad range of familiar samples from 90s and 70s rock and soul acts.

Assistance in preparing this column was provided by Eowyn Paisano in São Paulo.

Latinas (Continued from page 38)

LOVE THOSE DWARFS: Remember “What If Mozart Wrote ‘Have You Yourself a Merry Little Christmas’?” of a few years back? For its big summer release, De los Santos is counting on audience familiarity and fascination with Snow White, Pocahontas, Mary Poppins, and of course, that little Lion King and hoping for a crossover hit with “Heigh-Ho! Waltz” - a ditty whose subtitle—“Favourite Disney Tunes in the style of the Great Classical Composers”—say’s it all. British arranger Donald Fraser has arranged 16 famous songs from Walt Disney movies in the style of a different composer...

“Beauty and the Beast” becomes a limpid Rachmaninoff farewell, performed by pianist Carol Rosenberger and the English Chamber Orchestra, while the Seven Pearls’ “Requiem: Unison” is performed as a spirited Mozart romp by flautist Eugenia Zukerman and the Shanghai String Quartet. “Who’s Afraid of the Big Bad Wolf?” is a piccolo finale in the style of Johannes Strauss, as played by the English Chamber Orchestra (my kids liked this one), and we even get a tune from “Bambi” in the style of Handel played by Anthony Newman on harpsichord...

The group... and worked with Jeff Lutz, product manager for De los Santos. Its June release is timed to coincide with the next big Disney movie, “Pocahontas” (whose theme, “Colonial of the Wind,” is rendered in the style of Dowitt’s “New World Symphony,” complete with clarinet solo), which comes out June 16. Promotion includes some live performances—... for one, Zukerman and the Shanghai are adding “Heigh Ho” to their concert repertoire. Accounts will receive a five-track sampler and a button along with promotional materials, and De los Santos is pushing for national television exposure. A two-tiered radio campaign will include a “Guess the Composer” contest with giveaway samples of the disc. In the fall, a second radio campaign is to be tied in with Classic FM's “Classical Christmas,” and De los Santos is planning a study guide to tie in with the album. Perhaps for concert purposes, schools will need to check out some more traditional symphonic arrangements by Erich Kunzel and the Cincinnati Pops Orchestra’s latest, “That's Magical Music! Disney” (Polydor). The Indiana Singing Hoosiers provide vocals for this, but they only do the new movies. No “Winnie the Pooh” in the style of Prokofiev. 

The Last of Mesiassia: Mesiassia’s lovely final work, “Concert à Quatre” is out on Deutsche Grammophon in a performance by its dedicatee, Myung-Whun Chung, Deutsche Kammerorchester Berlin, Haimish Heifetz, and Giora Feidman. The disc is now available, shortly after Mesiassia’s death in 1992 and worked with Heifetz and composer George Benjamin to finish the orchestra. The Paris world premiere performances of “Concert” in September 1994 were the last orchestral concerts that Mesiassia conducted, and was the last complete disc.
In the
SPIRIT

by Lisa Collins

IN DEMAND: Ask Kirk Franklin—now in the midst of a 30-city tour—what he thinks is the reason for his phenomenal success and he'll say, "It's God's season." He adds, "We don't have a right for one second to think it's us. If it were for ability, someone better than myself would be doing it."

It's a shock to Franklin that his album "Kirk Franklin And The Family" is still so strong. An unofficial count has him topping 900,000 units, with 170,000 in sales logged for April.

But Franklin is quick to add that the success he's enjoying most from the album is the new level of respect it's giving the gospel industry. "For years, gospel artists have never gotten the same respect," he says. "We've always received second-class treatment. With sales like these, we can demand better treatment."

But with Franklin's new status comes an uncharacteristic fear of "crossover," to which he responds, "People are being touched and lives are being changed. If that's crossover, that's fine, but I don't discourage the message. I'm still saying 'Jesus,' and no one can know how committed I am to keeping this real."

Not surprisingly, Franklin is anxious for the release of his next album, 'What Cha Lookin' 4,' recorded in May of last year. The release date has been pushed back three times due to the continuing success of his self-titled debut. Now, with a Christmas project on the docket, it's doubtful the album will be released before early 1996.

Regarding the material, Franklin says his feeling was that the lead single would be the title track. However, Gospo Centric president Vicki Latallade says they'll stick with "a number of test-marketing techniques to determine the lead track, particularly since we were all wrong with the first album."

Ironically, the single 'Why We Sing'—which is fast becoming the unofficial anthem for the gospel movement and is the driving force behind the album's certain journey to platinum—wasn't considered strong enough. In fact, it wasn't even included on the demo, which was sold on the strength of "Silver & Gold" and "He's Able." Looking back, Franklin says, "There'll never be another 'Why We Sing.'"

MIRACLES: If success in gospel is rooted in testimony, then the Rev. Clayton Johnson has a bona fide smash. Doctors said he wouldn't be able to see, but he has 20/20 vision. They said he'd never talk again, but not only does he preach, he sings. His miraculous testimony is contained in a newly released debut, 'Miracle,' on Tyrec Records, which dropped May 25. The project features Harold Rayford, the Andrews Brothers, and Uneek. But make no mistake: It is Johnson's life-threatening testimony that is expected to sell this project. Johnson suffered third-degree burns over 80% of his body in 1983 when a heating ventilation system exploded with his head and shoulders inside. The impact blew his eyes out of their sockets and the top of his head open, exposing a portion of his brain.

Since then, Johnson has had 256 major and 41 minor surgeries. While doctors were able to patch his nose and forehead, his lips, jaws, knees, fingers, lungs, and liver were replaced. Johnson plans to tour nationally and internationally with the release.

Artists & Music

REPRINTS
For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Cindie Weiss 212-536-5003
NASHVILLE—As the commercial value of country music continues to increase, publishers have had to be more resourceful in getting their songs cut. To a considerable degree, they have had to become extensions of labels’ A&R departments—seeking and finding potential recording talent, signing and developing its songwriting, and ultimately connecting it to a label deal.

“We’ve started doing more of that recently,” says Henry Hurt, VP/GM of BMG Music Publishing. “I think you have to. It’s the only sure outlet you have for your songs.” Two of BMG’s recent success stories are Stephanie Bentley and Marcus Hammon, who are now signed to Epic and Columbia, respectively.

For BMG writer Deryl Dodd, who is nearing a deal, Hurt had a staff producer cut eight demos of Dodd’s songs and then sent DATs of the sessions to A&R people at several labels. The next step was to stage a showcase for Dodd and invite those who had expressed an interest after hearing his demos.

Do older songs in the catalog get neglected because of this attention to developing new songwriter/artists? Hurt says he tries to keep this from happening: “Your natural inclination, I think, is to work on the last demo that was given to you. There’s certainly a lot of excitement, and everybody wants to run out and get it cut.”

But, he adds, he takes every precaution to keep the entire catalog active—including staying in touch with songwriters who have left the company but still have songs with it and can still help pitch them. He also notes a company that buys important catalogs—as BMG regularly does—has a vested interest in working them to the fullest.

“It’s getting tougher and tougher to get covers, because there are so many writers/artists,” says Celia Froehlich, EMI Music Publishing’s Southern region.

Froehlich notes that EMI established a Nashville production division in 1989 (originally called SKE Record Productions, now EMI Nashville Productions) “to find these writer/artists, develop them and shop them for record deals.” This early effort led to career breakthroughs for Mark Chesnutt and Billy Dean; among others.

Besides the services of its production company ally, Froehlich points out that EMI also has a staff producer, Mark Thomas, who runs up on the production connections of its client’s records’ Blackhawk. “That is another way to get cuts,” she says. “If you have someone on staff who is really trying to find new talent and then is able to take them into the studio and work with them, that’s always a great asset.”

According to Froehlich, the writer/artist combination publishers look for can come from anywhere: “Maybe it’s someone who’s been singing demos for us and is fabulous, and we discover that they’re not only a wonderful vocalist but a good writer as well.”

Producers/songwriters to be artists is “probably essential right now,” says perennial Nashville VP Kevin Lamb, “because the competition is so stiff. If you want to stay in the market and be a player, you’ve got to find ways to keep your songs coming out. In our view, the best way to do that is either have producers on staff or writers/artists on staff as writers.”

Like Hurt and Froehlich, Lamb sees a continuing need for songwriters who don’t aspire to be artists. And he cites one particular reason for this need: “There’s always the traditional ‘sophomore curse’ album,” he says. “Basically, a songwriter/artist has had their whole life to write their first album. But they’ve got maybe 12 months to write the second album. And during that time the artist gets the deal until they go to record the second album, the record company really has that artist busy.

“There’s really very little time after they get that record deal to write. And I think it’s a great opportunity for writers when a writer comes into play. They’re either going to write for that artist or write with that artist.”

**They’re Playing My Song**

LITTLE THINGS MEAN A LOT
Published by EMI-Feist Catalog (BMI)

From his home in the mountains in North Carolina, Doc Watson has traveled over the musical map since he was discovered by musician Ralph Rinzler back in the ’50s. Even with all the songs he’s interpreted over the years, Watson can still be moved by a great tune. Such was the case when he tackled E.L. Cisakick and Carl Stuts’ old standard “Little Things Mean A Lot” on his just-released “Docwilla” album.

“Timeliness is a word that has often been used to describe the music of Doc Watson, and Watson himself applies the same terminology to describe a great song verse, wherever and whenever he may find one,” he says. “If a song has something to say and a beautiful melody and lyric, it doesn’t matter to me when it was written.”

Watson says, “Little Things Mean A Lot” has a special place in my heart. I’d never heard the song before last year, but it was from the ‘50s. The recording I learned it from was by a little gal named Gogi Grant, and it’s included on a record of her hits. Anyway, I heard the song and said, That’s my Rose Lee (Watson’s wife is Rose Lee Watson),”

Just about everything that’s been written in the song—she’s always been a very frugal person about not wanting to spend money and that sort of thing, she’s so thoughtful, and all those little things that really count and mean so much to me. I won’t even talk about the money thing. I’ll talk about how she pays something to me or has something to say to people. I have to feel a sort of affection for that best-selling something that happened at the session for that song. When we put it down, my emotions took over, and I had to do it. I’ve just got the lyrics, whatever. I don’t know if she lost it; there were some tears. Rose Lee didn’t know I was going to do it, but I dedicated “Little Things Mean A Lot” to her in the new album.

**Top Talent Composes Music By Design**

GOOD ROLE MODEL: David Mindel, one of the U.K.’s leading writers of commercials, as well as a supplier of TV theme music, knows the creative elements that make for a great song on TV.

Now, in an expansion of his production company, Mindel Music, he formed Music by Design in partnership with David Seys. The company is designed to take the best of contemporary writers and represent them in the jingle arena. Mindel and Seys were a duo for BMG Records in the ’70s and later wrote songs recorded by Olivia Newton-John, John Travolta, the Delfonics, and Stacy Lattisaw, among others.

The Music By Design lineup already includes the likes of Smokey Robinson, Clint Black, Bo Diddley, Wilson Pickett, Al Jarreau, Fergie, the Hollies, Barry White, Leon Russell, and many others, including other well-known names who prefer anonymity, says Mindel. He recently was in New York with international VP Heather James as part of a launch of branch operations in that city and to meet with artists, writers, and their managers. A Los Angeles office is headed by Maureen Woods, whose background includes music publishing, label administration and artist management. Offices are in Sydney and Singapore over the Far East, with a branch being set up in Japan.

Mindel’s relationship with these writers is essentially that of a middleman, earning a commission from ad agencies based on the writers’ fees “that doesn’t come off the top of the writers’ fees.” For that fee, Mindel says, “he knows the technicalities and can ‘translate’ to the writer what the agency wants.” Mindel will also arrange for situations in which ad agencies will lend the writers’ material for their songs to the commercial, both in audio and on-camera terms.

As for Mindel and Seys, their firm can also “hook up” with some of the firm’s multinational products from such companies as BMW, Budweiser, Ford, Gillette, De’Pepos, Kellogg’s, McDonald’s, Texaco, and Kentucky Fried Chicken.

CHERIO NEWS: Cherio Corp., a publisher in its own right and owner of eight others, is making a double take on its 25-year-old portfolio. Some 300 of its top songs from a catalog of about 6,000 copyrights. The New York-based company has produced a catalog of its top songs, with lots of cross-references and printed excerpts of the music. It also is planning a June release of a two-CD package of 42 songs by Louis Jordan, Carolyn Leigh, Sammy Cahn, Andy Razaf, Harry Warren, Hoagy Carmichael, Walter Donaldson, and Gene DePaul, among many others, including a bevy of rockers. The CD package features performances by the Righteous Brothers, Ella Fitzgerald, Frank Sinatra, Stevie Wonder, Nat “King” Cole, Joe Jackson, Bing Crosby, and Frankie Valli & the Four Seasons.

“We’re finding the catalog and CD to film and television producers, as well as record companies and advertising agencies for placement of the songs in various projects,” says Bill Porricelli, promotion manager at Cherio.

SONGWRITER GROUP GROWS: AmSong, a nonprofit advocacy and educational group formed a year ago by songwriters or their estates, has added the estates of Janis Joplin and Frank Zappa, as well as Quincy Jones, to its ranks. Membership now totals about 100. President of the New York-based group is Mary Rodgers, the composer who also represents the estate of her father, composer Richard Rodgers.

PRINT ON PRINT: The following articles and close-ups follow from Harras-E.L. Conger:

1. Nirvana, “MTV Unplugged In New York.”

2. “The Lion King” Soundtrack.


4. Cranberries, “No Need To Argue.”

5. Stevie Ray Vaughan, “Texas Flood.”
**AT NEW ORLEANS JAZZ FEST, GREAT MUSIC, GOOD TALK**

(Continued from page 37)


- New Orleans jazz trumpeter Nicholas Payton, who was leaving the day after his jazz fest performance for a one-week gig at the Blue Note in Tokyo, was contacted by filmmaker Robert Altman to be in an upcoming film about the Depression-era Kansas City, Mo., music scene. "I believe I'm going to be a subject in the movie, an actor—I don't know the details yet," said Payton.

- G. Love And Special Sauce didn't play the jazz festival, but were in town for a TBS taping for the "Live From The House Of Blues" series with the Allman Brothers. According to Love, the trio has just finished recording 12 tracks in New Orleans for a fall release on OKeh Records. The album will feature New Orleans' own Rebirth Brass Band on one cut, "Bye, Bye, Baby."

- "Queen Of The Blues" Koko Taylor said she's writing new material and will be recording by year's end for her next release on the Alligator label. Taylor, who regularly performs 200 dates during nine months of the year, said, "Most of my writing and concentration comes while riding from one gig to the next."

- Zydeco firecracker Terrance Simien, who invariably delivers one of the most incendiary performances at the jazz festival, said he is working on a children's album at his home studio. Simien said he was asked to do the project by Taj Mahal, who will produce the album. Simien, who first met Mahal in 1986, characterizes the album as both musical and educational. "Much of it is a narrative about Creole and Cajun culture—to let kids know the history of zydeco."

- Jo "Cool" Davis, gospel singer, doorman of Tipitina's, and gatekeeper to the area behind the largest stage of the jazz fest, has just self-released "Jo Cool—25 Years Of Gospel," a CD commemorating a quarter-century of performances and support of New Orleans gospel music. "I have done all aspects of music," said Davis, "from security to promotion." Davis, who characterizes his material as "strictly message music," has performed in the gospel tent of the jazz festival for the last 19 years.

- The Iguanas, the five-piece, New Orleans-based purveyors of a distinctively rousing blend of R&B, Caribbean, and Latin music, has just signed with Island Records. The band, which has had two releases on Jimmy Buffett's MCA-associated Margaritaville label, will go into the studio in the fall and hopes to have a new album out in early 1996.

- Local rockers Deedeye Dick, whose single "New Age Girl" has gone gold, has booked three weeks at Triclops studio in Atlanta to record its next release on Ichiban. The record will be produced by Don Smith (Cracker, the Tragically Hip). The band's first Ichiban album, which is said to be approaching 400,000 sales, was recorded for $2,300 at Art Stabler's studio in the small town of Belle Chasse, La.

- Cowboy Mouth, another group of New Orleans rockers, will open for Hootie & the Blowfish on a West Coast tour in July. The band can be seen performing two live songs in the new Stevie Sober-bergh film, "The Underneath."

- Elia Marsalis, jazz pianist, educator, and patriarch of New Orleans' first family of jazz, is working on material for a solo recording for Columbia. Marsalis said he seldom has "philosophical reasons" in selecting pieces to record, adding, "I am more or less choosing standards with the names of ladies in it."

- Peter O'Toole and Fionnuala O'Braonain of Hothouse Flowers turned up at the jazz festival as part of Michelle Shocked's band. The two have been touring with Shocked during her hiatus from their own band, but have begun writing and recording at O'Toole's home studio in Ireland and are expecting to have a record out in early '96.

- New Orleans rock act Stavin' Chain, winner of a local best-band contest, made its jazz festival debut and has reportedly piqued the interest of A&R people from Epic and Atlantic. The band is getting mileage out of a four-cut demo produced by Keith Keller (Subdudes and Rebirth Brass Band).

- Steve Porter, best known as the bassist and founding member of the seminal New Orleans funk band the Meters, is submitting two cuts recorded by his band Runnin' Partners for a compilation series on 25 bass players, to be released on the Japanese P/Vine label. The three-album series is scheduled to be released September through November of this year.
R'NR Expands On Video Promotion
Show Provides Link For Regionals, Artists

BY DEBORAH RUSSELL

LOS ANGELES—Independent video promoter R'NR Freelance is sowing the seeds of artist development and nurturing the essence of regional video programming with its new grass-roots campaign: “Video Days.”

Twice a month, the New York-based promotion firm hosts a daylong forum in which up to a dozen local and regional video programmers are invited to shoot interviews and personalized IDs with as many as three different recording artists.

Since debuting “Video Days” about two months ago, R'NR Freelance has linked music video programmers with urban-oriented acts including Total, Tony Thompson, Smif-N-Wessun, C-Funk, Spearhead, Po’Broke N’Lonely, KRS-One, Mad Funk, Spearhead, urban-oriented acts.

In a way it goes back to our original ideas about video promotion,” says Weinstein, who often worked with Futures when she was at Tommy Boy. “It doesn’t matter if a show is big or small. If it’s playing cool stuff and connecting with a music-based audience, people will watch and they’ll go out and buy the records.”

“Video Days” is just the latest in a series of value-added services with which Weinstein has experimented since forming his promotion firm in 1986. The former music writer and publicist launched his independent promotion career with Select Records act UTTO and went on to promote clips by alternative darlings Throbbing Gristle and They Might Be Giants.

But it was the explosion in top music video programmers that helped R'NR Freelance carve its niche in the industry, as Weinstein augmented various labels’ efforts to promote video lines by Kid Rock, De La Soul, N.W.A, Tribe Called Quest, Public Enemy, and 3rd Bass, to name just a few.

Now the entrepreneur is branching out into a variety of musical genres, including R&B, pop, rock, and alternative, with videos by Tony Thompson, R. Kelly, De La Soul, Slick Rick, Po’ Broke N’ Lonely, It All, Shudder To Think, and the Muffs, among others.

Weinstein says his five-person R'NR Freelance has been able to make a smooth transition into genres outside the company’s core specialty of urban music.

“A lot of acts we’ve worked with, like R. Phue and ’n 88 State, fit the universe of alternative and rock shows, as well as the universe of urban outlets we already work in,” Weinstein says. “So we haven’t had to expand that much.”

And despite the diversification his company has undertaken in its nine years of operation, Weinstein says he is careful to keep his priorities in order.

“I never want to digest from the broad-and-butto business of making sure my videos are hitting hard on all levels,” he says.

Andrew Cunanan recently marked his directorial debut with Trisha Covington’s Columbia clip “Slow Down.” Randy Emfinger produced the shoot with DP David Ferrara.

In the broad sense, once a show knows an act and they become friends, it’s likely they’ll remain friends throughout the life of each other’s careers. Plus, this is a way to nurture the shows and provide them with materials they can use to make a more interesting program.

Weinstein schedules the “Video Days” promotions in conjunction with upcoming videos by Laura Hynes, who recently left her post as video promoter at Tommy Boy Records. Her newly formed company, Laura Hynes & Associates, specializes in video promotion and media training, and her Greenwich Village, New York, loft space has served as the home site for “Video Days.”

Los Angeles

• Danzig’s latest American outing “I Don’t Mind The Pain” is a production of the Underground. Dean Carr directed the shoot, while James Pluta produced. In addition, the Underground’s Hunter Sutherland directed Mobird Angel’s new giant video “Where The Squeeze Live.” Steve Strachan produced.

• Capricorn Records act the Freddy Jones Band recently wrapped the video “Texas Skies,” directed by Jay Papke and Dante Ariola for Canned Pictures.

• Acclaimed music video choreographer Frank Gaton recently marked his directorial debut with Trisha Covington’s Columbia clip “Slow Down.” Randy Emfinger produced the shoot with DP David Ferrara.

Nashville

• George Jones and Tammy Wynette have teamed up for their new MCA duet titled “One.” Marc Ball directed the Nashville-based shoot, while Paul McVaine produced. The shoot took place for Scene Three Inc.

In addition, the company’s John Lloyd Miller directed Neal McCoy’s latest Atlantic video “They’re Playing Our Song,” directed by Denver Collins.

Other Cities

• Duran Duran’s Capitol video “Perfect Day” is a Satellite Films production directed by Nick Egan. Kirat Singh produced the London-based shoot.

• The members of Primus are directing their own Interscope video “Wash My Big Brown Beard” on location in Northern California.

• Director Marcus Raboy is the eye behind Faith No More’s “Digging Through The Grave” for Slash Records. The shoot was held in San Francisco.

• San Antonio, Texas’ Majestic Theatre is the site of Jon Secada’s new EMI video “Where Do I Go From You.” Picture Vision’s Michael Salomon, Paula Arndt, and the shot of Tom Forrest produced. Tony Mitchell directed photography.

Running On Empty. Rockworld/Sony band Bad Seed shot its debut video, “Empty,” with director Dari Way. (Left) pictured and a crew from Rive Video Productions. Pictured, from the left, on location among mortat batteries at Fort Hancock, N.J.: are band members Ron Colandrea, Dante Scioscia, Louis Leeman, and Jason Trencier, Rockworld’s Steve Aprea, and Rive’s Ed Konczal, Pete Konczal, Simonon Soffer, and John Warden. (Photo: Michael Mazur)

Music Video

Cable Outlets Forced To Devise Creative Marketing

DOING DALLAS: The Eye placed its focus on the cable television industry in May 7-10, with a jaunt to Dallas for the National Cable Television Assn. confab.

In recent years, we’ve seen the cable industry experience notable changes regarding the delivery and availability of music video programming. Restrictive rate regulations imposed in recent times by the FCC have put the financial squeeze on cable operators, who have been increasingly reluctant to add new services, especially in the category of music video.

And though such restrictions are loosening up, the hostile scenario has made it very tough for music video programming services—such as St. Petersburg, Fla.’s MOR Music TV, Nashville-based contemporary program maker Z Music Television, and Toronto-based pop outlet MuchMusic—to build a healthy base for distribution.

At the same time, news of such technical developments as direct broadcast satellite is encouraging competitive entrepreneurs to hang in there, as new models of delivery promise to supersede the limitations of cable. We’ve seen a 24-hour CCM video network “can’t do anything but help” the industry and that he is willing to spread word of Z Music’s existence via his top-rated radio station. The two parties have talked of launching a petition drive to incite KLTW listeners to encourage local cable operators to add Z Music Television to their services.

OH CANADA: MuchMusic, the clip service that claims to infiltrate 7.7 million airwaves with its unique, live approach to video programming, is wooing cable operators to its way of thinking that boasts much higher subscriber numbers.

In short, to content music video programming is second only to sports when it comes to services cable consumers want to see.

And in a 1996 study of cable subscribers ages 16-34, Syosset, N.Y.-based Delta Research found that cable viewers would choose Music over such music video services as MOR Music TV, CMT, the Box, and Z Music Television if they could program their own cable system.

Hitching a Ride on the information superhighway: After observing the work of myriad multimedia moguls who have infiltrated the entertainment business at late, the Eye now says, “It’s finally time.”

Our entertainment periodical is produced on CD-ROM. May 19 is our final issue as a magazine. Readers interested in the products and services that could be included in the next issue can be reached at Launch beginning May 22. L.A.-based Brett Atwood has been appointed Billboard’s new music video editor.
BILLBOARD

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

**NEW ADDS**

LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK ENDED MAY 27, 1995

**THE CLIP LIST**

- Hal Ketchum, Stay Forever
- Bryan Adams, (Everything I Do) I Do It For You
- Diamond Rio, Finish What We Started
- 3rd Eye Blind, Limerick
- Garth Brooks, The River
- Michael Stipe, Pearl
- Rodney Crowell, Please Have Me
- Georgeурс, Hello Cruel World
- 3rd Eye Blind, Limerick
- The Monkees, The-one With Me
- The Monkees, I Should Have Been There
- George Jones & Tammy Wynette, On
- Bob Dylan, Visions Of Heaven
- Whitney Houston, One Moment In Time
- Eminem, Don't shut down...

**NEW ADDS**

- Billie holiday, Strange Fruit
- Sarah McLachlan, Keep
- Tanya Tucker, Don't Need No Doctor
- John Mellencamp, There Goes My Marigold Moon
- Bruce Springsteen, Secret Garden
- Mariah Carey, One
- Sabrina, You Are My Friend
- Whitney Houston, I Will Always Love You
- Michael McDonald, You\'re the One
- Whitney Houston, I Will Always Love You

**THE WEEK AHEAD**

- "I Want You" by Whitney Houston
- "Every Little Thing She Does Is Magic" by The Police
- "Who's That Girl" by Madonna
- "Rip Your Heart Out" by Joan Baez

**SUMMER\'S HOTTEST READ**

- "(Hottest Rating) How the West Coast was won! The best book so far on the Beach Boys—and a whole lot besides: White not only illuminates their achievements, he takes the pulse of the American Dream as it played in the crucial post-war years. Impressive... Level-headed... Amazing..." —Q Magazine

**ENTERTAINMENT WEEKLY**

- "Much like Otto Friedrich's City of Nets for the movie capital, White's thoroughly researched chronicle traces the connections between two Southland figures, from champion surfers to car customizers to fine-art painters to record producers. But the principal story here remains that of the Beach Boys, and White has told it well...Surely no one has done as thorough a job."

- "White describes the clan's origins in drab Hutchinson, Kan., with a Steinbeckian feel for Dust Bowl lives. His Williams are the Joads of this saga, the perfect vehicle for White's persuasive vision of an American microcosm. It's his little truth tale..."

- "From the Editor in Chief of Billboard, a totally cool look at the seminal California surfing band and the culture that produced it." —Rolling Stone
International

Australia Holds Music Summit

Radio Panned For Not Playing Local Acts

BY CHRISTIE ELIEZER

CANBERRA, Australia—The national music industry here, in a summit meeting with the government, has laid out requirements for a fairer future.

In an immediate response to the concerns it heard, the government warned radio stations that they risk losing their licenses if they do not support local talent, and members of parliament are also holding out the promise of a radio network exclusively for Australian acts.

More than 70 key music industry figures, politicians, and bureaucrats attended for the first time at the Australian parliament to debate and make recommendations on the federal government’s involvement in contemporary music.

Official support of the business was virtually nonexistent until the 70s, when a policy of grants was initiated. Now the government has signaled this is to be replaced with encouragement for investment and self-help.

The government says its research has indicated that the industry is too divided for programs requiring collective effort and that its own behavior has probably deepened any divisions.

Although the government set up the national grass-roots development organization Armusic as its major music adviser, of late this advisory role has been appropriated by the Australian Recording Industry Assn., the umbrella body for labels.

It has resulted in government initiatives being perceived as pandering only to the multinational’s interests. It has been suggested that the welfare of Australian artists is a low priority because the majors have only 60 domestic acts, whereas the Indies—which have no dedicated trade association—have 500.

