Cheap Cutouts:
A New Wrinkle
For Video Retail

BY SETH GOLDSTEIN

NEW YORK—Cutout, the end of the retail line for records, tapes, and CDs, have become a fixture in home video as well. Pressured by low prices for studio catalog releases, independent suppliers like Hemdale Home Video are dumping secondary movies and nontheatrical titles into the hands of close-out specialists, many of whom are well known in the record trade. Among them are Smith & Alter in Fort Lauderdale, Fla., and Surplus Records & Tapes.

Inquiry Into U.K.
Charts Postponed

BY JEFF CLARK-MEADS

LONDON—The two organizations at the center of the official U.K. music charts have avoided a legal inquiry—

Best Buy, Circuit City A Potent Combo
2 Chains Change Entertainment Retailing

BY ED CHRISTMAN

NEW YORK—While music specialty retailers large and small decay Best Buy and Circuit City are less-leader merchants that are destroying the record store business, some competitors and label executives are beginning to acknowledge Best Buy as a force shaping the future of home entertainment retailing.

Best Buy, an electronics merchant, had overall sales of $5.1 billion in its fiscal year that ended Feb. 25, and 14% of that, or about $715 million, came from entertainment software departments that sell music, video, and computer software.

Circuit City, based in Richmond, Va., is not yet considered a factor in the music business in its own right. But whenever the 356-unit, $6.6 billion merchant competes in the same market as the 213-store Minneapolis-based Best Buy, the two can prove to be a lethal combination for other music merchants.

In Chicago, the 48-unit Rose Records wilted to four stores soon after Best Buy entered that market 18 months ago. Last fall, Best Buy entered Washington, D.C., a Circuit City stronghold, and in May, Beltville, Md.-based 26-unit Kemp Mill Music filed for Chapter 11 reorganization.

In addition, Billboard has heard reports of hundreds of independent retailers closing their doors over the last 18 months.

Ocean Has Lane
In 'Cathbird Seat'

BY LARRY FLICK

NEW YORK—When early ‘60s new wave darlings Robin Lane emerged from semiretirement in March, her strategy to regain national prominence was built on the idea of conquering one U.S. region at a time. Since then, her Ocean Music debut, “Cathbird Seat,” has been steadily gaining support along the East Coast on the strength of constant gigging and

Spearhead, Capitol Slowly
Build Army Of Supporters

BY HAVELOCK NELSON

NEW YORK—After months of steady touring and assembling a fan base the old-fashioned way—one roomful at a time—Spearhead finally has a mass communications outlet for its music, the Slaveship mix, which is more metaphorical.

According to Spearhead leader Michael Franti, “I just started thinking more about the idea of ‘Hole In The Bucket.’” On May 22, Spearhead leader Michael Franti, “I just started thinking more about the idea of ‘Hole In The Bucket.” On May 22, Capitol shipped a CD-Single of the song that included both versions of the single. BUT and some local outlets have...
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“Music is the best politician in the world today,” muses instrumentalist/composer Peter Ostroushko, “because the similarity in all music is much greater than the differences.” The Minneapolis-born mandolinist and singer-songwriter laughs at the simplicity of his insights as he busies himself with his young daughter, Anna Kim, on his lap, but the logic of the statement resonates through an impressive recording career that commenced in 1974 with unreleased mandolin accompaniment on Bob Dylan’s “The Times They Are a-Changin’” (1964), films, and reached a plangent new high point with the appearance of his latest, just-issued album, “Heart_Of_The_Heartland” (Red House Records).

Fans familiar with the extensive session work Ostroushko (pronounced “Ostrou-sko”) logged and logged in Eumonyx Harris, Wilson, Chet Atkins, Norman & Nancy Blake, Taj Mahal, the St. Paul Chamber Orchestra, the Minnesota Symphony, and radio’s “A Prairie Home Companion” (hosted by Garrison Keillor 1986) will later recognize the sound of a minuscule manipulateable understudy. But those aware of Peter’s own half-dozen eclectic albums on Rounder and Red House (including 1986’s acclaimed “Blue Men” and the 1987 release with the Montreal Symphony Orchestra) “have been pleased by the enebrcing couterpartes of the pieces on the new release. The solo-like sequence of compositions is so transcending in its defferent power many listeners may initially fail to focus on the fact that the music is woollens.

“It’s strange that you say that,” confesses Ostroushko’s daughter, Varusha, who were reared in Siberia, Russia, born in the Ukraine, was an incredible storyteller. People went to her shop in our Ukrainian neighborhood on the northeast side of Minneapolis not just to get her to be in his presence. Being a musician—he played mandolin, too—he was methodical in his conversational approach, and he could take you on a wave of descriptive experience so eloquently that two or three years later you didn’t know where the time went, and you couldn’t believe you never left the same room you stepped into when he first spoke.

One of four siblings, Peter Vasilyovich Ostroushko entered the world of his father on Aug. 12, 1908, just a year after William Ostroushko and the former Katerina Etolashchik had emigrated from the Siberian border of Russia. Peter’s “naive student” life spanned as much as his dad’s theatricity, as well as his family’s stringed instruments, always “talking around” at age 80 on his parent’s mandolin and an older sister’s “35-inch plywood Harmony guitar, studying the Royal Road to Harmony and 38 Baritone” Subsequent boyhood trips to the music section of the Minneapolis Public Library on Nicollet Avenue exposed Peter to Foleways’ Appalachian field recordings of Jesse Holcomb, Hobart Smith, and Wade Mainer. Peter passed through assorted rock and blues bands at Minnepolis’ Sheridan Junior High and Edison High School, while also reaping a taste for classical music (“especially Eurocope”) and modern jazz. But Peter ultimately decided on an acting/singing career and drama that his father’s profession was composing for the Theater. Thus began long professional associations with the Children’s Theater Company of Minneapolis, the Actors Theater of St. Paul, and ACT Theater in Seattle. As with the title track, many of the pieces on “Heart Of The Heartland,” like “Prairie Sunrise” and “Dakota Thomas,” derive from commissions from these organizations or from engagements written for documentaries sponsored by Twin Cities PBS outlet KTC-TV.

Anyone attempting to summarize the spacious grace and emotional delicacy of Ostroushko’s sound on “Heartland” would be sorely remiss in not mentioning the late, great composer Andrew Copland (1900-1990), from whom Peter would have been an ideal featured player. Often referred to as the first American composer to use his art form as a national enterprise, Copland was gifted at blending ethnic and popular styles like Appalachian and Southwestern folk, and traditional Mexican into a comprehensible “American sound.” Whether writing ballets (“Billy The Kid,” 1938; “Appalachian Spring,” 1944), film scores (“Of Mice And Men,” 1938, and “The Heiress” and “The Red Pony,” both 1949), operas (“The Tender Land,” 1954), or his neoclassical orchestral opus “Oh! Kern,” Op. 20 (1938) and later actual serial works, Copland was always a risk-taker and never a snob, finding nobility in the everyday scheme and interpreting with astute innocence the exuberant spectrum of our nation’s antecedent songs forms.

Ostroushko’s “American Heartstrings” is a splendid vision of the late master’s manner. "Dean Magraw and I recently did a piece (from Copland’s ‘Rodeo’) in a concert with the St. Paul Chamber Orchestra,” he explains, “Dean and I drawing in and out of what Copland wrote to suit our fancy. I’m definitely a fan of his music, so I’d like to think or at least hope he would have liked what we did.” And the Brooklyn, N.Y.-based Copland, whose own vision of America was filtered through a prudish Lithuanian-Jewish perspective, would have felt a strong affinity for the melancholy yearning in Ostroushko’s “Heart Of The Heartland.” "It’s a cross-century telltale of the blunder of this country’s optimism, his own implication in the 20th century’s optimism. And the fact that there’s no reason to stop this optimism. It might be the hardest single goodbye in the American parallel.

William Ostroushko died shortly before Christmas 2001, just as his newly married son was nearing a transition in his artistic maturity and popular acceptance. And despite deriving deeper into the classical choral realm the recently performed an 18th-century mandolin concerto by Giovanni Paisiello, Peter still prefers to stay in the undefined compositional realm he currently inhabits. "Even though, for people who write nonclassical instrumental music, it should be the interest in this form of music that he curiously committed to really listen.”

Ostroushko’s “Old American Songs” (1950-1952) or “The Promise Land,” with its relentless reliance for life and its mixed bemeditations, will love such like-spirited “Heart Of The Heartland” melodies by Ostroushko and his nine-piece ensemble as "Seattle (The Fantasy Reed),” "Virginia Reel From Hell Medley," and "(Twilight) On The Songer Acreas."

In its finest and most surreal aspects, American music acknowledges by distillation all the distinctions among us, excreting the exotic traits in our malt but that they epitomize the alien traces of our past. Having made a real mental commitment to the daily and a part to its overcomings. And by the honing of our contrasts, we each find our own initiative into the American experience. "With the way we’re all getting shorter," says Ostroushko, "nobody wants to be brought gradually into the occurrence of a good story, yet all good stories happen gradually! Historically, music has kept the generational lines open, helping tough entries from past generations to influence families. It is also a true understanding of other people’s heartbeats. But all of us just have to make the commitment to really listen."
The issues of racism and sexual bigotry—and the endorsement of sociopathic violence at the forefront of our administration—are being exploited for the amoral and unscrupulous ends of the most nefarious forces. These films were back in the news over the last several weeks. Sadly, these developments were the tragic result of an ongoing national debate, but rather the signal of the onset of a cynical season of presidential politics.

Senior Majority Leader Robert Dole of Kansas, a leading Republican presidential aspirant, made a speech May 31 before supporters in Los Angeles in which he denounced what he called the "mainstreaming of deviancy" by the entertainment industry. Dole cited gangsta rap and the output of such artists as the Geto Boys, 2 Live Crew, and Nine Inch Nails as evidence, as well as the films "Natural Born Killers" and "True Romance," and he spoke of the "Ward 13.12 -2355 -2200

"When this mean season of political wire-pulling is over, our industry will still have to contend with racist, misogynist content!"

forth warn our youth that they either must be rewarded honorably in our society—no matter what the hell they think they are or face the harshest possible justice, just like the president."

Moreover, Tucker and Bennett, who was Reagan's secretary of education from 1985-88 and head of the Office of National Drug Control Policy under Bush, did not expect for the Times that portion of our editorial that stated, "Our government has shown an arrogant determination to function as a self-perpetuating super-polemical with little or no responsibility for the common good. There is a reluctance to spend money on the poor that verges on the racist. Crime is regarded as an illegitimate, even greater than the consequence of allowing the steady expansion of a desperate hunger, desperately needy, and desperately unloved mass of humanity. And where crime is concerned with drugs, affiliated citizens are regarded as beneath contempt—despite mounting evidence that the CIA has been deeply involved for decades in the proliferation and profits of the drug trade."

Bennett's reluctance to pluck these passages for the Times piece is understandable, however, since he attacked rising college costs and lowered standards under Reagan, yet defended budget cuts for education. He was also silent under Reagan and Bush in the face of reports in The New York Times, Rolling Stone, Life, and other reputable publications that those administrations had secretly armed the Contra rebels in Nicaragua, as Manuel Noriega "upwards of $100,000 annually," according to journalist Seymour Hersh. "The Noriega-CIA operation, which we had a blind eye as Noriega used the operations as a front for supplying other resources for drug running to the United States."

And Bennett, who favored Pentagon involvement in drug interdiction and zero tolerance for "recreational yuppy" drug users as Bush's drug czar, was similarly silent when on Jan. 18, 1993—two days before Bush made his controversial drug administration end and without the customary White House Justice Department announcements—George W. Bush appointed the per-
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Beware of waitresses missing their front tooth.
**Record Attendees Enjoy Sixth Latin Music Conference**

**By Paul Verna**

MIAMI—Reflecting a market that is growing rapidly in volume and diversity, Billboard’s sixth annual International Latin Music Conference enjoyed record attendance, drawing approximately 400 registrants. The event hosted a series of award banquets and seminars.

The upbeat tone of the June 5-7 conference—held at the Hotel Continental here—was evident throughout, from artist showcases to discussion panels to hallway conversations among industry figures.

"It feels like a celebration," a producer who has worked on Spanish albums by the likes of Janet Jackson, Boyz II Men, Sting, and Toni Braxton, told attendees. "The general American public needs to know that the Latin market is expanding at an incredible rate. In the year 2000, there are going to be 30 million to 50 million Hispanic people in the U.S. The U.S. Latino industry is close to being the largest Spanish-speaking music market in the world.

Porter, who is president of Insignia Music Publishing Co., added, "There

(Continued on page 89)

**Market Watch Report Expanded Feature Gets Added Info, Fresh Look**

NEW YORK—Market Watch, the national music sales report in Billboard, has been expanded to provide more information, including a weekly look at the Latin music market, the largest of the world’s recorded music markets, according to the National Assn. of Record Merchants (NARM).

"The Latin market has grown dramatically in recent years, and we wanted to provide Billboard readers with a more comprehensive look at its dynamics," said Bill newest, editor of Billboard, which is a division of The National Assn. of Record Merchants (NARM).

"We are providing a more detailed look at the Latin market, including sales data by country, region, and genre. This will help our readers make better business decisions," he added.

(Continued on page 92)

**PMRC Steps Up To Ring Again For Lyrics Fray**

WASHINGTON, D.C.—The Parents Music Resource Center is once again at the forefront of the debate on the role of music lyrics in society. PMRC president Barbara Wyatt has told Congress that the group provides the background materials and evidence that will be used in their case for the May 31 hearing on the proposed law (HR 2499) that would ban the sale and distribution of any music that the government deems obscene.

Wyatt said that the PMRC will continue to work with Congress to ensure that the law is fair and just, and that it respects the First Amendment rights of all Americans.

(Continued on page 93)

**ABKCO Given Order Against Cooke Reissue**

NEW YORK—BMG Entertainment has won an order from a federal court to prohibit ABKCO Records from reissuing Sam Cooke’s classic 1963 RCA album, “Night Beat.”

The order, issued on July 1, comes prior to the album’s June 6 release date, but did not specify that the album be pulled from stores.

ABKCO Records, the label that released the original version of the album in 1963, has been working to bring the album back to market in recent years.

(Continued on page 94)

**Source-Tagging Test Gets Thumbs Up**

**By Don Jeffrey**

NEW YORK—The first test of placing anti-theft tags on CDs at the manufacturing level was judged successful by Camelot Music and Uni Distribution, which together handle the test.

"The test was a success," said a spokesperson for Camelot Music and Uni Distribution.

(Continued on page 95)
LORRIE MORGAN
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The Box Puts Programming On Internet

LOS ANGELES—Pay-to-see music video service The Box is about to become the first television network to cyberecast its programming 24 hours a day on the Internet. The cable service will extend its potential audience to every corner of the globe July 4, when it launches its World Wide Web programming site.

“We’ve been an interactive company from day one,” says Alan McGlade, president/CEO of the Box. “This is just the next logical step.”

The Miami-based channel is teaming with interactive services company On Ramp Inc. to launch its Internet-delivered, real-time programming.

The cyberecast will resemble conventional TV transmissions, except that the inquirer will not be full-screen and will not be up to broadcast quality.

As with its cablecast counterpart, the Internet-delivered service will offer pay-to-see music video programming. However, it was undecided at press time whether or not the paid requests for music videos would be taken over the Internet. There are significant security concerns about sending unencrypted credit card information over the Internet, according to Jerry Berkowitz, the Box’s director of marketing.

The cyberecast content of the Internet-delivered video programming was not finalized at press time, it is likely that an existing regional cable feed of The Box will be ported to the Internet.

A Christian’s Vow: No Product Sales At Shows

Benson’s Gary Oliver Hopes Fans Will Try Retail, Instead

BY DEBORAH EVANS PRICE

NASHVILLE—In a bold move for a contemporary Christian artist, Benson Music Group newcomer Gary Oliver has announced that he will not sell cassettes and CDs after his concerts. The policy is an effort to support Christian retailers by steering consumers into stores.

Though this might not seem noteworthy in mainstream circles, Christian music product sold at shows can account for up to 35% of total sales.

Oliver is believed to be the first artist in the genre to take this stand. The idea was presented to him by his manager, Starstruck Entertainment’s Narvel Blackstock.

“It is a hard issue, because for some people post-show selling is their bread and butter,” Oliver says. “I’m looking at it as a long-term investment kind of thing. Sometimes you step out and take a risk, and in the long term it’s better for you.”

Blackstock says the decision was also prompted by a desire to increase SoundScan’s ability to track sales in the Christian market. When titles are sold outside retail outlets, those sales are not reflected by SoundScan data on the Billboard charts.

Blackstock says accurate sales information is needed “for Christian music to grow.”

“We have to get the story out, and the story is how many people are buying Christian music,” he says. “If we don’t have a story to tell of how many units we’ve actually selling, we’re going to be held back, and people are going to assume we’re not doing as well as we really are.”

Of his client’s commitment, Blackstock says, “Gary may not take home every night as much as he would if he was selling his music at shows, but in the long run we’re going to be able to show the world how many units Gary is really selling. . . . We need to expose this music in a larger way. We can’t be selling stuff out of the back of our car and really grow . . . We have to have the retailer.”

(Continued on page 9)

Elektra Picks Up Canadian Colin James’ ‘Bad Habits’

BY LARRY LeBLANC

TORONTO—Elektra Entertainment Group is backing that “Bad Habits,” Colin James’ impressive debut album for the label, will provide the U.S. breakthrough that has eluded the blues-based Canadian singer/guitarist.

The album is being released in Canada July 18 with a U.S. launch Aug. 31. Formerly with Virgin Records, James is now signed to Warner Music Canada and distributed outside Canada by EYG.

“I truly believe we’ve got something,” says EYG president Seymour Stein. “There are just so many wonderful tracks on this album.”

Despite strong press and critical acclaim, American sales of James’ Virgin albums have been minimal. The first two (predating the introduction of SoundScan) sold 65,000 units each, according to James’ manager, Steve MacKlam, a senior VP of marketing for Elektra.

Demand for the theme song of the wildly popular show developed before a full-length version of “I’ll Be There For You.”

When its self-titled debut, “Friends,” the show’s theme song, climbed into the top 15 hit, “The Way It Is, Baby,” peaked at No. 88.

Label executives believe the “Friends” theme will lead listeners previously unfamiliar with the Rembrandts to other songs on “L.P.”

In Canada, Colin James And The Little Big Band,” an experimental album that explored the jump side of R&B comedy/song blues, has sold only 15,000 units in the U.S. to date.

The new album’s leadoff single, “Saviour,” will be released to radio July 18 in Canada and Aug. 24 in the U.S.

In the States, Paul Brown, VP rock promotion of EYG in New York, says, “The Stairmat, to us, is a great rock radio. With his first two albums, Colin had a lot of programmers in that format, but he’s been away from the format for quite a while. It will take some work to establish him again, but this is just a great rock record.”

In Canada, Colin is widely regarded as one of the country’s top tour and recording acts, the album can expect hefty radio and retail support.

In Canada, Colin is a proven seller, and there aren’t many [Canadian artists] like him,” says Dave Tolland, senior VP/manager, domestic/international division, Warner Music Canada. “We’re looking at retail counts, some radio specials, and having him do a substantial promotional tour nationally.”

According to Laura Bartlett, VP/GM of Warner Music Canada, James’ self-titled Virgin debut album, released in 1986, has sold 250,000 units in Canada; the 1990 follow-up album, “Sudden Stop,” has sold 180,000 units.

(Continued on page 94)
30 Years Later...

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Heine Named To Direct Warner/Chappell In U.K.

**BY DOMINIC PRIDE**

LONDON—Warner/Chappell Music has appointed Ed Heine, the chief of its German company, to head up U.K. operations. This follows the departure of long-standing managing director Robin Godfrey-Cass.

Heine, currently managing director of Warner/Chappell Germany, is expected to take up his new post on July 1. He will report to Les Bider, chairman/CEO of Warner/Chappell Music Inc.

"I'm looking forward to Ed's fresh perspective for the U.K. company," says Bider.

Heine, says his experience with the German division will aid in a smooth transition to the U.K. "The markets really aren't that different anymore," he says. "There's a very international marketplace in Germany."

Heine is familiar with the U.K. staff and says he is "looking forward to working with them."

Godfrey-Cass, who had been managing director for seven years, was known that Godfrey-Cass was looking for a senior A&R position with the publisher in the U.S. However, with the U.S. promotion of Rick Shoemaker to president of Warner/Chappell in May, it appeared as if Warner/Chappell was unable to offer Godfrey-Cass what he wanted.

"My ambition was always to go to America to work for Warner/Chappell," says Godfrey-Cass. "I feel I'm more Anglo-American than a lot of people here, and I feel I could do..."

(Continued on page 19)

Joan Armatrading Shows 'What's Inside'
Her RCA Debut Album Marks Some Departures

**BY DOMINIC PRIDE**

LONDON—Offering the most personal, delicate, and introspective album of her career, Joan Armatrading is back on the road.

"What's Inside," released here May 29, marks a break with tradition by going on RCA rather than A&M, which had been her home for more than 10 years. While critics are calling it her best to date, Armatrading says it is "one of my three favorites along with "The Stepping Stages" and "Joan Armatrading."

To coincide with the album, Armatrading embarked on a tour that began June 7 in Belfast, Northern Ireland, taking in major European territories as well as Israel and South Africa. There may also be promotional visits to the Asia-Pacific region if gaps in the tour schedule permit.

Armatrading will also be playing dates in the U.S. "I like going to America," says Armatrading. "It's my favorite place. Audiences are very vocal there."

No U.S. release date had been set at press time although it is thought that the album will be released there in September.

"When I started recording this album, I'd just been on tour, and I was feeling very upbeat," Armatrading says. "As a result, the songs are very relaxed. I started to write things that were a little more introspective."

Armatrading wrote all 13 songs on "What's Inside."

BMG/RCA in the U.K. has started from scratch with marketing Armatrading's album domestically. The label is not releasing a single and is instead servicing radio with selected cuts, the first of which is "Shapes And Slides."

Says Kevin Dawson, marketing manager for RCA, "What's the point in putting out a single? In a singles market as volatile and crazy as ours, there's no benefit to be gained. They may have a hit, but our entire performance is scarred. It's an education process for the radio stations, but they're having worries about singles artists. A lot of stations are market testing and just playing sure-fire hits."

Instead, the company is trying to reach fans with a direct mail campaign, targeting potential buyers from BMG's database of 1 million customers. The company has sent 25,000 cassettes to selected customers. Radio ads are being placed, with RCA using regional stations such as JAM, Heart FM, Scot FM, Picadilly, and the nationwide commercial classics and lifestyle station Classic FM.

Initial shipment of the album was 20,000 copies, and it has been released in some European territories. At retail in the U.K. there are several campaigns going on. BMG/RCA distributed 10,000 copies of the album to independent radio stations, with an eye on getting the "What's Inside" track on the national chart. The company has also promoted the album to various record store chains, with a similar emphasis on independent stores.

(Continued on page 66)

Deborah Evans Price Joins Billboard's Nashville Staff

NASHVILLE—Billboard's editorial restructuring here has been completed with the hiring of Deborah Evans Price as associate country music editor.

Price, who has been Billboard's contemporary Christian correspondent since September 1994, becomes a full-time staffer Monday (12). She reports to Chet Flippo, who recently joined Bill- board in the new position of Nashville bureau chief (Billboard, June 3).

Price will work with Flippo to provide complete and timely reporting on the country business and the Nashville music community. She also will continue to lead Billboard's coverage of Christian music. Her contemporary Christian column, "High Ground", appears bimonthly in Billboard.

"Deborah provides a unique vision of country music, both in and outside of Nashville," says Flippo. "She also brings a full knowledge of the entire music community here, beyond country. She shares my enthusiasm for expanding and deepening Billboard's coverage of the Nashville scene."

In addition to corresponding for Billboard, Price has served as editor of Music City USA Entertainment magazine, a weekly tourist publication in Nashville, and as associate editor of American Songwriter, a magazine devoted to songwriters, publishers, and producers. She also has written a music column for the weekly Country Song Round Up and served as Nashville contributor for US magazine.

Sony Pub Adds Nile Rodgers, Fisher Catalogs

**BY IRV LICHTMAN**

NEW YORK—Signaling an "intense desire" to buy existing catalogs to meld with its newer signings, Sony Music Publishing has acquired three oldies/laden publishing companies from the descendents of Fred Fisher, while moving into the more contemporary realm with the purchase of producer/writer Nile Rodgers' publishing operation.

Richard Rowe, president of Sony Music Publishing's US division, which owns country music giant Tree Music and has deals with such writer/performers as Sade, Curtis Stigers, and Babyface, says that with this reorganization in place, "we now want to..."

(Continued on page 19)

Heavenly Meeting. Milan Entertainment celebrates the release of "Souf Of Chant" by the Benedictine Monks Of Santo Domingo De Silos with the monks' first-ever press conference at St. Paul the Apostle Church in New York. "Souf Of Chant" reached No. 6 on Billboard's Christian chart and is still in the top 10. Shown, from left, are Alejandro Masso, Spanish musicologist and producer of the album; Father Burguja, a Santo Domingo De Silos monk; Veronique Berry, Milan director of national publicity; and Jason Leopold, Milan director of national radio promotion.

EXECUTIVE TURNSTABLE

FRANK PIPER CRAMBLIT GLENDINNING SINGSWORTH D'AGOSTINO

PUBLISHING. Evan Lamberger is promoted to senior vp of EMI Music Publishing East Coast in New York. He was vp of creative.

RELATED FIELDS. Susan Seacue is named vp of new business development for Disney Interactive in Los Angeles. She was director of corporate alliances for the Walt Disney Co.

Bill Flanagan is named vp and editorial director/specials at VH1 in New York. He was editor of Musician magazine.
Thank you for 20 years of friendship and fantastic cooperation. Congratulations for 100 sold out shows with us on the German Tour 94/95. We wish you all the best and “toi, toi, toi” for your 6 shows in New York at the Sylvia and Danny Kaye Playhouse from 19th till 24th of June '95 and for 3 shows in Paris at the Olympia from the 5th till 7th of September.

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Seeking Redemption At Graceland, Rev. Al’s; Don Was Not Meant For These Times

MEMPHIS IN THE MEANTIME: Every since I read Peter Guralnick’s book “Last Train To Memphis” in October I’ve been enrolled in a crash course in all things Presley. I now know things about Elvis that I really think only his mother should know. I’ve seen every movie he’s ever made (I don’t care what anybody says, “Viva Las Vegas” should have won an Oscar) and listened to his music as a fan. What Elvis did was make a difference. So, there was really nothing left to do but make a pilgrimage to Graceland. Friends warned me that I would be disappointed; that the house is small, that polyester-clad, rhinestone-bejeweled, “54-sits-Elvis-at-the-Empire-King” type owns the place. Instead, preferred to take the counsel of Paul Simon, who rightfully sings, “I have reason to believe we all will be received at Graceland.”

Graceland takes the visitor back to a time before Presley became a national joke and a national tragedy. Film clips and photos show a young Elvis so magnificently beautiful and riveting that it is impossible to believe the creative lie that existed outside of mythology. Although the displays certainly stress the positive side of Presley (there are no film clips of his last few wasted years), his chemical addiction (to prescription drugs, heroine notes in a van-year-oriented and mainstream-friendly), and his bizarre love of firearms and law enforcement buttons are there for all to see.

I left Graceland feeling that Elvis got off easy—not because he died so young but because he didn’t die the right way. Imagine how different the whole world’s perception of Elvis would be if he had died right after the 1968 comeback special. Triumphant, sleek, and glorious, strolling the stage like a black, leather panther, instead of nine years later as a bloated, grotesque, walking pharmacy. He deserved better.

I inexplicably expected to find some redemption in Graceland, only to find it residing in the shadow of Elvis’ house at the Full Gospel Tabernacle Church, where the Rev. Al Green resides—when he’s not on tour, that is. This Sunday, pastor Green was on the road, but spats were high and voices higher. Handsome men in shiny suits and beautiful women in sequined dresses, high heels, and asymmetrical hats that defied gravity filled the pews. Different members of the congregation took turns conducting the choir, including a menacing-looking fellow who directed the heck out of a musical rendition of Biblical verse John 3:16 sung over and over. He conducted not just with his arms but with his legs, chest, and shoulders. His whole body cajeled and begged the choir to sing a little bit louder now, a little bit softer now. He often slinked away, only to turn on his heels and fire up the singers again, as a righteous Hammond B3 organ bleated out a tune. Later in the day, the songs took on the fever pitch of a full-scale revival, with people dancing uncontrollably in the aisles, overcome by the Holy Spirit. It really would have been too much to have Green singing and preaching, too. It’s quite possible that the building would have taken flight and ascended to the heavens right then and there. Elvis would have loved it.

WAS (NOT WAS) MCA: Producer Don Was plans to shutter his MCA-distributed Kambangola label after the Aug. 16 release of “Just Wasn’t Meant For These Times,” the soundtrack to his Brian Wilson documentary. Was says the problem wasn’t with MCA but with the structure of the 2-year-old agreement. “It was more of an A&R deal than a real record company; yet I had taken on a responsibility to my artists that was different than the powers that were given to me in the contract.”

GCH-CH-CHANGES: Bob Bernstein is leaving the Hard Rock Cafe to become VP of public relations for MCA Music Entertainment Group, starting July 10. After a stint at Mammoth Records, Dominique Leomporra is now senior director of publicity at TAG Recordings, the new Atlantic-distributed imprint. Leslie Crockett, formerly with EastWest, is now a publicist with Giant Records.

ARISTA TAKES THAT: Take That, the hottest British band around the world these days, looks like it’s headed toward a deal with Arista in the U.S. (see story, page 43). RCA, which has the group in the rest of the world, released a Take That project in the U.S. two years ago, but the album fizzled, despite the success the band experienced elsewhere. The new album, called “Nobody Else,” is hovering around the top of the charts in the U.K., the Netherlands, Australia, Germany, Italy, Spain, Switzerland, and Austria... you get the idea. No word on a U.S. release date yet.
LOS ANGELES—To promote “Dog Days,” the label debut by the Oxford, Miss.-based trio Blue Mountain, Roadrunner Records has a simple target, according to Derek Simon, the New York independent label’s senior director of marketing.

“We’re really aiming it at the core Jayhawks/Wire people, first and foremost. We know that’s our initial target audience… We all agree that we have to go after that core roots-rock audience.”

That group may be a growing one, as an increasing number of young roots-styled rock acts are entering the marketplace (Billboard, April 29).

Blue Mountain, a trio that combines acoustic purity with Neil Young-styled aggression, flourished in a radio atmosphere that fed the band’s unusual hybrid sound. One of the songs on “Dog Days,” “ZZQ,” pays homage to a now-defunct Jackson, Miss., station that used to spin both hard rock and vintage punk.

“In the late ’70s, they were the only station around to play the Sex Pistols and Patti Smith and Television,” says singer/guitarist Cary Hudson. “If you were living in Mississippi at the time, that was the only way you would have heard all of that stuff.

“I was listening to that stuff, and then playing in country bands, ’cause [those were] the only other musicians around where I was from—old country guys. So I was playing with them and listening to [punk rock].”