The Australian music business employs 60,000 people and has revenues of $1.15 billion a year. With exports of music goods and services valued at $183 million annually, it is a leading export industry.

Yet, there are major problems to be addressed.

The live sector, the traditional breeding ground for talent, has withered. Radio gives greater priority to ratings than airing new talent, although No. 1 station Triple J announced in April that the Cruel Sea prove public support is there. Retail is cautious about releasing CDs due to high piracy.

The fact that the average musician earns $8,000–10,000 means export incentives and services valued at more than 50% have to be maintained.

The update of copyright laws is considered the most urgent priority. Current anti-piracy and intellectual property legislation is out of step with technological advances, particularly the broadcasting of digital information across national frontiers.

To ram home the government’s need to act, the Australian Managers Forum pulled a remarkable CD compilation as the summit commenced.

Throughout the day, 40 artists performed in unique groupings. Among these was the live debut of a new song by Crowded House’s Neil Finn titled “Be My Guest,” with Finn accompanied by Midnight Oil’s Rob Hirst, Hoodoo Gurus’ Rick Gorman, and INXS’ Kirk Pengilly. Veteran blues rocker Billy Thorpe jammed with young Sydney psycho-funksters Juice, members of Dragon reunited, and top female players including Wendy Matthews, Kathy Whelan, Portiaz, and Cindy Ryan formed an ensemble.

These performances were fed to radio network Triple J’s mobile studio to be aired in an attempt before a makeshift studio at the basement car park digitally.

(Continued on page 50)

Dispute Surrounds SGAЕ Board Elections In Spain

BY HOWELL LLEWELLYN

MADRID—Spain’s 40,000-strong performing rights society, SGAE, was rocked by its worst election dispute just two days before elections to decide the 38-member board of directors for the next two years.

Film director Juan Antonio Bar- don and his list of candidates accused SGAE stahwrt Teddy Bautista of serious financial and electoral irregularities, something Bautista strongly denies.

In any event, Bautista swept the poll and was elected May 9 as SGAE managing director. He immediately announced that legal action would be taken against those who had “offended the honor not only of individual members but of the SGAE as an institution.”

The election result is very good news for the music industry because in his former six-year tenure Bautista had propelled SGAE into the international music arena with the pronouncement presence of Spanish music at events such as MIDEM, the New Music Bazaar, and Popcorn.

SGAE has shared several initiatives to boost the role of Spanish-language music collaboration with the ministries of culture and commerce in Spain, and Bautista has attended conferences in many countries to defend authors’ rights. SGAE currently collects more than $164 million a year (20 billion pesetas), and in 1993 distributed $148 million among its members.

The new board is divided into four sections: music, with 16 members; theater, with seven; audiovisual, with seven; and music publishers, with eight.

Film director Manuel Gutierrez Aragon, a close colleague of Bautista’s, was re-elected SGAE president, although Bautista remains the organization’s driving force.

At the presentation of the new board, Bautista said: “We’re now more aware of the implications of our work and we’re ready to tackle head-on issues of greater importance against the executive committee that he and Bautista had headed (tossed on page 47)

New CurbS Placed On Euro-Piracy Center

IFPI Optimistic About Bulgarian Gov’t’s Direction

BY JEFF CLARK-MEADS

LONDON—The center of European piracy has shifted from Poland to Bulgaria, but this week the international record industry is set to receive the final tools it needs to fight back.

The implementation of new copyright laws in Poland in May 1994 greatly reduced the problem there and in the nations to which Poland’s pirates exported, but now the ill Bulgaria has stepped into the gap in the market.

Although, though, the new Bulgarian government is due to cap its anti-piracy effort by introducing criminal penalties for unlicensed duplication.

Bianca Kortlan, regional director for Central and Eastern Europe for international labels’ body IFPI, says the new Bulgarian administration has been receptive to industry arguments since taking power in early 1996.

Since then, because of lobbying by the IFPI, the Recording Industry Assn. of America, and U.S. trade representatives, the government has signed the Geneva and Rome copyright conventions and aims to find parliamentary time this week to approve the introduction of criminal penalties for piracy.

Kortlan says the Bulgarian record market is about “90%” pirate product, but she emphasizes that the problem does not stop at the nation’s borders.

“The Polish pirates started distributing in the German market and in Spain, France, Austria, and Switzerland,” she says. “Now we have started getting reports that Bulgarian pirate CDs have been found as far afield as South Africa. There was even a seizure at Dover [the U.K.’s main ferry port] of pirate CDs from Bulgaria. The Bulgarians have moved into the gap left by the Poles.”

She adds that Moscow’s biggest record market consists of “40% or 50% Bulgarian pirate CDs.”

Kortlan states that until now, the post-Communist Bulgarian government “has not been particularly cooperative. Indeed, the international industry has had difficulty in establishing just how many CD plants there are in the country. It now believes, though, that there are three CD-manufacturing lines at two sites.

Kortlan says the level of seizures of pirate product indicates that the Bulgarian (Continued on page 48)


LONDON—PolyGram has become the third U.K. major record company in as many weeks to create a vice president/ international post responsible for the worldwide marketing of British artists.

At PolyGram, Bernadette Coyle has been named senior vice president/international, promoted from director of international marketing at Mercury Rec- ords U.K. She begins her new duties May 30.

Earlier this month in London, Brian Yates was appointed vice president/international for Sony Music Entertainment, while Nancy Farbman was named vice president/marketing at RCA Records. Both oversee their respective companies’ worldwide marketing and promotion activities for British artists.

Yates, who reports to Sony Music U.K. chairman Paul Burger, was mar- keting director at Columbia Records in London, where he was responsible for discussions of grave irregularities against the executive committee that he and Bautista had headed (tossed on page 47)

Yates, who reports to Sony Music U.K. chairman Paul Burger, was mar- keting director at Columbia Records in London, where he was responsible for discussions of grave irregularities against the executive committee that he and Bautista had headed (tossed on page 47)

PolyGram chairman Roger Ames, to Wholec will report. “Because, typically, there is such a high level of dependence on the U.K. for PolyGram’s export output from the U.K., from the U.S., and from other sources.

“What one has to do is take a number of acts and say, ‘OK, we’re going to spend the next six months or a yeartargeting how we work those acts in that region.’ One has to be very specific: It requires the cooperation of the acts and an intense understanding of the market. Not many artists transfer to those markets, and the depth of knowledge in the U.K. about them is less than one would consider ideal in order to make intelligent decisions.”

Developing a stronger focus and increased understanding will be Coyle’s responsibility, according to Ames, who says the company has been working in the works for the past six months. She will call on five years’ experience in the international marketing department of Mercury (formerly Phonogram) U.K. and will also be “a strong link to David Murrell, London-based senior VP of pop marketing for PolyGram International.

Amen stresses that Coyle’s appointment represents additional resources for the PolyGram Group’s artists, since its individual U.K. companies— including Polydor, London, Mercury, A&M, and Island—have “well staffed and experienced international departments.”

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Costello’s ‘Variety’ Show Gets Worldwide Attention

E L V I S IS EVERYWHERE: As Elvis Costello prepared to take the stage May 17 at the Shepherds Bush Empire to showcase his new album, “Kojak Variety,” Warner Bros. confidently predicted the performance at the 2,000-seat London theater would draw the largest attendance of Costello’s career.

The show was set for live satellite delivery to the U.S., where it will be recorded and transmitted to modern rock, album rock and triple-A stations coast to coast, and subsequently sent to radio programmers around the world.

“With all the radio stations picking it up outside the U.S., that experience is going to be huge,” says Liz Kessler at Warner Bros. office in London.

Outside the U.S., an alphabetical tally of markets due to air the show include Australia, Austria, Belgium, Brazil, Canada, France, Germany, Holland, Hong Kong, Italy, Japan, Mexico, New Zealand, Norway, Spain, Sweden, Uruguay, and, of course, the U.K.

(Prior to the U.S. feed of the concert—at 2 a.m. U.K. time after the London show—Costello also was set to take part in Warner Bros. Records’ live weekly interactive talk show, “Cyber-Talk,” available for this event to subscribers of Compuserve and America Online.)

Warner Bros. recently used international DAT distribution of an interview and showcase session by Van Halen to help promote the band’s new album, “Balance.” The DAT format allows programmers to individually edit the material provided by the label, says Kessler.

Costello’s show is the first live satellite concert originating with Warner Bros. to receive international distribution.

“Kojak Variety” seems particularly well suited for this worldwide exposure, with Costello covering songs originally cut by internationally recognized artists such as Bob Dylan, Screamin’ Jay Hawkins, Nat King Cole, Little Richard, and Aretha Franklin. Yet the songs chosen by Costello are less well-known, allowing him to place his own mark on the material.

Recorded originally in 1990-91, “Kojak Variety” has taken five years to reach record stores. “It always got taken over by more urgent things,” Costello told Billboard earlier this spring. In the interim, however, developments in technology and marketing have combined to help Elvis Costello circle the world in one night.

T H E M A V E R I C K S’ debut at the Shepherds’ Bush Empire May 4 was “gig of the year” in the opinion of virtually every industry person there that I saw,” says Paul Penn of Asgard Promotions, who previously noted that the concert was one of the fastest-selling by any Nashville act he has presented in the U.K. With their MCA Nashville album “What A Crying Shame” receiving renewed marketing attention by MCA U.K., the rockin’ country quartet played dates in Glasgow, Manchester, and London on a quick U.K. tour sponsored by MCA Europe.

THE CONNELLS of North Carolina—whose 1993 album, “Ring,” has been a modern rock success story for TVT Records in America—are now breaking across Europe. In the wake of the band’s first European tour this spring, their single “T4-70” is in the top five rotation on MTV Europe’s playlist, as reported in Music Monitor, and is a top 10 hit in Germany, Switzerland, Austria, Denmark, and Sweden. “Ring” has been released via Intercord in Germany, where it has reached No. 13 on the album chart. EM1 affiliates have picked up “Ring” in other continental European markets, and London Records will release the album in the U.K. Following the release of a new single, “New Boy,” the Connells are due to return to Europe in June to tape “MTV’s Most Wanted” and play major festival dates.

BOARD CROSSINGS: ZZK Records in Germany has signed a worldwide licensing deal for London’s Eleven, whose debut album, “Electric Earth,” was recorded for Bridge Productions in the U.K. Fronted by Zimbabwe native Jeff Shakes, the quartet offers a psychically charged mix of cello, violin, and guitar. Its debut single, “So Good,” featuring Lebanese violinist Aboud Abdel Al, celebrates the delights of riding the upper level of a London double-decker bus ... SOS Management, whose clients include Nirvana’s producer butch Vig and his hotly tipped band Garbage, has opened a U.S. operation out of Los Angeles office of Almo Sounds. Shannon O’Shea of SOS relocates to L.A. while co-partner Meredith Cork runs the U.K. office.

American indie metal band Erotic Suicide, who has gained notice on MTV Europe and in the pages of metal mags such as Kerrang! for their album “Abusement Park,” has been licensed throughout Europe by Germany’s Koch International.

Home & Abroad in a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 21 Ridgmount Street, London, WC1E 7AH or faxed to 44-171-224-8216.

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BILLBOARD MAY 27, 1995 45
International

BULGARIA TO ADVANCE COPYRIGHT CONTROLS
(Continued from page 44)

ian plants produced between 10 million and 15 million unlicensed CDs in 1994. The counterfeit product included the international industry's biggest names as well as compilations she describes as "the hallmark of the Bulgarian pirates."

The previous government did make some efforts to reduce the illicit trade, first passing copyright law in August 1993; however, this gave protection only to local repertoire. At the beginning of last year, the government went a stage further with the establishment of a copyright office as part of the ministry of culture, which took on responsibility for copyright enforcement. Although Kortlan describes it as "very ineffective, because the penalties were very low. A pirate could be back in business within a week."

But following elections at the end of last year and the installation of a new administration in January, the Rome and Geneva conventions were ratified in April. The international industry is now awaiting only the deposition of the required documents with the convention administrators to begin taking effective action in Bulgaria.

"The biggest problem for us will be getting the CD plants under control," Kortlan says. "But there has already been agreement with the government to put in a verification procedure whereby the plants will check the orders they receive with the IFPI. There's cause for great optimism, mainly because of the government's attitude. In three or four months, we've achieved a great deal."

Vogel Appointed To Managing Director Post At Polydor Spain

BY HOWELL LLEWELLYN

MADRID—Adrian Vogel has been appointed managing director of Polydor Spain, a decision very much in keeping with PolyGram Ibérica president CEO Ele Juarez's desire to appoint somebody "restless" to the position. Vogel, who takes up the post June 1, is believed to be the only person in Spain who has moved from a multinational to set up his own independent label. Only a few months after his appointment to the position twice from the indie sector to a multinational. All this on top of having started his career as a music journalist and then co-founding Spain's first 24-hour rock radio station, Radio Popular FM.

Announcing Vogel's appointment May 9, Juarez said, "It was looking for somebody with experience in the multinational and independent sectors, who is very much on the ball and who is also restless in the search for new talent. Adrian meets all the requirements perfectly."

Former Polydor managing director Margarita Scheckel left the company at the end of March "by mutual consent," in much the same way Vogel vacated his post as A&R director at Epic in December 1991 after 12 years at CBS/Sony.

In 1992, he founded the indie label and music publishing company Compadres, which in the last year has developed two of Spain's most talked-about indie bands—hard rockers Tribu-X and hip-hoppers Mission Hispana.

Vogel sold Compadres to Germany's edel late last year, and in moving to Polydor he vacates the post of edel music Spain director. A replacement is being sought.

Vogel, 39, founded the Gong indie label in 1975 and then joined CBS in 1977 to work in the A&R department. In 1981, he moved to New York, where he worked for CBS Records International for five years, first as product manager for the Geffen label and then as market manager for Columbia, Geffen, and EPA, before returning to Spain in 1986.

Juarez says, "I think it is important to have somebody who has worked in the independent field, because one of our prime tasks at Polydor will be to seek new talent. Adrian will also be developing for the Spanish market artists from the A&M and Motown labels."

Vogel says, "I am excited about the opportunity, looking forward to the challenge, and can't wait to get started. Ele Juarez's ideas on developing new talent coincide with mine, and it's a policy that seems to have been taken up at Polydor U.K. and Polydor France."

He adds, "I am pleased with what I achieved at Compadres, where we launched artists covering many areas, from flamenco to heavy. If it's new and good, it does not matter too much what genre it is—that's the policy I hope to continue at Polydor."

POLYGRAM'S NEW VP
(Continued from page 11)

the world," says Russell. "During the early '90s and up to a year ago, it was, for three or four years, out. Now there is a feeling that it's coming back in—although I'm not sure how high it's going to be."

Nevertheless, says Russell, "People have the confidence that we are going to sell U.K. artists [worldwide]. It may well be that what we have seen so far will be surpassed by what happens in the next couple of years. From our own point of view, we've got a lot of bands who haven't even been released in the U.K. yet."
Norway-Based Duo’s ‘Nocturne’ Wins Eurovision Contest

BY FRED BRONSON

DUBLIN—Ireland, the country that has won the Eurovision Song Contest an unprecedented three times in a row, did not place first at the 47th annual competition, held here at the Point Theatre on Saturday (13). And yet Ireland was able to sing.

That is because Rolf Lovland, the 39-year-old composer of Norway’s winning song in 1985 (“Let It Swing”), for the female duo Bobbysocks, met 22-year-old Irish concert violinist Fiannaula Sherry at last year’s contest, also held at the Point Theatre. They formed a duo, Secret Garden, and won the right to represent Norway this year with “Nocturne,” the composition that surprised the oddsmakers by taking the 1995 grand prize. Contest rules do not require artists representing a country to be native-born, only that songs must be performed in the country’s mother tongue.

That posed no problem for “Nocturne,” which has the least amount of lyrics of any Eurovision candidate since the contest began in 1956. Guest vocalist Gunhild Tverremann sang 20 seconds of lyrics, followed by 25 minutes of Sherry’s violin playing. The performance concluded with ten more seconds of Tverremann’s singing, for a total of 24 words that describe the day turning into night, which then gives way once more to the day.

Despite the brevity of the lyrics, Secret Garden has recorded “Nocturne” in both Norwegian and English for release as a Mercury/PolyGram single in Norway and Ireland. Deals for other territories are pending, and an album titled “Songs From A Secret Garden” is due later this month.

Spain placed second in the contest with “Vuelve Conmigo” (Come Back To Me), performed by Anabel Conde-Sierra, tipped to win along with Slovenia, was leading during the early voting but fell to third with “Se Pa Meq” (Look At Me), performed by Jan Johansen. Of the 23 songs in competition, “Se Pa Meq” has fared the best in its own country, peaking at No. 1.

While the U.K.’s entry received high praise in Britain for attempting to bring Eurovision into the ’90s, the rap song tied for 10th place with Malta. Juries in France and Austria gave “Love City Groove” by the group of the same name highest marks, and the Portuguese jury ranked it second. But that was not enough to counterweigh low marks from juries in other countries. The day after Eurovision was broadcast on the BBC, “Love City Groove” rocketed 16-7 on the U.K. singles chart, making it the highest-ranking U.K. Eurovision entry in Britain since “One Step Further” by Barilo went to No. 2 in 1982.

While disappointed that his group did not win, Paul Hardy of Love City Groove said the day of the contest that three songs in the competition had the potential to modernize Eurovision if they won. After “Love City Groove,” Hardy felt they were “Nostalgia,” the Croatian entry that featured the operatic voices of Maganz & Ludjip, and the half-classical, half-pop “Nocturne.” The results will be seen when the contest is staged in Norway in 1996.

SGAE ELECTIONS

(Continued from page 14)

to “indignation and a clouded atmosphere” among SGAE members.

Bautista said, “We are going to present lawsuits against everybody who has attacked the honor and credibility not only of SGAE members but of the institution as a whole. It will be up to the judges to protect those authors who have been vilified.”

Bardem had accused Bautista and the list of official candidates of a range of wrongdoing. He alleged misconduct in the distribution of the $1.85 million and claimed that there was a hidden fund of $41 million and that interest payments had been misappropriated. Bardem also claimed there had been electoral misconduct.

The day before the election, Bardem asked the interior ministry to send experts to monitor the poll because “the official list will look for every trick in the book.” In the end, nobody from Bardem’s list was elected to the board.

There are several musicians on the new board, including Bautista, Ramoncin, Manolo Sanzular, Cristina Rosenvinge, Victor Manuel, and Manolo Tena. SGAE is the fifth-largest of the world’s 144 performing rights societies and seeks an increasing role in Latin America.

Before the poll, SGAE secretary general Javier Moscoso described the elections as the most important in SGAE’s 57-year history.

“The universality of authors’ rights will imply that SGAE will have to be present not only at national management levels but at international levels, too,” said Moscoso. “In addition, SGAE will be keen to defend artistic creators in the field of the future superhighways of communication. The world of new technologies is forgetting about the creators, who after all are those who are going to feed the superhighways.”

Spain’s Musical Empowerment

As Spain absorbs musical and cultural influences from around the world, it strengthens its role as a center for music and entertainment. Billboard’s July 8th spotlight explores this flourishing market by taking a look at its talent, business and music trends. Features will include:

The Spirit of “Mestizaje” - An overview and analysis of the rise of cultural and commercial exchange between Spain and Latin America as the most dynamic influence on the Spanish music scene today.

The Dance Leaders - How the Barcelona-based independent labels dominate the singles chart.

The Independents - A young generation of musical entrepreneurs are finding talent where majors fail to go and fighting for exposure.

The Latin View - John Lannert reports on the state of Spanish music as viewed by radio and record executives in Latin markets.

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ISSUE DATE: July 8th
AD CLOSE: June 13th

A BILLBOARD SPOTLIGHT
**WEEK OF 5/20/95**

### JAPAN

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### GERMANY

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### FRANCE

| SINGLES | **NEW** | POUR QUE T'AS MASMES ENCORE | CÉLINE DION | OLYMPIA | **NEW** | **NEW** | **NEW** | **NEW** | **NEW** |

### NETHERLANDS

| SINGLES | **NEW** | YOU CAN'T ARGUE | ISLAND | **NEW** | **NEW** | **NEW** | **NEW** | **NEW** | **NEW** |

### AUSTRALIA

| SINGLES | **NEW** | LOVE CITY | LOVE CITY | **NEW** | **NEW** | **NEW** | **NEW** | **NEW** | **NEW** |

### ITALY

| SINGLES | **NEW** | TALK THAT NOBODY ELSE | RCA | **NEW** | **NEW** | **NEW** | **NEW** | **NEW** | **NEW** |

### SPAIN

| SINGLES | **NEW** | MESSAGES FROM THE BOTTOM OF THE FLOOR | DNA | **NEW** | **NEW** | **NEW** | **NEW** | **NEW** | **NEW** |

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*New* indicates first entry or re-entry into chart.
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**TAIWAN**

"Asia’s pastoral societies have traditionally cast women in a submissive role, but now the mold is cracking. Thanks more to economic necessity than to pressure from any sort of women’s movement. Huang Hsiao-hu is one of the first artists, and certainly the only mainstream singer, to acknowledge the trend so far. On her album “Lonely Woman,” the first release from the new Himalaya-Timbulu partnership, Huang tackles the problems and decisions that Taiwanese women face in the workplace..."

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**JAPAN**

" Tribute albums are all the rage, and indie label File Records has come up with an interesting addition to this burgeoning subgenre. Titled “X-Rox” and subtitled “Marc Bolan: Songs of Marc Bolan,” it is a wildly varied homage to the absolute greatest pop-rock star who died 18 years ago..."

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**NETHERLANDS**

"Bettie Serveert has become the first Dutch rock group to engage in an online chat with fans on the Internet. In a 90-minute event to promote its second album, “Lampe,” which has so far sold 17,000 copies... The group communicated with more than 100 Internet users from all over the world. Although the band had been plagued with various health problems earlier in the year, it was delighted to react to the chat."

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**PHILIPPINES**

"Movie star, TV host, and singer Sharon Cuneta has jumped aboard the duets bandwagon with her latest album, “Sharon Sings Duets,” on indie record label Viva. Sharing the microphone with her are such local singing stars as Gary Valenciano, Nonoy Zuniga, Jun Polisotico, Ken Valera, Andrew E, and Ariel Rivera, as well as international artists Billy Preston and Angela Bofill. A notable collaboration is Cuneta’s duet with fellow big-screen actor Fernando Poe Jr., otherwise known as "king of the action movies." The “Duets” album features a string quintet for Cuneta, as well as a shared platinum sales (40,000) for Sharon And Canseco, double platinum (80,000) for "Broken Hearts Only," and triple platinum (120,000) for “Sharon Sings Valera.”"

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**NETHERLANDS**

"Bettie Serveert has become the first Dutch rock group to engage in an online chat with fans on the Internet. In a 90-minute event to promote its second album, “Lampe,” which has so far sold 17,000 copies... The group communicated with more than 100 Internet users from all over the world. Although the band had been plagued with various health problems earlier in the year, it was delighted to react to the chat..."

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**CHILE**

"Various artists have contributed to the "Spectro Lider" compilation, which was released in Chile... The album’s success..."
AUSTRALIA HOLDS MUSIC SUMMIT
(Continued from page 44)
tized them into data files. They were then transferred to a modern computer and then sent to the Internet’s potential 30 million-strong global audience, which was told to download, browse, and boodling to their heart’s content.

Closer to home, the public was involved in the second round of the event—a first-hand how the performances could be recorded and copied. The first boot- leg CD was aired to delegates during the first day of the conference—a puerile statement of piracy via cyberspace.

Politicians applauded the stunt as the most high-profile event to be encountered. Said Michael Lee, minister for communications and the arts, “I’ve been in politics for a very long time, and I’ve never seen so much media at one time.”

An informal commitment has been made that an update of transmission rights will be made. The public may procure part of the advanced arrangements. Other legal changes are due to be announced by Lee during his keynote address. The again main theme of the Australian Factoring Industry Conference in Syd- ney Aug. 4, John Woodruffe, manager of BMG Australia, a leading player in the Music Industry Network Report, and co-founder of the Australian Managers Forum, ad- mits there were more motives behind the stunt than giving attention to the copyright issue.

“A lot more people, no longer key players in the game, who couldn’t ride with the changes, are saying the Australian music industry is no longer relevant,” he says. “That whole event was to show the world remains on the cutting edge because we can adapt to change faster than any other industry. I wanted the public to know we were relevant and we still speak a high media attention. The media was incredibly supportive. I expected five TV crews—at one point I said, ‘Speakers at the summit included a garnet of label managers, copyright lawyers, publishers, promoters, historians, technology experts, and radio.

Radio’s perceived lack of support for new artists and its failure to reflect the pride in Australian culture was a recur- ring concern. In response, Lee warned that major broadcasters faced having access to future radio licenses denied. The industry is pressing for any space capacity in the radio spectrum to be allocated to college stations run by teenagers for teenagers.

Multinational labels and interna- tional tour promoters also joined in the criticism. “Too many people in the Australian record industry sit back and live off international product,” said Michael Gudinski, managing director of the country’s largest indie label, Mushroom Music. “It’s up to them to be more support- ive and do more for [local] artists.”

Among the music industry’s sugges- tions:

- To provide a 30% Australian music quota on radio, music TV, and pay-TV.
- To encourage performance royalties in the government’s arts financing package.
- To give the possibility of setting up a national radio network that would play only Australian music.

The recent changes suggested in the Staying Alive Report compiled last year by Ausmusic to revitalize the live sector. One idea was to give music venues the provi- sion they invest in security, seating, and childcare centers to lure back the pub- lic.

- Implement a Music Industry De- velopment Assistance Scheme, based on the Canadian model, to provide financial incentives and support for com- mercial enterprises. This would include projects aiding demos, recording loans, musical grants, and tour support, radio syndication, marketing of indigenous product, and international marketing.
- Create an Australian Music Com- munity Loan Fund, such as the one created in the U.S. by the American Association of Independent Music.

The AMC would administer funding and programs to enhance the industry infrastructure, and the MFC would invest in individual proj- ects. The current grants system run by the Australian Council was dismissed as “too meagre” and criticized for giving the majority of its funds to ballet, thea- ter, and classical music and failure to recognize a key legislative format.

- Abolish import and sales tax for re- cording studios to assist their upgrad- ing to facilities of international quality.
- Impose the much-discussed home- copying royalty on blank tape and close the legal loopholes that allow bootlegging.
- Intensify efforts to combat piracy.
- Acknowledge that aboriginals and Torres Strait islanders are disadvan- taged by the music industry.
- Legis- lation that puts music into the public do- main 50 years after the composer’s death is irrelevant to a 40,000-year-old piece of music commonly owned by a tribe.

Executives contacted by Billboard seemed positive about the summit’s achievements, but most felt its success could be measured only when the govern- ment formally replies to the recommen- dations.

Industry consultant Phil Trips says, “The government lived up to its prom- ise to listen. It allowed as much as a rep- resentative as possible to have its say, no matter how incomprehensible at times, without undue influence of the [indus- try].”

“Its injection of $1.7 million into Ausmusic on the day and bringing it un- der the auspices of the Department of Communications and Arts speaks vol- umes.”

Aussie Music CEO Peter Steedman adds, “It was gratifying that the issue was so broad-based. There were a lot of ideas about developing from the grass-roots level and a genuine passion for keeping Australian music; as opposed to just the top end protecting their turf.”

Warren Fahey, founder of non- mainstream label Larrikin and a member of the summit’s organizing com- mittee, says the message sent to radio has stimu- lated programming changes in its own right.

The largest commercial network has brought in a new programming director, reportedly to introduce a wider range of music; it would be a second-largest has committed to 60- second snippets of every new Aus- tralian record released.

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In addition, veteran Daniel Lanios and relative newcomer Brad Wood have signed consultancy deals with Capitol, and MCA has parted with Boston-based production company/studio Fort Apache, whose stable of producers has yielded hits by such modern rock stalwarts as Radiohead, Hole, and Juliana Hatfield.