The band, which today also includes bassist/vocalist Laurie Stirrat and drummer Frank Coutch, already sported a rootsy approach when Hudson and Stirrat relocated from Mississippi to L.A. in the early ’90s. But their stay on the West Coast lasted little over a year.

Hudson says, “It seems like any time you move into a bigger city like that, you don’t have any connections. Takes about a year to get established and acclimated. We were just kind of doin’ that and gettin’ used to the city and meeting some people to play with, and I realized I didn’t want to put down roots there. We realized we had all the ingredients we needed to get a band going back in Mississippi.”

Relocated back in Oxford, the home of William Faulkner, Blue Mountain developed a distinctly Southern sound in both its instru-

(Continued on page 11)
Caroline Act Ben Folds Five Offers 'Punk Rock For Sissies'

BY DAVID MENCONI

CHAPEL HILL, N.C.—Everyone involved with the Ben Folds Five agrees that the group won’t be an easy sell. But they’re also confident that, ultimately, the band’s talent will win out.

You’ll hear no guitars on the band’s self-titled release, due July 25. (It will be the second album released on Caroline Records’ new jazz/AC imprint, Passenger.) Instead, the album’s 12 songs are throwbacks to classic, piano-based, Tin Pan Alley-style pop—but with an edge, thanks to the band members’ backgrounds in punk and alternative bands in North Carolina. Ben Folds jokingly calls its “punk rock for sissies.”

“There’s a lot of Carolee King in what we do. But people who cover her usually play it laid-back, not full tilt like us,” says Folds. “We try to apply this freedom and wild abandon to sophisticated music. If this record had come out during the ’70s, it would have seemed wrong. That the group won’t be an nirvana before this would make sense.”

“He doesn’t sound like anything else on the radio, which is either a blessing or a curse,” says Chaz Molina, label manager for Passenger.

Caroline Act Ben Folds Five Offers ‘Punk Rock For Sissies’

Caroline. “It will be absolutely critical for us to get this out to the ‘music people’: people in the industry who are real music fans and appreciate writing and arranging, melodies, harmonies, dynamics, the musicality of it. They’ll hear this and go, ‘Wow, this is fantastic.’ The chart people who just decide what to play by reading a chart—we don’t expect anything from them. It will be an interesting challenge, that’s for sure.”

One of the main elements of the album’s promotion will be a postcard and poster campaign that features a photo of Folds’ airborne feet as he crashes into a piano. “We’re using that as the pivotal image to let people know what this band is about,” says the group’s manager, Alan Wolmark. The postcards will go to a mailing list of industry VIPs compiled by Caroline, as well as to the band’s mailing list, which has been built up through live touring.

Touring will be a key part of breaking the band, since, as Molina says, “to see them play live is to love them.” The group has already opened dates for the Smithereens, Hootie & the Blowfish, Black 47, and Suddenly, Tammy! This month, the band will make its first tour of the West Coast. It will spend the rest of the summer concentrating on shows in its rapidly expanding base, which, according to Wolmark, extends from Boston to the Carolinas and as far west as Nashville.

When possible, the tour’s stops will be bolstered by in-store appearances at retail sites. Folds has an endorsement deal with Baldwin, and this will help to get the baby grand he uses into record stores for live concerts whenever possible.

There are also tentative plans to shoot a video, probably for the jitty. Joe Jackson-styled “Underground.” As the first emphasis track, “Underground” will be worked at triple-A, commercial alternative, and college radio stations.

“I was integrally involved with the most recent big piano player, Bruce Hornsby,” says Wolmark, who was formerly director of rock promotion for RCA Records. “Back then, everybody was telling us he didn’t fit, just like they’ll do now with Ben. Rock stations will say it’s too soft, doesn’t rock enough, college stations will say it’s not underground enough... We need to take the fringes of every format or style where we might have some appeal and weave all that together with some creative marketing; make our-
SONY PUBLISHING ADDS RODGERS, FISHER CATALOGS
(Continued from page 13)

blend in [old favorites] with new copyrights. We have an intense desire to make acquisitions." Executive VP Jody Graham Dunitz, one of the new high-level management arrivals, says there are more deals in the works.

The Fisher family catalog deal involves more than 3,000 copyrights, including such evergreens as "Chi-cago," "Second Hand Rose," and "I'm Gonna Laugh You Right Out Of My Life." Many copyrights in the transaction reflect the songwriting of Fisher (1875-1921), who published his own music in publishing operations (1875-1921), which established his own publishing operations after working with such companies as Harms and Leo Feist.

Fisher's life was a gift for a 1949 Hollywood biography named after one of his songs, "Oh, You Beautiful Doll." His music publishing legacy was carried on by his children, Marvin, Dan, and Doris Fisher. The catalogs in the Sony deal are the family's Fisher Music Corp., Marvin Fisher's Marvin Music, and Dan Fisher's Dan Music. (A catalog owned by Doris Fisher is not part of the deal.)

Many of the copyrights in the Rodgers catalog are associated with hits created by Rodgers and his production partner, Bernard Edwards, including the Sister Sledge classic "We Are Family" and Chico's "I Want Your Love" and "Everybody Dance." Also, there is the Diana Ross hit "Up-side Down."

Asked to comment on the possibility of acquiring a catalog of the stature and expense of Warner/Chappell, which Time Warner may put on the selling block (Billboard, May 27), Rowe says such a deal would rest in consultation with the highest levels of Sony Music Entertainment. Without declaring whether such a deal is being discussed, Rowe says SME management is "very supportive" of Sony Music Publishing's bigger role in the song copyright marketplace.

Warner/Chappell's selling price is estimated to be a good deal over the $1 billion mark. But, as Rowe says (after refusing to spell out the financial details of his latest catalog deals), "Nothing comes cheap."

HEINE NAMED TO DIRECT WARNER/CHAPPELL U.K.
(Continued from page 14)

some good creative things there."

Godfrey-Cass says he is still interested in working in the U.S. and is meeting with publishers.

In addition to serving as managing director at Warner/Chappell, Godfrey-Cass was senior VP of Europe for A&L, and this post allowed him to make deals outside the U.K. He is not likely that anyone else will be named to that position.

Godfrey-Cass managed to nudge Warner/Chappell ahead of main rival EMI Music Publishing in the U.K. EMI had led in the publishing stakes since its acquisition of Virgin (Billboard, March 21, 1995).

Once this goal was achieved, says Godfrey-Cass, he was ready for another task. "I'm 58, going to turn 60 next year. I feel I need a challenge. I've always been a challenger and not a maintainer, and I had the prospect of maintaining the U.K. company."

He insists that the split with Warner/Chappell was amicable. "Les [Bider] was very gentlemanly about it. He agreed to let me out of my contract," Godfrey-Cass was due to renew his contract in December 1995. Heine has worked in Warner/Chappell's Munich offices since 1972 and has been managing director for the last 14 years. After his departure, Warner/Chappell's German operations will be headed by two people. Norbert Maes and Jurgen Grunwald have been named co-managing directors of Warner/Chappell Music GmbH, with Maes handling creative matters from the Hamburg offices and Grunwald overseeing financial and administrative business from Munich. They will also report to Bider.

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Rhino Records
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Abady & Fry
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New York, NY 10022
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Billboard June 17, 1995
19
probably our big radio single," he says. "It's a seductive song to take to radio that we hope will hook everybody, but we're servicing the full-length album about four weeks before street date because Kate draws on so many different styles that it's likely something's there for everybody!"

"Paris Skies" also hints at what St. John calls a "definite French influence." This is evident on "Ineptible Night," which she co-

"For this show, we've invoked some of the sounds you get on Juliette Greco records, for instance, like vibraphone that's very soft and warm, not 'plinkety-plink.' But I've also indulged myself using my favorite sounds, like pedal steel gui-

"I really love chanson, which has a certain charm that makes you feel happy, and I think that comes out on the record and suits my voice as well," St. John says. "I've nicked some of the vocals from the discs of missiles here. This is evident on "Ineptible Night," which she co-

For the uninitiated, the word "Rooster" is a term of affection used to describe female chickens, and "Rooster Money" is a term used to describe the earnings of a musician's personal life. "Rooster Money" is often used to refer to the funds that a musician earns through their personal work, separate from their official financial commitments. This term highlights the idea that a musician's personal earnings can be as significant as their professional income.


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BILLY JOEL’s history with saxophonist Billy Joel is on full display in this week’s Top 40 chart, as his first LP, ‘Pain & Oliver’ (1968), sits at No. 1. The album, which includes hits ‘After Hours’ and ‘Uptown Girl,’ is Joel’s sixth consecutive LP to hit No. 1, tying him with Elton John for the most No. 1s among solo artists.

The album was originally released on Atlantic Records, but Joel later signed with Columbia Records, where he remained until 1993. ‘Pain & Oliver’ was produced by Joel himself and features contributions from a number of guest musicians, including keyboardist Chuck Leavell and guitarist Steve Lukather. The album’s title track, ‘Pain & Oliver,’ was written by Joel and his long-time collaborator, drummer Peter Criss. It features a driving rock beat and a memorable guitar riff, and has been covered by countless artists over the years. The album also includes the hit single ‘Uptown Girl,’ which became a staple of Joel’s live shows and was later covered by singer-songwriter Steve Winwood.

In addition to ‘Pain & Oliver,’ Joel has released 15 other studio albums, including ‘The Stranger’ (1977), ‘Hello, Goodbye’ (1982), and ‘Carnival’ (1993). He has also released three live albums and four compilations. Joel’s music has sold over 150 million copies worldwide, making him one of the best-selling artists of all time. He has won two Grammy Awards and has been inducted into the Rock and Roll Hall of Fame.

For more information on Billy Joel, visit his official website at www.billyjoel.com. To hear the Top 40 chart, tune in to your local radio station or stream it online at www.billboard.com.

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**Top 40 Chart**

**Artist:** Billy Joel

**Title:** Pain & Oliver

**Label:** Atlantic Records

**Billboard #1:** 1968

**Comment:** This week’s Top 40 chart highlights Billy Joel’s enduring popularity and the enduring appeal of his music. His latest release, ‘Pain & Oliver,’ is a testament to his talent as a musician and songwriter, and his ability to connect with audiences around the world. As the album continues to chart, we look forward to hearing what the future holds for Billy Joel and his music.
BANTON RETURNS ON LOOSE CANNON
New Rastafarian Claims To Have Changed

BY HAVELock NELson

NEW YORK—Two years ago, Buju Banton was at the center of controversy. When he released his gay-hating song “Boon Bye Bye,” it was distributed to the media by the New York-based Gay and Lesbian Alliance Against Defamation. Now, a kinder and gentler Banton is returning with his second album, “Til I Who’s Lovin’,” on Loose Cannon Records.

The album, which follows the 1993 Mercury long player “Voice Of Jamaica,” ships in late July and features increased textural depth and a developed lyrical maturity. Banton says some of the songs were written in his embrace of the Rastafarian religion. They swim in a sea of loose and well-sung multilayered musicality. As a result, some observers say the rail-thin 21-year-old is poised to become the next Bob Marley.

“It’s realized that,” says reggae critic and cultural observer Michael G. Robinson. “His look, the way he talks, his music...it’s all very different and positive.” Adds Loose Cannon president Lisa Cortes, “I think this person has grown more in two years than some people do in a lifetime.”

Banton says “Fly High” is an independent reggae promoter and sometime DJ Amy Wachtel, also known as the Night Nurse. “It’s astonishing and mind-blowing to me how he has switched almost in front of our eyes.”

Freelance journalist Amy Linden—who is also a panel member of VH1’s “Four On The Floor” and a fan of Banton—says, “My first gut instinct was to look at this all as marketing (ploy) or a real change of heart?” Being a Rasta might make Buju more easy to market in this country, because Americans perceive Rastas as peaceful and mellow.

Wachtel adds, “If his change is genuine, then I welcome Buju with an open heart and outstretched arms. After all, don’t we all seek a different future from our pasts?”

After years of work and produce, a long time for a rap album. Says senior marketing executive Jazzy Jordan, “The label was willing to make the time to make sure the record was with the right mix of hits and album cuts.”

The 20-stomping rapper was inducted on Curb Records as MC Smooth, but no product was released under that deal. Smooth described the situation as “a learning experience.”

Her first release after signing with Jive in 1992 was the single “Been Played” from the “Moves” soundtrack; “You Been Played” was also the title of her 1993 solo album. The set sold 43,000 copies, according to SoundScan, and peaked at No. 77 on the Top R&B Albums chart.

Video and radio placement are key aspects of the marketing campaign for “Smooth.” The first single, “Mind Blown,” was serviced

(Continued on next page)

Rapper/Singer Smooth Hits Streets With ‘Mind Blowing’, Single On TNT

BY MARYLYNN SNYDER

On her self-titled sophomore album, TNT/Jive Records artist Smooth combines rapping, singing, and sexy street-edged imaging—all creative moves that label hopes will increase the female Mike Wrecker's fan base.

“Smooth” features 13 tracks, all penned by the Los Angeles artist. Smooth says her versatile style has a fan, sexy appeal. She cites the creamy vocals of Sade and the hard-edged rap of Ice Cube and L.L. Cool J as creative influences.

“I take a sexy singer to Sade’s street and cross it with Wu-Tang Clan, what you get is Smooth,” she says.

The album, which hits streets Aug. 1, features straight R&B tracks, such as “Blowin Up My Pager” and “Swing It To The Left Side,” and hip-hop/R&B tracks, such as “It’s Summertime (Let It Get Into U)” and “Way Back When.”

Producers on the project include Smooth’s brother Chris Stokes, who manages the MCA trio Immature; Lance Campbell, who produced Art + Rhythm; Digital Underground producer Shock G; and Fingers, who has worked with Hi-Five and Nutty Neve albums.

Smooth says her relationship with the producers was positive because they trusted her creative judgment. “It’s important that the artist and producer can be totally honest with each other. But the real producers get their ideas out there and then assist them in refining them.”

“Smooth” took two years to write and produce, a long time for a rap album. Says senior marketing executive Jazzy Jordan, “The label was willing to make the time to make sure the record was with the right mix of hits and album cuts.”

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(Continued on page 10)

BILBOARD JUNE 17, 1995

www.americanradiohistory.com
BANTON RETURNS ON LOOSE CANNON

(Continued from preceding page)

says, "Of the 14 songs, about half are for the core audience. The rest reflect his continuing evolution."

Among the latter are "Not An Empty Head" and "On a Sunday," both of which emphasize Afrocentricity and asks Jah for help "to sustain the blows"; and "Untold Stories," a folky, sparse production that is heartfelt and strongly reminiscent of Marley’s classic "Redemption Song."

"Wanna Be Loved" is a slippery midtempo shuffle in which Banton’s heavy yet remarkably flexible voice begets for a nurturating woman. It also appears to appeal to listeners for understanding about his new direction. With lines like "Though you might think my faith in vain, til shilh, the only justification for ever," which chant Rastafari’s name, the title track deals more directly with the skeptics. "Champion" is the first single from "Til Shilh." It is being promoted to all reggae and hip-hop shows and will be released Tuesday (13) with a remix by Rob "Ponksta" Bacon and Prince Charles Alexander.

A supporting videoclip was shot by director Frank Sacramento in Los Angeles.

To help set up the record, the track "Only Man (Forever)" was released about a year ago by the independently distributed reggae specialty label Penthouse Records—owned by Banton’s manager and producer Donovan Jermaine. It was Banton’s first release since his 1989 album, Penthouse, which issues only seven- and 12-inch vinyl titles, released the track throughout the Caribbean and U.S., especially to market-specific outlets.

"[It] also went to our black college reps and all the account development people," says Cortez. "They were the ones that all service all their taste makers."

In an effort to bolster Loose Cannon’s image within the reggae market, the Penthouse single, which also appears on "Til Shilh," carried the Loose Cannon logo. "It gave us immediate credibility with the consumer and was an efficient way of keeping Buji’s music in front of record buyers until the album’s release," she says. As a result, the focus until now has been on marketing the artist to his core audience, "Buy a reggae artist first," says Cortez.

For two and a half weeks in late May and early June, Loose Cannon broadened its marketing scope by employing Banton on a promotional tour of such cities as Boston, Baltimore, San Francisco, and Seattle. The performer visited record pools, conducted interviews with the press, and completed small PA performances.
R&B

Jive’s KRS-ONE Pays Props To Old-School Skills

I N A LANDSCAPE where music is many times made by big mouths with nothing more or less interesting to say, KRS-ONE consistently represents intelligence and knowledge. Most of his efforts have earned critical honors or have gone gold and silver.

His proposed upcoming Jive single, “MCs Act Like They Don’t Know,” pays props to the old-school and emphasizes the importance of music. Produced by Harlem Premier of Gang Starr, it’s smart and bad enough to set minds in gear and keep heads ringing.

Besides his own new release, the artist has a lot going on. He recently spoke to Billboard about some of his endeavors.

Billboard: In the last few months you’ve really gotten busy, producing Mad Lion (“Take It Easy” and his first album, “Real Ting”) on Wrec/Vrovers, Channel Live (“Mai Jim”) on Capitol, Death Camp (“Sleep All Day”) on Steady. A few years ago you also launched Source Entertainment, which promotes, markets and books acts. Are you becoming more businessperson than rapper these days?

KRS-One: The secret to an artist’s longevity is based on how well he runs his business. To everybody out there, it’s really all about business. My personal opinion, though, is that music and hip-hop culture comes first, but the business always was up there. That’s why I and the late Scott La Rock (called our group Boogie Down Productions) didn’t like it like that. We gave it a chance to run the script.

Also, I got tired of people saying, “KRS-ONE’s production is weak,” keep him in front of a microphone, don’t put him behind a mixing board.” This was some of the staff at Jive, certain interviewers, and the common man in the street. I couldn’t understand that because I’ve produced some of the greatest classics in hip-hop. They didn’t see it like that, so I decided to flip the script. I wanted to show the world [I can] produce successful commercial records.

On another level, it gave me a chance to launch FrontPage Entertainment with some of the artists I produced. The company is doing well. I just have to get it to the point where we don’t have to depend on hit records; to where we can keep an artist hot even when his record’s not. So the moves I’m making now are inspired by one part ego and one part strategy.

BB: You’re doing your next record now. Tell me about it.

KRS-ONE: My working title for the record is “ReFing On Skillz.” I’m taking a lot

(Continued on page 18)
**Billboard**

### Hot R&B Airplay

Compiled from a national sample of panelists supplied by Radio Directory, Inc. and other service providers. R&B airplay ratings are national, excluding Mexico and are compiled based on reports from 120 panelists. Single-track and cross-programming, compiled by cross-checking reports from stations with a similar station identity. This data is used in the Hot R&B Singles chart.

### Hot R&B Singles A-Z

Compiled from a national sample of DJs from across the country that vote weekly for their favorite R&B singles. This data is used in the Hot R&B Singles chart.

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**Billboard**

### Hot R&B Recurrent Airplay

**CREEP**
- TEC (Catawba, I.A.)

**R&B SINGLES A-Z**

**1. I Don't Mind**
- (Taywan) (Giant/WARNER)

**2. Don't Be That Girl**
- Brandy (Dacara, ASCAP)

**3. If I Was Your Girl**
- Aaliyah (Koch, ASCAP)

**4. Can't Hold Us**
- Macklemore & Ryan Lewis (Imperial, ASCAP)

**5. The World Is Mine**
- Old School, ASCAP

**6. Hello**
- Adele (A&M, ASCAP)

**7. That's My Jam**
- Brandy (Dacara, ASCAP)

**8. Keeping It Together**
- Lyfe Jennings (Urban, ASCAP)

**9. One More Time**
- Michael Jackson (Tidal, ASCAP)

**10. Ain't No Other Man**
- Beyoncé (Tidal, ASCAP)

---

**Billboard**

### Hot R&B Airplay

**WATER RUNS**
- ARTIST (SUBWAY (BIV 10 /MOTOWN)

**COME**
- DIANA KING (WORK/COLUMBIA)

**KEEP**
- USHER (LAFACE/ARISTA)

**GIVE IT 2 YOU**
- I

**HERE COMES THE HOTSTEPPER**
- BOYZ (BLACKSTREET)

---

**Billboard**

### Hot R&B Singles Sales

**1. I Don't Mind**
- (Taywan) (Giant/WARNER)

**2. Don't Be That Girl**
- Brandy (Dacara, ASCAP)

**3. If I Was Your Girl**
- Aaliyah (Koch, ASCAP)

**4. Can't Hold Us**
- Macklemore & Ryan Lewis (Imperial, ASCAP)

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- Lyfe Jennings (Urban, ASCAP)

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- Michael Jackson (Tidal, ASCAP)

**10. Ain't No Other Man**
- Beyoncé (Tidal, ASCAP)

---
TURNDOWN THE BEAT AROUND: Just in case you do not already have enough lovely, house-strung pearls from one of the latest dance-mix albums, Mike Koglin, at least in his role as deejay for fans of dance music, he presents you yet another essential turntable gem with “Build It With Love” by Londonbeat.

The mix, a typically deft variation on the usual fare, is a mix of various tempos and rhythms, creating a smooth, disco-angled mix that rides the song’s solid hook and throaty vocals, while the back end is a long and sprawling journey with a swing of keyboard progressions and urgent vocal loops that sound like a church revival meeting that has been invaded by a rock club. In the end, the latter mix should have a longer programing legs, given its vibrant palette of unusual sound effects and relentless groove energy. Juicy, fifty.

You have to hand it to the folks at A&M Records in the U.K. for consistently being at the forefront of the kind of top shelf house music that its statewide counterpart has been shying away from in recent months. This time, twelve year old newcomer Carli James is ushered to the party with “Sacrifice,” a wicked, R&B-laced anthem that is as friendly to radio airwaves as it is to dancefloors. Some may find the teenager’s organically heavy breathing during the percussion break a bit too literalistic — not to mention a cheap shot in an otherwise stonin’ good jam. But there is no denying that James has a smoky and assured voice that demands attention. Eric “E-Smoove” Miller enhances Derek Bramble’s fine production with some smoky, smartly arranged and accessible to DJs on both sides of the pond. Now all we need is for A&M to consider this gem for domesitic release.

The U.K.-headquartered Cleveland City Records has two yammers for fans of retro-revived commercial pop. Producer Stock has a field day with the sampling on “Disco Days,” which has all of the kooky kitchy which you might expect from such a title. Meanwhile, the label’s relatively new subsidiary, Consolidated, goes deeper and more garage into “You’re The One” by Shytalks (aka producers Mike Koglin and Paul Walker). It is rife with hypnotic keyboard loops and diva-driven vocal bites. Have a nose.

We have been hearing murmurs of Paul Andrews’ promise as a producer and deejay for more than a year now. With “More Than A Memory,” a Cutting Records 12-inch he cut under the name 3 Of Hearts, he more than makes good on the advance props he has received. Several quality notches above standard Hip Hop and another which sports a cute, sing-along chorus and a sweet melody that is activated with great screen rights and a retro-flavored horns. A fine way to bring down the beach at a festive peak. We cannot wait to hear more from Andrews’ bag of tricks.

Nuggets: Ten years after its reign as one of the definitive anthems of the British synth-pop era, Pet Shop Boys released “P-Machine” by Pet Shop Boys, which was a huge international hit. It was a smart move to bring the Boys back to the charts with a new song. The Boys’ reunion was a welcome event for fans of the band’s classic sound and style. The song, which features the Boys’ signature sound and style, was a hit and helped to revive interest in their music. The Boys continued to tour and record throughout the 1990s, and their music remains popular today.

VENERABLE San Francisco DJ Dance Hoedl brings more to the dancefloor than a menu of current house music. He brings the musical expertise of an experienced deejay and the passion of a lifelong fan. Such unique talent has kept the Box nightclub among the upper echelon of the Bay Area’s club scene for seven years. Actually, it was Hoedl’s musical aptitude that fueled the popular venue’s recent anniversary celebration. It was a time to reflect on the stiless days that have shaped and influenced dance music. The party was attended by a huge crowd, which included many of the Bay Area’s dance music luminaries.

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Finally, big hugs and congrats to Big Beat diva Robin S, and her manager, Lloyd Harrell, who were in New York on July 16, as her current version of the song is not too different from the album’s jazz-spirited version. Ward and Hoedl were given a jam with a spirited pace, and they smooth out the arrangement with a house bassline that maintains the essence of the song. Check it out.

by Larry Flick

Dance TRAX

DANCE Hoedl busts LOUDLY OUT OF THE BOX

by Frankie Knuckles & Adeva.

“Dance Hoedl is one of those rare clubs where people of nearly every color, flavor, and size gets together and parties,” she says. “The diversity and consistently positive energy of the crowd is so much fun and inspiring to play to.”

Maintaining close interaction with her audiences has been long the key to Hoedl’s success. “It feeds you in a way that is very life-giving,” she says. "I go on that little adventure every week."

The show is a must-see for anyone interested in the world of dance. It’s a dance party that brings together people from all walks of life, and it’s a celebration of the power of music and dance to bring people together. The show is filled with energy and excitement, and it’s a great way to get your heart pumping and your feet moving. Whether you’re a dance veteran or a first-time participant, this show is for you. It’s a dance party that’s never been seen before, and it’s one that you won’t want to miss.
### HOT DANCE MUSIC

#### CLUB PLAY

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#### MAXI-SINGLES SALES

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**THE SAHOTAS**

‘OUT OF REACH’

**DEEP FOREST REMIXES**

The Sahotas have combined

[Music note] with infectious dance grooves to create the sound of East meets West.

---

**ARTISTS**

1. MARY J. BLIGE
2. ASHLEY E. SENSUAL
3. CHEECH & CHONG
4. TOSHING THE NIGHT (SUGO / 5009)
5. MARY J. BLIGE

**SINGLE**

1. I'M READY FOR YOU (MUSIC AROUND 3:45 / YASMIH)
2. I'M READY FOR YOU (MUSIC AROUND 3:45 / YASMIH)
3. I'M READY FOR YOU (MUSIC AROUND 3:45 / YASMIH)
4. I'M READY FOR YOU (MUSIC AROUND 3:45 / YASMIH)
5. I'M READY FOR YOU (MUSIC AROUND 3:45 / YASMIH)

**UNITS SOLD**

1. 45,000
2. 45,000
3. 45,000
4. 45,000
5. 45,000

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**BIBLIOGRAPHY**


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**WEB LINKS**

- www.americanradiohistory.com

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**TECHNICAL DATA**

- Dimensions: 784.3x970.6
- Pages: 29

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**COPIRIGHT**

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Small Indies Move Deep Into Catalog
Labels Bring Back Classics For Reissue

BY JIM BESSMAN

NEW YORK—Relative inaction by the major labels in exploiting their classic country music catalogs has increasingly made it attractive for smaller labels to enter the reissue picture.

Recent months have seen labels such as Razor & Tie, Sundazed, Various Artists, and Koch join major labels in various reissue campaigns from Frank Young and Jean Shepherd, to Ralph Stanley and Chet Atkins. Most of these new labels are making an effort to do more that the major label, who are often releasing whole albums, by putting out single titles.

For example, Razor & Tie has for the past few months been putting out single titles of classic country music, and they have released six albums so far. This week they release the first volume of their country music catalog, containing 40 tracks.

The label is also planning to release a second volume of the catalog in the near future, and they have already begun working on a third volume.

In addition to the country music catalog, Razor & Tie is also planning to release volumes of rock and roll music.

The company is headquartered in New York City and has a staff of 10 employees.

---

Conditions On Today's Music Row Are Rooted In The Minnie Pearl Factor

DOES COUNTRY MUSIC have a memory problem? Consider the Minnie Pearl Factor. She was one of the first country music stars who made it big.

She was born in Kentucky in 1921 and grew up in the mountains of eastern Tennessee. She started singing in church choirs and later went on to perform in clubs and bars.

She recorded her first album in 1948 and by 1953 she had sold over one million copies of her record, "I Like Them Both." It was the first million-selling record by a female country singer.

Minnie Pearl died in 1966, but her influence can still be heard today. She was a country music icon and her songs continue to be performed by many artists.

---

Marlboro Sets 1995 Lineup
Acts Head For Fairs, Military Bases

Marlboro Music has announced the lineup for its 1995 tour of state fairs and military bases. The tour, which mainly stars country artists, also features rock, R&B, and Latin acts.

Country artists and dates confirmed for the state fair tour are: John Anderson, June 17, Fort Bliss, El Paso, Texas; Clint Black, Aug. 12; Travis Tritt, Sept. 21, July 1995; and John Anderson, Aug. 20.

The military base acts confirmed for the tour are: John Anderson, June 17, Fort Bliss, El Paso, Texas; Clint Black, Aug. 12; Travis Tritt, Sept. 21, July 1995; and John Anderson, Aug. 20.

This is a week in which the industry honors its fans, who in turn salute their favorites. Young hat acts dominate the charts and airwaves, but there’s still sentiment for the bedrock of country music.

Consider the Minnie Pearl Factor: The evergreens will never go away. Which is why country godfather Willie Nelson—himself considered over the hill by some in the business—was all teary-eyed when he received the Minnie Pearl Award at the Country Music Association Awards 1995.

Country, of all American music forms, has been the staunchest in honoring its elders. Until recently, that is. With some exceptions. George Jones and Tammy Wynette’s reunion album and tour and first public appearance together in 17 years would not have happened had a few executives, rather than product, been called into the equation. "One," the new George and Tammy album, is a pure joy—straight-ahead stone country with soaring vocals and spine-tugging harmonies.

After Epic let Jones go several years ago, Tony Brown of MCA picked him up. "My career would not be complete without doing a record with George," Brown says. He and Norro Wilson have produced a dearly with "One," a document for the ages. Consider the Minnie Pearl Factor: Brown goes to town in this album, and the whole album, in the annals of country music.

"We can’t depend on radio anymore with something like this," Brown says. "It ain’t the music, it’s the demographics," he adds. "I finally figured out that when the Alan Jackson George duet ["A Good Year For The Roses," which won the TNNA vocal collaboration award] wasn’t played on radio, I had figured that as a shoo-in. But after that, I just decided to do a real country album with George and Tammy and not play the game and do contemporary sounds. Let’s do some real country. Radio wants songs that sound like George, but they don’t want George. They want to re-member that sound, but not actually hear it." Virtual-reality country, in other words.

That was certainly a consideration in the announcement by Liberty executives that they were calling a halt to the bell-mell overproduction and label spinoff trend. Liberty president/CEO Scott Hendricks said he was folding the spinoff Patriot label, changing the label name back to Capitol Nashville, moving headquarters back onto Music Row, and in general getting back to basics.

Under former chief Jimmy Bowen, the label changed its name in 1992, moved to splitty West End digs, and started the spinoff in 1994. The result: layoffs.

Now, says Hendricks, "We want to draw upon the heritage of Capitol Nashville. A foundation that strong is something I don’t want to ignore." Adds executive VP/COO Walt Wilson, "We will move back to the Row, where the heart of country music is."