These arrangements differ substantially from one another, and the producers vary in age and experience—from Lanios, who rose to prominence in the mid-’90s via his work with U2 and Peter Gabriel, to Wood, who got his first big break in the late ’80s when he produced Liz Phair’s acclaimed debut album.

The common thread is that the deals are intended to tap into the production talent of major labels, offering producers the stability of long-term employment, record company opportunities to get on the ground floor of future recording artists and talent. Artists access to studio professionals who are experienced with the technical aspects of record making and the inner workings of labels.

Conceptually, the alternative rock scene is similar to the one that exists in pop, R&B, and country. Historically, some of the most successful partnerships of producers and labels have been those that emerged during the heyday of rock. For example, Beach Boys producer Mike Love and Phil Spector, who worked with bands like the Ventures and the Youngbloods to produce hit records. However, in recent years, independent labels have been more common in the alternative rock scene.

In concept, the deals are similar to the one that led to the formation of Epic Records in the late ’60s, when the label was founded by Paul Shaffer and Phil Ramone to discover and develop new talent. The deal allowed Epic to sign artists like the Rolling Stones, the Beatles, and later Bruce Springsteen.

In practice, however, the deals are not as straightforward. The independent labels that have signed these producers are not necessarily looking to replicate the success of Epic Records. Instead, they are more likely to be looking for a way to leverage their prestige and reach to sign and develop new talent.

For example, Capitol has signed a deal with Jandek to produce a new album, while MCA has signed a deal with BenBanner to produce an album for the band Joy Division. These deals are meant to give the producers a chance to work with established artists and to leverage the label’s resources to promote their projects. However, the deals are also meant to give the artists a chance to work with producers who have a proven track record in the alternative rock scene.

The deals are a win-win for everyone involved. The independent labels get access to a new pool of talent, while the producers get the chance to work on projects that are more in line with their musical vision.

Of course, the success of these deals will depend on how well the producers and artists work together. But for now, the deals represent a new opportunity for the independent labels to compete with the major labels in the alternative rock scene.

**Daniel Lanios**

Daniel Lanios is a producer who has worked with a variety of artists, including Beck, Radiohead, and The White Stripes. He has also produced albums for companies like Arista and Capitol.

**Mike Beinhorn**

Mike Beinhorn is a producer who has worked with artists like U2, Pearl Jam, and The Smashing Pumpkins. He has also produced albums for companies like Elektra and MCA.

**Gary Gersh**

Gary Gersh is a producer who has worked with artists like The Black Keys, The Strokes, and The White Stripes. He has also produced albums for companies like Interscope and Sony Music.
Taking A Regional Artist National
Best Buy Backs Debut By Martin Zellar

BY SARI BOTTON

NEW YORK — It comes as little surprise that since its January release, Martin Zellar’s debut solo album on RykoDisc, “Born Under,” has been selling in Minneapolis, the hometown of the singer/songwriter and former front man of the now defunct Gear Daddies. But now, in a striking example of the power of an important music chain to spread the word nationally about a homegrown talent, the label is finding that the artist’s appeal isn’t limited to the Twin Cities region or the Midwest, for that matter.

In part through the efforts of Minneapolis area-based Best Buy, the album is also selling in other areas, such as Dallas, Los Angeles, and Atlanta, which account for about half the SoundScan sales figures so far (16,000 units through May 7).

While some of Zellar’s fans might remember him from the Gear Daddies, which broke up in 1995, others are just discovering him, thanks to triple-A radio play, record store listening stations, national corporate advertising, and other store promotions, according to Bob Carlton, RykoDisc’s VP of sales and marketing. He projects that by the end of the year, promotional efforts and word-of-mouth will boost SoundScan figures to 40,000–50,000 copies of the album, which features Zellar’s country-influenced rock songs with working-class underdog themes.

“We sent out flyers to Gear Daddies fans from the band’s mailing list, which tells them they can find the record in their local record store or call an 800 number,” Carlton says. “The record has been selling great in Martin’s hometown,” he continues. “That first week it was released, it was the No. 3 record in Minneapolis, behind Van Halen and Green Day. Half of the SoundScan figure comes from that area.”

The Minneapolis area is also the home base for Best Buy, the electronics chain with 207 stores nationwide. Carlton says the retailer has been instrumental in getting the word out to other parts of the country. “Best Buy jumped on the record early and has been doing very well with it,” Carlton says. “They’ve been very supportive and have put it in listening stations, because you don’t always get airplay in every area.”

Tom Overby, senior buyer for indie and alternative pop at Best Buy, was keenly aware of Zellar because he had been a Gear Daddies fan and because he hails from the same suburban Minneapolis neighborhood as Zellar. “I believe that our stores account for 20%–25% of overall sales of this record,” Overby says, noting that a surprising number of sales have been made in Best Buy stores in Texas, California, Georgia, and other states. “We’ve run national advertising and done some promotions, which have brought some attention to the record. It’s been on listening posts throughout the chain on a regular basis, which really helps.” He says the store put the CD on sale at $9.99, rather than the list price of $13.99, for one week in March.

But discounting has only been a minor part of RykoDisc’s promotional scheme for the record. “We will do some discounting on a local, regional basis when Martin begins touring in the late summer,” Carlton says. “We’re doing a full-catalog promotion at the end of May in which we’ll give our retailers 5% off all our titles for restocking purposes. But otherwise, we’re hoping that advertising and the second single, which we’re pushing at radio right now, will help a lot.”
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Systems with future

The owners of Secret Sounds are Chris and Mary Rasmussen. (Photo: Frank DiCostanzo)

Crimes. Current hot sellers are Elastica and Pavement. Sales, he adds, are also going strong for the German electronic band NEU!

"We like to carry weird underground and hard-to-find imports that not only appeal to students but are also not carried by your typical chain store," Rasmussen says.

Special orders, which are 5% of sales, are either filled the same day or within a few days. "A lot of the special orders we receive are very obscure recordings that our customers know we'll go out of our way to fill," he says.

In addition, Rasmussen hopes to expand the store's mail-order business, which is nearly 10% of sales. "I could easily see that moving very soon in the direction of the computer Internet," he says.

Rasmussen buys direct from independent labels and distributors like Touch & Go, Matador, Caroline, Dutch East India, and RED, and from Bethel, Conn.-based CD One Stop. He says independent labels and imports provide wide-enough profit margins to allow small stores to survive.

"We're ordering less and less of what the major labels have to offer," he says. "It just doesn't make sense for a store like ours to buy the Cranberries for $12 if they're selling it down the street for $13.99."

The past four years have also seen a number of major chain stores move into Fairfield County, including Sam Goody, Coconuts, and Nobody Beats the Wiz outlets, all of which have deeply cut into the independent store's major-label sales. "Before the chains moved in, we'd sell close to 100 copies of a group like R.E.M. on the day of re-
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Out Of The Box. Missa/Bluemoon Recordings act Boxing; Gandhis chats with WEA executives after performing at WEA's home office in Burbank, Calif. The band is on tour promoting its self-titled debut album. Shown in back row, from left, are band manager Wil Sharpie; WEA president Dave Mount; band members Bri Darling, Alfredo Balesteros, Steve Samuels, and Car Seavole; and WEA VP Jody Ratheil. In front row, from left, are band members Teddy Andreadis, Dave Darling, Eric Fowler, and Ernie Perez; and WEA senior VP Fran Albertie.

Once In Love With Jamie. Jamie Walters, cast member of TV's "Beverly Hills 90210," visits Sam Goody in the Mall of America in Minneapolis to sign copies of his debut album, "Jamie Walters," on Atlantic Records. Shown, from left, are Bernadette Powers, Atlantic Records promotion manager; David Roever, Sam Goody store manager; Mike Jones, Musicland/Sam Goody senior marketing coordinator; Walters; and Kelly Bullman, Sam Goody store operations.

Blessing For The Fans. Hometown band Blessid Union Of Souls plays an acoustic set for 350 fans at Cincinnati's Waves Music, promoting its EMI debut, "Home." Shown, from left, are Eddie Hedges, Blessid Union Of Souls; Aemy Bass, sales associate, Waves Music; Austin Bunn, manager, Waves Music; Melissa White, assistant manager, Waves Music; Eliot Sloan and Jeff Pence, band members; Eric Brunner, sales associate, Waves Music; Doug Van Horn, Waves Music; and C.P. Roth, band member.

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**NAIRD Report Card: Healthy But Stagnant**

**Group Needs To Embrace Full Spectrum Of Indies**

by Chris Morris

Position itself as a group that serves all Indies—distributors, labels, and retailers.

**LABEL LEANINGS:** Want to start a record label? Maybe you should start by picking the brains of the independents at NAIRD for some real-world info. That’s exactly what Blockbuster Entertainment did at this year’s convention on behalf of Viacom, which has long desired to test the label waters.

Several companies in attendance in San Francisco reported that they had met with Blockbuster’s manager of corporate development, Tom Aucamp. Apparently, Aucamp’s research will be part of a feasibility study for Viacom.

So how close is the communications giant to starting its label? One source said, “It’s still in the R&D stage, but they’re cuing up.”

**PEOPLE:** A couple of surprising personnel moves surfaced at NAIRD. First, Jim Thompson, Eastern regional sales director for the REP Co. in Minneapolis, has shifted to Cambridge, Mass.-based Distribution North America. Thompson, who was based in Atlanta while with REP, had been scheduled to move to Salem, Mass., where REP’s key label Rykodisc is based; he’ll be staying put with DNA. REP president Rob Simonds says that no replacement for Thompson, who follows former REP sales VP Pip Smith to DNA, has been appointed yet.

In a somewhat stunning development, New York-based Caroline Records Distribution has parted company with national director of sales and marketing Jim Genova, who had been hired by the firm only two weeks ago. Caroline VP of sales and distribution Rick Williams says that “the chemistry wasn’t right” between Genova and the company. No replacement has been named.

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TOWER'S SOLOMON WEIGHS EXPANSION, POSSIBLE STOCK OFFERING

(Continued from page 3)

named the chain large retailer of the year for the second year in a row. A committee of major and independent music distributors and labels selected the winner.

But while these appear to be the best of times for Tower, there are some seeds of discontent in Sacramento. "Business is dismal," says Schwartz. "There are no records in the pipeline. And relations with the big music companies over issues like record clubs are adversarial. Stan Goman, former VP, retail operations, says, "To have your suppliers spend more time and energy cutting you out of the business than they do in your business is a little bit disconcerting."

There are recurring rumors that Solomon, who is 68, may be ready to sell his own business. "If there was an empty sandbox and we could play the whole world," says Solomon, "we would probably get some good results."

Meanwhile, Tower remains on course: selling an expanding line of merchandise at all stores, and offering a larger variety of deep selection of titles, mostly in larger stores.

At a time when many music chains are building or thinking about superstores, Solomon says, "We may have been early in the category-killer business. But we think we have the right," Goman adds. "We’re emphasizing more titles and ordering more often."

Tim Devin, GM of the chain’s highest volume U.S. store, the 25,000-square-foot Tower Downtown New York, says computers have made the superstore business easier. "Since we’ve gone online, the titles in stock on any given day have grown from 25,000 to 65,000. Now it’s more than 80,000. Other advantages are return is down, being able to order, and ordering requires fewer buyers.

Tower recently opened what executives say is the largest record store in the world—52,000 square feet of selling space in an eight-story building in Tokyo (see story, page 3). That freestander includes seven floors, another floor for events, and three base- ments, one of which contains a café.

Now the chain is looking forward to an even bigger slot at the point where a teenager called Wow that opens in Las Vegas in August and contains 30,000 square feet of Tower’s graphic video, books, and software with 30,000 square feet of The Good Guys’ consumer electronics. It will feature a large video wall that Solomon says will look like a great Freeway, says Solomon. He calls it “a true entertainment center.

Wow is one of about 12 new Towers that are expected to rise this year around the world, including seven or eight in the U.S. There are 117 Tower units in the U.S. "We’re not close to saturation here," Solomon says.

Tower operates in eight foreign countries—Mexico, Japan, Taiwan, Hong Kong, Singapore, Ireland, the U.K., and Israel. It recently added a store in Canada to the total this year.

"Judging from our business," says Goman, "the increases are occurring internationally and domestically. There’s not so much of a price problem. And there isn’t record store on every block."

In Bangkok and Seoul, Tower is trying out franchising for the first time. "We’re getting into the franchise business," says Solomon. "It’s too ambitious to succeed. It would be great, collecting royalties, but not like publishing." Some of the new Towers in the U.S. this year may be modest stores. Tower recently bought two small (5,000 and 2,000 square feet) high street music Valley Record Distributors, of which Solomon says, "They’re great little stores. I could see ourselves doing more of these."

Goman calls these stores “Tower Lite” and says, "They’re quite profitable. They stock between 15,000 and 20,000 titles.

But all Tower stores—large or small—are infused with a company ethos that Goman says stems up a "large chain of independent record stores."

Since Tower grew out from its roots in Sacramento, it has been a chain in which each store handles its own buying and merchandising and often possesses its own look, shape, and size. "Our strength," says Goman, "is that each store has its own personality."

Some industry sources believe that decentralized buying creates inefficiency and hurls Tower’s overall profitability. But John Buss, president of Uni-Distribution, says, "By being more localized in buying, they have the pulse of the neighborhood. It’s harder to do that when you’re centralized."

Future growth will not come cheaply for Tower. Top executives know it will take more capital than can be generated from cash flow and borrowed funds. Going public, Solomon says, would help "fulfill our growth ambition." But this is a bad time, with music retail stock depressed because of price wars. Under traditional valuation based on price to sales ratio, music retail might be worth as much as $70 million, but it probably could not get that price today. Solomon says sales were down 20% in the first quarter of last year. Last year they were $800 million.

From Wall Street’s point of view, a public offering makes sense. "It has a great liquid secondary market," says Solomon. "In the past, our stock has been tradable."

Acquisitions have not been a major part of Tower’s expansion strategy, but executives don’t rule it out. Goman says, "I don’t think we could absorb a 100-store chain, especially if it bought centrally. Better to pick up three stores here and there and integrate their management with our management." Solomon adds, "If we had to finance an acquisition with debt, I don’t think we’d do that."

With new capital, Tower could build more stores as well as finance the tower ventures it has tried in recent years. It could open more outlet stores, such as rate fixing, which will sell different or non-turnable merchandise. "We’ll expand in the stores," says Solomon. "The problem is getting the merchandise to fill them," says Solomon. It could delve deeper into non-traditional selling. Tower’s direct-mail business has sold $200 million worth of apparel, it says, and its New York-based mail-order service is going online. Mike Furman, VP of publications and electronic marketing, says media expects "to have a full-blown store," on America Online in June that initially lists 15,000 titles and includes a chat line and message board. Two to three months a month will be offered at sale price.

It could also expand its wholesaling services. In 1992 Tower acquired the independent Bayside Record Distributing and merged it with Tower’s in-house distribution system. Bayside, now separate from Tower’s parent company, MTS Inc., is owned by a trust controlled by the Solomon family. (MTS stands for the initials of Solomon’s son, Michael, an executive with the company, but Solomon jokes that some think it means “money to spend.”) Tower is a big customer of Bayside, but Solomon maintains that the distributor, like any other supplier, “has to sell us, there’s no free ride.” It is looking for more labels to distribute, he says.

One of its labels is Orange Records, a small imprint owned by Tower’s subsidiary in Japan. Licensing contemporary pop music from other sources, it has released three records. It is clear that Tower is seeking ways to shore up beleaguered profit margins. Solomon says the CD price wars have “tired the market in an uncomfortable way.”

But Jim Caparos, president of PolyGram Group Distributors, says, “They’ve chosen not to compete on price, and they haven’t suffered a bit, proving that what the consumer ultimately wants is selection and service.”

Margin pressure has, however, led Tower into product areas other than music in recent years. "We’re getting deeper and deeper into the book business," says Solomon. Its specialized book line focuses on lifestyle, music, contemporary literature, and graphic novels or adult comics.

There is also the Tower line of clothing, which is not only at the record store in department stores, such as Nordstrom. Exclusively featured apparel, Solomon says brand awareness rather than gross margins is what he is after. "The sales in our stores are minimal," he says. "The growth will be in sales to department stores and specialty shops.”
Album Reviews

Edited by Paul Verna and Marilyn A. Gillen

POP

ELVIS COSTELLO
Kojak Variety
PRODUCER: Elvis Costello & Kevin Blacker
Wren Records 45903
Like Annie Lennox recently, Elvis Costello has taken the bold step of releasing an album of covers so obscure that the average fan might mistake them for new work, but possibly not in a retro manner. Whether that distinction adds or detracts from the charm of the project is a matter of taste, but what's unmistakable is Costello's deep knowledge of popular song, a fan of Ray Noble's "The Very Thought Of You" and Scrummy's "Jaw Hawkins" "Strange" to Ray Davies' "Days." A pet project that casts new light on old music and shows another side of a brilliant, multifaceted artist.

JUPITER COYOTE
Lucky Day
PRODUCER: Johnny Sanders
Adelphi Records
Third release from this Macon, GA-based rock quintet is a fully-fledged Southern rock excursion, complete with down-home harmonies and good-time grooves, as on "By & By" and "Drew's Theme." Allman-styled twin lead guitar marks "Confusionsville," while the title cut suggests the snappy country-funk of Little Feat. Other standards in a solid set are the smoky, slow-burn blues of "Riddle" and the folksy beauty of "Lying Things Together."

DIRT MERCHANTS
Sirens
PRODUCERS: Tim O'Neil & Dirt Merchant
Nemesis 19707
Tough-skinned music and soft-bottomed pop leanings characterize this swell new Boston band, which says its "come hither" and "get lost" in the same dangerous breath. Lead vocalist Maria Christopher's sweet/sultry voice dangerously counterpoints the sharp-edged sonics of her bandmates, most notably on pricely "Araya," poppy title track, and propulsive "Manfish."

RAP

MAD LION
Real Thing
PRODUCERS: Scoot Lyon, KR3 One, Kenny Parker
Weeded/Novus 2006
Almost precisely the grandiose voice of "Americanist"—be it first-run sound systems with the rude-body anthems "Shout To Kill" and "Take It Easy"—last year's—this is a dazzling, booming set that kicks hard from beginning to end. The beats are sparse, allowing space for foxy fun and lots of lyrical badness.

THE B.U.M.S.
Lyle 'N' Tennis
PRODUCERS: Marco Mac
PAGE INTERNATIONAL, Various
Priorly 53606
Two MC's D-Wyne and E-Vocalist are progenies of super West Coast radio jocks Jello Shway and King Tech. They're from the Bay Area but defy the stereotype of what California rap should sound like. Over-laid tracks that flow and glide without funk-worm symbiosis, the duo drops coolomatous rhymes that emphasize skills and a well- rounded rhythm. This is street-credible hip-hop to thinking adults who can chew on and enjoy.

JAZZ

MARCUS MILLER
Flavas
PRODUCER: Marcus Miller
MCA Music
With sidemen like drummer Lenny White, saxophonist Kenny Garrett, trumpeter Michael Brecker, and keyboardist Harold Wright and vocalists Meshell Ndegeocello and Lalah Hathaway, act presents a funky, get-down forum of jazz fusion. Added are elements of hip-hop via loped-melody celebrity vocals, understated samples, and contemporary beats. Tracks are eclectic enough to draw generous cross-section of listeners young and old. Among the standout tracks: "The Blues," "This Country," "Infatuation," and "Beattles" "Come Together."

New release from veteran reedman Charles Lloyd features a backing band familiar from previous ECM outings, featuring Swedish pianist Bobo Stenson and American drummer Billy Hart. Standout tracks from the typically progressive set include the bluesy "Little Pear," the skittish "Theologian's Thesaurus," the sly "Early Morning," "Where Lotus Bloom," and the beatific "Hymne To The Mother." The influence of Coltrane can be heard in the extended piece "Cape To Cairo Suite" and the free-ranging title cut.

NEW AGE

VITAL REISSUES

ARTHUR BROWN
Vital Reissues

Four-disc set manages the seemingly impossible feat of representing the full spectrum of 20th-century American comedy, from the frothy late-1960s pioneer like Cal Stewart and Smith & Dale to the political humor of Bob Hope and the fortuспеш stands up of Richard Pryor, George Carlin, and Robin Williams. The scope of the program ensures it will appeal to people of all ages and taste groups, from nostalgia-starved old-timers to teenagers. Guaranteed to find its way onto answer machines, sampling computer cards, and radio stations.

VITAL PHILIP VILLA
Vital Reissues

Though thought most often to be music aimed at the groin, tango can speak to our gray matter as well. Verifying this, these two fine albums from New Albion tend toward intimate reflection rather than the full-throated dance. "El Porteno" consists of transcribed and original works for guitar by newer tango legend Astor Piazzolla, and piano trio representing the composer's "Ibn Iban" interpreting the compositions with a classical, high-minded grace. "Iniciacion al Tango" consists of recordings by the composer and played by the late pianist Yoruju. Both are highly recommended. For a decade, Mikhashoff had such composers as John Cao, Aapo Copland, and Willam Schmelich contribute their own arrangements to the tango. From the frantic barbsemblies to the oblique abstractions, Mikhashoff imbues the music with new harmonic and rhythmic values. New Albion is now distributed by Harmonia Mundi.

SPOTLIGHT

MUSICIANS DE MANTANAS
Various
PRODUCERS: Andy Paley
Musicraft 45268
Happily for fans of deep, traditional rumba, Cuban rhythm and vocal ensemble Musiquetos de Mantananas continue to make their music heard outside of their native land (despite the trade embargo on that country by the U.S. and others). Newest work is a collection of freestyle Cuban dance music from the Mantananas region—mostly guaguancó and yambú numbers, with some other African-isms thrown in. Played on conga drums and boxes and sung passionately with call-and-response chants, this music is as much a mirror of the culture as a form of entertainment. Indeed, the album title refers to a gesture of penetration made by the male in the guaguancó dance. As real as it gets.

DARKFATHER
Circle Of Dawn
Sire Records
Waterford/Indian National/SAAR RH002
Native American ex-Marine band delivers a 10-song album laced pleasantly with "haunting" tribal rhythms and comfortable beats. Eleven songs feature tracks on hip-hop-influenced "Swaddle Dodge" and dance tunes such as "Reel Native," while also offering folksy tracks like "Rain Forest Rain" and "Wildfire." Set's substantive lyrics cover ecological and social issues. While not necessarily "pop-friendly" components, overall texture of band's Native American roots are maintained. Tangents are alternative faces, military bases, and the powwow circuit.

LATIN

TRACY BYRD
Love Letters
MCN 19301
Tracy Byrd wraps his fine voice around a solid collection of tunes on his third RCA outing, which is poised to build on the momentum generated by the ballad "Keeper Of The Stars," from his previous project. The new set are "Walking To Jerusalem," which has an infectious, sing-along chorus: "Honky-Tonk Dancing Machine," which looks to be a dance club favorite; "Heaven In My Woman's Arms," which timelessly blends that barroom spirit with gauzy tastefulness, and the wonderful Anderson chestnut "You Lied To Me."

Dale Watson
Country Music
PRODUCER: Leo Green
Varicor 2006
A staple on the California country scene, Dale Watson debuts with pure, Fender- and Leslie-flavored honky tonk music. And with his hard-driving rhythms and longneck drawl, he sounds like he's actually been this way a long time. A line like "I've been on the road so long, I've seen it all from Long Beach to Nashville." Time has a hard time swallowing this kind of 100-proof country, a subject Watson explores on the hilarious "Nashville Bash."

CLASSICA

LIVIA REV
Produced by Claude Debussey
PRODUCER: Henry Schweizer
Galliard 4037
Radiating artistically, Livia Rev's luminous pianism illuminates the music of Debussy with the same devotion to beauty that marked her prior surveys of Chopin's pre-romantic Debussy. Livia Rev has two books of preludes, two sets of images, etamapes, and muses are included here across three discs. Rêv imparts Debussy's idiomatic sonority with maximum warmth and character. "L'Isle Joyeuse" to the impressionistic "Engulfed Cathedral."

DAVID TANENBAUM
Allegro Piazzolla: E.P. orangis
PRODUCER: Ira Fine
New Albion 65

VAR MIKHASHOFF
Tangos For Year Mikhashoff
PRODUCER: Howard Schwartz
New Albion 73

Though thought most often to be music aimed at the groin, tango can speak to our gray matter as well. Verifying this, these two fine albums from New Albion tend toward intimate reflection rather than the full-throated dance. "El Porteno" consists of transcribed and original works for guitar by newer tango legend Astor Piazzolla, and piano trio representing the composer's "Ibn Iban" interpreting the compositions with a classical, high-minded grace. "Iniciacion al Tango" consists of recordings by the composer and played by the late pianist Yoruju. Both are highly recommended. For a decade, Mikhashoff had such composers as John Cao, Aapo Copland, and William Schmelich contribute their own arrangements to the tango. From the frantic barbsemblies to the oblique abstractions, Mikhashoff imbues the music with new harmonic and rhythmic values. New Albion is now distributed by Harmonia Mundi.

www.americanradiohistory.com
**POETRY**

**The Death of Word**

by Robert Creeley

The death of word
Is the death of many words.
Their sound is a music for the heart,
Their rhythm, the pulse of the soul.
Words are the building blocks of thought,
The currency of the mind.
They are the bridge between the known and the unknown.
They make the invisible visible.
Words are the language of the spirit.
They are the voice of the soul.
Words are the threads that bind us together.
They are the threads that我們 weave our lives.
Words are the keys to the universe.
They are the keys to our hearts.
Words are the tools of the artist.
They are the tools of the teacher.
Words are the tools of the economist.
They are the tools of the politician.
Words are the tools of the lover.
They are the tools of the friend.
Words are the tools of the learner.
They are the tools of the seeker.
Words are the tools of the creator.
They are the tools of the destroyer.
Words are the tools of the worker.
They are the tools of the shaper.
Words are the tools of the healer.
They are the tools of the wounding.
Words are the tools of the destroyer.
They are the tools of the maker.
Words are the tools of the dreamer.
They are the tools of the speaker.
Words are the tools of the listener.
They are the tools of the thinker.
Words are the tools of the learner.
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Words are the tools of the economist.
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Words are the tools of the lover.
They are the tools of the friend.
Words are the tools of the learner.
They are the tools of the seeker.
Words are the tools of the creator.
lease,” says Rasmussen. “Now it’s maybe 20.”

Fortunately, because the operation has built its reputation and marketing around alternative music, the real competition he faces is from other independent stores that are at least 30 minutes away, Rasmussen says.

Nevertheless, Bridgeport, an industrial and manufacturing city that covers 17.5 square miles, with a population of 141,685 and a 1991 per-capita income of $25,588, is an urban community in transition. Despite heavy job losses resulting from a shrinking manufacturing base, the city—which was designated a federal and state enterprise zone (thus creating tax and business development incentives)—has seen most of its growth in the entertainment and service sectors, which benefits small retailers.

For example, the recent addition of a 22-movie-theater complex and a number of quality restaurants opening in the past year, all close to Rasmussen’s store—has clearly benefited the retailer.

“It’s definitely brought more people into our store,” he says, drawing a parallel between the movie patrons and a measurable increase in his store’s sales of soundtrack albums like “Reality Bites” and “Natural Born Killers.”

And while Rasmussen is pleased with the progress made, both in terms of finding a niche and having built a loyal customer base, “future plans will definitely require that we expand or move to a larger store,” he says.

Bridgeport recently made headlines with a referendum that approved casino gambling in the city, a move Connecticut Gov. John Rowland supports. But the issue is still unsettled, and gambling is something Rasmussen doesn’t want to see happen.

“Overall, I think we’d have a negative impact on the city, because the casinos are designed to be self-contained in order to get people to spend all of their money in one place,” he says.