That heart is expanding to lower Broadway, where you will find not one, but two Minnie Pearl stools at Nash-

(Continued on page 32)
For the week ending June 17, 1995

**Top Country Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td>John Michael Montgomery</td>
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<tr>
<td><strong>Greatest Gainer</strong></td>
<td>Shania Twain</td>
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<td><strong>Greatest Hitter</strong></td>
<td>Garth Brooks &amp; Capitol</td>
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<td><strong>Not a Moment Too Soon</strong></td>
<td>Tim McGraw</td>
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<td><strong>RCA)</strong></td>
<td>Jeff Foxworthy</td>
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Murphy’s ‘Bang’ Took A Little Time
‘Party Crowd’ Single Revs Up His 1994 MCA Album

BY TERRI HORAK

NEW YORK—David Lee Murphy’s debut album on MCA-Nashville, “Out With A Bang,” didn’t exactly live up to its title when it was released last August. After a poor showing in its first few weeks, thanks to a renewed marketing effort tied to the success of the single “Coward,” which is bulletted at No. 16 on this week’s Hot Country Singles & Tracks chart.

“We timed everything around the parties,” Murphy says. “And we broke through for us at the end of May or the first of June, and that’s what happened,” says Dave Weigand, VP of marketing and sales for MCA-Nashville.

The label re-solicited accounts in the running for the album’s sales last week, offering co-op incentives to gain repositioning in June at retail and rack accounts, including Wal-Mart.

Murphy recently concluded a week-long performance tour on the Wal-Mart Country Music Tour Across America ’93. As part of the Wal-Mart promotion, Murphy’s album receives at least 30 days of endcap display and other point-of-purchase support in the 1,400 Wal-Marts that make up the 240 hit songs selected by Anderson Merchandisers (Billboard Feb. 11, 1993).

The retailer accounted for 42% of the album’s sales last week, according to Weigand. Total sales are up to almost 25,000, according to Weigand’s figures. That’s almost 10,000 units moving in the past four weeks.

Weigand says radio promotion for “Party Crowd,” released the second single from Murphy’s album, has been the greatest factor in overall sales. The promotional efforts have included contests with Murphy hosting a party earlier this year in Canada for his latest single, “Cowboy’s Prayer.”

The label has purchased radio time for “Party Crowd,” but they sell themselves, he adds. “Major labels don’t have to spend that much money on radio because the sales potential is there.”

Murphy’s album has also been reissued on the tracks chart. The label has purchased radio time for “Party Crowd,” but they sell themselves, he adds. “Major labels don’t have to spend that much money on radio because the sales potential is there.”

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Meanwhile, Twain’s “You’re Still the One” was reissued on the Hot Country Songs chart, vaulting 24-16 with a week of chart activity. “Any Man Of Mine” is cited as the most requested country song at KZDG Denver, according to music director Shawn Stevens, while WTQR Greensboro, N.C., PD Paul Franklin says Twain’s release rivals Perfect Strangers.

“You Have The Right To Remain Silled” (Curb) for the same distinction.

FOR TENNESSEE: Mark Chesnutt swaps Hot Shot Debut honors on Hot Country Singles & Tracks with “Down In Tennessee,” entering at No. 66. The track appears on Chesnutt’s “What A Way To Live,” his first album since moving to Decca from MCA last year. Johnson Anderson’s Warner Bros. record of “What A Way To Live,” peaked at No. 12 in 1991. The song was written by veteran Nashville tunesmiths Wayland Holyfield. Jonesh Neisner in the debut column is Mark Collie, who appears at No. 71 with “Three Words, Two Hearts, One Night.” Collie, who recently joined Giant after a four-year stint at MCA, re-wrote the song with WSIX Nashville morning personality Garry House. Collie also collaborated with House on his 1991 hit “She’s Never Comin’ Back.”

HISTORIC RESTORATION: After months of rumor and speculation, the Liberty and Patriot imprints are officially in mothballs, making way for the resurgence of the familiar Capitol logo in Nashville. In 1989, the Nashville division of Capitol became the first major automatic record label in the city, with the consolidation of the business affairs, sign-off department, and finance departments. From 1989 to 1992, the BMI Music company was officially known as Capitol Nashville. In 1992, former label chief Jimmy Bowen traded the Capitol imprint for the Liberty mark. Upon Bowen’s retirement earlier this year and the consolidation of the business affairs, the label has been re-introduced. Label executive VP/GM Walt Wilson says all current releases and future pressings of Liberty and spinoff label Patriot product will bear the familiar “Capitol” imprint. The Liberty and Patriot logos in effect began moving this week in all Billboard charts where those titles appear.

SMALL INDIES MOVE DEEP INTO CATALOG
(Continued from page 30)

Artist with potential,” he says, “and look for hoises in the market—like Bill Anderson, who has all these hits but no package. Certainly we know there’s sales potential for Top 40 albums.”

According to the labels contacted, the sales goals for reissue projects are modest. “Certainly my heart is in reissues more than major labels’, since we’re keen and don’t have the overhead,” says Kyle Young, director of the Country Music Foundation and administrator of its label. Thus, labels like Riker & Tie can take on titles from a 1.5 cent-three "The Lonesome Fugitive-The Merle Haggard Anthology, '76-77," which shipped 25,000 units in March, and, according to Chenfield, continues to sell-400 a week. “A lot of these titles don’t sell huge numbers, but they sell respectably,” Chenfield adds. “Major labels don’t have to spend that much money on radio because the sales potential is there.”

Ironically, another reason why major labels haven’t exploited their catalog of reissues may be the ongoing country boom. “Major labels’ country reissues get played on the airwaves,” says Murphy. “At Nashville is hotter than ever before, these guys aren’t looking for revenue from catalog, they’re looking for exposure for smaller labels so they become important reissues to us.”

NASHVILLE SCENE
(Continued from page 30)

village’s newest attraction. Cowboys LaCorte’s sports some of the most aston-ishing female impersonator shows likely to see south of Soho. These boys/ girls are not just virtual country stars: They’re so close to the real thing that it’s eerie. Country drag queens are a logical extension of the mainstreaming of country, and these boys really enjoy being called ladies. Some of them, like one Loretta, one Lorrie Morgan, one Faith Hill, one Dolly. One astonishing Wynonna. The Minnie Pearl Factor en-...
PolyGram Inkns Mendes: PolyGram Brazil has signed Sergio Mendes, the force of renowned Latin artists, fanfare and bother, songs by Auto. Formerly director of business affairs, Warner Music Spain and DRO (EMI Latin West), EMI has hired singer Eivass Fernandez among other business stars. Accordingly to PolyGram, this will be Mendes’ first album recorded in Brazil since the '60s.

Chileans Aid Scott: Chile’s highly esteemed composer Scott Mendes, who is ailing from bone cancer, is getting some help from her friends. A group of well-known Chilean musicians is cutting a record featuring compositions by Scott entitled “Guia De Amor.” Among the artists participating in the project are soprano singer Victoria Vega, Illapa, and Alberto Plaza. Spanish singer Pablo Abraira also has committed to record a track. Scott has composed songs for a majority of Chilean actors and singers as well as for numerous Chilean films. One of her songs is included on Myriam Hernández’s latest self-titled album for WEA Latina. A winner of hundreds of awards in Chile for her work, Scott is the director of the Chilean performance rights society La Sociedad Chilena del Derecho de Autor.

Summer Fantasy: With little fanfare and bother, Fantasy Records has assembled a strong roster of Latin jazz and Brazilian artists. Coming up for summer release are albums by Chico O’Farrill (“Pure Emotion: New Variations In Afro-Cuban Jazz,” and Latin Jazzdance “Inexpressions.”)

Ofarrill’s album boasts a stellar cast of guests, including Victor Paz, Lenny Hambro, Rolando Boccio, and Manny Quijano. Ofarrill is slated to perform with many of his sessions in August at the Blue Note in New York and at the Lincoln Center’s Tribute to Chico O Farrill on March 23, 1996.

Latin Jazzdance is a standout ensemble put together by album co-producer Arthur Barron and Todd Baran. Among the players are Steve Bernstein, Jerry González, Hiltoon Ruiz, Mario Lieben, and Mel Martin.

In June on Milestone/Fantasy is “Diez De Paos” by Jorge Pardo, as well as three albums on the Caja Fantasy imprint: “Letto De Coo” by Diree Leite, “Paando Em Brasa” by Canuto Du Paraha, and “Retratos” by Francisco Mário.

Top Tape To POLYGram: Brazilian indie Top Tape has inked a distribution pact with PolyGram Brazil, and former Sony executive Claudio Campos has been named GM of Top Tape. Some of the foreign independents represented by Top Tape are Ichiban, Luke, Eight ball, Metropolitán, CTI, and PAB. New album just released include Deadeye Dick’s “A Different Story.”

Founded in 1969, Top Tape first entered Mexico in 1969. In recent years, the label has created a home video division and film distribution affiliate Top Tape Video presents PolyGram Film International movies.

REGIONAL ROUNDUP: Mariano Mendes has been appointed MDR of POLYGram and sales manager for PolyGram Spain. He previously was director of business affairs, Warner Music Spain and DRO (EMI Latin West). EMI has hired singer Eivass Fernandez among other business stars. Accordingly to PolyGram, this will be Mendes’ first album recorded in Brazil since the '60s.

Mendes, creative
LATIN NOTAS (Continued from preceding page)

América, Mariachi Cobre, Mariachi Los Gallardes de Juan Manuel Cortez, Mariachi Sol de México de José Hernández, and Mariachi La Reyna de Los Angeles ... Noted salsa orchestra master and talent manager Willie Rosario has signed with New York indie Tiffany Records. His first album for the label is "Sopresa" ... CBS America has named Ino Gómez account executive. He previously was senior account manager/promotions of Food Enterprises in New York.

Chile Notes: There are three interesting concerts scheduled for June at Santiago's el Teatro Municipal de Santiago. First, Chick Corea is slated to play an "unplugged" gig on Tuesday (13), which will be the first performance by an artist that is not rooted in opera or ballet. Ticket prices range from $11 to $62. The two other artists set to play there are Warner Argentina star Fito Páez on June 21 and hard rockers Danzig, which makes its Chilean debut on June 24. Tickets for both shows are $55 ... Ariztía, Sony Chile's pop vocal trio consisting of sisters Soledad and Rosario Ariztía and brother José Ignacio Ariztía, has re-launched its career after the birth of Soledad's son, Alfredo. Though there were rumors of a split, the threesome appears more committed than ever to break outside of Chile. To that end, the erstwhile conservative group has adopted a more aggressive, tour look. In addition, they are taking drama and singing classes to strengthen their live shows. Ariztía is due to embark on a concert tour of Chile, after which it will launch a promotional tour of South America.

Release Update: Just out on Xenisophile/Green Islet is "Danzando Pelas Sombras" by Boca Livre, a marvelous vocal quartet from Brazil that performed last year at Billboard's fifth annual Latin Music Conference ... Due out June 20 on Rounder is "The Muse" by famed huérfano trio Los Camperos de Valles. Also set to ship June 20 on SONY in "Roy Anaya" by Argentina's gold-time rock crew Los Fabulosos Cadillacs ... Set to drop July 18 on Rounder is Gonzalez Rubalcaba's "Live In Havana," a 1986 recording that has been remastered with an additional 20 minutes of new material.

Chart Notes: Marco Antonio Solís and Los Bukis ended Selena's seven-week run atop Hot Latin Tracks on June 3, when the group's beautiful ballad "Una Mujer Como Tú" (Fonovisa) unseated Selena's cumbia smash "Fotos Y Borradores" (EMI Latin). Selena, however, continued her impressive posthumous run on Hot Latin Tracks, as her other former No. 1 smash "No Me Queda Más" remained entrenched in the chart's top 10.

As for the record labels, Fonovisa continues to outpace its nearest rivals, EMIL Latin and Sony, on Hot Latin Tracks. The June 10 Hot Latin Tracks chart, for example, shows Fonovisa with 14 entries, EMIL Latin with nine, and Sony with eight. Fonovisa's enduring dominance in the U.S. Latin market's most dominant genre—regional Mexican—accounts for the label's stellar chart record.

The bet here is that EMIL Latin and Sony will close the gap somewhat as they concentrate their resources more toward regional Mexican artists. Still, Fonovisa enjoys a twin advantage over Sony and EMIL Latin. For example, shows Fonovisa with nine-, 15-, and Sony with eight. Fonovisa's enduring dominance in the U.S. Latin market's most dominant genre—regional Mexican—accounts for the label's stellar chart record.

At retail, the story is markedly different, as Selena rules The Billboard Latin 20 with five titles in that chart's top 10. A mixed bag of labels, including...

(Continued on next page)
THE RAP COLUMN
(Continued from page 24)
of risks with it, but there's nothing philo-
sophical, metaphysical, or political about it. I'm producing five cuts, and Showbiz, Kid Kapri, Kenny Dope, Premier, Kenny Parker, and Pete Rock are also gonna be down. They're coming with their style, but they too are taking risks. Like Pete Rock is doing a slower song than his usual. When a person listens to this album, they're gonna party, but they'll also gotta walk away going, "Damn... that was interesting!"

Kool G. Rap is a legendary New York rapper who has not made it to the big-time with his previous efforts. But the sound of his new album, which is hooky and melodic but still hard-hitting, seems poised to do the trick.

Fittingly, it's titled "4-4-6," which refers to scoring the jackpot. "On the street (that combination is) so, an auto-
matic winner," says G. Rap.

The performer says the new set differs from his past ones in that it's more plan-
ned and strategized. "I wanted to hit listen-
ers with good lyrics, but also give 'em songs," he says. "I arranged the hell out of everything and was more involved than ever in the production. In the past, I recorded what came to me. With this album I focused on a direction."

These days G. Rap is working apart from his longtime DJ and partner, Polo. He's now rolling with a brand-new click. "It's the G. Rap crime family," he says. "We've got rappers B-1, Grim, and Whiteboy, the illst white rapper that'll ever come on. There are the produ-
cers, Joe The Butcher and Naugthy Shorty, and [our] manager Supreme. They're all on my album."

Being conscious of the fact that this is a crucial point in his career, G. Rap knows he had to come correct for the core but also create a smash. "I was thinkin' I gotta hit 'em on the head with some-
thing hard.

"For me to achieve my goal I had to block a lot of things out of my head and tune into myself, which was hard to do because of a lot of personal, family-type shit and the mud drums in the streets. At one point, my life was at stake."

STUFF: Fewer Records is up and run-
ing as an independent. Its first release, through Waxbox Records, is Nayobe's swirly remake of the classic No. 1 hit "All Night Long." The track, which features Rayvon chatting and Fat Joe rapping, comes with a reggae mix by Bobby Konders and a ghetto mix by John "Gang" Rivera and Byran Lopez.

LATIN NOTAS
(Continued from preceding page)
Fonovisa, WEA Latina, and Sony, is vying to gain position throughout the top 20. Expect all of Selena's albums to start earning 'bulls again when Sele-
na's EM Latin/EMI Records album "Dreaming Of You" hits retail July 18.

Lastly, only six albums have re-
mained on The Billboard Latin 50 since the chart debuted in July 1988. Five of the titles are on Warner-affiliated la-
bels, with three of the albums released by Elektra/EEG: "Mi Tierra" by Gloria Estefan (Elektra/Sony), "Romance" by Luis Miguel (WEA Latina), "Donde Jugaron Los Niños?" by Manu (WEA Latina), "Gipsy Kings" (Elek-
tra/EEG), "Canciones De Mi Padre" by Linda Ronstadt (Elektra/EEG), and the soundtrack to the film "The Mambo Kings" (Elektra/EEG).

Assistance in preparing this column provided by Pablo Marquez in San-

ta, Chile.
those suds seem the recent ones, and probably cherishes them, just as [he] says for his unadorned majesty, which complemented the suites.

RECENT RUSSIAN: Also from that Russian tradition is Mstislav Rostropovich, whose double CD of the Bach Cello Suites is on EMI Classics. In addition to the audio performances, which were recorded in 1982, EMI offers a CD-ROM release, on video and laserdisc, of performance clips and interview footage with the cellist. Rostropovich recorded the suites in the extraneous Romanticism ab- bing and, Peter Vivaldi, who chose him, he says, for its unadorned majesty, which complemented the suites.