But if there’s one sure bet in town, it’s that customers going to Secret Sounds will get the level of personal service that only a small specialty store can deliver. Rasmussen says, “We’re like the TV show ‘Cheers,’ where customers like to shop and hang out, and everybody knows your name.”

Secret Sounds stages in-store performances by up-and-coming bands like Warner Bros. act Suddenly, Tammy! (Photo: Frank DiCostanzo)

**TOP REGGAE ALBUMS.**

**TOP NEW AGE ALBUMS.**

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*From the contributor’s national sample of retail store and rack sales reports collected, compiled, and provided by Billboard.*

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A BILLBOARD SUPERSECTION
SELL-THRU PROFITS ARE UP...

★ ALL-STAR CAST: Michael Biehn, Sarah Trigger, Nicolas Cage, James Coburn, Charlie Sheen and Peter Fonda!
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“A taut '90's thriller...Cage steals the film.”
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★ Heavily promoted in GamePro and other top video game magazines for the release of the Warlock Video Game generating millions of consumer impressions!
★ Much anticipated sequel to the highly successful “Warlock” which grossed $10,000,000 at the box office!
★ Dazzling state-of-the-art special effects!

★ Starring Christopher Walken and Jennifer Beals!
★ $18 million dollar theatrical production with hard-hitting action - appealing to fans of “Die Hard” and “Above The Law.”

1993 Theatrical Release!

★ Starring Keith Carradine and Ray Sharkey
★ Hot selling genre in the tradition of “The Untouchables”, “Bugsy”, and “The Godfather.”

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STRIKE DATE: 6/28/95

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2044 32nd St., Santa Monica, CA 90403-3009 TEL: (310) 314-3000 FAX: (310) 452-6605 For further information contact: Dan Gold (310) 314-3015 Artwork & Design: CMI Vidiart Entertainment. All rights reserved.
With the VSDA Convention being held two months earlier this year, not all the second-half sell-through decisions are confirmed, but there's more than enough in the pipeline to guarantee total VHS sales that could rival the October 1994. As a retail bonus, both Disney's "The Lion King," out in July, and "Forrest Gump," released in late April, are likely to be heavily re-promoted in the fourth quarter.

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To Acquire Or Not To Acquire? Chains’ Strategies May Differ, But There’s No End To The Consolidation Trend

By Don Jeffrey

Consolidation in the video retailing industry has been driving growth in recent years, and it shows no signs of subsiding.

With an estimated 35,000 video stores in the U.S. and the top chains owning a total of only about 5,000 of those outlets, paper at least there seem to be plenty of targets for acquisitions.

In just the past couple of years, at least three new companies—Hollywood Entertainment, Movie Gallery and Choices Entertainment—have tapped or plan to tap the public-equity markets for capital to grow and expand—especially through buying up small video chains.

Doug Gordon, a senior analyst with Montgomery Securities who follows video retailing, says of consolidation, “It is aggressively continuing. The lights on the phones are beeping up.”

The reason for consolidation, according to Donald Ross, VP of corporate affairs for Choices Entertainment, is: “In unity there is strength. You enjoy better buying power and economies of scale.”

Los Angeles-based Choices has merged with JD Store Equipment to form a public company that has grown entirely through acquisitions.

Choices’ strategy is to seek and acquire regional chains that dominate their markets. It owns or has agreements to buy more than 200 stores under various names. Its biggest chain is 46-store Palmer Video. Some others are Video Outlet, Video Vault and Video Junction.

“We’ll all be under one banner eventually, probably Choices,” says Ross. “Ultimately, we’ll start building our own stores.”

THE 800-POUND GORILLA

No matter how fast upstart retailers like Choices grow, however, they remain in the shadow of video retailing’s 800-pound gorilla, Fort Lauderdale-based Blockbuster Video, which has about 2,800 stores in the U.S.

But the Blockbuster juggernaut does not seize the new chain operator. As Ross says, “If you’re a chain of 38 stores and operate in a specific region, Blockbuster’s 2,800 don’t enter your mind.”

That does not mean these operators have not failed to keep an eye on what Blockbuster is doing or to learn a trick or two about video retailing from the big chain, Ross says. “They’re incredibly well-managed from top to bottom.”

But Blockbuster has not been active in the acquisitions market for several years. Most observers say that is because their current strategy is to increase the number of video superstores—and there simply are not that many around to purchase. If Blockbuster does pursue acquisitions, they are likely to be its own franchisees.

At press time, the fate of one big franchised video chain, West Coast Entertainment, was still undetermined. The 500-store, Philadelphia-based retailer was for sale, and the anticipated buyer was the smaller (30-store) Marion, Ohio-based Giant Video. “We’re still in negotiations,” said Steven Apple, VP of communications for West Coast. Ralph Standley, president of Giant, declined comment.

PURCHASE-PRICE FORMULA

Analysts say that the current purchase price of a video retailer is between 2.0 and 3.5 times the cash flow. For example, if a chain’s stores have an average volume of, say, $1 million, and the operating cash flow margin is 27%, then the chain’s market value would be equal to the number of stores times some amount between $675,000 and $1.35 million. The exact price would depend on the store’s location and market share.

One successful video retailer that has grown public in the past two years and used its new capital to purchase stores is Portland, Oregon-based Hollywood Entertainment. Last year was a year of acquisitions for this company, which was trying to “build a critical mass,” says Montgomery Securities’ Gordon.

But Hollywood Entertainment’s strategy is changing. “We’re not interested in pursuing acquisitions,” says Mark Wattles, president of the 142-unit chain. “There are not a number of chains

Continued on page 68
In the year 2033, Water & Power is hoarding the world’s water supply and only two things are going to stop it… a tank and a girl with a whole lotta attitude.

TANK GIRL Poster and In-Store Loop Tape Available!

Orders Due: July 26, 1995 Laser Orders Due: July 5, 1995 Street Date: August 15, 1995
What's the state of the Video Software Dealers Assn. a year after major changes in VSDA management—a year in which the industry prepared for major changes in the home entertainment marketplace?

Billboard's home video editor, Seth Goldstein, chatted with VSDA president Jeffrey Eves to find out.

Eves joined the association in the spring of 1994, just in time to be immersed in the cauldron of preparations for the last (for now) Las Vegas convention.

BILLBOARD: What do you think of the business a year later?

JEFFREY EVES: Well, you can't help but come away with some impressions. I think there are five or six areas worth commenting on. First, to state the obvious, it's dynamic, rapidly changing. Just look at the retail consolidations within the industry.

And home video is subject to all sorts of external influences, such as the European position regarding digital videodisc rentals. Competition is changing. There are new entries on the studio side and new delivery systems from satellite, telephone, cable. Partly as a result, we're beginning to see some political influence from Washington.

My second impression is that there is more opinion and belief than there are facts about the business. In some ways, it reminds me of President Nixon's comment that economists were always sure but not always right. Third, this is the largest business sector I've seen where there is almost a complete absence of reliable marketing information to support decisions involving significant dollars. It's tantamount to flying a plane without instruments.

Fourth, the video business does not fit any business-school model I know of. Supply is always unlimited, demand uncertain, yet the price remains generally the same. So it's not like a commodity, nor is it a specialty product. It's a hybrid and doesn't behave as many other businesses do. Clearly, everybody is getting smarter, but just as they are getting smarter, rules are changing. That requires being on your toes all the time.

BB: Digital videodisc is a hot button at this year's show at least for its potential impact on rentals. There has been been considerable.

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out there that do the kinds of volumes we do. They’re already acquired.” Hollywood Entertainment has focused on buying stores with volumes over $1 million. With few independent players like that around now, the company is shifting to a strategy of growth from within. “There’s nobody here who even handles acquisitions,” says Wattles.

Gordon confirms what Wattles says about buying video superstores. “There aren’t that many onesies and twosies with close to $1 million volume,” he explains. “It’s very difficult to find them, and [it takes] a lot of effort to buy them.”

**Analysts say that the current purchase price of a video retailer is between 2.5 and 5 times the cash flow. If a chain’s stores have an average volume of, say, $1 million, and the operating cash flow margin is 27%, then the chain’s market value would be equal to the number of stores times some amount between $675,000 and $1.35 million.**

**DIFFERING GROWTH STRATEGIES**
Another fast-growing publicly owned chain is 365-store Movie Gallery of Dothan, Ala., which has a very different growth strategy from Hollywood Entertainment. This year, Movie Gallery intends to open 50 new stores and acquire between 100 and 200 others. A recent stock offering netted the company $90 million. This company’s strategy is to acquire chains whose stores’ annual volumes

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- The preschool video market is the fastest-growing segment of the sell-through market!
- 27% of Moms with kids ages 2-5 buy at least one video a month!
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• 14 entertaining and educational videos from Disney, DIC and Jim Henson Video – Moms can now choose from a greater variety of product!

• Profits will rise from rapid retail sales as millions of Moms discover BRIGHT BEGINNINGS extensive preschool programming!

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72-Piece Preschool Display
Stock #5048/UPC #786936504835
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Assembled: 42” wide x 72” high x 15” deep
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48-Piece Preschool Display
(Smaller Version)
Stock #5248/UPC #786936524833
Assembled: 17-1/2” wide x 72” high x 15” deep
approx. weight: 45 lbs.

24-Piece Preschool Display
Stock #5045/UPC #786936504538
Assembled: 17-1/2” wide x 58” high x 15” deep
approx. weight: 17 lbs.

Individual 6-Unit Clip Strips For:
The Very Hungry Caterpillar Stock #5049
UPC #786936504934
Sweet Dreams, Spot Stock #5051
UPC #786936505139
Rimba’s Island (2 volumes each)
Stock #4756
UPC #786936475630
Old MacDonald’s Sing-Along Farm
(2 volumes each) Stock #4764
UPC #786936476439

“Look for this sticker with me on it... I’ll be on every BRIGHT BEGINNINGS video!”

CONSOLIDATION
Continued from page 68

are between $300,000 and $400,000.
One thing that’s similar about the new publicly held video retailers like Hollywood Entertainment and Movie Gallery is that they do not seem to be interested in franchising, which was a prime vehicle of Blockbuster’s growth in its early years. The reason, according to Gordon, “Their access to capital is pretty good.” Indeed, both Hollywood Entertainment and Movie Gallery have been public for less than two years and each has already conducted a secondary stock offering.

Other publicly owned specialty retailers, such as the music merchants Trans World Entertainment and Musicland Stores, are firmly in the video retail business but have largely ceded the rental trade to the video-only chains.

Trans World operates a 25-store rental chain called Movies Plus, but, according to executive VP Bob Helfert, there are no current plans to expand it. The company’s sell-through video chain, Saturday Matinee, now occupies 70 mall locations, but because of Trans World’s recent restructuring, this concept’s growth has also been shelved for now.

Musicland operates the 385-store sell-through video mall-chain Suncoast Motion Picture Co. In its 10K filing with the Securities And Exchange Commission, Musicland states that it plans to open 31 Suncoast stores this year.

Although the video-only companies make most of their money on rentals, sell-through is a growing part of their business. Gordon says, “They need to drive traffic for their rental business.” He estimates Hollywood Entertainment’s sell-through sales at 15% of total revenues. At Movie Gallery, sell-through is “up to double digits,” he says.

DIRECT-DELIVERY DELAY

Some observers perceive a threat to continued video-store growth from video on demand, by which consumers would be able to order and receive movies electronically in their homes. But many believe it will be at least 10 years before such systems are widely available. Before that happens, smart retailers would be able to change their operations and find new products to offer.

Gordon points out that the new video retailers are getting paybacks on their investment in two years. That kind of profitability, combined with prime locations and strong management, will make video retailing a continued good investment from a business point of view, he says. And, he adds, “New product introductions can happen quickly.”
## Some Convention Floor Attractions To Look For

**HOWDY FROM DALLAS:** Shelf Talk’s fax machine has been unusually quiet leading up to the Video Software Dealers Assn., convention, with only a few offers sending in their celebrity and booth promotions for the Dallas show.

The early May date seems to have sneaked up on even the sharpest spin doctors in Hollywood, but getting celebs to trek to Dallas has been no easy task, according to veteran publicists.

On the other hand, VSDA has been spitting out enough passes for celebrities to fill a small forest, promoting chocolate dessert cocktail parties, keynoter Gen. Colin Powell, Playboy’s casino night, and other activities to keep attendees occupied. Here are a few of the things to check out while roaming the convention floor.

The Video Industry AIDS Action Committee’s silent auction. The more than 76 celebrity autographed items include scripts, posters, books, animation cels, and sports memorabilia.

Big ticket items include a “Lion King” deluxe gift set signed by Elton John, as well as a signed poster. John fans will also want to bid on his CD “Made In England,” signed by John and his longtime collaborator, Bernie Taupin.

Disney’s big summer release, “Pocahontas,” is also represented with a T-shirt signed by Al Menn and Kenen Schwartz.

The golden age of Hollywood is represented by a signed item from Katharine Hepburn, Ann Miller, Debbie Reynolds, Mickey Rooney, Julie Andrews, Cyd Charisse, and Tony Curtis.

Scripts signed by the casts of TV’s “Friends” and “Mad About You,” as well as baseballs signed by Bobby Bonilla, Matt Williams, Dusty Baker, and Joe Morgan, are also on the sale block. Bids start as low as $20.

Conventioners looking for their big acting break will want to check A-Pix Entertainment’s booth. The company is holding an open casting call throughout the week for a part in its next feature, “The Demolitionist.” The best performances will win a walk-on part and a free trip to Hollywood.

Paramount Home Video has Barry Williams, better known as Greg Brady, and his movie counterpart Chris Barnes on hand Sunday to answer “Brady Bunch” fan and sign autographs. “Home Improvement” star Zackery Ty Bryan makes an appearance at Paramount on Monday, promoting Moonbeam Entertainment’s “Magic Island.”

Turner Home Entertainment hosts a “Swan Princess” day Monday with a stage show featuring songs from the animated film running four times during the day. Sandy Duncan, who is one of the voices in the film, is also on hand.

Buena Vista will give away $5,000 each day of the convention off its booth. The raffle is open to registered retailers, and other giveaway prizes include “Pulp Fiction” and “Ready To Wear” merchandise.

**HOT “METAL”:** The 1981 sci-fi animated movie “Heavy Metal” appears to be a big seller, but its success also is giving Columbia TriStar Home Video a major headache.

The problem is that the Columbia Pictures’ movie has never been legally cleared for release on video.

Recently, Columbia TriStar received reports of bootleg copies of the movie “at an alarming rate,” according to executive VP Paul Culberg.

The alarm has been sounded at the Motion Picture Assn. of America’s piracy task force, which is launching an investigation to find the source of the pirated tapes.

Columbia has never released the film on video because music clearance problems are preventing its release.

The soundtrack, which hit No. 12 on Billboard’s Top Pop Albums chart in August 1981, features songs by Cheap Trick, Blue Oyster Cult, and Black Sabbath.

**CAPPUCCINO, ANYONE?** Media Play has hopped on the late bandwagon and has introduced in-store coffee bars at six locations, according to president Larry Gaines.

Media Play stores in Nashville, Atlanta, and Houston are the first in the chain to include the cafes. The Musicland division has expanded to 53 stores since starting in 1992.

The move was prompted by the success of the cafes in other stores, mainly Media Play’s chief competitors, Borders Book & Music and Barnes & Noble.

The only other Musicland store with an in-store cafe is Sam Goody at Universal CityWalk in Los Angeles.

Gaines says the company is considering setting up on-stations in some locations. Customers would be able to surf the Internet or hook up with other Media Play patrons across the country.

(Continued on page 78)
talk that the Commerce Department would support legislation prohibiting DVD rentals, in keeping with European desires to protect digital copyright-holders. You've been in touch with Commerce's Bruce Lehman. What's the status?

EVES: We all know the right to rent is the very basis of the industry. As the DVD issue was developing, it had all the characteristics of a replay of the 12-year-old issue of the First Sale Doctrine, the issue on which this industry is founded.

"This is the largest business sector I've seen where there is almost a complete absence of reliable marketing information to support decisions involving significant dollars. It's tantamount to flying a plane without instruments."

According to Lehman's recent comments, it appears the issue has been settled for the moment in our favor. But Lehman's under tremendous pressure from the Europeans on this. VSDA must remain vigilant. We will monitor developments, and we may well accept Lehman's offer for VSDA to participate in the Geneva meetings this September. We would coordinate this with the MPAA [Motion Picture Assn. Of America].

But this is only one of the issues affecting rentability. The line between computer programs and entertainment is getting blurry all the time. So in the future, we'll have to deal with the rentability of CD-ROMs. And there is another issue as well: Are movies and music rentable? Under present law, music is not and video is. What happens when they are in the same place at the same time? As the line continues to blur, we're going to be very much involved in that debate in order to watch over the interests of our members.

BF: It appears that, at the Dallas show, you may have a precedent-setting joint appearance.

EVES: Yes, for the first time ever, representatives from the major players in the DVD race will be at the same place at the same time. Sony/Philips and Toshiba/Time Warner will be on a panel together and doing individual demonstrations. It's a terrific opportunity for attendees.

BF: I gather cable is getting similar treatment.

EVES: Again, for the first time, representatives from the cable industry will participate. It stems from discussions I had in Washington some months ago. We have a common issue: piracy. In the broadest sense, VSDA members are concerned about the proliferation of black boxes. They're worried about the impact on the rental biz. If you can get it free, why borrow?

At the same time, cable companies have begun paying more attention to signal theft. The ratcheting down of rates is forcing them to take a look at revenue streams. Their own studies indicate their industry may be losing
$3 billion to $4 billion a year. Those are NCTA [National Cable Television Assn.] numbers.

We view that concern as a very positive development. Both industries can join together in a win-win situation. That has been a core area where we've opened up a dialogue. But regarding [pay-per-view] windows, video and cable are natural competitors. They recognize we will always try to expand windows, while they try to restrict them. So where we have differences, we will strongly agree to disagree.

BB: Has DirecTV, the first commercial digital satellite system, had an impact on members? Thomson Consumer Electronics says it has installed its 1 millionth DSS dish 10 months after its introduction.

EVES: It hasn't as yet. The penetration is still very small [compared to 80 million VCRs]. DirecTV is an expensive option. Its appeal is to the techno-buffs and those who can't get cable and can afford this kind of luxury.

At the same time, we're certainly mindful of the competition. That's why we're looking forward to home video entering the digital age [via DVD], so we can keep pace. But I also don't put great stock in these crystal-ball projections.

BB: Where does VSDA stand on its Vidtrac project to collect rental data?

EVES: We're holding a seminar in Dallas to familiarize attendees with the idea, and at the same time we're finalizing technical plans for the software needed to run the system. At this point, we've completed the first round of discussions with the studios about the program and their level of interest. Rarely do you have an opportunity to design research, and we're offering them that opportunity so that it meets their requirements.

Thus far, we are encouraged. By the fourth quarter, the first portions of Vidtrac should be in place and collecting data, on schedule. In the next phase, we'll be adding more retailers—at an absolute minimum, about 300, maybe quite a few more than that. VSDA bears the administrative expenses. The cost of collecting and transmitting data is borne by participating retailers and secondarily by [Vidtrac operator SSI, a Rentrak subsidiary].

With point-of-sale data collected from the start, sell-through will be included from the beginning. But our first area of emphasis is rental because there is no good, strong data. We're cutting our teeth on rental.

BB: What follows Dallas?

EVES: It's Los Angeles in '96. The L.A. Convention Center is committed, but the timing isn't. It likely won't be sooner than mid-June and not later than mid-July. I doubt it will be in May, although we are keeping the dates open. Dallas is a first experiment in May, and we want to judge the impact. Since it's the slowest retail month, it might be a better time.

We'll use the final decision around the time of Dallas—what the membership finds most convenient. But the odds favor June-July. Meanwhile, we're reserving dates in multiple cities: L.A., Orlando, New Orleans, Las Vegas. Those are some of the
Best Film & Video is pleased to announce seven new releases from the classic 1980's Spider-Man TV series. See, for the first time on video, these unforgettable episodes as Spidey battles his arch-enemies The Lizard™, The Chameleon™, Mysterio™, Kraven the Hunter™, The Kingpin™, The Vulture™, and The Gadgeteer™.
CD Movies: A Format To Watch

Any retailer who looks at the growing number of owners of CD-i, 3DO or Sega CD interactive players and multimedia-computer households should be concerned about where this new generation of movie renters—and buyers—will get its software.

Certainly, at this point, the computer-software and hardware supermarkets and chains—and the consumer-electronics chains—are out front in the "movies on CD" area. While Blockbuster Entertainment and Musicland's Media Play outlets are testing some CD movie titles, and other enterprising video retailers are taking some product, more should be aware of where this new generation of movie renters—and buyers—will get its software.

More traditional video retailers are taking a hard look at the growing number of "movies on CD" titles, available in the Video CD (VCD) "white book" format or on CD-ROM for play on Macintosh or IBM-PC computers with Apple's QuickTime for Mac or Windows. At the same time, public awareness is widening over the potential format battle for the new digital videodisc (DVD) between Toshiba-Time Warner and Sony/Philips.

Any retailer who looks at the growing number of set-top owners of CD-i, 3DO or Sega CD interactive players and multimedia-computer households with integrated or external CD-ROM drives has to be concerned about where this new generation of movie renters—and buyers—will get its software.

Steve Kleckner, Philips Media VP of sales, on the budget side of the market, this January: "GameTek, the Aventura, Fla.-based interactive-games distributor, released the first six titles in its $19.99 GameTek Cinema classic-collection for CD-ROM playback on IBM-PC and Mac. GameTek takes Fritz Lang's "Metropolis" to PC and Mac."

"GUMP" on VHS and VCD

The April 27 day/date release by Philips Media of the VCD version of Paramount's "Forrest Gump" at $29.95 suggested list, with Paramount Home Video's VHS package at $22.98, was a harbinger of more to come. The VCD release includes a bonus 19-minute "The Making Of Forrest Gump" disk and has its own special P.O.P and "box of chocolates" consumer tie-in promotion, according to Steve Kleckner, Philips Media VP of sales.
BEATLES AND SPINAL TAP

At Apple Computer, Duncan Kennedy, QuickTime product-line manager, observes that the first full-length movie available for the computer was "The Voyager Company's 'A Hard Day's Night,' which features a "searchable" script, and more recently "This Is Spinal Tap," which has a full-text search of all dialogue and will have three full commentary tracks when the hybrid version for QuickTime on MAC and QuickTime for Windows is released at VSDA time. "The QuickTime software, bundled with all our Macs and soon available for Windows, lets you play any CD-i or 'white book' format movie with an EMPG video card," he explains. "It's the interactive nature of the Voyager productions that makes them ideal for computer playback." Voyager is responsible for the Criterion Collection of classic movies on LaserDisc, and about half the 520 titles have add-on interactive elements ideal for CD-ROM QuickTime release, according to the firm's Peter Becker. "Both 'A Hard Day's Night' and 'This Is Spinal Tap' at $34.95 retail have gotten very positive response in limited distribution to Apple-only dealers," Becker explains. "With all hybrid product from now on, we've got six to eight more titles in a very short pipeline, and we will be watching the market carefully for fourth quarter '95 or early '96 release. With Janus Films as a Voyager partner, we've got plans for a number of their foreign classics as well."

SINGLE-DISC MOVIES

Kleckner, who joined Philips Electronics from Lucasfilm, explains that the VCD playback format is based on the MPEG 1 international standard for video compression, making it possible to store up to 74 minutes of VHS-quality video and CD-quality audio on a standard CD. Most VCD movie releases now take two discs, but Kleckner notes that the evolving DVD formats that will offer a single-disc movie in the next two years. VCD is compatible with dedicated players from Technics, Sony and Marantz, among others; Philips' Magnavox 550

CD MOVIES

Continued from page 74

able price. Based on response, we'll have more titles later this year."

It's noteworthy that we made the deal before the recent DVD activity, and we've been looking at both formats very closely for a future commitment," Bishop also calls attention to the label's recent (April 7) day-date release of "Rob Roy—Legend Of The Mist" at $44.99 suggested list, piggybacking the major campaign for the big-screen release of "Rob Roy." The interactive program offers a "you-are-there, behind-the-scenes experience with the history and events surrounding these very real characters," he says. In a similar vein, New Line New Media plans a late-May CD-ROM release of "Behind The Mask," an interactive program with scenes from the making of the Jim Carey $100 million-plus sleeper hit. Jim Rosenthal, VP, product development, points to a $3 rebate toward purchase of "The Mask" video, plus the bonus of a screen saver and "wallpaper," a pop-up clock and reminder animations on the CD-ROM.

NON-PLAYERS

Paramount and Orion have been the other major contributors to the Philips Media catalog that should top 100 titles by year-end. A Warner Bros. spokesman said the label would not be licensing films for any VCD format, "because they are MPEG 1, which to us does not represent state-of-the-art video technology. We do expect to begin releasing [Toshiba/Time War- ner]! DVD titles in 1996." At Columbia TriStar Home Video, the Sony company, there also are no plans for any VCD licensing, with a similar commitment for DVD releases on the Sony/Philips format sometime next year.

BILLBOARD MAY 27, 1995
Coalition For Quality Kid Vid (And Media) Seeks ‘Heroes’

The Coalition is sponsoring a panel called “How To Be A Hero In Kid Vid” at the Video Software Dealers Assn. convention in Dallas Tuesday (25). Panelists scheduled to appear include Archie Benike (Suncoast Motion Pictures Co.), Deborah Forte (Scholastic Productions Inc.), Vivian Kaplan (Plaza Video), Steve Ades (Fast Forward Marketing), and Levy, Child’s Play has been tapped to moderate. Also scheduled to appear on the panel are a pair of real live kids.

In addition to the VSDA panel, the convention will mark a pair of significant developments for the Coalition: the launch of a major retail push to entice retailers to carry its endorsed Kids First! video line and the debut of a Kids First! consumer club. The Kids First! collection, currently comprising 463 titles, has been carried in all 375-plus Suncoast stores since April 3 (Billboard, Feb. 25). The Coalition also counts among its participating retailers New York state-based Plaza Video and “a handful of independents,” says Levy.

That number is expected to rise at VSDA, where interested retailers were to be given free Kids First! kits—including an 8-by-10-inch header card, stickers, and title directory—in return for signing a form pledging their support for quality children’s programming, as well as promising to sticker only Coalition-endorsed titles.

The consumer club is an arrangement made with Compass Entertainment, distribution sister of Flagship Entertainment (Taunton, Mass.), a buying group of 1,200 stores. “Compass will encourage stores to get members into the Kids First! club,” says Levy, who notes that the club membership package includes a membership card, one free video, a directory of Kids First! titles, and a quarterly newsletter. “Plus, members will receive a discount on Kids First! titles purchased through Compass,” says Levy.

Levy stresses that the Coalition itself may be nonprofit but it exists to increase retail and consumer awareness of its endorsed titles. “We don’t just sit there looking at videos, saying, ‘Good. Not good.’ We’ve been viewed as completely altruistic, but we’re a retail-minded, pro-active organization.”

Levy notes that all Kids First! candidates must be approved by representatives.

(Continued on page 78)
Introducing The Wildest Member of Our Family.

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WARNER HOME VIDEO
tives of both Coalition juries, one made up of more than 9,000 kids and the other of more than 200 adults.

WHATTA CONCEPT. The uniformly excellent series "Preschool Power," which recently released its eighth title, is making its way to PBS. According to Bill Connell, president of series producer Concept Video (Chevy Chase, Md.), the company has teamed with Maryland Public Television to bring the eight existing titles to national public TV via the American Program Service member exchange. ("Preschool Power" through "Preschool Power 8") have sold more than 180,000 units, says Connell.) "Currentl, 159 stations have signed up to carry the eight-program series," says Connell. Concept Videos is "in the process of seeking financing and underwriting" for a proposed 26-30 more episodes, with plans to begin telecasting in 1997.

BSNWS: Spanish-language versions of "Snow White And The Seven Dwarfs" and "Aladdin" debuted April 14 on Walt Disney Home video, available in that format for the first time to more than 14 million U.S. Hispanic households. Also taking a bow in Spanish were "The Three Caballeros," "Robin Hood," "Mickey And The Beanstalk," and "Sing-A-Long Songs" music videos "Bugs And Friends," "Melody," and "The Jungle Book" (Continued from page 7).

"According to Power!," "fives of CHILD'S PLAY WHATTA other VSDA facts Premodern region Please add $5 per directory for shipping ($12 for international orders). International professional recording equipment, studios in The Power Book Md.); have adults. The most recent "Real Animals" series, "The Phoenix Suns Parts 1 & 2," and "Shark Attack" are all "The Case Of The World Adventure," which premiered in prime time April 22... "BabyVision" joins the slowly increasing genre of infant video with its "kaleidoscope of movement, color, and sound." (Mother Dr. Enterprises, Half Moon Bay, Ca. More reality-based kid vid: Ala.: "Look How Big I Am Built" (Think Media, New York), "Fire Safety For Hilds" (Children's Video Corp., New York) "Learning Origami" (Total Impact Productions, Fort Lauderdale, Fl.) comes with 80 sheets of origami paper in assorted colors and sizes... "Let's Go To The Farm" (Vermont Story Works, Vergennes, Vt.) received a 1995 Nota- Award from the American Library Assn.

Assistance in preparing this column was provided by Amy K. Swen in Chicago.
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Eden • Dirty Pair: Affair On Nolandia
• 3x3 Eyes Perfect Collection

* Due to limited quantities, items in kit are subject to availability. See your distributor for details!
While 1994 saw the culmination of the industry's decade-long efforts to court the supermarket trade, it also had its first taste of just how hard these boys play, with a third of the recommended retail price being knocked off in some cases.

It is ironic that, in the early days of the retail business, Disney was instrumental in trying to raise the retail price to above 10 pounds before it released its animated classics. Now, it is those very classics that have been at the forefront of price-cutting wars, along with the stream of other high-profile feature films that made 1994 such a lucrative year for retail—"Jurassic Park," "The Fugitive," "Free Willy," "Sleepless In Seattle" and "Mrs. Doubtfire," which was simultaneously released on retail and rental.

RENTAL FALLOUT
For the rental market, the past 12 months have seen a major fallout, with some 2,000 specialist mom-and-pop stores hitting the skids. Kingfisher Plc., the major conglomerate behind the Woolworths chain, surprised many with the sale of its highly regarded Titles chain, putting an end to its anticipated Renttrak-style distributor-rental monies-share plan.

Blockbuster closed 182 of its Ritz stores in a 62-million-pound ($92.2 million) refit to convert 585 Ritz stores into Blockbuster Express stores.

The "rental" major has invested in a 10-million-pound ($16 million) prime-time TV advertising campaign, which it predicts will help build the industry. A generic advertising campaign it also wants to help organize is not being discounted even after a 10-month wait.

Some are finding solace in the fact that, even with considerably fewer rental outlets, video rental hasn't lost any of its popularity on the high street. Distributors' value was down 4% in 1994, but deliveries were up by an encouraging 9%.
CONVENTION SCHEDULE

SUN., MAY 20
9:00AM-5:00PM Registration
2:00-5:00PM Seminars: "Avoiding Employee Legal Disputes"
Speaker: John Karr

SUN., MAY 21
8:00AM-5:00PM Registration
8:30-9:45AM Seminars: "Loss Prevention: Reducing Loss from Internal Theft"
Moderator: Paul Sweeving
Panelists: Keith Wanke, Chris Simpson, Elton Little John

TUES., MAY 23
8:00AM-5:00PM Registration
8:30-9:45AM Seminars: "CD-ROM: A Hands-On Workshop For Beginners" Sponsored by Compton's New Media
Moderator: T.K. Arnold
Panelists: Rick Greeder, Jack Messer, Chuck van der Lee

Wed., MAY 24
8:00AM-5:00PM Registration
8:30-9:45AM Seminars: "VSDA VidTrac-Benchmarking Your Store" Sponsored by Compton's New Media
Moderator: Steve Finlayson
Panelists: Mark Alexander, Bob Finlayson

THE VIENNA SYMPHONY ORCHESTRA PRESENTS;

COMPTON'S NEW MEDIA PRESENTS;

"VSDA VidTrac-Benchmarking Your Store"" CD-ROM: A Hands-On Workshop For Beginners" Sponsored by Compton's New Media
Moderator: T.K. Arnold
Panelists: Rick Greeder, Jack Messer, Chuck van der Lee

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“Magical Moments” (Stock #531) “Felicity’s First Date” (Stock #532)

PREBOOK: July 11 WILL CALL: August 22 NAAD: August 25

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* With purchase, while supplies last. One diary per purchase. ** A VD’S Parents’ Choice Award Winner. Distributed by Buena Vista Home Video. Burbank, CA 91521 © The Walt Disney Company
E3's Debut Features A Multiplicity Of Products

LOS ANGELES—Todd Rundgren's getting into CD Plus, while Sony Music has added several artists to its slate of CD Interactive’s CD Plus slate and set a price point and packaging plans for its forthcoming music video-based screen saver line.

The Rolling Stones, meanwhile, are opening up their “Voodoo Lounge” to multimedia fans via software and CD-ROM from Viacom New Media and a Sting multimedia disc from Seattle-based computer gamer Starwave in association with Philips.

SONY'S SLATE

Sony Music, which stood out amid the heavy gaming contingent on the show floor, used the debut multimedia convention to show off its already announced CD Plus slate of Bob Dylan, Toad The Wet Sprocket, In Chains, and Mariah Carey. Joining that list in the CD Plus late-summer launch will be a Slate of multimedia-enhanced albums from James Taylor (his greatest hits set), Gloria Estefan (an existing album) still to be determined, and a new offering from Cypress Hill.

Sony will aim for “as close a time frame as possible” for release of the enhanced Cypress Hill album and the standard CD version, according to Fred Ehrlich, Sony Music’s senior VP/GM of new technology and business development. All of Sony's previously announced CD Plus albums will follow long after the release of traditional CD versions.

Sony also publicly debuted its latest multimedia foray—a screen savers/music video player (Billboard, May 13). The floppy discs, each of which will feature a different Sony Music artist, will be released priced at $19.95. Ehrlich says, adding that he expects they will likely sell at retail for about or under $15.

“It’s an impulse price, and we see these as impulse items,” Ehrlich says. “They also open up the market to a wide audience with other multimedia formats, because you don’t need a CD-ROM drive to enjoy these. You can use them on something as simple as a PC computer, even without a soundcard.”

The screen savers will be packaged in a shrink-wrapped 4-by-4-inch box and offered to the retail base in a specially designed point-of-sale package.

Sony also intends to license the screen saver “engine” to other interested labels, which could drop in their own content, Ehrlich says. Financial details were not disclosed.

RUNDGREN'S RELEASE

Elsewhere on the CD Plus front, multimedia pioneer Rundgren unveiled plans for a new album that will be available exclusively as a CD Plus title via an exclusive licensing arrangement with BMW-distributed interactive record label Ion, which plans to sell the set in both computer and record stores.

The new CD Plus album, titled “The Individualist,” will be out June 12 and will be priced at $16.98, according to Rundgren. Besides featuring classic music, the disc will include visual elements for each song, Rundgren says. Rundgren previously released the album “No World Order” for the PC, Macintosh, and CD-I formats.

THE STING THING

Seattle’s Starwave was not on the show floor, but those in the know, and in the right place, got an early look at two highly anticipated CD-ROM music projects targeted for pre-Christmas release. Peter Gabriel’s new interactive musical odyssey, dubbed “Eve,” and a still-untilted project starring Sting.

“Of the part mixing board, part MTV video editing room,” says Starwave executive John Sage of one “Eve” component that allows users to create their own unique audio-visual compositions using sonic elements embedded in changing visual landscapes. Compositions, which are laid over Gabriel tracks, can be saved to disc and shared among friends, Sage says. The title, due to be premiered publicly later this month at the NARAS Music & Multimedia Festival in San Francisco, includes new mixes of music unavailable anywhere else, he adds.

Sting’s disc is part solo-career retrospective, part interactive adventure, and all set within a richly rendered three-dimensional environment. “The whole title has an underlying metaphor tied into the tarot cards,” says Sage, and “they reshuffle each time you enter so that the experience is always changing.”

Among the disc’s elements are a room in which Sting’s musical influence is hanging out and with whom users can interact while the singer offers commentary on the impact the other artists had on him. In another area, users can watch videos of Sting’s film career, again while the artist offers his take on the experience. Also included is live concert footage, music from the artist’s albums, personal history, and more.

MTV UNBOUND

Like Starwave’s Sting project, Viacom New Media’s “MTV Unplugged” CD-ROM is still awaiting a release date. Before it can be officially considered a “go” Nonetheless, Viacom offered an advance look at the in-the-works title, which utilizes proprietary video compression technology from New York-based Duck Corp. to render full-screen moving video almost without major label problems.

The disc reportedly will feature more than 40 different artists who have appeared on the network over the years since its inception, with a rundown of the songs performed, lyrics, and video performances.

More to the other elements, the title also will include performances that didn’t make it onto the tele- vision program, according to Via- com, as well as behind-the-scenes footage and interviews, “MTV Unplugged” is targeted for a fourth-quarter release, pricing has not yet been set.

INT'L VID GRIDS

On the international front, Jasmine Multimedia is going global on the strength of its “Vid Grid” engine. The franchise, which debuted last year as a joint venture with Geffen Records, features full-length music videos cut apart into puzzle pieces, which users reassemble as the video unspools. Since its debut with a roster of rock bands, the “Grid” concept has branched out into country (via a pact with MCA Nashville) and kids (using Hanna-Barbera cartoons).

Now, says Jasmine president Jay Alan Samit, it’s time to go global. “We’re looking to find other labels around the world to work with us,” Samit says. “We’re saying, send me footage of your 10 best bands, and we’ll give you ‘Argentinian Vid Grid,’ ‘German Vid Grid, and so on.”

Jasmine has already pacted with the international divisions of several major labels, Samit says, but is actively seeking smaller regional labels to work with as well. A Japanese version of the original U.S. “Vid Grid” has already been released “to break the concept there,” Samit says. “But we’re still interested in doing this to expose regional bands.”

GABRIEL

The Rolling Stones get interactive in a CD-ROM due later this year from GTE Interactive.

The Enter*Active File

The Enter*Active File has moved west. Please send all multimedia news and correspondence—including video game, CD-ROM, online, blends of new technology and products for review—to the attention of Marilyn A. Gillen, Billboard, 6055 Wilshire Blvd., Los Angeles, Calif. 90048. Phone: 213-325-2200; fax: 213-325-2384.
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MUSIC


This moving 1974 acoustic performance was filmed explicitly for the PBS series “Soundstage” and will take hardy Chaplin fans back to an era gone by, with the unique, elliptical nature of this charismatic singer/songwriter’s style. A perfect fit for any Chaplin fans, this video is sure to please any jazz aficionado.

“Baby Vision,” Victory Audio Video, 45 minutes, $19.98.

This moving 1974 acoustic performance was filmed explicitly for the PBS series “Soundstage” and will take hardy Chaplin fans back to an era gone by, with the unique, elliptical nature of this charismatic singer/songwriter’s style. A perfect fit for any Chaplin fans, this video is sure to please any jazz aficionado.

HEALTH/FITNESS

“We’re Having A Baby Again!” Medcom Inc. (714-891-1443), approximately 30 minutes, $19.95.

Subtitled “A Childbirth Refresher,” this video gives parents-to-be a gentle reminder of the issues involved with childbirth and preparation for the big day. Techniques reviewed by a straight-talking obstetrician include the Lamaze and Bradley methods, as well as other more obscure techniques. Video also provides information about exercises mothers can try to keep their bodies strong and fit for a healthy pregnancy and labor, as well as relaxation techniques and therapeutic massages they can learn to relieve stress. As with most Medcom releases, the information is comprehensive and delivery is professional all the way around.

INSTRUCTIONAL

“Hometown To Hollywood,” Tapevision Distributors (800-257-4904), approximately 45 minutes, $19.95.

The allure of Tinsel Town continues to grow. So do the ranks of video gear toward parents who want to give their children there. This one covers the tried-and-true gamut of topics: how to determine whether or not a child has an interest in acting; the types of work available for children—films, TV shows, commercials, etc.; how to “package” children for best reception; how to find an agent; and so forth. What makes this a quality addition to the pack is the solid, helpful testimonials from casting agents and, more important, from real-life child actors who have appeared in such films as “Parenthood,” “Problem Child,” and “The Three Ninjas.” Video also ends on a humorous note with blooper reels culled while filming it.

DOCUMENTARY


For lack of a better-suited category, the review of the video that chronicles the making of the 1996 incarnation of Cosmopolitan magazine’s sex-obsessed calendar finds itself in Video Previews’ documentary section. Retailers, however, will want to use this and its brother-in-arms, “Cosmopolitan Men—Intimate Portraits Of America’s Most Desirable Men,” right upfront in the new release sell-through department with all the appropriate point-of-purchase fanfare. Yes, it’s bawdy galore, with such titillating box-cover teasers as “...find out what really goes on backstage at the fashion show!” or “...find out what you’re missing at your next new event in town!” Simply put, this is the video that should be in the hands of all your male customers worldwide and will be advertising heavily. The odds are pretty good.
CALENDAR

A weekly listing of trade shows, con-
mventions, seminars, workshops, and other events. Send information to Calendar, Billboard, 1515 Broad-
way, New York, N.Y. 10038.

MAY
May 21-24, VSDA Convention, Dallas. See ad.
May 21-23, "You're Playin' Our Song! Music Playgranism in The 1980's," panel discussion pres-
ented by the National Music Publishers' Assn., The Harry Fox Agency, and the New York Publishers' Fo-
May 23-25, MIDEM Asia, Hong Kong Convention & Exhibition Centre, Hong Kong, Hi-1-331-4844-
4938.
May 27, Songwriting Seminar '95, presented by Canadian Musician magazine, Sheraton Centre, Toronto. Sue Gesner, 800-265-8481.
May 31, Songwriters Hall Of Fame 26th An-

JUNE
June 1, "Building Partnerships In Music Schools, Arts Organizations, And The Business Community," symposium presented by the Na-
tional Music Educators National Conference, New York, Dr. David Sanders, 718-388-5071.
June 2, Audio Publishers Assn. Conference, Chicago Marriott Downtown Hotel, Chicago. 312-
370-5246.
June 3, Topping Of Blockbuster Entertainment
Awards, to be broadcast June 6 on CBS, Pantages Theatre, Los Angeles. (323) 524-9900.
June 4, City Of Hope Fifth Annual Celebrity Softball Challenge And Concert, Great Gagarin, Nash-
ville, Scott Gallahan, 212-626-6611.
June 4-5, 14th International Country Music Fan Fair, Tennessee State Fairgrounds, Nashville. 615-244-2800.
June 8-10, Fourth Annual Midriff Conference, Palmer House, Chicago. 312-493-8818.
June 12, "Building A Buzz: Resources For Bands Who Aren't Famous (Yet)," seminar pres-

LIFELINES

BIRTHS

Boy, Blake Tyler, to Bruce and Claudia Berman Kessman, April 18 in Los Angeles. He is senior VP/GM, special markets and products for MCA Music Entertainment Group. She is an entertainment attorney, for-
erly with Fox TV.

Boy, Christopher Charles, to Chris and Debra Gehringer, May 2 in Hackensack, N.J. He is a manager for Hit Factory Mastering in New York.

Boy, Jesse Cameron, to Gerry and Janis Beckley, May 7 in Denver. He is senior VP of sales and field market-
ing for Island Records.

Boy, Django Dance, to David and Jan Crosby, May 9 in Santa Barbara, Cali-
forlia. He is an Atlantic Records recording artist.

MARRIAGES

Ronald Millet to Linda Ingraves, May 18 in New York. She is in visual marketing for Capitol Records.

DEATHS

William Joseph "Bill" Campbell, 55, of natural causes, May 7 in Tampa, Fla. A 20-year veteran of T.V. shows, he also was widely known and quite successful in the show biz. Campbell was a trouper who enjoyed a wide variety of roles on television, radio, and film. His work included roles on "The Andy Griffith Show," "The Beverly Hillbillies," and "The Ballad of the Sad Cafe." He is survived by his wife, Judy; a daughter, Kay Lynn Preston; three sons, Dale, Kelly, and Gerald; and two sisters, Peggy Francoe and Pat Watkins; and seven grandchildren.

E3: EARLY SEGA ROLLOUT, SONY PRICE STRUMMER

(Continued from page 2)

E3: EARLY SEGA ROLLOUT, SONY PRICE STRUMMER

(Continued from page 2)

Chloe a sampler of the first level of four PlayStation games, according to sources at Race, president of Sony Com-
puter Entertainment of America. Sega's Saturn, which carries a sug-
gest retail price of $599-$640, is be-

likely to be, too soon.

Sonic the Hedgehog 2, and a video sampler of 20

Sony is also featuring a music sampler CD and a sampler of its newest software for the newer Dragonstars. For

Sony is also sending a music sampler and CD and a sampler of its newest software for the newer Dragonstars. For

or store.

Nintendo also believes there's plenty of life left in this-gen systems, as well.

Main is predicting sales of 4 million units of the SNES title "Killer Instinct" between its Aug. 30 launch and the end of its fiscal year next March. The game, popular in arcades, will be backed by a $20 million mar-

Main is also planning to offer an advanced Computer Modeling technique used on "Donkey Kong Country."

TOO EARY TO CALL

For software publishers, the jock-

ing for position that took place in Los Angeles during the E3 confab did not go unheeded.

"There is a lot of emphasis on 'ex-

clusive,'" says Connie Viveros, di-

rector of marketing for Ocean City, America, which is developing both Saturn and PlayStation, as well as for PCs and 16-bit platforms. "They want to say, 'You can only get this here.'

As expected, Sony Image-soft is shifting production emphasis to the PlayStation, says president Joe Kel-}

Klock, but will also continue to develop for PC platforms. PC ver-

sions of PlayStation titles will, how-

ever, follow the console to market some time later, he noted.

Psyclon, which is also owned by Sony and is developing both Saturn and, yes, we do not have a computer in that matter," says marketing director Chris Meredith. Psyclon will bring out a PlayStation version of "Myst," among other titles.

Many publishers without binding ties appear content to play the field for the time being. "While they are going at it, we are cheerleaders on the sidelines, except that we are cheering for everyone," says Robert Botch, president of U.S.Gold.

Bobby Kottick, president of Activision, which is developing for both Sega and Sony's systems, says publishers will give the platforms at least a year to establish a strong installed base. "We'll see if that's good enough at least a million in homes a year down the road," he says.

But even as the action goes on the dictates of the market, publishers will keep a keen eye on the sidelines.

"The number of beta copies of [Micro-

soft] Windows 95 [for computer] is probably one of the key indicators for the success of both Sega and Sony's new systems in Japan, and that's just [prelaunch] beta," Kottick says. "That's where we think the bulk of our revenue will come from in 1996 and beyond."
Pro Audio

Adat Embraced At Top Levels
Jones, Petty Projects Use Alesis Format

■ BY PAUL Verna

NEW YORK—Having virtually corneled the home and project studio market, by offering high-quality audio reproduction at rock-bottom prices, the Alesis Adat format is now becoming a choice medium for top-budget projects as well.

Illustrating Adat’s metamorphosis from glorified playback device to high-end multitrack, Quincy Jones and Tom Petty are both recording high-profile projects on the Alesis units, although they could easily afford the more expensive digital reel machines found in top studios.

Originally conceived as a big band album that would be recorded in a few days in November, the Jones album has evolved into a superstar extravaganza whose participants include Gloria Estefan, Phil Collins, Ray Charles, Stevie Wonder, Babyface, Take Six, Hubert Laws, Herbie Hancock, Queen Latifah, Teena Marie, L. L. Cool J, Melle Mella, Benny Carter, and Heavy D.

Many of these artists are performing their parts remotely and either mailing them on Adat tapes or transmitting them via fiber-optic links to the recording headquarters in Los Angeles, where chief supervising engineer Francis Buckley is assembling the masters on seven linked Adat units.

The format’s ubiquity (some 60,000 machines have been sold in a mere four years) has made it a de facto industry standard, according to Buckley. He says, “The Adats sound great, they’re very easy to use, and they do the job. I probably have eight cases of tape, and I still haven’t spent as much money as I should have using reel tape. I can take the machines home with me and do my drum triggers at home, or put together work tapes, etc.”

Of all the guest performances on the Jones album, Collins’ rendition of the Duke Ellington standard “Do Nothin’ Till You Hear From Me” best demonstrates the potential of the Adat system, according to Buckley. After the singer’s original, fiber-optically delivered vocal had to be scrapped because it did not match Jones’ conception of the song, Collins was asked to redo the track. He put several takes on Adats in his home studio, working from a stereo dub of the backing track, and sent them back to Buckley.

“Adat allows you the flexibility to do the kinds of things Quincy does on record. It’s the only way to do it efficiently,” says Buckley. “Trying to lock any two other tape machines, whether they’re 24-track analog or 48-track digital, is always a dicey business.”

Comparing a 48-track digital reel machine to the equivalent Adat setup, Buckley says, “A Sony 48-track costs approximately $200,000, give or take $15,000. Conversely, the equivalent track total in Adats, with the same quality, may run in the vicinity of $16,000. But the difference in sound is not $180,000, or $215,000; the difference is in the price you would pay to jump out of the speakers at you!”

Buckley compensates for the lack of some of the qualities of digital medium by recording drums on analog and immediately transferring the tracks to Adat.

“There may be less than one-half percent less warmth in the bottom end with digital, but with analog you get tape buzz, so I take the tradeoffs,” he says. “I take the cleanliness and the fact that you’re not rubbing the oxide off the tape.”

Buckley adds that digital allows him to keep his mixers cleaner. “The one I use digital tape, the less I do send to the studio, and keep these little machines are a boon to this business.”

The Petty project is a live album being recorded on the artist’s current tour, according to Alesis director of marketing communications Ted Keffalo. He says Petty’s live sound engineer, Robert Scovill, customized the house mixing board to feed seven Adats, for a total of 56 tracks.

Because this setup allows Scovill to record sound checks and rehearsals in addition to the shows themselves, the crew uses the tapes as a reference for adjustments in the sound, says Keffalo. Scovill, a two-time Technical Excellence and Creativity Award-winning engineer, was not available for comment at press time.

“The beauty of this every night Tom Petty has a reference of every ‘94 tour and all of Utah’s Stage I recording. He knows that the performance that are being mixed in New York.”

The exposure provided by Jones and Petty is likely to catapult Adat into the high-end community, which has not fully embraced the format because of perceived limitations. But digital reel machines offer “bulletproof” security that no other format can match.

But Buckley suggests another reason for the big studios’ standoffish attitude toward modular digital multitrack: “It says you haven’t invested hundreds of thousands of dollars on DASH machines are afraid to admit that Adats and other ‘digital children’ are nearly as good.”

One thing Adat will not do, according to Buckley, is mask lack of talent. “I think because you own a tape machine, you’re not necessarily a recording engineer,” he says. “Now you have nothing to hide behind. If your drummer’s kit is not well tuned or well maintained, you’re going to get a good recording of a bad-sounding kit. In fact, Adat has made the job a little more difficult, because now you can cut corners.”

...newsline...

IT’S NOT EASY BEING GREEN: The Recording Industry Environmental Task Force is accepting nominations for the first ever Technical Excellence and Creativity Award for Environmental Merit. The award will be presented at the 11th Annual TEC Awards ceremony at the Audio Engineering Society convention in New York this fall.

The Task Force—a group of industry professionals formed in April 1994 to promote environmental awareness—says recipients will be selected on the basis of projects that utilize environmentally friendly products or processes to reduce waste or pollution in significant environmental areas.

Nominations will be selected by a panel of four RIEF members and two members of the Mix Foundation for Excellence in Audio, which dispenses the awards. Interested applicants may send a letter (no longer than 700 words) to MFEA, 6400 Hollis St., Suite 12, Emeryville, Calif. 94608.

Pilgrim’s Progress Atlantic Recording group Billy Pilgrim completed its second release, “Blow,” at Treasure Isle Studios in Nashville. Set for release May 16, the project was produced by Richard Dodd, center, who has worked with Tom Petty and Traveling Wilburys, among many others. Shown with Dodd are band members Andrew Hyra, left, and Kristian Bush.

Studio Puts Up Bracket. Forestville, Calif.-based punk rockers Bracket have recorded their second album for Caroline Records with producer Don Fleming of Hoeme, Screaming Trees, and Teenage Fanclub fame. Shown at Prairie Sound Studios in Cotati, Calif., from left are band member Larry, engineer Joe Marquez, band members Zach and Marty, Fleming, and band member Ray.

New York

RENOVATED PRODUCTION Russ Titelman mixed the Eric Clapton MFEA documentary “Nothing But The Blues” at Sony Music Recording Studios with producer/engineer Michael Brauer, assisted by Bruck Dawit. In attendance was the film’s executive producer, Martin Scorsese.

At Mystic Recording Studios, a mix facility on Staten Island, producer/engineer Garry Brown and partners Nick “Porkchop” Morock of Brown Bag Production mixed a project for Mercury Records artist Female. Sessions were assisted by Bill Malina, Steve Neat, and Tim Donovan. Also at Mystic, WEA Argentina artist Fabian Gallardo worked with producer/engineer Fernando Kral on an upcoming project, with Steve Neat assisting... Renowned jazz pianist Mulgrew Miller is finishing a new trio recording, tentatively titled “Getting To Know You,” at Manhattan Center Studios. Produced by Tim Patterson and engineered by James Nichols and Richie Clarke at MCS Neve-equipped Studio 4, the release will appear on RCA/Novus.

Los Angeles

The Record Plant has been buzzing with superstar activity. Warner Bros. hard rockers Van Halen worked at the studio’s SSL 2 room with producer Irvine Fairbairn on a live recording for MTV. The sessions were engineered by Mike Plotnikoff, who was assisted by Kyle Bess. Michael Jackson used the same room (which houses a 72-input, G-series SSL) to work with members of rap act Naughty By Nature on tracks and mixes for his upcoming Epic Records release, “HiStory: Past, Present And Future—Book I.” Those sessions were produced by Naughty By Nature’s KayTee, engineered by Angela Pisa, and assisted by Brian Pollack. In the studio’s SSL 1 suite (a 96-input, G-series console), Latin sensation Luis Miguel worked with producer Kiko Cibrian on vocal overdubs and mixes for an upcoming WEA Latina project. Paul McKenna engineered and Craig Block assisted. Finally, producer Brendan O’Brien recorded vocal overdubs with Neil Young for the artist’s upcoming album with Pearl Jam for Reprise Records. Bess assisted... At AMS Entertainment, producer Sylvia Nassy worked with L.A. rock quartet Rigil on an EP on Nassy’s label, Third Hole.

Nashville

As SCURRGES SOUND, Toby Keith worked on a Christmas album for Polygram with producers Nelson Larkin and Harold Shedd and engineer Ron “Snake” Reynolds. Curb Records artist Sawyer Brown worked with producers Mark Miller and Mac McKinney and engineer Alan Schuman. Another Curb act, Baker & Myers, were recording with producer Larkin and engineer Reynolds... At Sound Stage Studio, Curb’s Smokin Arma-dillos tracked with producer Chuck Howard, engineer John Kelton, and assistant Mark Ralston. They worked in the facility’s Back Stage room, fitted with a 52-input SSL G series console. Another WEA project, a Country/Bar 52-input SSL G room, Marty Raybon worked with producer John Guess on a project for Liberty Records.