FOLLOWING ALONG: Who needs all those scores taking up shelf space? Just pinch on your computer. Music Pen Inc. and Delta Music Inc. are putting out the first disc of the 75-disc enhanced-audio series, Laserlight CD-ROM, this month. When listeners play those CDs in a PC with a CD-ROM drive, they will have access to the complete score, program notes, and videoscapes of the composer's homeland as they listen. The composer will turn therug up on the floor. There are 13 CDs, and the score can be printed out. The line is a collaboration between Delta, parent of the budget line Laserlight, and Music Pen, a company created by two Julliard graduates to develop a computer composition notation system used by music publishers. The first titles include all the Beethoven symphonies, in performances by Herbert Kegel and the Dresden Philharmonic, plus solo orchestral hits by Bach, Mozart, Dvořák, and Vivaldi.

Those performances were created from 1982 until 1982, which world premiere release of his 1972 recording of Shostakovich's Symphony No. 6. A fine CD set of Russian choral music ranges from famous choral choirs to liturgical works by Bach, a famous choral choirs and performance by conductor Yevgeny Mravinsky and the Leningrad Philharmonic.

BMG has digitally mastered all the scores, ensuring a higher audio standard than had previously been the case for Melodiya recordings heard in the West. The initial release offers an intriguing look at the development of Russian artistry. In The Russian Piano School, Volume 1: The Great Pianists, "we hear performances not only from the famous pianists (Emil Gilels, Sviatoslav Richter, and Lazar Berman) but also the playing of the teachers who so powerfully influenced them (Alexander Goldenweiser, 1875-1961, Heinrich Neuhaus, 1888-1964, and Vladimir Sofronitsky, 1901-1961). The set also includes the youthful end of the spectrum, with Mitchel Platen and Evgeny Kissin (who is represented by recordings made when he was 13 and 15 years old). Not part of the set, but also for piano lovers, is a three-CD set of Titania Nikolaeva playing the unusually introspective Shostakovich 24 Preludes and Fugues for Piano.

The Mravinsky Edition, 10 CDs of performances recorded between 1965 and 1982, surveys the work of orchestra builder Mravinsky, who led the Leningrad Philharmonic from 1938 until 1982, and includes the world premiere release of his 1972 recording of Shostakovich's Symphony No. 6.

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Atlantic Gets A Musicals Man
Wildhorn Has ‘Concept’ For Show Albums

BY IRY LICHTMAN

NEW YORK—As a pop songwriter and man of the musical theater, Frank Wildhorn brings to his role as creative director of the Atlantic label's recently established Atlantic Theatre division a more realistic way of dealing with original cast albums.

Wildhorn, who has already made a contribution to the department with the two-disc release last January of his musical “Jekyll & Hyde—The Gothic Musical Thriller,” says, “I want to build a bridge between the commercial musical theater and the music industry. I believe there are the contacts and associations to bring in some young talent who are developing new shows. We will do this whether or not we get involved as producers.”

Taking a lead from the pre-Broadway release of songs from his show, Wildhorn will emphasize similar releases for projects he recommends.

“In the past, most labels used to bid against each other for original cast albums,” he says. “Times have changed, so you’ve got to be innovative. You’ve got to draw attention to such albums in different ways.”

The Wildhorn way is to develop the "concept" album. “We need a calling card for a show so that they’ll be exposed instantaneously throughout the world and help attract investors,” he says. Also, Wildhorn suggests, it takes so much time to do a show that the "concept" album approach creates a dramatic demo of the project that could lead to important covers.

In prepared comments that accompanied Atlantic Group president Val Aronson’s announcement of the appointment, Atlantic senior VP Craig Kallman, who was the executive producer of the "Jekyll & Hyde" album, said, “The vision for Atlantic Theatre is both to build a catalog of important musical theater works and to become an active, creative partner with producers, composers, and lyricists in the development of new songs.”

Arrangements that preceded the Wildhorn announcement, Atlantic Theatre also released the cast albums of "Smokey Joe’s Cafe: The Songs Of Leiber And Stoller" and "F.X.,” the multimedia stage production starting Atlantic label act Michael Crawford.

Wildhorn will assume his responsibilities in Los Angeles, where he will work out of his production company. In addition to writing other musicals that are being realized for Broadway—including "The Scarlet Pimpernel" and "Sweeney!—Wildhorn has many songwriting credits, among them Whitney Houston’s international hit "Where Do Broken Hearts Go?" He has also written songs recorded by Anna Bell, Lita Minnelli, Jeff Osborne, Kenny Rogers, Peabo Bryson, Natalie Cole, and the Moody Blues. He recently entered into an agreement with Atlantic sister company Warner Bros. to create, develop, and contribute to music-based projects at the studio, including feature films, TV, and live theater projects.

As for his residence a long way from Broadway, Wildhorn says, “The musical theater is international, and that world is not (being adequately) tapped. The new genre being developed in regional theaters, ‘jekyll’ came out of Houston.”

Maverick Comes to Town. BMI recently threw a welcome-to-town bash for the opening of Maverick Music’s Nashville offices, with Maverick writer and American recording artist Lucinda Williams accepting a BMI Million Plays Award for “Passionate Kisses.” Shown, from left, are Dale Boco, VP creative at Warner/Chappell Music, which administrates the Maverick catalog; Peter Cronin, GM of Maverick’s Nashville office; Lucinda Williams; Lionel Conway, president of Maverick Music; and Roger Sovine, VP of BMI Nashville. (Photo: Alan Mayor)

Dutch Company Providing Exposure For Young Bands

STRETCHING OUT: When Holland-based Pennine from Heaven was established in 1989 by the Christian music publishing company BMI and music publishers Beyer & Visser as an indie publisher affiliated with Mole Concerto/Double You Concerto, it was the signing of Dutch bands that were managed in-house, such as Urban Dance Squad and Clow Boys. Now, the publisher is looking at a catalog of international attractions. In addition to the management company’s 25 years on the scene, says Paul van Veldhuis, manager of Urban Dance Squad and agent for Bettee Serveert, “we have our own fully staffed independent promotion department. We can help those young bands who are looking for live exposure even before a U.K. or label is involved.”

A SAMPLE OF SUCCESS: "Outstanding" is the way Minder Music chief John Fogarty can literally put things on the sampling front. The U.K. publisher, with BMI, has a "soft rock" track and Care of Business in the U.S. reports that currently there are four albums with samples and "shuns the sampling music" in regional theaters, "Jekyll" came out of Houston.

Words & Music
by Irv Lichtman

THey’re PLAYING MY SONG
written by Deborah Evans Price

BIG YELLOW TAXI
Published by Squirebow
Publishing Corp. (BMI)

From the time she burst on the music scene as a teen-age Christian artist in her native Iowa pop, success, Amy Grant’s strength has been in writing and recording songs that spoke to her on a personal level, then delivering them with universal appeal. But the current single from her MCA/Green Album "House Of Love" is a cover of Joni Mitchell’s "Big Yellow Taxi," a song Grant says she’s always loved and whose message remains timely.

"I wish I had a started a few albums ago putting songs that I really loved as a child on my records," says Amy Grant. "I’m going to try to do that. That’s my tribute to my musical past. I really like Joni Mitchell, and Joni Mitchell was an artist whose records I listened to with the same intensity that I listen to the girls that write me letters..."

I think that "Big Yellow Taxi" is full of truth, it’s timeless emotion, it’s a great develop-mental standpoint of the world getting more populated and things getting to be more of a functional standpoint of the world. I feel like we live in a society that’s always looking for the next new thing... the next style of clothes, a new house, a new mate, whatever— the next thing, I think sometimes we get so obsessed with that new thing that we want, we don’t realize how great what have we are.

Leisure Time: When Coral Amende isn’t dealing with copyright and administration matters at the Los Angeles-based Bicycle Music Co.—a responsibility she’s had for nine years—she creates crossword puzzles that have been published nationally. Her puzzles have been included among those that appear monthly in Los Angeles magazine. She has also published a biographical dictionary for puzzle addicts.

But Amende is closer to home with a new book from Marmall, titled "If You Don’t Have Anything Nice To Say... Come Sit Next To Me," which is loaded with crossword quotes about show business personalities. For instance, there is Mark Twain’s famous comment about composer Richard Wagner: "Wagner’s music is better than it sounds," as well as Oscar Levant’s supposed face-to-face quip to George Gershwin, "Tell me, George, if you had to do it all over, would you fall in love with yourself again?"

Or Lou Reed on the Beatles: "The Beatles never had anything to say. It’s just clever, nice, happy stuff. What did they ever say?"

FOUR OF BROADWAY’s newest songwriters—albeit with proven track records—are the feature of "The New Breed," which was presented June 18 at the 52nd Street U.S. by Lyrics & Lyricist in cooperation with BMI. The writers are David Zippel, lyricist of "City of Angels," Craig Carnellon, "Working," and Lynn Ahrens and Stephen Flaherty ("Once On This Island."). Staged and directed by ASCAP’s Michael Kerker, the perform-ers will be Lisa Asher, David Garrison, Randy Graff, La Chanze, and Nancy Lomot.

PRINT ON PRINT: The following are the best-selling titles from Warner Bros. Publications:

1. The Eagles, "Hell Freezes Over" (guitar tab).
2. Tom Petty, "Wildflowers" (guitar tab).
4. Dream Theater, "Images And Words."
‘Videos In The Dark’ Host Aims High
R&B Show Provides Exposure For Acts

BY BRETT ATWOOD

LOS ANGELES—For Wheaton, going national with her monthly R&B entertainment show, "Videos In The Dark," is an uphill battle.

Wheaton created the show in Boston in 1989 and moved it to Los Angeles last year. It currently runs on a local cable channel.

But Wheaton has bigger things in mind. She sees her show as a potential alternative for acts not receiving exposure on the existing national outlets.

"I want to establish a safe place where R&B music acts can go to reach a wider audience," says Wheaton. "This is an alternative to MTV or BET. It's not a lot of work, but it is exactly what I want to do."

This month, Wheaton's show likely will reach its biggest audience yet. It will be carried throughout the Los Angeles area June 23 as a paid access program on KCOO, the WB Network affiliate here. (Wheaton will pay to place the show on the schedule and sell advertising during its block of time.)

The show, a celebration of Black Music Month, will include appearances by Wheaton, whose usual mix of R&B. It will feature an interview with Wendy Waldman, who penned Vanessa Williams' hit "Save The Best For Last." Some may view it as unusual to spotlight the work of a white songwriter on a program dedicated to Black Music Month, but Wheaton sees it as fitting.

"I want people to see that R&B music crosses all color barriers," says Wheaton. "Regardless of race, everyone can share in the experience of this music."

"Videos In The Dark" aims to appeal to a crossover audience with a mix of new and classic R&B music videos, a music countdown segment, and a showcase for up-and-coming R&B talent. The show tends to shy away from many of the pop-R&B and rap clips that some may consider overly graphic or vulgar.

A new segment of the show is devoted specifically to R&B music linked to films. Wheaton says she was inspired to introduce the new feature by the

Great Scott! GRP Records recently sponsored a contest to win a canine appearance with artist Tom Scott on the video shoot for his latest single, "Don't Get Any Better." Winners received a three-day all-expense-paid trip to Los Angeles. Pictured, from left, are contest winners David Balaban and Andrea Munce, Scott, and guest vocalist Maya Leak.

PRODUCTION NOTES

LOS ANGELES
- Madonna's latest clip, "Human Nature," is a production of Palmomamping Productions. Jean-Baptiste Mondino directed the clip, which was produced by Anita Wetterstedt.
- F. Gary Gray, who recently directed the theatrical film "Friday," lensed the elaborate video "Waterfalls" for 'LaFace.'
- Ronnie Nester's new Up-town MCA video, "On Point," is a production of the End and directed by Micllenton Russell.

NEW YORK
- Eric "Stevie" Meyerson directed rapper Main's "Check Da Skilz" clip for Power Films. The clip was produced by Carrie Bornstein.
- Point Of Grace's clip for "Dying To Reach You" was directed by Thom Oliphant.

OTHER CITIES
- Illinois/Mad Sounds rappers Rockstar and全景 were directed to the Virgin Islands for their latest video, "Hey Alright." Director Frank Khaloun shot the clip, which was produced by Phillip Dolin. Director of photography was Chris Lavasseur.
- "Love Slave," the Tommy Boy Records debut release by Undaovea. Bernard Auboux was director of photography.
- Gary Rap produced.

More Video Personnel Can Now Cast Grammy Votes

GRAMMY TRIPLE-WHAMMY: Music video directors of photography, directors, and editors are now eligible to vote in the Grammy Awards' music video category. Trustees for NARAS recently voted to make it possible for video personnel for the category beyond its core composition of producers, directors, and artists.

Those who now qualify must have worked on at least six videos that have been released commercially or have received national exhibition on a network or cable channel, says NARAS president/CEO Michael Greene.

"It's very possible that we may see some changes in the type of new compositions as this new diversity enters into the Grammys screening and nomination process," says Greene.

HOT BOX: Major labels are reacting to the Box for its 35 Days of Summer promotion, which begins Wednesday (14).
- Michael Jackson's new single, "Black or White," is among the acts featured in the 16-week promotion, which features a different artist and prize each week.
- The promotion kicks off with a chance to win a trip for two to an upcoming show, or perform at a yet-to-be-determined location for the opening night of the historical Paducah, Ky., convention center.
- All 14 winners will be eligible to win a grand-prize trip to the Box headquarters in Miami Beach, Fla., plus $5000 in phone-home entertainment system.

NO-SHOW JONES TNN is gearing up for a big summer contest promotion, too. The country music channel is sponsoring a good-humored contest that chances fun at the "no-show" reputation of country legend George Jones. Winners of the Whose's George Scheduled to Appear? sweepstakes get an all-expense-paid trip to see their choice of Tishia Yearwood, Marty Stuart, Mark Chesnutt, Troy Byrd, or Vince Gill. They also get $1000 spending money. That amount is up to $10,000 if they choose the contestant that Jones is slated to appear at as a surprise guest.
- The promotion, which runs June 12-July 17, is co-sponsored by RCA Nashville.

QUICK CUTS: VH1 viewers who have access to the World Wide Web can find out background information on its June 22 "VH1 Honors" telecast at http://www.vh1.com/vh1... MTV has announced that it will continue airing reruns of the defunct ABC series "My So-Called Life" over a two-year period, beginning this fall ... Warner Reprise Video is releasing censored and unaired versions of R.E.M.'s new Korn, "Parallel," which contains clips of songs from the band's手工 studio album, "M substrate\" ... The relationship between The People albums "The People" and "For The People" albums. The only difference between the two versions is the "Nightswimming" track, which contains full-frontal nudity in the uncensored version.

D.C., to hang out with the act. CMC chief Rick Kurjian says the encounter could be the beginning of an upcoming segment of the show.
Searce's sound is buttressed by Grannie's big guitar sound and his rough, but sweet vocals. Reminiscent of early glam, Grannie's songs balance al- terntive and crunch with catchy hooks. He formed the band two years ago with bassist Joyce Raskin, and in that time they have gone through drummers at a rate resembling Spinal Tap. Drummers have quit and returned to quit again; last year, one drummer left and three had departed. The band was set to enter the studio. "We don't mention drummers anymore," Grannie laughs, meaning that the band is once again recruiting. For painters.

Polkadot plans to break Searce gradu- ally. Initial promotional copies of the al- bum's first single, "Honey Simple," will go out to college radio stations around June 23, then to commercial advertisers a few weeks later, to be followed by al- bum-oriented videos. A video has al- ready been made by "Pre-Frakshosh" for Europe (where the band has toured and garnered some positive press), but will probably be used to announce the band's tour. Polk- adot says the campaign will build from the band's first North American home base.