Other Locations

At Warnerzone Recorders in Chicago, RCA Records’ the Luples tracked and mixed for an upcoming release with engineer Van Christie. Also, former Sugarbear members Siggi Baulderson and Die Warau remixed “Isolated” for Elektra recording artist Bjork (also an ex-Sugarbear). Other artists in action at Warnerzone include Skin, Mackerly Sky, Dowtail Joint, and Poi Dog Pondering... At Cheyenne Mountain Ranch in Colorado Springs, Colo., GRP Records artist Russ Freeman is currently producing an album by his band, the Rippling Tumblions. Additional horn and vocal tracks were recorded at Pacificide in Burbank, Calif.

Please send material for Audio Track to Paul Vernio, Pro Audio Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-586-5558.
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**Pro Audio**

**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 20, 1995)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>ALBUM ROCK</th>
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<tbody>
<tr>
<td>TITLE</td>
<td>Artist</td>
<td>Producer (Label)</td>
<td>Engineer(s)</td>
<td>Studio Monitor(s)</td>
<td>Tape</td>
</tr>
<tr>
<td>This Is How We Do It</td>
<td>Michael Bolton</td>
<td>Montell Jordan/0 Pierce/M Jordan (PMP/RAI)</td>
<td>ECHO SOUND</td>
<td>Custom Echo Sound</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>I'll Be There For You</td>
<td>Montell Jordan</td>
<td>Montell Jordan/0 Pierce/M Jordan (PMP/RAI)</td>
<td>CHUNG KING</td>
<td>Custom Echo Sound</td>
<td>Ampex 499</td>
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<tr>
<td>You're All I Need To Get By</td>
<td>Method Man Feat/Mary J. Blige/Prince Raktem (Def Jam/RAI)</td>
<td>Trident Vector MK II</td>
<td>Custom Echo Sound</td>
<td>TELEPHONE</td>
<td>Trident Vector MK II</td>
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<tr>
<td>Get A Life</td>
<td>Mark Chesnutt/M. Wright (Decca)</td>
<td>Trident Vector MK II</td>
<td>Custom Genelec</td>
<td>Ampex 499</td>
<td>Ampex 499</td>
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<tr>
<td>Better Than Ever</td>
<td>D. Rothchild (Elektra)</td>
<td>Trident Vector MK II</td>
<td>Custom Genelec</td>
<td>Ampex 499</td>
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<tr>
<td>Lightning Crashes Live</td>
<td>J. Harrison</td>
<td>Trident Vector MK II</td>
<td>Custom Genelec</td>
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<tr>
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<td>New World</td>
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<td>Custom Genelec</td>
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<td>Walt Disney Records</td>
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<td>Ampex 499</td>
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<td>&quot;Breathless&quot;</td>
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<td>&quot;Hero&quot;</td>
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<td>Custom Echo Sound</td>
<td>Ampex 499</td>
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<tr>
<td>&quot;I Plan To Continue Writing &amp; Producing, As Well As Scoring Films&quot;</td>
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<td>Trident Vector MK II</td>
<td>Custom Echo Sound</td>
<td>Ampex 499</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>&quot;For Mastering I Like The Warm, Quiet Analog Softness That Dolby SR Provides. It Keeps The Elegance In All Of My Mixes&quot;</td>
<td></td>
<td>Trident Vector MK II</td>
<td>Custom Echo Sound</td>
<td>Ampex 499</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>&quot;It's Been Amazing To Work With Some Of The Best Singers And Musicians On Earth. To Be Able To Write A Song Like &quot;Hero&quot; With Mariah Carey Or To Hear Barbra Streisand Sing One Of My Compositions Is Fulfillment Beyond My Wildest Dreams.&quot;</td>
<td></td>
<td>Trident Vector MK II</td>
<td>Custom Echo Sound</td>
<td>Ampex 499</td>
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FUJI SALUTES THE ITA ON ITS 25TH ANNIVERSARY
Although the digital videodiscs, enhanced audio CD and other hot new formats are grabbing the spotlight from the tape-based products that have been the mainstay of the music and video worlds for years, the analog audiocassette and VHS tape are holding their own in a crowded field.

To assess the health of the audio and video duplication industries, Billboard gathered data presented at the ITA’s most recent events: its 25th Annual Seminar in March 1995 and its Update Seminar last fall.

**HOLDING STEADY**

ITA executive director Charles Van Horn summed up the health of the audiocassette in his opening remarks at Update Seminar, saying, “Audiocassette duplication volume is...running at full blast. At worst, several of our [member] companies say 1994 levels will be flat—but not bad for a format many naysayers said would die. It has, in fact, been what can only be described as a phenomenal year for the audiocassette, in spite of all the attention being paid to new digital formats. The resurgence of the cassette can be credited to a number of factors, one being the use of the cassette for non-music advertising and promotion messages.”

Another factor contributing to the health of the cassette, say industry observers, is the boom in the audio-book market.

Commenting on the video duplication business, Van Horn told an Update Seminar audience last November that the continuing acceptance of self-throbbing videocassettes and the studios' move into retail were the main factors driving a 35% increase in duplication volume for the fourth quarter.

Van Horn predicted at the time that ’94 would yield the biggest fourth quarter in the industry’s history—a promise borne out by subsequent statistics.

**PEACEFUL COEXISTENCE**

Van Horn’s presentation suggested that the old formats are not in immediate danger of being replaced by new ones. In fact, the coexistence of the analog audiocassette with CD, of VHS with laserdisc, and of DAT and U-matic tape with hard-disc master recorders suggests that users of professional and consumer media do not feel forced to choose among what are commonly perceived as “competing” formats. What’s more, the history of recorded media offers plenty of examples of seemingly mutually exclusive formats coexisting for long periods.

That’s not to say that consumers or pros want format clutter. In fact, the consensus among observers of the current DVD debate is that a protracted battle between the Toshiba/Time Warner and Sony/Philips camps would all but doom the fledgling digital video medium.

That scenario notwithstanding, the coexistence of analog and digital, of tape-based and disc-based products, is likely to continue at least through the end of the millennium.

Richard Kelly, president of consulting firm Cambridge Associates, lent historical perspective to the DVD issue by noting that the 12-inch laserdisc "has been in this country since 1978, and the total installed base in U.S. homes is less than 2 million—15 years after the introduction. So although the [5-inch] digital videodisc certainly has a lot to offer, I’m personally not sure it’s going to be gobbled up as a replacement for VHS—particularly when you realize that the initial retail price of the hardware will be greater than $600.”

Additionally, Kelly predicted that DVD won’t be in more than 5 million homes by 1999. By contrast, VCR penetration is expected to continue, with sales topping $6 million homes in the U.S. by the year 2000.

At Sony, duplication-products group director John McCausland noted that a mere 1.7 million homes are equipped with full-blown home theater systems, and that more than 70% of VCRs sold in 1994 are not hi-fi models. As a result, he concluded, DVD “is not necessarily a threat” to VHS.

Doug Booth, national sales manager of TDK Electronics, reminded ITA attendees that consumers love value. "VHS recorders worldwide have become more common than microwave ovens or dishwashers," he said. "With this huge installed base, and predictions by the hardware manufacturers of more record years in the future, we do not see any fall off in demand, regardless of the introduction of any new technology. It gets back to the consumers. They are comfortable with the format.”

Allied Film & Video president James Merkle is another industry leader who believes in the future of VHS. Referring to other formats in the marketplace or on the horizon—CD, CD-i, CD-ROM, CD-v, LVD, widescreen TV, HDTV, video on demand, video games, computer video, cable/satellite digital cable, full-motion video on computer, etc.—he said, "None of these emerging technologies will derail the VHS freight train. With the current U.S. household penetration, it will take several years to rule critical success factors to dislodge VHS.

Among those factors, according to Telefuture Partners president Bob Plunkett, are audience attitudes and sound with respect to VHS, lower manufacturing costs, inexpensive playback and record devices, and acceptable conversion plan for retailers and mass merchants, and a way of ensuring compatibility between existing VHS libraries and new formats (or at least addressing consumers' fears about such incompatibility).

The emerging technologies will succeed only if they are user-friendly, according to Rusty Capers, VP of CD-ROM business development at Disc Manufacturing Inc. He told Billboard that new formats, particularly enhanced CDs, will play a large role in the marketplace "when developer/producers come up with true plug-and-play product. That's why the audio CD took off as well as it did."

"If history shows us anything, it's that new technology and new formats are only adopted when they fill a void," added Stuart Snyder, executive VP for domestic home video at Turner Home Entertainment. "The VCR and videocassette filled voids that people didn't even know existed."

As always, the allmighty consumer will define those voids and decide how to fill them.

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**INEVITABLE EVOLUTION**

**High-Technology Advances Are Geared Toward Lowering Costs**

With the significant cost increases in virtually every raw material that goes into audio, video and instrumentation tape manufacturing (Billboard, March 11), all companies are looking at cut costs to pass on the smallest price increases possible. Technology plays a key role, but change is more evolutionary than revolutionary, notes Terry O’Kelly, director of sales and marketing for BASF Professional Products.

"Tape is 60 years old and has come at a long way since BASF introduced the first audio recording media," says O’Kelly. "It is a fairly mature product, and there’s not a lot that’s really ‘new’ in manufacturing technology. The pressure is greater on cutting costs to save money, eking out as much as possible.”

O’Kelly does explain a new proprietary BASF technology in milling for audiophiles—the mixing and grinding of the raw materials for coating before their application on the tape. "It will allow us to get a different type of product that will be partic- ipatory for the expanding market in audiocassettes for spoken-word uses, including audiobooks," he says. "The new product will offer improved productivity—more effi-

ciency in a user’s duplication process, with no sacrifice in perfor-

mance. It will be announced this summer after testing of initial sam-

ples at key customer sites in the U.S. and abroad."

The new process was developed at BASF’s R&D center in Ludwigshafen, Germany, for use in manufacturing facilities in Munich and Willstaett, as well as for duplicators worldwide. O’Kelly emphasizes that BASF does bigger business in the U.S., where the audiocassette is much stronger than in Europe and Japan, and expects cost savings from the new process will vary by customer opera-

**CONSTANT CHANGE**

"As technology has advanced, our tape-processing equipment also has evolved," says Ampex Recording Media manager of process development Guy Tadlock, who has been with Ampex for 21 years. "It’s this constant change that’s very exciting. All our professional video, audio and instrumentation tapes, both analog and digital, have seen evolutionary improvements.”

With eight buildings in the complex and over 500,000 square feet of manufacturing and warehouse space, Ampex operates nine coating lines and two for R&D. "About three years ago, we brought a state-of-the-art coating line on stream for high-end magnet tape applications, including Betacam SP, D1 and D2, and various instrumentation products," says Tadlock. "With one of the most mod-

ern lines in the industry, we can back coat, front coat and do surface finishing all in one process. This is controlled in a very tight, class 100

Continued on page 94
(clean room) atmosphere, which cuts out multiple handling and reduces scrap. As products have gotten thinner, less handling means better yield and better quality—both of which are key cost savers.

Tadlock also emphasizes that the new facility, which went on line in late 1991, is fully computerized, with more than 800 "point tags" or process parameters—measured and controlled processes—that allow for consistency from day to day. "We monitor everything through on-line displays and alarms, plus a ‘histori-on’ that compiles all process data so that it can be recalled at any time for analysis with Q/C (quality control) test data," says Tadlock. "We monitor the entire process every step of the way, so if it exceeds certain control limits, such as emission parameters, the line will shut down automatically. It takes most of the human-error aspects out of the equation, and while a heavy investment, it has been very effective in holding down manufacturing cost increases." He also notes that, in recent years, Ampex has added a lot of automation for videocassette assembly, which has reduced labor costs and increased volume to keep up with expanding demand.

For 3M, with recording-media plants in Hutchinson, Minn., Menomonee Falls, Wis., and Irvine, Calif., the technology improvements are definitely evolutionary, according to both Mark Fuhrer, sales and marketing manager, duplication markets, and Terry Easley, manufacturing operations manager. "From a new technology standpoint on processes affecting manufacturing capability, I can’t think of one element we aren’t working on to improve efficiency," says Fuhrer. "Our recent (April 17) price increase only partially offset higher costs!"

Easley describes 3M’s EVOP methodology for making small, constant changes affecting quality, consistency, run-ability and better yields as "really fine-tuning the basic processes in milling, coating and solvent recovery. We’re building a response process based on process variables, a three-dimensional picture or ‘response surface’ that is definitely more evolutionary than revolutionary."

"For example," says Fuhrer, "if we were running a cooker at optimum speed three years ago, it’s now 10% faster and getting better airflow in the..."
Unlicensed custom-loading duplicators or loaders, or duplicators using non-licensed blank cassettes bearing the distinctive VHS logo of JVC are in violation of law.

The music industry's 10-year struggle to implement a universal theft-deterrence system for retail stores is approaching a successful finale, paving the way for CD replicators to incorporate this vital step into the manufacturing process.

Under the industry's "source-tagging" proposal, acousto-magnetic security tags would be concealed inside CD jewel cases at the point of manufacture, making it virtually impossible for shoplifters to remove them.

Currently, tags are stuck to the outside of CDs, tapes and other prerecorded music and video products, allowing thieves to slice out the stickers and walk away with unprotected product.

Barring further obstacles—and there have been many in the past decade—it is believed that source-tagging will become effective within the next year.

UNRESOLVED ISSUES

Replicators say it's premature to discuss the implications of source-tagging on the manufacturing process, since the method by which the tags would be applied is still being tested. Furthermore, music manufacturers and retailers have not formally established a funding mechanism for source-tagging, opening the possibility for further disagreements between the two camps and threatening the viability of the project.

Nevertheless, even skeptics of source-tagging say that the project will get off the ground eventually. Already, major-label groups and retailers overcame a major obstacle when they agreed to limit source-tagging to compact discs. Previously, manufacturers and retailers were deadlocked over the sensitive issue of applying magnetic security tags to magnetic tape, thereby risking damage to the sound quality of cassettes.

That issue was effectively sidestepped by NARM's recent decision to take tapes out of the mix and reaffirm its commitment to the acousto-magnetic standard it endorsed in early 1993. That decision, supported by the manufacturers, effectively crowned acousto-magnetic specialist Sensormatic Electronics Corp. of Deerfield Beach, Fla., as the winner in the source-tagging sweeps.

At present, manufacturers say they are testing the feasibility of source-tagging with acousto-magnetic security stickers. If they conclude that the application of these electronic article surveillance (EAS) tags does not...
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At Sony Magnetic Products, Mark Farmer, general manager, safety, environment and facilities, has been with the Dothan, Ala.-based facility 14 years and notes that it's been almost one continuous expansion to about 900,000 square feet in the four-building complex. The plant handles all forms of magnetic media, including audio and video pancakes, VHS and 8mm videocassettes, 3.5-inch computer diskettes, and both 8mm and quarter-inch data storage tapes. "We do the coating for most other Sony plant products, including the MDM operation in Nuevo Laredo, Mexico," says Farmer, "and ship a lot of jumbos back to Japan and into some European assembly facilities, particularly France."

LESS IS MORE

Farmer notes a new technology breakthrough that has made it possible to manufacture a higher-quality tape with a 20% to 30% thinner coating. "Less raw materials means less costs," he emphasizes. "And there's also a big environmental impact. Less (coating application) means less waste, less solvents and less air emissions--while allowing us to increase our productivity about 25% since going on line in early '93. The proprietary process is a joint R&D effort here in Dothan and in Japan, with all process application testing done here in the U.S."

Jim Hagedorn, Fuji Photo Film U.S.A. national technical services manager, claims to have "the two fastest coating lines in the world" at the company's Greenwood, S.C., plant, which manufactures half-inch tape for the VHS duping and consumer markets in the U.S., as well as for export. "We developed our own proprietary double-coating process and built our own lines, going on-stream in 1991 and 1993 to keep up with increasing demand," says Hagedorn. "With over 300,000 square feet, we're probably the biggest manufacturing facility under one roof, and are running almost at capacity of 1.2 million T-120s a month, or 150 million a year. This gives us the ability to serve Japan and the Far East, as well as Germany and other European markets."
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Evironmental concerns had been a guiding light for the magnetic tape industry, both in the U.S. and around the world, before the Environmental Protection Administration (EPA) mandated magtapes one of the first manufacturing areas to bear the brunt of strict new clean-air emission standards. With an even tighter MACT (maximum achievable control technology) deadline for improved standards set for compliance by December 15, 1996, virtually all U.S. facilities are close to, or already exceed, the new parameters.

At the same time, packaging design is playing a key role in major recycling programs, and virtually all elements in audio- and videotape manufacturing and shipping are capable of reclamation, reuse or energy disposal. Both conservation programs have a vital bottom-line effect, given the escalating costs of virtually all raw materials involved in magtape manufacturing—from plastic resins and aluminum flanges and hubs to cobalt and chromium magnets and paperboard packaging.

"In the early '80s, Ampex Recording Media installed a state-of-the-art solvent-recovery system at our Opelika, Ala., facility," recalls Guy Tadlock, manager of process development. "We now run at a rate higher than 95% capture-efficiency rate, and we have an active program under way to meet the MACT standards for close to 99% efficiency, well ahead of the deadline." Tadlock also notes the company's innovative "Cycle-3"-bat-rechargeable container, introduced about four years ago for bulk-1-inch video products. "Customers can return empty containers as well as reel and hub, with Ampex pickup," he says. "Our packaging design group recently charged our master cartons from oyster white to corrugated Kraft-bonding, using 30% to 40% recycled materials. Throughout the plant, many of our raw-material shipping cartons, from plastic resins to polyester film, are recycled back to our suppliers. We expect more of this in the future, as we become even more sensitive to the waste-disposal problem."
DVD FACES GOLIATH VHS MARKET
Established Videotape Industry Doesn’t Foresee Real Challenge From Digital Videodisc Any Time Soon

By Debbie Galante Block

Contrary to many industry opinions, the real question behind digital videodisc (DVD) isn’t whether Sony/Pfaffish or Toshiba/Time Warner will win the format war. The real question is whether Joe/Jane Consumer really wants or needs DVD now. Many CD replicators are convinced there will be an extreme manufacturing undercapacity as soon as DVD is introduced. While most tape replicators tell Billboard they really have no question that video will go disc sometime in the future, most believe a real impact will not be made on VHS until near the year 2000 at the earliest. Too many consumers already own VCRs, and VCR sales do not appear to be slowing down.

A few video duplicators already have CD manufacturing plants. Most, however, including Rank Video Services and West Coast Video Duplicating, are watching the market closely but have no immediate plans to start up CD production. “We will be opening a new facility in June 1995 in San Leandro, Calif., which will be over half-a-million square feet,” says West Coast’s duplicating president Herb Fischer. “The circumstances and conditions will be set for a CD operation. We will be in that business when the time is right. We are watching and learning from other replicators.”

Lloyd Dorfman of Vaughn Duplicating Services in New York says, “We have no plans to get into CD replication, but as the onslaught of DVD gets closer, Vaughn is likely to become the target of many replicators who will want to piggyback onto our sales staff—particularly because we work in so many different markets. Possibly, Vaughn will ride out VHS to its last breath and then move right into CDs without having to build its own replication facilities.”

Rank president David Cuyler says, “DVD is a very exciting development for the future. Of course, as soon as machines are introduced, high-end users will buy them; but that initial volume will be low. We are still adding VHS capacity because we feel the format has a lot going for it. The general availability and bargain prices of cassette make VHS attractive to consumers.”

“Has anyone really asked the consumers if they want a new format? VHS quality is good, and you can record on tape,” says Tim Doot, VP of Duplication Services at Video West in Salt Lake City. “Technology is way ahead of mass marketing.” According to Ed Smith, president of Houston, Texas-based Creative Sound Productions Inc., “Videophiles will likely buy DVD machines immediately, but the average consumer may be reluctant to give up a format that has proved itself tried-and-true,” he says.

THE UNDEAD
The death of videocassettes has been predicted with every new technology, according to West Coast’s Fischer. “But, with the sell-through portion of our business soaring, the industry prognosis is for major growth,” he notes. “I believe that as long as average consumers are still watching a 19-inch television set with 3-inch speakers, the quality difference of DVD will not be evident enough for them to rush out and buy new hardware for a new format. Certainly, I like the idea of DVD; it will not cannibalize tape use. A generation will pass before DVD makes its mark. We have such faith in VHS that we will also be expanding our equipment base this year.”

Allied Digital Technologies in Dothan, Ala., already has video and CD operations, but Brian Wilson, executive VP of sales, has expectations much the same as Cuyler and Fischer. “CD-audio has set a precedent,” he says. “It took more than a decade for household penetration to reach 50%.”

Dorfman cites VCR penetration as a main factor and emphasizes that the cost of hardware will be an issue. “Remember DAT happened to DAT?” There were too many videodisc players on the market, and DAT machines were too expensive. That format disappeared,” he says.

Technicolor Optical Media Services in Camarillo, Calif., is committed to entering the DVD manufacturing business, according to CEO Thomas E. Epley. Technicolor began its CD manufacturing business in 1994. As one of the largest video duplicators, Technicolor’s entry into CDs last year was a logical extension that enabled the company to offer all formats to consumers, according to Epley.

INDUSTRIAL AREA UNAFFECTED
Many industry sources believe increasing market share in the industrial area is important because that market is likely to be the last switch to disc. VHS is cheap to produce, and when a company is marketing a product, they want to be sure to reach as many potential customers as possible. VCRs are in approximately 90% of households, but it is likely to take several years for DVD players to reach that level of penetration. Independent video duplicators wanting to enter the CD market also face an economic barrier, according to Bill Schubart, president of Resolution in Burlington, Vt. A minimum of $1 million is needed to start up a replication plant, and there are also many licensing royalties involved. “These factors lead to an anti-competitive marketplace,” says Schubart. Unfortunately, most disc manufacturing will be done by major companies, not independents.

“Certainly, there is a marketplace for DVD,” he continues, “but manufacturers who are duplicating marketing and information programming will not be affected by DVD for some time.”

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(Continued on next page)
Keepin’ It Real. Capitol recording artist Milkbone stopped by WQHT (Hot 97) New York to plug his debut single, “Keep It Real.” Pictured left, Milkbone, Hot 97’s Funkmaster Flex, and Clint Works, Capitol rap promotion.

Mirage Head Buys Stake In Digital Audio Co. ICT

BY FRANK DICOSTANZO

Raising the ante on digital audio programming, hoping it will prove to be a good bet, is Steve Wyn, chairman/president of Las Vegas-based Mirage Resorts. The gambling magnate recently purchased 3.6 million shares of Los Angeles-based International Cablecasting Technologies, whose flagship company, Digital Music Express (DMX), Wyn also holds a seat on DMX’s board of directors.

The company, which had 1994 revenues of $9.38 million, offers 76 channels of commercial and DJ-free music 24 hours a day, via local cable TV systems and direct broadcast satellite, to 225,000 homes and 15,000 businesses in the U.S. DMX also provides stereo simulcast capability for such channels as HBO, MTV, VH1, Showtime, and CMT. ICT was founded in 1986 by former co-owner/chairman of United Artists records Jerry Rubenstein.

“Wyn’s presence is very positive for the company, both as a sign of his confidence in DMX and because it opens a corridor to serving more Las Vegas hotels,” says Charles Kersch, an analyst at Henfen Imhoff in Dallas.

The digital audio service is being made available at Wyn’s 2,000-room Treasure Island Hotel in Las Vegas, in addition to the Mirage Resorts, and will soon be operating in Wyn’s 3,000-room Beau Rivage, reports Mirage spokesman Alan Feldman.

The ICT stock, which reached a high of 9% in 1992, has been selling in the 17-4% range in over-the-counter trading.

According to Henfen Imhoff, the company, whose fiscal year ends in September, has plenty of cash to see it through calendar 1995.

Wynn’s stock purchase raises his stake to 10%. Other major stockholders include Showcase Communications Inc. (12.4%), Capital Group (10.19), and Telecommunications Inc. (9.4%). ICT’s officers and directors hold a total of 29.3%. Shares outstanding are 38 million. Long-term debt as of September 1994 is $1.7 million.

Despite continued negative earnings, the company is aggressively seeking more residential and business customers, while simultaneously expanding its services to include more channels and pay-per-listen programs. DMX offers more than 30 different music formats at fees averaging about $10 a month, including rock, classical, jazz, country, oldies, R&B, Latin, and specialty music.

DMX’s key rivals are Seattle-based Muzak and AEI Music Network, as well as 3M Sound Products in St. Paul, Minn.

A key DMX feature is its remote control (called a DMX-DJ), which allows the user to retrieve such information as song title, artist, composer, and record via a liquid-crystal display on the hand-held monitor. The digital tuner remote technology also provides the ability to make and change selections at any time.

Chris Oake, a representative of ICT, says the company is also completing a deal with Sacramento-based Tower Records. Under that agreement, Tower will provide direct marketing and fulfillment services to DMX subscribers wishing to order products through an 800 number. Merchandise will include CDs, CD-ROMs, videos, books, video games, and software.

“The Tower deal is in its final stage,” notes Oake. “It’s just a matter of dotting the i’s and crossing the t’s.”

Country-Station Rivalries At Issue Format’s Future Also Eyed At Convention

BY PHYLLIS STARK

BURBANK, Calif.—Like a melody that occasionally flares up then subsides, the by-now-perennial station rivalry issue has erupted again at country radio. With attention-grabbing recent disputes in Fresno, Calif., and Louisville, Ky., the format has been at other conventions, those rivalries were the primary focus of the closed door “radio only” meeting at the Gavin Country Seminar, held here May 7-9. This time, however, it seemed there was less tolerance on the part of programmers for the animosity their fellow broadcasters are pulling on labels, artists, and each other.

Said one audience member, “I’m embarrassed to be in country radio right now because of some of the stuff we’re doing to each other.”

Added WSIX Nashville PD Doug Baker, “Artists will only remember all the whining and hassle when all they wanted to do was get off the bus, play their guitar, and head on down the road to the next gig.”

The Nashville Assn. of Professional Managers, a group formed last year to work out solutions to the rivalry issue, has been “thrown into a tizzy again” by the latest round of disputes, according to Country Radio Broadcasters executive director Dave Nichols. That group has now formed a subcommittee to work with labels and concert promoters to come up with ways to protect their artists from radio, Nichols said.

On a positive note, Nichols pointed out that solutions are possible. In Dallas, home to four country stations, “they have managed to achieve détente,” he said.

Looking toward country radio’s future, both Charlie Cook of McVay Media and KNEW/ KSAN San Francisco PD Alan Sledge said country has plateaued and is starting to lose its younger listeners. Both said the format will have to do something to reignite the “hat act” era excitement of a few years ago to keep its current audience shares.

KXW Houston PD Dene Hallam disagreed, “There’s too much whining going on, he said, “I don’t think we’ve plateaued, but it has become a self-fulfilling prophecy if it gets mentioned enough.”

Hallam also criticized what he called country radio’s “herd mentality.”

“Look at the charts,” he said. “The top records have 200 stations on them. I don’t know how you can get 200 people to agree on anything. Lots of records don’t do well on radio and fulfill the expectations they have been set up for.”

“It just proves how much Nashville runs this format,” Cook agreed, saying, “Look at the [top 40] charts. The top records have from all facets of the business moved around the room answering questions put to them by each discussion group. Participants included artist Ty Herndon, artist managers Ken Kragen and Frank Carpenter, publicists Gary and Jules Wortman, WSIX Nashville morning man Gerry House, Creative Artists Agency’s Ron Baird, Sony/Nashville executive VP/GM Allen Butler, and several others.

Quite a few interesting tidbits were offered by the roving panelists. CAA’s Baird spoke about what he sees as a country tour “oversaturation.” As a result, he said, artists are not going out on the road once a year, as they had previously done. To sell tickets now, he said, “packaging is crucial . . . You have to come with a new angle.”

Baird also said he believes country record sales growth has peaked, something he also blamed on oversaturation and “too much choice, even within country.”

In addition, Baird noted that network television “has never fully accepted country” and reinforced his point by discussing the difficulty he’s having getting Shania Twain booked on “The Tonight Show” and how he had to “go to the wall” to get Tim McGraw booked on “Late Show With David Letterman.”