From there, the label will target larger cities—Washington, D.C., Atlanta, and Minneapolis—where markets radio stations supported the band's 1984 indie hit, "PP, Red." Polkadot hopes to get the band to do shows in each of those cities the week of the release of "Dealsbury." To generate pre-release interest, ad- vertising copies of the album will be sent to radio, retail, and press in a special, limited-edition package. The disc will be included in a desk diary illustrated with artwork by Raskin (the recent Rhode Island School of Design gradu- ate is also responsible for the album's cover). Polkadot says this will empha- size creative interaction with the band.

"There's the band's music, the artwork, and whatever you choose to write in it." In order for a new, relatively un- known band such as Searce to forge a retail profile, Polkadot considers inde- pendent record stores "absolutely es- sential." In-store copies of "Dealsbury" are being distributed, along with post- ers and other unspecified point-of-purch- ase items. A video premiere is also planned. Polkadot also hopes to get the band several in-store performances.

None of this would work, Polkadot em- phasizes. "If not for the fact that Searce has "such a strong sense of who they are at such an early stage of their car- eer."

"We just want hard, Grannie says, sounding somewhat melo- dic, until he adds, "We work hard like James Brown."
mental approach and lyrics. Songs on the Roadrunner album (which was preceded by two other independent sets) take Jimmy Carter, Elvis Presley, and the Memphis band the Grifters as subject matter. The record closes with a studio jam on Skip James’ “Special Rider Blues.”

After the band, which was featured in Billboard’s Continental Drift column last July, signed to Roadrunner, Blue Mountain enlisted the services of Eric Ambel, the ex-Del-Lords and Blackhearts member who today leads Rosie’s Gang, as producer. The band chose Ambel based on the recommendation of Missouri roots unit the Bottle Rockets, who, like Wilco and Blue Mountain, are managed by Tony Margherita.

Hudson says of Ambel, “He’s great at keeping you inspired. He really keeps his finger on the pulse of the mood, so if you’re getting tired or bored, he takes you out to eat or tells you a funny Joan Jett story; or he pulls out this crazy Jerry Lee Lewis bootleg that he’s got. He gets you pumped up, or he pisses you off—whatever he feels like you need.”

Roadrunner will begin promoting “Dog Days” four weeks before its July 25 release with the release to triple-A and Americana-styled stations of a five-song promotional CD that will contain the songs “Blue Canoe,” “Wink,” “A Band Called Bud,” “Let’s Ride,” and “Jimmy Carter.”

Simon says, “We feel like we’ve really represented the record well by choosing these five tracks. We certainly think that ‘Blue Canoe’ has a huge amount of potential, but we’re going to let the stations go with what they feel is most appropriate for the sound of their station.”

No video will be shot immediately, but Roadrunner will also service the album to video outlets to create awareness of the band.

On the retail side, says Simon, “we are going to really look to marry this band with independent retail—have them go and perform at independent retail whenever possible and go to the stores where the true music fans are who are going to dig this record first.”

Blue Mountain is currently on tour in support of Wilco (whose bassist, John Stirrat, is Laurie Stirrat’s brother). Other touring will follow. Simon says, “Primarily we’re just looking to have them play in front of the appropriate audience, whether that be Wilco or the Jayhawks or the Bottle Rockets or any of those people, in a support capacity... They hopefully will be on the road for the next year.”

That plan suits Hudson just fine. “The main thing I’m hoping is that we get the opportunity to keep putting out records and keep touring, because I want to build an audience for us independent of any kind of marketing demographic—build our own fans.

“The good thing about living in Oxford is our cost of living is so low that we’ve made a living without even being on a label. We don’t really have to be huge right off the bat for us to keep doing it. It’d be nice if something happened, but even if it doesn’t, we’re gonna keep doin’ what we’re doin’.”
EU Is Focus Of New Trade Group

Aim Is To Show Industry’s Importance

BY JEFF CLARK-MEADS

LONDON—The European music industry’s newest voice has begun its call for greater support and appreciation from the European Union. The 3-month-old European Music Office had its first meetings with European Union trade officials at the end of May. As well as making the case directly for official support for the industry, EMO is reinforcing its arguments by embarking on research to show the economic and cultural importance of the industry.

The EMO is a development of the French Music Export Office, EMO secre- tary Michel-Francois Mesnil says that, having established the export office in 1996 to promote French music internationally, he felt there was a wider task to be undertaken: marshaling meetings with industry professionals began in August 1996, the EMO was formally established March 15 this year.

Its membership consists of authors societies (SGAE from Spain, SABAM from Belgium, SIAE from Italy, ASPI from Greece, and SACEM from France) along with Italy’s nonprofit festival promoter, ArenaWaves, the French Music Export Office, and France’s Fund for Musical Creation and artists-rights body ADAMI. Observer members are German music and technology organization Musik Komb and the Danish Music Information Centre. Michel says he will soon start discussions with British and Irish industry organizations and hopes they will add their weight to EMO.

EMO states its objectives as:

- Concentrating the music industry’s lobbying effort within the European Union in order to persuade political parties to create a “supportive” music policy similar to those that already exist for TV and cinema.
- Reaching “the importance of music as a cultural, economic, and social force.”
- To assist touring within individual European states and throughout the Union.
- To promote European music abroad.
- To encourage communication and interaction among European music professionals.

EMO used its first meeting with the E.U.’s DG10 trade department at the end of May to lay out the reasons why it thinks the Union should commit re- sources to create “a support network.” Michel says that music is not only economically important but is also socially significant, particularly among the young. Michel says he regards the meeting as “positive.”

Michel says EMO now intends to develop the research to substantiate its case: by conducting research aimed at col- lecting music’s financial impact across the Union. He says this will encourage various European government agencies to become involved—there are already well-documented—but also wider contributions to the economy such as the live sector and sales of mu- sical instruments. EMO will also seek to delineate popular music’s cultural importance.

Further, Michel says he hopes to or- ganize a series of meetings between European music trade officials and professionals for September or October in which these issues will be addressed.

Michel regards the timing of EMO’s inaugural meeting as fortunate because, in his view, a planned refocusing of DG10 next year will give popular music a greater priority. EMO feels particularly strongly that music should re- ceive the same consideration by the E.U. as other cultural industries. A statement from EMO says, “Un- like the movies, TV or radio and, more recently, the new information-technol- ogy business, the music industry has never benefited from a coherent policy in Brussels (the seat of European gov- ernment).”

“In this context, it was to be ex- pected that the E.U. would implement a common policy to develop its rich and varied artistic heritage, emphasize its national and regional cultures and take into consideration the different cultural trends of youth.”

French’s FNAC Plans More Multimedia

BY EMMANUEL LEGRAND

PARIS—Leading French record and video retail chain FNAC is entering the 21st century, with the opening of new stores that fully recognize the potential of multi- media.

In the same way that FNAC supported the fledgling CD in the mid-1980s, the chain now plans to become the undisputed leader in the field of multimedia.

The move is a clear sign that FNAC’s new owner, retail group Pinault-Printemps, is willing to continue to develop the chain as a specific brand, which puts an end to speculation that FNAC’s activi- ties are becoming increasingly inte- grated into Pinault’s.

“FNAC is a brand in the world,” said company president Pierre Blayau at the opening of the restructured and expanded FNAC store at La Defence in the suburbs of Paris May 30. He added, “The FNAC spirit con- tinues to exist here more than ever before.”

London Stores Set World Standards

With HMV, Renewed Megastore Enters Record Book

BY JEFF CLARK-MEADS

LONDON—One street in this city now boasts the world’s biggest record store and the world’s biggest home entertainment store—and that is official.

For the past 18 years, Oxford Street, the U.K.’s main shopping thoroughfare, has had HMV, which says the Guinness Book of Records is the world’s largest record outlet with 30,000 square feet of trading space selling records.

Now, less than 200 yards away, the flagship Virgin Megastore opened June 1, and, at 67,718 square feet, it has been certified the world’s largest home entertainment store. With a new look, the redesigned Megastore is a revamped version of one of the original pillars of the Virgin empire.

Virgin Group U.K. managing director Simon Burke says the store—with its landmark site at the corner of Oxford Street and Tottenham Court Road—has become an icon for his company, and it is symbolic in its description of it. “It’s the wellbeing, the heart of the business. It is a foundation of our business. If you were to ask people in this country what the word ‘Megastore’ means, most would say it means the shop on Oxford Street.”

Asked why Oxford Street should con- tain two stores with world titles, Burke says, “Oxford Street is the most signifi- cant trading street in Europe. London is a vast city with huge population. Every retailer has its flagship store there.”

For several years, however, Virgin’s flagship store was a fairly threadbare standard-bearer. Before the $15 million refurbishment, many customers said it had a drab, unfriendly layout and felt somewhat cluttered—a criticism that has been swept aside by the clean, open spaces of the new version.

Says Burke, “It was in a sad and sorry condition for a number of years and re- ally there never visibly lived up to what it aspired to deliver. It was never sev- en days good, when people went there they could be disappointed by the appearance and the ambience. Now there was no room to display stock, and there was never any room to move.”

Now we intend it to be one of the great retail stores of the world. People should be in no doubt they are in the greatest entertainment store in the world when they walk in.”

Burke adds that there had been a balance to be struck between improving and exci- ting customers and overwhelming them with the 200,000 titles the store has in its 67,000 square feet of trading space. That space is allocated to video (15%), graphics (15%), and books and accessories (5%), with the remainder given to music.

Burke says that when the company decided to expand, it looked at “every other site in Oxford Street” before decid- ing to spread out and up from its ex- isting location.

The expansion meant razing into the foundations of the building to excavate more space for the basement video de- partment. It also meant opening up the floors above so that there are now four stories between videos and the Gallery at the top of the building.

The feel of the building is airy—topped as it is by a glass dome sur- rounding the four-floor-high stair- well—with broad spaces between racks and around the central areas.

The icing on the cake would be a fas- cia bringing Virgin’s signature to the corner of Oxford Street and Tottenham Court Road. However, Burke says that “Westminster City Council are very pre- cise about that corner of Oxford Street, so we’ve been having a long-running nego- tiation with the planning department.”

“We would like to put something tasteful but striking, but not garish. The whole thing is currently being nego- tiated.”

Burke is, nevertheless, pleased by the impact of Virgin’s corner site. “If we had no store in Oxford Street when I took over in ’88 and I could have had any site, I would have chosen this one.”

The store will be under the manage- ment of GILL Cook. Burke says there will be a store dedicated to the Megastore—Megastore 1, and a Megastore 2, a Megastore 3, and a Megastore 4.

Another aspect of London it will re- fuse to be live music. Burke says he hopes to persuade the enhanced performance facilities will be used by more and by bigger acts, within the parameters set by the police and the City Council.

Echo Voting To Be Expanded

Move Expected To Stir Up Awards

BY WOLFGANG SPAHR

HAMBURG—The German phonog- raphic academy is giving a broader base to its annual Echo Awards. Academy chairman and WEA Germany managing director Gerd Gebhardt says the voting college for the awards will be broadened from just record companies and music publishers to a range of artists, industry profes- sionals, and journalists.

The move is similar to the British Phonographic Institute’s annual awards a few years ago. The BPI widened the voting structure for the Brit Awards following a decision by record companies and producers only to consider record companies that had a vote. Gebhardt says, “We invite the Echo Award winners, the nominees, and also other artists, authors, producers, pub- lishers, record company representa- tives, journalists, and others associated with the German music market to be- come members of the academy.”

So far, the academy’s members con- sist of 35 record companies and music publishers. In addition, there is a board of trustees made up of personalities from the arts and cultural industries. Acknowledging the academy has been influenced by the Brit Awards and the broad-based voting structure of the Grammys, Gebhardt says, “We are continuing to develop the Echo Awards so that they gain even greater acceptance in Germany.”

Over the past four years, the Echo ceremony has become a shop window for German music both at home and abroad. “German music has now reached international standards,” says Gebhardt.

“The Echo Awards have proved that the ‘made in Germany’ seal of quality also applies to music made in Germany.”

New members of the academy will pay an annual fee of $60.

Malaysia Moves Into Hard Rock

BY PHIL CHEAH

SINGAPORE—Following in the wake of Taiwan and China, Malaysia has joined the Chinese hard rock scene.

PolyGram is the first company to jump into the fray by signing Alien- hold, Barkbasteel, and Baby-Amps. The three bands are featured in a com- pilation, released May 22, called “Rock Kaki” (Malaysian slang for “rock mem- bers”).

“Mainstream Chinese pop has tradi- tionally been dominated by Hong Kong and Taiwan artists. Since Malaysia has always been more rock-influenced, it is now time for a change,” says Eric Yeo, PolyGram’s managing director for Asia. (Continued on next page)
U.K.’s RCA Hits With Take That, Lennox

LONDON—Executives at RCA Records in the U.K. might want to start thinking about the Queen’s Award for Export Achievement.

Take That is the most popular British band outside of North America, judging from the group’s impact on various albums and singles charts. The band’s “Nobody Else” is the top-selling album by an international act in Japan and Germany, the world’s second- and third-largest music markets.

Annie Lennox, meanwhile, is the highest-ranked U.K. artist on North American album charts. “Medusa” stands at No. 21 on The Billboard 200— the release has been on the chart for 12 weeks—and holds at No. 3 on the Canadian charts published by The Record.

“Medusa” has sold 500,000 copies in the U.S. up to the end of May, according to SoundScan. The album, issued there through Arista Records, has been certified platinum for trade shipments of 1 million units. “Divia,” Lennox’s previous album through Arista, has sold 1 million copies in the U.S., reports SoundScan.

Take That, which recently re-signed to RCA Records U.K. for the world outside of North America, has been in negotiation for a U.S. deal for some time. Sources say Arista is the band’s outlet there, although that has yet to be officially announced.

The current international success of Take That and Lennox is at least partly due to the efforts of Chrissie Harwood, RCA’s international marketing director. Harwood recently left the label to form her own consulting firm but is still under contract to act as international adviser to Lennox and Indelible Ink, Steepe.

wood’s successor at RCA is marketing VP Nancy Farbman.

Says Simon Fuller of London-based 19 Management, which manages Lennox, “Chrissie has worked closely with me from day one of the launch of Annie’s solo international career. We have developed a complete understanding of how to maximise the commercial opportunities open to an artist of Annie’s stature without compromising any artistic integrity.”

RCA U.K. executives say that “Medusa” has sold a total of 2.5 million copies worldwide since its March 6 release, including 450,000 in Britain. They contrast this with “Divia,” which sold 1 million copies in a comparable period. Total worldwide sales of “Divia,” according to the label, are 5 million.

Fuller affirms that the meticulous setup and success of both albums are largely attributable to Harwood’s efforts “and her relationship with BMG around the world.” Harwood was instrumental in assembling a band for Lennox for her TV appearance this year in Italy, Canada, the U.S., and France.

Similarly, Take That manager Nigel Martin-Smith calls Harwood a key player in the band’s success “since day one” four years ago, and praises her attention to detail and commitment. “Together we decided to target-specific territories rather than appeal to the promotion too thinly,” he says, “and this worked, with the band breaking out of Holland, Germany, and Italy into the rest of Europe.”

In Germany, “Nobody Else” and the single “Back For Good” have to date sold 850,000 plus 2.5 million copies, according to local BMG official. The album was ranked at No. 2 in last week’s Media Control charts.

In Italy and Austria, “Nobody Else” has just relinquished the No. 1 slot to local artists. In Australia, Holland, Sweden, Austria, Spain, and Portugal, among other markets, the album remained in the top 10 last week. In Finland and Switzerland, it stayed at the top of the charts.

In Japan, “Nobody Else” is No. 6 on the Original Confidence (Oricon) combined domestic/international album ranking. No. 1 on the international chart, BMG Viceroy says it has so far sold 54,000 copies of 63,000 imports. A senior BMG international executive, however, says the company is “aiming for sales of 100,000 copies in 90 days.” The album was issued there on May 31.