During his visit to one table, Sony’s Butler revealed that with more than 20 labels now operating in Nashville, his promotion team spends half its time on hold waiting to talk to radio programmers. Sony’s phone bill just for the Monday and Tuesday radio call days each week is about $24,000.

The seminar attracted approximately 250 attendees to the Burbank Hilton and Convention Center.

May 27, 1995 Issue Answered in the Negative

Calling without a couple of the big [consultants] in heavy rotation, you can’t get to No. 1,” agreed MCA Nashville’s senior VP promotion, Scott Borchetta.

One consultant in the audience, Rollie Mullins Nashville’s Keith Hill, verified the influence of consultants on the charts, but said the tactics attributed to other consultants don’t apply to him. “I abhor how some of the other consultants operate,” said Hill. “It’s not defensible to fax out a chart to 70-80 radio stations and have them all play it like lemmings. I give advice. I don’t take clients that want me to be the remote control program director.”

RADIO MEETS THE INDUSTRY

RADIO MEETS THE INDUSTRY did not wall itself off from round-table discussions billed as “Radio Meets The Industry” proved to be a seminar highlight, as prominent talent and executives

FOLLOW YOUR HEART

The role of consultants in influencing the charts was among the topics discussed at a session called “FOLLOW Your Heart.”

“I don’t think you can have a hit record [prominent consultant] Rusty Walker doesn’t have it in heavy rotation” at the stations he consults, said Bruce Adelman, the most prominent consultant for Warner/Reprise Nashville.

“The consultants have a great effect on the charts.”

Without a couple of the big [consultants] in heavy rotation, you can’t get to No. 1,” agreed MCA Nashville’s senior VP promotion, Scott Borchetta.

One consultant in the audience, Rollie Mullins Nashville’s Keith Hill, verified the influence of consultants on the charts, but said the tactics attributed to other consultants don’t apply to him. “I abhor how some of the other consultants operate,” said Hill. “It’s not defensible to fax out a chart to 70-80 radio stations and have them all play it like lemmings. I give advice. I don’t take clients that want me to be the remote control program director.”

RADIO MEETS THE INDUSTRY

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T Time. Ninety-nine CFOX Vancouver contestants put on station T-shirts and were told not to take them off—including showers—for the month of April. Station staffers checked up on contestants at all hours of the day to make sure no one abandoned, or cleaned, their shirts. In the end, a survivor, picked at random, pocketed a $10,000 prize.

Holding On. Top 40 star Jamie Walters recently performed a free show at Walt Disney Pleasure Island and performed an encore five shows. For winners from WXXL Orlando, Fla. Picture, from left, are WXXL promotion director Dave Demer, night editor Chuck Weis, news director David Palmer, WXXL’s Nikki Knight, and WXXL’s Jason Kern.

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R

ED BANK, N.J.'S MONSTER Magnet has scored a hit with "Negasonic Teenage Warhead." Although the song received its first boost from a movie soundtrack—on And You Will Know Us by the Trail of dead, a monster called "SWF," he says—"I was in the middle of writing this album and the band was completely flat broke, and these movie people approached us. We kind of dismissed it and said, 'No, we don't want it.' Then they came back again and said, 'We really want a Monster Magnet song on this soundtrack.' So I wrote them a couple songs that were totally strange and long. And they said, 'Well, it's really not what we want.' And I was like, well screw this, I've got an album to write! Finally, by management's insistence because we needed money so bad, they came back and said, 'Please write a song for these people.' And I was like, they don't know what they want! So in a fit I went upstairs and wrote 'Negasonic Teenage Warhead,' thinking, this is what you want—an anthem.

"Alternative rock is very friendly, sensitive, non-commercial." —Nirvana Magnet

"It's just kind of a 100 garage riff with me screaming over the top of it about everything from complaining about grunge rockers who complain about being in rock bands, to me being on the road and completely delusional."

The title, which appears nowhere in the song, sprang from Wynder's rambunctious imagination. "Teenage just seems to cause bad things to happen to teenagers. Killing each other at 7-11 or something. Warhead just because I like the title warhead. And (the made-up) nega-sonic because the whole revved-up grunge scene at the time was (popularly) by people just being so hungry and they were actually making money off being bummer out. And the record companies sold us bands: Oh look, you're bummer out, we're poor teenagers. I'm like, this is horrible.

"Alternative has really been taken over by a different mood, it seems very friendly, sensitive, non-commercial. Everyone is very, very aware of themselves and wants to inject more intelligence into is actually there."

THE MODERN AGE • BY ERIC BOEHLERT

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3. Super Deluxe Sandwich / Terence Trent D'Arby
4. Back For Good / Take That
5. A Day In The Life / Matt Bianco
6. S sty Girl / Bowo
7. White Liques / Duran Duran
8. Dakota / Deep
9. Sending Love To Everyone / Narada Michael Walden
10. Out Living Love / Kevin Lettau

Thank You / Dreams Come True
My Chris / Donwane Easton
Wake Up Boo! / The Bass Reddles
Ow My Shoulder / Mike And The Mechanics
Eleven / Dizzlyberry Jam
You're Losing Me / Ii
It's A New Day / Repercussions
For Your Love / Sheryl Wander
He's More "I Love You" / Anne Lennox
Every Day / Inigo Shi
How Deep Is Your Love / Patriot
Bobbi / Spot
Milton Mines From Home / Kazah Jones
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You're No Good / Anwen
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Know / Duvanna Ferriss
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This Is How We Do It / Michael Jackson
I Love Your Smile / Don Bamba /T

BILLBOARD MAY 27, 1995

Album Rock Tracks

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<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
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<tr>
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<tr>
<td>RIVER OF DECEIT</td>
<td>FIST FUL OF EGGS</td>
<td>6</td>
</tr>
<tr>
<td>GOOD</td>
<td>FIST FUL OF EGGS</td>
<td>10</td>
</tr>
<tr>
<td>5 DANCING DAYS</td>
<td>STONE PILLOT</td>
<td>5</td>
</tr>
<tr>
<td>IT'S GOOD TO BE KING</td>
<td>WINTERBOR.</td>
<td>6</td>
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<tr>
<td>WE LIVED HERE</td>
<td>OUR LADY PEACE</td>
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<tr>
<td>WHAT WOULD YOU SAY</td>
<td>DAVE MATTHEWS BAND</td>
<td>6</td>
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<tr>
<td>I CAN'T STOP LOVIN' YOU</td>
<td>VAN HALEN</td>
<td>5</td>
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<td>EVERYTHING ZEN</td>
<td>BLUSH</td>
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<td>MORE HUMAN THAN HUMAN</td>
<td>WHITE ZOMBIE</td>
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<td>WISER TIME</td>
<td>RICK BRETT</td>
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<td>AIRPOWER</td>
<td>AIRPOWER</td>
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<tr>
<td>MISTRY</td>
<td>SOUL ASYLM</td>
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<td>THE DAY I TRIED TO LIVE</td>
<td>SOUNDGARDEN</td>
<td>5</td>
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<td>HEY HEY HEY (I WANT TO RIDE YOUR CESAY CHERY)</td>
<td>HOOTIE &amp; THE BLOWFISH</td>
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<tr>
<td>SICK OF MYSELF</td>
<td>THOMAS SWEET</td>
<td>9</td>
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<tr>
<td>WHEN I COME AROUND</td>
<td>GREEN DAY</td>
<td>12</td>
</tr>
<tr>
<td>LOVE SPREADS</td>
<td>THE STONE ROSES</td>
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</tr>
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Modern Rock Tracks

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT No. 1</th>
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<tr>
<td>GOOD DEUCE</td>
<td>BERTER &amp; ELIZA</td>
<td>5</td>
</tr>
<tr>
<td>SICK OF MYSELF</td>
<td>MATT DICKSON</td>
<td>3</td>
</tr>
<tr>
<td>CONNECTION 397</td>
<td>ELASTICS</td>
<td>2</td>
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<tr>
<td>MISERY</td>
<td>SOUL ASYLM</td>
<td>10</td>
</tr>
<tr>
<td>LIGHTNING CRASHES</td>
<td>AIRPOWER</td>
<td>4</td>
</tr>
<tr>
<td>I CAN'T STAND UP FOR MYSELF</td>
<td>ALL OVER YOU</td>
<td>4</td>
</tr>
<tr>
<td>FAKE PLASTIC TREES</td>
<td>FAKE PLASTIC TREES</td>
<td>4</td>
</tr>
<tr>
<td>MOCKINGBIRD GIRL</td>
<td>THE MAGNIFICENT BASTARDS</td>
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</tr>
<tr>
<td>WONDERFUL</td>
<td>MÖNCH</td>
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<td>STORAGE CURRENCIES</td>
<td>MÖNCH</td>
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<td>FUN-AROUND</td>
<td>BLUES TRAVELER</td>
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<td>AIRPOWER</td>
<td>AIRPOWER</td>
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<tr>
<td>RISKY THOUGHTS</td>
<td>THE CRANBERRIES</td>
<td>2</td>
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<td>STARRY</td>
<td>OUR LADY PEACE</td>
<td>2</td>
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<td>MOLLY</td>
<td>SPONGE</td>
<td>13</td>
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<td>FLOWED</td>
<td>SPONGE</td>
<td>12</td>
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<tr>
<td>AIRPOWER</td>
<td>AIRPOWER</td>
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<tr>
<td>KICK HIM WHEN HE'S DOWN</td>
<td>OFFSPRING</td>
<td>27</td>
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<tr>
<td>WHAT WOULD YOU SAY</td>
<td>DAVE MATTHEWS BAND</td>
<td>22</td>
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<tr>
<td>ARMY OF ME</td>
<td>THE CRANBERRIES</td>
<td>27</td>
</tr>
<tr>
<td>HEY MAN, NICE SHOT</td>
<td>FILTER</td>
<td>31</td>
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<tr>
<td>LAST GOODBYE</td>
<td>JEFF BECK</td>
<td>31</td>
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<tr>
<td>NEGASONIC TEENAGE WARHEAD</td>
<td>MONSTER MAGNET</td>
<td>30</td>
</tr>
<tr>
<td>I KISSED A GIRL</td>
<td>JILL SPILLER</td>
<td>30</td>
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<tr>
<td>LIVE FOREVER</td>
<td>OASIS</td>
<td>26</td>
</tr>
<tr>
<td>HEY MAN NICE SHOT</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>CORRUDEY</td>
<td>JURY</td>
<td>38</td>
</tr>
<tr>
<td>MISTRY</td>
<td>FIST FUL OF EGGS</td>
<td>35</td>
</tr>
<tr>
<td>EVERYTHING ZEN</td>
<td>PEARL JAM</td>
<td>39</td>
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<tr>
<td>LET HER CRY</td>
<td>MÖNCH</td>
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<tr>
<td>MODEL LIFESTYLE</td>
<td>HUNGRY HUNGRY</td>
<td>38</td>
</tr>
<tr>
<td>WHEN I COME AROUND</td>
<td>GREEN DAY</td>
<td>38</td>
</tr>
</tbody>
</table>

Billboard rock tracks for May 27, 1995.
Radio

Vandals Knock Mich. Station Off The Air: Two Texas Broadcasters Ready To Join

WHCR (Cary, 108) Flint, Mich., was knocked off the air for a week after vandals cut several guy wires and topped its 370-foot-tower May 14. The station had purchased the $300,000 tower just four months on its order. At press time, operations manager J. Patrick was awaiting a new tower and hoped to have it constructed and the station back on the air by May 21. Nevertheless, by the station's third day off the air he was already estimating its lost revenue to be "in the six-figure range."

Sister station WBBN (the Banana), which had a relay dish on the WHCR tower, was also temporarily knocked off the air but was able to resume broadcasting after about 14 hours.

So far, police have arrested one suspect. He does not have any connections to local radio.

RADIO BIZ: TEXAS GROUPS MERGE

Two Texas-based broadcasting companies, GulfStar Communications and Sonance Communications, plan to merge. Sonance chief William Hicks will be chairman of the merged entity, which will use the GulfStar name. Terms were not disclosed.

Angelo Brothers owns nine Texas stations and operates two others under local marketing agreements. GulfStar owns eight stations but previously had applied with the FCC to divest of one and purchase seven more.

Noble Broadcasting has begun operating WSPD/WSAQ, Toledo, Ohio, under an LMA. VP/GM Peter Cavanaugh exits and will return full time to his consulting duties. Andy Stuart, GM of Noble's WKXK, adds those duties at WSFPD/ WILQK. Noble is in the process of purchasing the stations from Toledo Broadcasting Corp. for $16 million.

Co Broadcasting's Denver-based research company, the Eagle Group, has acquired Atlanta-based Arena Re-

newsline...

MARY CATHERINE SNEED is the new GM at WQUL, Atlanta, which Radio One's Alfred Liggins is in the process of buying from Design Media Inc. Sneed previously worked at creative VP/Consulting Group and while no deal had been signed at press time, look for WJLB/WXMD Detroit GM Steve Hegwood to become the PD at WQUL.

JOHN CULLEN, senior VP/GM of WGW/WYVYLWSS Louisville, S.C., adds regional VP strips for parent SFX Broadcasting.

MICHAEL MARDER, former WODE Alliance, Pa., is now the GM at WHYN-AM-FM Springfield, Mass. He replaces Bob Dunn, now with Westwood One.

EVERGREEN MEDIA completes its $247 million purchase of Broadcasting Partners Inc. and jumps from 11 to 20 stations in 10 markets.

PATTERSON BROADCASTING, a newly formed Atlanta company, has acquired nine smaller stations in Savannah, Ga. (which includes the famous Blue and White stations for an undisclosed price. The stations are KSSK-AM-FM/KUDC Honolulu, WPIL/WOJOW盟, Pa., KRZK/KTHF Fresno, Calif., and WCHY-AM-FM Savannah, Ga. (The Savannah and Allentown stations are in the process of being purchased by WP from both Broadcasting.) Patterson is headed by New York investor Robert Dynon and managed by three former Summit executives: CEO Jim Weisley, CFO Jim Strawn, and VP treasurer Roger Heffelfinger.

OMNIAMERICA closes on two transactions for four Florida stations. From Taylor Communications, the company picks up WEAT-AM/FM West Palm Beach and WXLL Orlando for $30 million. Additionally, OmniAmerica adds WOLL West Palm Beach from Call Media Communications for $6 million. David D'Eugo is the new GM at WEAT-AM, replacing interim manager Paul Laseque. D'Eugo, a Malrite veteran, arrives from crosstown Fox TV affiliate WLFX.

STATION SALES: WHJX Jacksonville, Fla., from George Reed, receiver for Eagle Broadcasting Inc., to Jacor Broadcasting for $4.5 million. Jacor owns cross-town WJGX/WQXK.

by Phyllis Stark

For Two L.A. AC Stations, Decade Is 15 Minutes Long

KACD LOS ANGELES and its simulcast sister station, KBCD Anaheim, Calif., have entered the highly competitive hot AC race in an unconventional way. The stations are using a newly developed "triple-decade" format in an attempt to make a dent in the already crowded local AC market.

The playlist is assembled into 15-minute blocks of music from the '70s, '80s and '90s, then the station's third quarter hour. This experimental "hot AC block" format was adopted by the stations on April 24.

"I didn't want this to be a clone of the other stations out there," says KACD/ KBCD Media VP of programming and operations, Rob Edwards, who developed the format idea.

Edwards says he tested six different music formats before deciding on the decade-driven hot AC genre.

"The idea came to me as I was sitting at home watching a record on television," says Edwards.

"There are a lot of commercials on TV for the music of these three decades. I realized that people do think of music in terms of an era.

A typical triple-decade playlist is as follows:

The '70s: Linda Ronstadt's "That'll Be the Day" (1976), Flower's "Hacky Sack" (1987), Chicago's "Just You and Me Baby."" (1976)

The '80s: Swinging Sister's "Heartbreak" (1989), Don Henley's "The End Of Innocence" (1983), and Rod Stewart's "Forever Young." (1986)

The '90s: Tom Petty & the Heartbreakers' "Free Fallin'" (1990), Hootie and the Blowfish's "Hold My Hand" (1995), and Bryan Adams' "Everything I Do I Do It For You" (1991).

"If it's the first time the stations have taken an experimental approach to programming. In 1992, they programmed all-techno dance music. KACD's "World of Dance," then the stations drew a large underground following, but failed to pull in sponsors. The stations then switched to jazz/AC, but never made a significant dent in the Arbitron ratings with that format.

The new hot AC format puts the other stations about using a similar format," says Edwards. The reason is "there are a number of other formats that [idea] can apply to, including country music or contemporary music stations."

The experimental format is the product of Edwards' new firm, APEX Radio Consultants, which he formed earlier this year with partner Bob Darling.

Although he claims "the consultancy is completely separate," Edwards is actually functioning as on-site consultant for KACD/KBCD and APEX operates out of the same building as the stations. Edwards worked in a contractual basis to manage the programming, sales, and market- ing of the stations," he explains.

Edwards says APEX consults other stations, but he declined to name them. A Los Angeles radio veteran, Edwards has more than 20 years of executive experience in the industry. In the '70s, he was PD for KOST Los Angeles. He later joined crosstown KIQR as VP of programming and operations, where he remained for 15 years.

Edwards signed on with KACD/ KBCD on March 1.

BRETT ATWOOD

Small Planet To Air 60 Sec. '70s Show

Small Planet Productions, the syndicator of "Al Bundy's '70s Party," has teamed with the '70s Preservation Society to produce and distribute a new shortform radio show, "70s Minutes.

The one-minute show uses sound bites from television, films, commercials, and news clips as the basis of a trivia question, which stations can use either as a standalone program or as an on-air contest.

The show is available on a market exclusive basis and will be distributed to affiliates every two weeks. Small Planet is based in Cold Spring, N.Y.
BET TUESDAY'S BILLBOARD (May 19, 1993)

**Bubbling Under Hot 100 Singles**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distributor</th>
<th>Chart Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FLY</td>
<td>-fire-</td>
<td>Columbia</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>BIZARRE LOVE TRIANGLE</td>
<td>New Order</td>
<td>Epic</td>
<td>62</td>
</tr>
<tr>
<td>3</td>
<td>IN THE NAVY</td>
<td>-American-</td>
<td>Warner Bros.</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>AS I LET DOWN</td>
<td>Barbie</td>
<td>MCA</td>
<td>42</td>
</tr>
<tr>
<td>5</td>
<td>HAWAIIAN CATS</td>
<td>David H剩</td>
<td>BMG</td>
<td>15</td>
</tr>
<tr>
<td>6</td>
<td>MUST WE BE IN LOVE</td>
<td>Jimi Hendrix</td>
<td>ATV</td>
<td>25</td>
</tr>
<tr>
<td>7</td>
<td>RESURRECTION</td>
<td>Common Sense</td>
<td>MCA</td>
<td>93</td>
</tr>
<tr>
<td>8</td>
<td>BSO FRIENDS</td>
<td>Bruce &amp; Keith</td>
<td>J Records</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>GO OUT AND GET IT</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>10</td>
<td>I'LL ALWAYS BE WITH YOU</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**Other Songs**

- **Draw attention to your promo**
- **Lightweight and unbreakable**
- **Fully custom - foil stamping and embossing available with your original art**
### Hot 100 Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>I'm the Only One</em></td>
<td>Melissa Etheridge</td>
</tr>
<tr>
<td>2</td>
<td><em>Water Runs Dry</em></td>
<td>Steve Miller</td>
</tr>
<tr>
<td>3</td>
<td><em>The Right Time</em></td>
<td>Faith Hill</td>
</tr>
<tr>
<td>4</td>
<td><em>Lost in Love</em></td>
<td>Faith Hill</td>
</tr>
<tr>
<td>5</td>
<td><em>I'm Gonna Miss You</em></td>
<td>Faith Hill</td>
</tr>
<tr>
<td>6</td>
<td><em>Take a Row</em></td>
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</tr>
<tr>
<td>7</td>
<td><em>Turn It Around</em></td>
<td>Faith Hill</td>
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<tr>
<td>8</td>
<td><em>Run Away</em></td>
<td>Faith Hill</td>
</tr>
<tr>
<td>9</td>
<td><em>Every Little Thing I Do</em></td>
<td>Faith Hill</td>
</tr>
<tr>
<td>10</td>
<td><em>Don't Be There</em></td>
<td>Faith Hill</td>
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### Hot 100 Singles Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Ain't No Mountain High Enough</em></td>
<td>Al Green</td>
</tr>
<tr>
<td>2</td>
<td><em>Baby, Baby</em></td>
<td>Donny Osmond</td>
</tr>
<tr>
<td>3</td>
<td><em>You Spin Me Right Round</em></td>
<td>Morris Albert</td>
</tr>
<tr>
<td>4</td>
<td><em>I'm Gonna Love Me Tonight</em></td>
<td>Morris Albert</td>
</tr>
<tr>
<td>5</td>
<td><em>I Love You</em></td>
<td>Morris Albert</td>
</tr>
<tr>
<td>6</td>
<td><em>Never Gonna Give You Up</em></td>
<td>Morris Albert</td>
</tr>
<tr>
<td>7</td>
<td><em>Living Inside the体系 of You</em></td>
<td>Morris Albert</td>
</tr>
<tr>
<td>8</td>
<td><em>No One Ever loves Me Like You</em></td>
<td>Morris Albert</td>
</tr>
<tr>
<td>9</td>
<td><em>Take Me Home, Country Roads</em></td>
<td>Morris Albert</td>
</tr>
<tr>
<td>10</td>
<td><em>One Fine Day</em></td>
<td>Morris Albert</td>
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*Records with the greatest airplay. © 1995 Billboard/SPR Communications.*

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**NOTE:**

This data is compiled from Billboard and is subject to error due to varying factors such as listener preferences and airplay patterns.
competition is the explosion of the modern rock format. There are approximately 80 commercial rock stations in the U.S. serving a population of about 40 at the same time last year, according to Robert Unmacht, editor of the M Street Journal. Many of them have been added to the format just in the last few months.

Adding to the competition for bands is the increased number of modern rock-intensive top 40 and album rock outlets.

As was the case at Christmas, some stations are already going head-to-head as a bargaining chip in their efforts to lure talent to their concert lineups, a tactic that has many industry executives crying foul. For example, KLOL (Suiten) in Dallas, WRIF (Detroit), WQAM (Miami), and Z100 (New York) are all vying for the same tours that they think can't support them.

Both KROQ and WRIF have announced their lineups. KROQ has Bush, Matthew Sweet, N' SYNC's Atomic Dustbin, the Smashing Pumpkins, and Colour, among others. KROQ's lineup includes Duran Duran, Adam Ant, Letters To Cleo, and Pete Drobeg. However, at press time, the latest Al Green album, which KLOL's show was still up in the air.

"Every time we booked a band, KROQ was fighting us for the shows pulled from the show and threatened to drop all records from the act," says KROQ PD Don Parker. "Both KLOL and KROQ have threatened to play any other Matthew Sweet product. We've had more problems with other stations than we have with the labels or managers from these stations.

Tom Poleman, PD of the alternative-heavy KRBE, admits that he pulled Michael Stipe's "3rd World Country" single from the playlist, but insists it's only to avoid "the scheduling conflicts that occurred during the holiday season (Billboard, Nov. 26)."

"It's certainly gotten worse," says Phil Costello, senior VP of promotion at Capitol. "And I don't see it letting up at any point in the future. I'd rather not back to promotion than deal with these politics.

As a result of the surge of requests for acts, some labels and stations are working to avoid the scheduling conflicts that occurred during the holiday season (Billboard, Nov. 26)."

"These shows are good for promotion, but I'm in the radio business— not the professional baseball league," says Paul Czapreg, PD Russ Motta. "It's ridiculous to spend a lot of time and energy on an event that will come and go in one day. Every station is asking, 'Who wants to participate in this event like (those sponsored by) WHFS [Washington, D.C.] or KROQ [Los Angeles], but the reality is that it takes several years to establish something like that.'"

**MARKET WARS**

In Houston and Cleveland, where stations are battling over the same acts, the competition has become paralyzing and ticklish.

KRQ Houston is going head-to-head with crosstown album rock outlet KLDD. Both KRQ and KLDD have announced their lineups. KRQ has Bush, Matthew Sweet, N' SYNC's Atomic Dustbin, the Smashing Pumpkins, and Colour, among others. KRQ's lineup includes Duran Duran, Adam Ant, Letters To Cleo, and Pete Drobeg. However, at press time, the latest Al Green album, which KRQ's show was still up in the air.

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Alliance, according to Rhone. "After assuming the responsibility as chair of ERY’s board of directors, gratifying to see Better Than Ezra’s success," says Rhone. "It speaks well of the new Elektra team and the job they’ve done here. I’m probably one of the biggest projects that a Warner Music Group label has released through ADA as well. They’ve really done a great job. This is a significant win for that distribution system."

If it weren’t for a strong push from ADA and co-op money out of the box, mom-and-pop stores such as Seattle’s three-store Ccelophane Square chain likely wouldn’t have ordered "Deluxe," according to Hugh Jones, marketing director at Ccelophane Square.

"No one had heard much about it, they had no real track record, and here we have ADA really pushing the thing," says Jones. "I said yes because of the co-op, and lo and behold it sold well."

According to SoundScan, the album has sold more than 72,000 units.

"Deluxe" was originally released on the band’s own Elemental Records in 1996 before it was reissued with new inside artwork by Elektra on Feb. 28. This week, the album moves from No. 86 to No. 78 with a bullet on The Billboard 200.

The alternative rock band became a Heateerskkees Pet Artie when the album broke into the top half of The Billboard 200 on May 29. Prior to that, it peaked at No. 3 on the Heateerskkees chart.

Meanwhile, the group is No. 1 for the fifth consecutive week on Modern Rock Tracks with its first single, "Good."

The song is also No. 4 with a bullet on Album Rock Tracks.

"We just started playing the second single 'In The Blood,' but we’re still bouncing 'Good' and it’s been 10 weeks," says modern rock KTEG Albuquerque, N.M., PM Mike O’Connor. "The record shows no signs of slowing."

Don Parker, PD at modern rock KQRT Houston, says the upbeat pop styling of "Good" is a nice change of pace from the other songs on the station’s airwaves. "So much of what’s been huge lately for us has been very intense, like White Zombie and Sponge," he says.

After "Deluxe" sold more than 5,000 units on Swell, Better Than Ezra began to garner interest from A&M, Elektra, Capitol, Geffen, Atlantic, and Elektra.

In the end, A&M and Elektra were the only two labels to put a deal on the table. A&M signed the band in March 1996.

"We visited A&M and we were basically blown away by them, and we had already been to EastWest," says Bon-

necaze. "But Sylvia asked us to come out one more time because there were big changes going on and she wanted us to meet everyone. She gave us her word that [the label] would be all over us, and everything she said to this band so far, she’s kept her word.

After signing the band, Elektra made no changes to the music on "Deluxe." The label did remix the singles for radio, and its plan was to reissue released tracks and let the project progress naturally.

"This was a textbook case where it went from college to commercial alter-

native radio pretty much," says Rhone. "We didn’t really push it around or hype it—it went naturally."

Meanwhile, Don Wrenn, executive VP of Elektra Entertainment Group, says that one of the label’s goals was to maintain the band’s rock credibility without neglecting its mainstream appeal.

"We wanted to set up the record organization and let it find its way to all for-

mates based on this natural excitement," says Wrenn.

Rhone and Lambert were both anxious when KROQ Los Angeles picked it up on "Good" in early January, while it was still getting airtime at college radio.

"They played it like crazy early on, and you know that networks around," says Rhone. "We were worried that it might burn out too fast, where it would go.

Other early believers in the band include WBCN Boston, WRQX (91Q) Cleveland, and WNNX (90X) Atlanta.

The second single, "In The Blood," is also naturally finding its way to modern rock radio. Many stations began airing the song without it being officially ser-

viced as a single.

"We’re far from over," says Lam-

bert. "This is an extremely deep project, and this is a project, not just one song."

While "Deluxe" has been selling steadily, Rhone says sales really kicked in with the simultaneous exposure of "Better Than Ezra" on top 40 radio last month. By the end of June, Better Than Ezra is expected to make its first appearance on "Late Show With David Letterman."

The label deliberately waited until top 40 radio got behind "Good" before servicing a video to MTV. The video is now a Buzz Clip on the network.

"We didn’t have a video out of the box, because as a marketing tool, it wasn’t necessary at that stage," says Rhone. "We took our time in getting the concept and wanted to wait until it created a groundswell... Now mainstream retailers have really become major supporters in conjunction with the MTV commitment."

On the touring front, the band has been headlining clubs since before the album was released.

"They’ve always toured in their area, and they’ll be on tour for the rest of the year," Rhone says. "We’re doing it dif-

ferently. Where a lot of companies will put a new band on as a support act for a bigger act, we want them to cultivate their own fan base and they’re selling out clubs doing it."

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**REDNEX'S COUNTRY FARCE IS BIG FOR JIVE (Continued from page 3)**

222,000 copies, according to Sound-

scan, is from the duet-grinder Stock-

holm group’s BatteredJive debut, "Sex & Violins."

"Cotton Eye Joe" mixes a traditional country song from the late '40s recorded by Tex Ritter with technobelly dance from the Beverly Hills meetabas. It peaked at No. 5 on the Hot Dance Music/Club Play chart on April 15, at No. 18 on Hot Dance Music/Maxi-Singles Sales on April 22, and is No. 26 on Hot 100 Singles this week.

Meanwhile, the group’s novel, "Cotton Eye Joe" has been a No. 1 song in England, Germany, Norway, Denmark, Switzerland, Sweden, Austria, Finland, and Holland (Billboard, Feb. 18).

Barry Weiss, president of Jive, says the single has sold more than 3 million units worldwide and the album has sold more than 1 million worldwide.

In the U.S., the album has sold more than 34,000 units, according to Sound-

scan.

"Sex & Violins" debuted on the Heateerskkees chart at No. 2 and at No. 1 on the Billboard 200 on May 13. Rednex became a Heateerskkees Pet Artist when the album moved into the upper half of The Billboard 200 on May 29. This week, it’s No. 2.

"It’s clearly the biggest single and group that has come out of our Dutch office," says Weiss. "We’ve had that of-

fice for 10 years, but it’s only been an A&R office for the past two years. It’s also the first hit for the Battery label."

The group’s look is a mockery of the country lifestyle. They black-out their teeth, wear straw hats, and depict themselves as wild-eyed hillbillies.

In the video for "Cotton Eye Joe" and the similar-sounding probable second single, "Old Pop In An Oak," the group is gabling around in hay with buxom babes in Daisy Duke style short-shorts.

The "Cotton Eye Joe" clip was a top 10 video last week and "Old Pop In An Oak" will begin airing on the Box Wednesday (24).

"If I lived down South, it might be a problem," says lead singer Bartley Martin and music director at top 40 WBWM (896) Chicago. "But Chicago’s not much of a country city. So far, it’s been really well for us in requests and sales in the market.

Even in the country music capital, listeners of top 40 WHY (1070) Nashville weren’t offended by the song or video, according to PD Charlie Quinn.

"We played it for that very reason, it’s a classic country song and this is country city U.S.A.," says Quinn. "We’re a top 40 station that doesn’t play anything that’s an intentional novelty, so if there’s a song that’s just a little bit of a novelty, we don’t mind it. We’ve had no heard of any complaints about it."

David Goldfarb, manager of product development for Battery and Sil-

tone, says Rednex’s music is meant to be taken as tongue-in-cheek.

"What makes it so special is that it’s a very distinctive and familiar voice, Weiss says. "You have the straight pop buyers who don’t like country, and we’re getting a country pop buyer, a kid who likes country and Ace Of Base."

However, Lloyd Hummel, major-la-

bel new release buyer for the seven-

store Impact/Zia Music chain based in Tempe, Ariz., doesn’t believe that country fans are buying Sex & Violins.

"It’s a novelty for sure," he says. "But I think mostly pop buyers are buying that one and a lot of the top 40 hits so far this year have been country pop hits."

The label first targeted clubs and mix shows with "Cotton Eye Joe" in early February before taking it to top 40 and top 40/rythm stations in late February.

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**WARNER/CHAPPELL IS IN PLAY (Continued from page 7)**

However, at least one analyst, Chris Dixon at PaineWebber, makes a case for the sale of Warner/Chap-

pell. "Music publishing still repre-

sents a very lucrative business, but its growth prospects are limited," says Dixon. "The best way to grow music publishing is to acquire the majority growth rate of the publisher at 10%

Valuations of WarnerChappell are based on estimates of its revenues and earnings and are based on gross annual operating and operating expenses. Gross revenues are $500 million. Thus, if a company were buying 90% of the publisher’s catalog, it may have to pay 49% of the multiple of 10 times net publisher’s share, or about $1.22 million. But because the invest-

ing company would be acquiring only an interest in the catalogs rather than actual song rights, it would more like pay 49% of 10 times profit. Warn-

nerChappell’s estimated annual profit is $125 million, so a 49% interest would be in the $60 million dollar-

range.

It is unlikely that any major music publisher would want to invest in WarnerChappell without having con-

trol over its copyrights through a major-

ity interest.

"The head of a broadly diversi-

fied music/entertainment complex," says Dixon, "wouldn’t think any major publisher would make an investment, Admin-

istration would stay with Warner/

Chappell. A publisher investor could not license tracks or TV. It’s a passive investment without the ability to maximize value. It sounds like a pure banking deal."

"We don’t have the slightest interest in being a minority owner. If you’re in the publishing business, you’re not in it to be a minority owner."

**Assistance in the preparation of this story was provided by Don Jeffrey in New York.**
Lieberfarb and Sony Pictures Television president Mel Harris defend their companies’ DVD formats on a public forum rather than in the trade press.

The debate will concentrate on how the two formats differ and if the two camps will ever reach a compromise and offer a single format to replace VHS for the sell-through video market.

Yet even if those obstacles are resolved, the larger issue remains: Once DVD is here, will there be a market for it?

Despite few details on the consumer side, many suppliers and retailers are convinced the public is hungry for another new technology.

"Consumers are primed for DVD," says MCA/Universal senior VP of marketing and sales Andrew Kairie. "Their vision is perfect, because the consumer truly does want increased added value and easy collectability."

Thomson Consumer Inc. is expected to introduce its DVD format in the summer of 1996 in the $500 range. The electronics company is among eight manufacturers that have allied themselves with Time Warner./Toshiba. The others are Matsushita, Pioneer, JVC, Mitsubishi, Hitachi, Zenith and Samsung. Sony/Philips hardware supporters include Aiwa, Grundig, Marantz, and Bang and Olufson.

Supporters point to the success of the sell-through video, which jumped from $6.6 billion in 1988 retail sales to $15 billion in 1994, as a clear indication consumers have caught onto buying movies. DVD software pricing is expected in the $20-$25 range. Supporters of DVD point to the failure of the CD as an example of consumer desire to purchase high-quality product. However, they conveniently dismiss the fact that laserdiscs, another technology superior to VHS, have failed to capture a mass market since they were introduced more than 10 years ago.

"Consumers embraced CDs, because they were an improvement that was perceived, whereas we were looking for," says PolyGram Video president Gene Silverman.

Peter Busch, Musicland’s VP of video merchandising, says, "Laserdisc is bulky and is inherently more expensive, which will kill DVD."

"Sales are up to 40% in Europe," says Busch. "They’re very aware of the problem. There’s been a great deal from history,” Cohen says. "Laserdisc was actually very expensive, and I think you’re going to see a number of companies come out with various price points for all consumer purchase levels.

Another factor that makes the climate right for DVD is the growth of home theater components, such as big-screen television.

According to the Electronic Industries Association, 10.8 million homes will have a home theater system by the end of this year, a 150% increase from 1994.

"There are many consumers who are happy with a 13-inch TV, and that’s not the DVD customer now or in the long-term," says Busch. "But the growth of big-screen television has been dramatic, and there is a direct correlation to how DVD will be accepted in the market."

Busch adds that while upgrading home viewing equipment is not a mass consumer trend, "it tells me people want better quality.”

Before the DVD facceoff even started, Hollywood’s ad hoc committee offered a list of requirements for the developers (see chart, this page), which was geared toward providing a safe, superior medium for their films.

Both DVD camps appear capable of satisfying the studios’ requirements, since the creators of the Hollywood players have taken sides in the format battle. MCA’s Universal Pictures, MGM/UA, and Turner have come out for Time Warner/Toshiba.

Paramount also has expressed support for the latter, but on a nonexclusive basis. Sony/Philips software support comes chiefly from their own companies.

Since 20th Century Fox Film Corp. and the Walt Disney Co. are the only majors uncommitted, it is up to two of them to solve the problem as a problem for DVD. MCA, he says, remains committed to the Time Warner/Toshiba format, even though Matsushita Electric Industrial Co. no longer owns the majority of the company.

"The strong Entertainment president/COO Bill Mechanic says the recent upgrading in capacity anony- mously "is not good," but he says he has managed to "sidestep" the problem.

"Until the product comes out, it’s hard to tell what the public wants," says Mechanic. "It’s all too premature, and since we’re not a hardware company, there’s no purpose for us to take sides."

"They’re very enthusiastic," says Michael John, a studio executive who, he says, remains uncommitted. "But we’re very interested to see how the market goes." They, however, are a bit more enthusiastic about DVD but agree second-guessing consumers isn’t easy."

"It’s not a black and white issue," says Buena Vista Home Video VP of publicity Tania Moloney. "DVD seems to have potential, but it will depend on the price." Acceptence by studios will also depend on clearing up questions about labeling, copyright protection and manufacturing costs.

Time Warner/Toshiba and Sony/Philips say DVD will be copy protected, but there are no plans to make it unplayable, such as Macrovision used for VHS tapes, to guard against piracy.

TAKING STOCK

Supporters

Thomson Consumer Inc.

Parental

Marantz, another electronics company

Super Density DVD

Toshiba/Time Warner

Super Density DVD

Matsushita

Sony/Philips

Multimedia/CD

Storage Capacity*

SYSTEM

Two bonded discs with a single layer of information on each disc. Can be flipped for maximum capacity.

255 minutes of storage read from one side.

Two bonded discs with potential for two layers of information on each disc. Currently are 255 minutes of storage read from one side.

Single disc with one or two layers of information on a single side.

142 minutes (5 gigabytes) per side; 284 minutes (10 gigabytes) maximum.

255 minutes (9 gigabytes) on one side; potential for 511 minutes (18 gigabytes) under development.

135 minutes (3.7 gigabytes) or 270 minutes (7.4 gigabytes).

* As stated by the system developers, based on Hollywood studio requirements (see list below). Super Density DVD capacity based on average data transfer rate of 3.5 Mbps. Sony/Philips capacity based on average data transfer rate of 3 Mbps.

WHAT THE STUDIOS WANT

The following is a list of qualities requested of the new digital video disc format by the Hollywood studios. Toshiba/Time Warner’s Super Density DVD Alliances and the Sony/Philips camp each says their versions of the format will meet all of the requirements.

1. Ability to accommodate 135 minutes of information on a single disc.

2. Picture quality superior to high-end video players (i.e., laserdisc).

3. Audio compatibility with current television systems.

4. Audio compatibility with Dolby S.I.

5. Ability to accommodate three to five languages on a single disc.

6. Ability to accommodate multiple-ratel versions of a program on a single disc.

7. Multi-aspect ratios.

8. Parental lockout.

9. Copy protection.

Sellers are also concerned about copyright laws and are unclear whether retailers have the legal right to rent DVD product. A similar debate existed when VHS was intro-

duced. The picture is complicated, because DVD is digital and overlaps with certain computer software regulations.

"The larger issue is cyberpace, and since DVD is digital, there is no ability to manipulate images—but who has ownership of those images?" asks LIVE Home Video senior VP of distribution and marketing, John Garber. "We have to be specific on rights issues."

Cohen says the legal and legisla-

tive issues won’t be resolved before the product’s launch. However, he says, they won’t hinder it.

"For the narrower issue of what movies companies do with their product, they can make a commercial decision that would allow them to get DVD into the market," Cohen says.

As an example, Cohen says compa-

nies may allow retailers to rent the product or ban sales altogether until the legal dust settles.

The main issue remains retail re-

sistance to two competing systems. While both Time Warner/Toshiba and Sony/Philips say they want disc DVD at the same table, a complete fusion doesn’t appear to be on the menu.

"They are extremely good systems but when you can’t make them work, and the public won’t pay, they can’t succeed," says Tower Records and Video president Russ Solomon. "The smartest thing the industry could do would be to stop arguing about the format and say we’ll probably end up carrying both."

Retailers will be on a world tour with their own conference, much like the VHS/DVD show in February in New York. The conference will have the effect of pushing "Spanner" here until the tour reaches the U.S. in Au-

gust. Because of that, Warner Bros. is relying heavily on the ad buy for promotion and strong video play at MTV and VH1. At retail, Warner Bros. is buying key position placements in stores, as well as providing retailers with pre-release streams, four-color posters, half-page pieces, and other colorful items to make sure fans know Stewart.

"We have two of the campaign will start in August, when Stewart arrives on the West Coast," says Sam Soltero, VH1’s artist of the month for August.

Stewart, Warner Bros. will begin a catalog discount program. A third phase will focus on the holiday season.

This year marks Stewart’s 25th an-

niversary with Warner Bros. The Faces inked with the label in 1970, and while the band did come out on Mercury, all his individual efforts since 1975’s "Atlantic Crossing" have been on Warner Bros. "They should send me something, shouldn’t they?" he quips, attributing his longevity at the label to the simple fact that "they treat me well."
RETAIL CHAINS RISING IN THE FAR EAST
(Continued from page 3)

made it in Asia. It was sitting next to these Japanese kids with Tower bags,” Cahoon says; “and one of them said [in Japanese], ‘Hey, I didn’t know they had Tower Records in America, too.’

Having established beachheads in Japan, Tower, Virgin, and HMV are now taking their retail revolution to the rest of Asia. Although the newcomers have captured only a fraction of the region’s markets—in Japan, for instance, they account for less than 10% of the country’s estimated $8.5 billion music retail market—they’ve jolted Asian music retail out of its complacency.

Bigger, more comfortable stores, better ori- entations, deep catalog, new releases that are available close to the original overseas street dates—these are the retailing innovations that are proving a hit with Asian consumers.

Another factor working in the for- eigners’ favor is their high degree of visibility. For example, Tower says its 50,000-square-foot flagship store in Tokyo’s trendsetting Shibuya district is the world’s biggest record store; its March 10 opening was a major media event. HMV’s new 25,000-square-foot Hong Kong store— billed as Asia’s biggest record store—outside Japan opens May 22 in the colony’s Tsim Sha Tsui district (see story, page 116).

There was all the buzz about the Far East. Virgin Retail recently had to put its Hong Kong store launch plans on hold due to low margins and high rents and staff costs. Retailers also say they face supply problems, because label-controlled distribution is only starting to catch up with demand. And even then some international labels are a long time in coming, waiting for the majors in Taiwan when a ban on parallel im- ports went into effect.

There was a period when we went around to the record labels basically begging them to sell us their product,” Cahoon says, noting that things have improved somewhat. “The labels would say, ‘Chinese people don’t like black music, hard rock, or jazz,’ and we’d say, ‘We have it in our store, and it’s selling. Please sell us these products.,’ but because of bureaucracy or lack of faith in the product or whatever reasons, they’re not always interested in selling us their product.”

TOWER MAKES FIRST MOVES

First into the fray was Tower, which opened its first Asian store in Sapporo, Japan. The Sacramento, Calif.-based chain has now expanded into Japanese outlets. In September 1990, Virgin set up Virgin Megastores Japan in a 50/50 joint venture with department store chain Marui and now has 12 stores in Japan. In November 1990, HMV made the move into Japan, with the opening of 14 stores. And last November, Musicland’s Sam Goody opened its first Japanese franchise through its licensee, Japan Record Sales Inc., a wholly owned subsidiary of the New York-based company. Japan now has five Sam Goody stores, including one that opened May 25 in the western city of Nagoya.

Chasing 2 bil- lion in sales non-Japanese Asia, Tower continues to blaze the trail for the other newcomers to the region. Of the 150 or so stores outside Japan—two in Taiwan, one each in Hong Kong and Singapore and a franchise in Bangkok—Tower will have two more by the end of the year and is looking at a half- dozen other stores. HMV has three—all in Singapore—while the Virgin Group is eying Hong Kong, South Korea, and Singapore, among other areas.

PIRACY RETREAT

Asia’s retail revolution has followed the retreat of pirated music through the use of local labels. In Singapore and Tai- pei, and Taiwan were brought kick- ing and screaming into legitimacy during the late ‘70s and ‘80s, record sales exploded.

In the ‘90s, Thailand, Malaysia, and Indonesia are also clamping down on piracy. So piracy, then, that those three countries boast the region’s highest sales growth of the past two years, expanding some 20% annually. Investors are thus turning their attention to these promising markets, along with South Korea.

Even with the current down cycle in Chinese repertoire, retailers want to get established as soon as possible for the inevitable next phase of growth. “We’ve been able to outperform the market because we’ve tapped into an incredible pent-up demand for inter- national catalog,” says Vince Parr, Tower’s Asia chief and promotion manager in Hong Kong. “Before us it was top 40 (that was available), and that was it.”

NEW BREED OF LOCAL RETAILER

The success of the foreign chains is also attracting a new breed of local player. Hong Kong’s KPS has 22 out- lets in the colony, including five mega- stores, and is about to open the first of two in Taipei, Taiwan. Taiwanese companies Rose and Crossline have nine stores throughout the country. Others, like Salem in Malaysia, Gran- dy Group in Thailand, and Die-Tara in Indonesia are expanding rapidly.

Even Japanese retailers, like Yamaha, have made history last September by be- coming the first music store from that country to open an overseas outlet when it launched a 15,000-square-foot store through a joint venture with Thai- land’s Grammy Group and other in- vestors. Tsutaya and Japan’s biggest record retailer, Shinseido, have also begun selling imports as the yen’s dizzying rise has widened the gap between imports and local repertoire. Sales in- dustrations pressed in Japan, and Shin- seido has taken a leaf out of the foreigners’ book by carrying 10,000 titles, ranging from Japanese to Bob Dylan in Kobo that dwarfs old-style Japanese music stores.

“Our basic goal is to make the asso- ciation between lifestyle and music,” says Philip Kung, HMV’s general man-

ager in Hong Kong and point man out- side Japan. “We give a huge choice, let people listen to new music [at listening stations], and we will order back cata- log albums for them. With this kind of service, we own them for life.”

Tower’s Parr says, “Different mar- kets need different pricing strategies. There is no use charging a premium in Hong Kong, where it is not a luxury item here. Our margins aren’t all that different from those in lo-
er stores, but our attempt at mass sales appeal costs more to deliver.”

Non-Japanese Asia’s rapid eco- nomic development means that different priorities. First, people have more money and are more demanding, but they also have less time to shop. All major retailers say easily accessible locations in Hong Kong, Taipei, and Bangkok business districts are more important than product selection—for

now.

And the people who shop there are more willing to buy what they want. Thus retailers must nurture their client base rather than taking a superior, know-it-all stance. “People in Asia are in a hurry,” says Mike In-


man, managing director of Virgin Megastores Japan, who oversees Vir-


gin Retail’s Asian franchise. “Their situation is different. In Japan, the retail market is different.” Tower’s Cahoon


says, “We go into each country, we have to learn how to sell the local repertoire. There’s a learning curve for us, too. It’s a new market.”

Says Jagger Yang, Tower’s managing director in Taiwan, “Size is not nearly as important as the wide-open selection of records, as well as T-shirts, magazines, and other [associ- ated] goods.” The risks are high when setting up a new store can cost $500,000, and a megastore can require $1 million.

Secondly, with the exception of Japan, where CDs make up more than 90% of sales, Asia remains largely a cassette market. But most chains stock at least 50% CDs, which have become the major force behind a move to value-added marketing.

Thailand buys less than 10% of its music on CD, “This is changing almost day by day. Within three to four years, cassettes will be in the minority,” says Narin Narullah, general manager of the Tower franchise in Bangkok. “Of course, this means we will need better support from the labels on things like supply and release dates.”

SMALL STORES SUFFER

While Japan’s fixed-price system continues to protect small stores, in other countries the mom-and-pop re-

tail outlets that have sold virtually all Asia Pacific’s records during the last

(Captioned on next page)
HMV Hits Tower Back With Colony Megastore

HONG KONG—It didn’t take long for HMV to catch on to Hong Kong’s fascination with being bigger and better.

After Tower became the first international retailer to open in the colony, HMV hit back with three outlet stores. One located in the area of Hong Kong, and the other two in a large marketfootprint in Tokyo.

Asian managing director Philip Kong wanted for a premium site in Tsim Sha Tsui’s235 marketarea. The rent may be astronomical, but with 300,000 CDs in stock the megastore aims to set a precedent for local retailers.

"The response to our first store was so high we knew something big was a mistake," Kong says. "In Hong Kong you make your move quickly or get left behind."

The store occupies four floors and will stock virtually every music genre, from Chinese classical to world music, unique for the local market, where sales are split between Tower, HMV, and Tower.

RETAIL CHAINS RISING IN THE FAR EAST

China is too disorganized.

As for the $40,000,000 little store to launch in China, with its potentially huge market—"the emphasis is on not being.

"It’s so damned disorganized," says Walker. "I’ve talked to people who are doing business there, and they say it’s a shambles. Virgin and HMV’s agents say China’s anti-piracy laws are encouraging." When HMV might move into China itself, Walker quips, "Well, after 1997, we’ll be in China just under the end of the British rule in Hong Kong that year.

Japan’s Vinyllove chain says it is interested in the Chinese market, but like other chains it won’t make a move until piracy and other problems are solved. Cahan says, "Everyone’s going to go into China eventually. It’s a matter of when. I’ll be very surprised if any of the major record stores open there before three years from now—because of the amount of corruption, the amount of piracy, the problem with imports/exports, currency, and distribution, there’s not high point in opening a store at this point."

Other possible Asian expansion sites for the international chains include India and the Philippines because of the low long-term potential of Vietnam, for example. Wherever the chains go, though, one thing is certain: The Asian music business won’t ever be the same. Like the major record companies, Tower, Virgin, and HMV have seen an understanding of the intense competition building in their own ends—and helping to expand the region’s overall music industry in the process.

Some major showed interest, but in the end the band chose to stay within the brand record label.

The new album for FMAC was "Billy The Kid," based on a novel by Jack Spicer. The album eventually became the band’s best-selling, and maintained the hit “The Radio.” But FMAC’s parent company GMF sold FMAC and its record label to the Japanese company Altitus. Later, when FMAC was again sold to Group Pinault, the label stayed within Altitus, which had no previous experience running a record label. "We just lived through this slow death," says Burger. "As we were tied by the contract we had with them, we couldn’t leave the label. It was a long and slow agony.

"After the Chrysalis deal, “Far From The Megastore” was recorded during the first months of 1995, with ICMP main engineer Djam producing. The album will be released first in France, and Defranoux is optimistic that most European territories will also put it on their release lists. He plans a marketing campaign that will initially focus on the value of the band as "Bуд," and has a series of listening sessions with the sales force and retailers so that retail, especially the independent, retail record stores or FNAC, will be fully involved from the start.

Defranoux says he will send the band on the road outside France and to French gigs. He plans to book them for PopKomm, the German music fair in Cologne in August, followed by a series of concerts in Germany, Scandinavia, and Holland.
**The Billboard Bulletin**

**E D I T E D  B Y  I R V  L I C H T M A N**

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**RAMON LOPEZ TO SONY MUSIC?**

Billboard Bulletin hears that Warner Music International chairman Ramon Lopez has been approached by Sony Music about a senior global post. Lopez worked for EMI and PolyGram in Europe before joining the Warner group, where the international unit now accounts for close to 60% of total music revenues.

**MEET AFFIRMS ‘UNITED’ NARAS**

Hank Neuberger, chairman of the board of trustees of NARAS, has called a meeting of the Board of Trustees to discuss the future of the organization. Neuberger said, “We need to come together as one voice to fight for the rights of all musicians.”

**EMI/WILD PITCH TIES END**

EMI Records has declined to renew its distribution deal with Wild Pitch Records. On May 12, as president Stu Fine dissolved the agreement, he said that the label needed more focus on its core artists.

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**For Adam Ant, Life Begins At 40**

**FORTY-YEAR-OLD Adam Ant, who straddled glam-rock and punk in the ‘80s, is No. 40 on the Hot 100 and No. 40 on the Hot Adult Contemporary chart with his first Capitol single, “Wonderful.” It is Ant’s first top 40 hit on the Hot 100 since “Room At The Top” peaked at No. 17 five years ago this month and is only his third top 40 hit in America. The first was “Goody Two Shoes,” the single that marked his U.S. U.K. debut with the band. It peaked at No. 12 in February 1983. “Wonderful” is Ant’s first title on the AC chart, but then songs like “Stripes” and “Desperately” are hardly considered Adult Contemporary in their day. This new wave of Antmusic is reaching its shores a few weeks after the Human League had its high-test-ranking single in nine years. Can it be ‘feeling nostalgic’ for the ‘80s?”

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**SIXTY PERCENT: Not only is the top 10 of the Hot 100 a highly competitive place right now, with numerous candidates for No. 1, but it’s a very young top 10 in terms of new artists. Six of the 10 singles are by acts enjoying their first chart entries, including Montel Jordan, Adina Howard, Nicki French, Dionne Farris, Bebe&Diana Of Songs, and Monica. Add Method Man to the mix, and seven out of 10 are having their first top 10 hit. It’s also worth noting that the top four singles are all on labels owned and/or distributed by PolyGram. Jermaine’s 22-10 rocket ride to the top 10 with “Don’t Take It Personal (Just One Of Dem Days)” on Rowdy/Arista gives producer and co-writer Dallas Austin another smash—he’s already responsible for one of 1996’s biggest hits, TLC’s “Creep.”**

**THE “MELODY” LINGERS ON: We have yet to have one song be No. 1 by three different artists in the U.S. The closest we’ve come was when the Mike Stock, Matt Aitken, and Pete Waterman-produced version of Kylie Minogue’s “The Loco-Motion” peaked at No. 3 in November 1988 after Little Eva and Grand Funk Railroad had taken the tune to No. 1. But there is a new record in town, and it’s looking to stay. This week, for the first time, a song has reached No. 1 on the U.K. singles chart by three different artists. “Unchained Melody” first hit the top by Jimmy Young in June 1985. The Butch Vig brothers took the song to No. 14 when it was originally released in 1965, but finally went to No. 1 with the album in December 1994 after its inclusion in the “Ghost” soundtrack. Now, “Unchained Melody” tops the British chart for a third time, in a Stock &/*. Produced version for Robson Green & Jerome Flynn. Those names may not be familiar in America, but they’re well known in the U.K. for having starred in the TV series “Soldier Soldier.” The actors performed “Unchained” in an episode, but the Stock &/*. version is a double-sided hit with “There’ll Be Bluebirds Over” The White Cliffs Of Dover,” perfectly timed in light of the recent V-F Day celebrations. The single experienced massive sales but little airplay in its first week on release. The back-to-back titles have something in common: Like “Unchained,” “Dover” was also recorded by the Righteous Brothers while they were under the aegis of producer Phil Spector.**

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**EUROVISIONARIES: Elsewhere on the U.K. singles chart, “Love City Grove” by the group of the same name jumps 15-7. Although it did not win the Eurovision Song Contest, the recording is the highest-ranked U.K. Eurovision entry in Britain since the duo known as Bardo took “One Step Further” to No. 2 in 1992. The year before that was the last time the U.K. won Eurovision, with “Making Your Mind Up,” a No. 1 hit for home Boys Flizz.**
...thirteen songs and one lost love.