“Take That is planning to tour the Asia-Pacific region after its August U.K. concert dates, and Japan may be part of the itinerary. The band will be here for the rest of the year and is being tentatively scheduled for the end of the year.”

Total world sales of “Nobody Else” have topped 1.2 million copies to date, according to RCA’s count, including 650,000 units in Britain. Take That’s last album, “Everything Changes,” sold 3 million worldwide, including 1 million in Japan.

Steve McClure in Tokyo and Ellie Weisert in Munich contributed to this report.

WHO IS SIDI?

SIDI is simply the most advanced and unique CD pressing plant in the Middle East.

Why SIDI?

• SIDI will save you time and effort by replicating in the area where your clients are.
• SIDI gives top quality and services for unbeatable prices.
• SIDI relieves you from paying custom duties on any CD manufactured in Saudi Arabia for the Gulf area.
• SIDI offers manufacturing services for CD Audio, CD ROM, CD-I and CD Video.
• SIDI can get you anywhere in the Middle East through its distribution network.

Malaysian Hard Rock

(Continued from page 42)

Singapore and Malaysia.

While the music is essentially hard rock, it also contains elements of thrash metal and rock ballads. Chu Soon Seng, Baby-Atms’ 23-year-old guitarist-songwriter, says, “We listen to a lot of Western hard rock such as Van Halen and Bon Jovi, but also thrash metal such as Metallica.

“In fact, we are all fans of the English-language Malaysian alternative rock scene. There isn’t a parallel scene in Chinese. We love Scream,” he says, while we’re speaking, he decided to perform in Chinese.

All three bands have been influenced by mainlind Chinese rock superstars such as Cui Jian and Tang Dynasty. The goal has been to really come away from mainstream pop and produce music with youth angst and rage.

The groups were discovered in a 20-band local competition organized by PolyGram and held in November in Kuala Lumpur, Malaysia. Baby-Atms and Barbakūedes sing in Mandari- n, while Allenhood—a seven-member group featuring three lead vocalists—sings in both Cantoneese and English.

“They are actually our first local alternative rock production. It’s a very experimental, but it is a potential market,” says Yoo, who expects to sell more than 20,000 units of “black Kids.”
U.K. Artist Reps Meet With Minister On Royalties Issue

BY JEFF CLARK-MEADS

LONDON—The U.K. government has been widely criticized by the country’s performers for not implementing proposed changes to copyright law.

The government’s proposed changes to the Copyright, Designs and Patents Act 1988 are designed to harmonize U.K. law with European Union (EU) standards. However, the proposed changes have been met with resistance from the music and entertainment industry, particularly from performers and creators.

Performers’ Trade Union and Company (PAMRA) is an umbrella organization for a range of bodies that include the Musicians’ Union and the engineers and producers group RePro.

One of those present at the June 5 meeting was Re-Pro vice chair Peter Fillkue. He says, “The minister was very much aware of the concerns of performers. He listened to us with great understanding and sympathy.”

However, the minister said—in his words—that he was not minded to tell us what his conclusions might be.”

Fillkue says he and his colleagues are encouraged by the fact that the copyright regulations—in the form of a statutory instrument—will not come before Parliament before the autumn. Originally, it was expected that they would pass through the Commons before the summer recess. Fillkue, “We are very confident that the minister will respond to the 500 letters and submissions he has received on this.”

Asked about the nub of his scheduled June 9 meeting with David Blunt, DMF chairman Dennis Muirhead says, “Performers must have a legal right to broadcast income and an equitable split must mean 50-50 between them and the record companies.”

Australia Drops Anchor In Asia Pacific

Contgent Sees Great Promise In New Trade Show

BY CHRISTIE ELIEZER

HONG KONG—The large Australian presence at MIDEM Asia is sending a clear signal to the region: We are part of the Asia-Pacific area, and we intend to be major players.

The 35-company Australian contingent included record companies, publishers, artists, and tour promoters. Most were housed in Export Music Australia’s main stand, a hand-built set up their own, and others were part of multi-national booths. Australians were represented as speakers and moderators at conferences; four acts were showcased.

“Seeing is believing,” says Paul Krieger, managing director of the newly launched local arm of MCA Music Entertainment. “We’re investing a lot coming into this part of the world and we’re looking for acts. That’s what we’re in for the long haul is not something you announce at a press conference or by doing an ad—you prove it. You don’t attend just one MIDEM Asia, you keep coming back and building up.”

MIDEM Asia (Billboard, June 10) was more than a gathering of a wide array of contacts. To many Australians, its seminars and networking possibilities provided the first real chance to get a clear picture of regional problems, sheer diversity of the markets, and business opportunities.

Singapore Network Takes 2 MTV Channels

BY MIKE LEVIN

HONG KONG—In Asia’s volatile music-TV sweeps, MTV moved to the head of the pack when both its 24-hour English- and Mandarin-language channels were picked up by Singapore Cablevision (SCV) June 1.

MTV will provide two of the cable network’s 25 channels when Singaporean viewers can pick up their TV from the American channel for a pittance. Singapore has the right to receive a variety of signals currently reach a reported 70 million homes in Taiwan, Thailand, Indonesia, South Korea, and India.

Despite the fact that Singaporeans can access MTV’s satellite feed, the country remains a small market for the network, and the country’s regulations for satellite broadcasters are restrictive.

“MTV’s Asia’s twin signals are available in the region, and Singapore is an important part of that,” says chief executive officer of Singapore Cablevision (SCV) June 1.

MTV’s first three years in Asia have been successful, with the network’s live broadcasts of major concerts and live performances of the week’s best hits. The network’s programming has helped make it the cultural and financial capital of Southeast Asia, a country looking to the region for direction.

All MTV’s signals will be received in the region through satellite, and the channel is expected to be available to all viewers in the region by the end of the year.
Unwinding after their arrival in Penang, from left, are George Makzoeh, GM of BMG International, Middle East; Christoph Ruecker, VP of international marketing, BMG International; Carol Wright, VP of artist marketing, BMG Canada; Susan Markheim, VP of international, Giant Records; Frankie Cheah, managing director, BMG Malaysia; and Keith Blackhurst, co-managing director, deconstruction.

BMG Execs, Artists Gather For Meetings, Mirth In Malaysia

BMG International convened May 14-20 in Penang, Malaysia, for the company's sixth international marketing conference. Hosted by Heinz Henn, senior VP of international A&R and marketing, the conference was attended by 170 executives from 40 countries. Activities included live music performances; presentations from BMG's various music, video, legal, and finance divisions; and a closing-night Scheherazade theme event.

Just act the Backstreet Boys meet BMG International senior VP of international A&R and marketing Heinz Henn (without hat) following their performance.

Arista U.K. artist Ezio greets attendees after his performance. Pictured, from left, are Clare Coads, head of marketing, Arista U.K.; Chris Stone, VP of A&R and marketing, Europe; Ezio collaborator Booga; Stuart Rubin, VP of A&R and marketing, Asia Pacific; and Heinz Henn, senior VP of international A&R and marketing, BMG International.

Joan Armatrading, BMG International's newest signing, treated the crowd to an acoustic set. Armatrading was to begin a tour June 7 in Ireland and will perform both electric and acoustic sets at each show.

BMG Munich signee Haddaway gives a lift to Heinz Henn following his performance at the conference.

Staffers cluster following a surprise performance by Joan Armatrading. Pictured, from left, are Heinz Henn, senior VP of international A&R and marketing, BMG International; Chris Stone, VP of A&R and marketing, Europe; Kate Winn, label manager, BMG International; Armatrading; Christoph Ruecker, VP of international marketing, BMG International; Stuart Rubin, VP of A&R and marketing, Asia Pacific; Rachel Male, Running Dog Management; and Armatrading band members James Hallewell, Prabjote Oshan, and Rosie Wetters.

Members of New Zealand band Supergroove relax after their performance. Pictured, from left, are Heinz Henn, senior VP of international A&R and marketing, BMG International; band sax player Nick Atkinson, Kirk Harding, marketing manager, BMG New Zealand; and the band's drummer, Ian Jones.
### HITS OF THE WORLD

#### AUSTRALIA

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<tr>
<th>No.</th>
<th>Single</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Love You 'Til I die</td>
<td>Mariah Carey</td>
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<td>2</td>
<td>If I Feel Like It</td>
<td>Patti Labelle</td>
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<td>3</td>
<td>One Fine Day</td>
<td>The Corrs</td>
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<td>4</td>
<td>Let Her Go</td>
<td>Passenger</td>
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<tr>
<td>5</td>
<td>Right Here</td>
<td>Diana Ross ft. Bounty Hunter</td>
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<td>6</td>
<td>Some Girls Like It Hot</td>
<td>The Pointer Sisters</td>
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<tr>
<td>7</td>
<td>No Bridge Too Far</td>
<td>Next Generation</td>
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<td>8</td>
<td>Love &amp; War</td>
<td>Simply Red</td>
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<td>9</td>
<td>Walking On Sunshine</td>
<td>Eric Burdon &amp; The Animals</td>
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<td>10</td>
<td>Hold On</td>
<td>Max Romeo</td>
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#### CANADA

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<tr>
<td>1</td>
<td>I Will Remember You</td>
<td>Barbra Streisand</td>
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<tr>
<td>2</td>
<td>A Whole New World</td>
<td>Elton John &amp; Peabo Bryson</td>
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<td>3</td>
<td>Tune In</td>
<td>Whitney Houston</td>
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<td>4</td>
<td>Moanin’</td>
<td>Joe Cocker</td>
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<td>5</td>
<td>A Thousand Years</td>
<td>Christina Perri</td>
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<td>6</td>
<td>One More Light</td>
<td>OneRepublic</td>
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<td>7</td>
<td>Keep It Strong</td>
<td>Sugar Ray Leonard &amp; James Arthur Lennox</td>
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<td>8</td>
<td>Just The Way You Are</td>
<td>Bruno Mars</td>
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<td>Run</td>
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#### GERMANY

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<td>2</td>
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<td>Caught Up</td>
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<td>4</td>
<td>Nothing’s Gonna Stop Us Now</td>
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<td>Fergie ft. Black Eyed Peas</td>
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<td>Who’s That Girl</td>
<td>Bananarama</td>
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<td>I Got You with My Eyes</td>
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#### FRANCE

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<td>R.E.M.</td>
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<td>2</td>
<td>Beautiful</td>
<td>George Michael ft. Elton John</td>
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<td>3</td>
<td>Smells Like Teen Spirit</td>
<td>Nirvana</td>
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<td>4</td>
<td>Don’t Stop Thinking About You</td>
<td>Journey</td>
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<td>The Power Of Love</td>
<td>Céline Dion ft. Backstreet Boys</td>
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FRANCE'S FNAC PLANS MORE MULTIMEDIA

(Continued from page 42)

event.

FNAC was launched 40 years ago by Max Theret and Andre Essel, whose intent was to bring cultural goods to the masses while creating a distinctive image for the company. FNAC has now become the leading chain in France for books, music, and videos.

Blayau added, “What we are doing proves that instead of hindering the FNAC spirit, we have revived and strengthened it. What was part of the FNAC tradition—the quality of the store, the scope of what is offered—is stronger than ever.” We have broadened the concept to take into account the evolution of the products and the consumers’ habits.”

The store at La Defense, which expanded from 25,000 to 40,000 square feet, has all the ingredients of a typical FNAC store (70,000 book titles and 13,000 CD titles). However, it was built with hi-fi, and photographic equipment, but it has been tailored to accommodate this new, possible range of multimedia products.

“Our guideline was to ask ourselves: How can we present multimedia at a point of sale in a non-arbitrary way? Our ambition is to make multimedia goods part of the reality of every day, in the area of the store director,” said Marc Pingue. “All the know-how we have acquired will be applied to the new technologies.”

Apart from a computer hardware and software section, which contains some 7,000 titles, multimedia platforms are displayed in all the store’s sections, including the one for children. The goal is to present new multimedia items—CD-ROM, CD-i, photo CD, and CD Plus, when released later this year—as well as multimedia hardware. In addition, the store has a “cybercafe” that allows clients to plug into the Internet.

“We can now do that, with the new stores and the modernized ones will absorb multimedia into their product mix. Multimedia is ‘a testing ground for our new stores,’” says Blayau, adding that in the near future some IS stores will have specific multimedia sections. “Multimedia offers an unlimited potential. We are now seeing just the beginning of something, and FNAC intends to be at the forefront of this revolution, which is the market,” says an FNAC manager.

According to FNAC data, the chain sold almost 90,000 multimedia products last year, and there are plans to multiply this figure by five in 1995. On given titles, FNAC accounts for over half the sales in France. The hit multimedia CD-ROM of the Louvre museum, released by Multimedia International, sold mostly through FNAC stores.

The inauguration of the La Defense store shows that FNAC is ready to resume its expansion plans, which were delayed after a troubled period in 1993 and 1994, when the chain changed owners three times. Insurance companies, which had owned the chain since the mid-1980s and was the driving force behind the phenomenal expansion in the late 1980s—was forced to sell in July 1993 to Altus, an affiliate of bank Credit Lyonnais, in a move to trim down its massive debt.

Later, in 1994, the bank sold FNAC to the French Pinault holding company that owns the art and film detail group Pinault-Printemps-Redoute.

The Pinault group, in partnership with giant water company General des Eaux, hopes to use the FNAC name to develop the remainder of the shares in public ownership. Pinault has two-thirds of the FNAC shares.

In 1994, FNAC grossed the equivalent of $1.8 billion. Books represent 21% of revenues; records, 33%; computers, 15%; and photography, 11%. FNAC has around 12 million customers every year.

FNAC operates 44 stores in France, which offer the full range of products and services; two are music-videos only stores and one is for computers only. FNAC has five stores outside France, in Belgium and one in Madrid. The Berlin store that was established in the early 1990s was closed last year. A 45th French store will open early in 1996 in Nantes, and another is planned for the suburbs of Paris.

“... FNAC ‘s future is not over, and there is still room for growth in France,” explains Blayau. But he adds that the future is much more complex in the 90s. “We adopt a gradual and smooth approach in France, because it is now a different period.”

The current development budget for new stores is between $19 million and $38 million.

HARD ROCK MINERS

FRANCE

Mariposa Folk Festival Stays Airborne

35-Year-Old Event Has Had Every Problem

BY LARRY LEBLANC

TORONTO—Despite a turbulent history, the annual Mariposa Folk Festival will mark its 35th anniversary at Olympic Island and downtown chalets here Aug. 10-13.

Since its first show at the Oval Arena and Community Centre in Orillia, Ontario, in 1961, Mariposa has faced innumerable shifts in sites, ongoing funding difficulties, a history of rain-soaked days, personnel upheavals, and poor attendance.

“We’ve moved many times in those 35 years, but the festival has such an incredible legacy,” says Richard Barry, president of the Mariposa Folk Foundation, the nonprofit charitable arts organization that has overseen the event since 1977.

Among the acts appearing at Mariposa ’86 are Buffy Sainte-Marie, Butch Hancock, Gram Parsons, Great Big Sea, Hard Rock Miners, Jackson Delta, Maple, Sadieots, Brian Black Thunder, Elizabeth Hill, Ric & June Avery, and the Toronto Morris Men.

RICHARD BARRY

scary for them.”

In 1964, at the 11th hour, Mariposa was hosted out of Orillia and landed for a rainy weekend at Maple Leaf Ball Park in Toronto. The following year, the festival moved to Innis Lake Park for three years before settling at Olympic Island in 1967.

This year, Ken C. & Estelle Klein, Mariposa’s strong-willed artistic director from 1963 to 1978, who has made a strong comeback on the C.S.I. Beach, said several of Mariposa’s earliest supporters, however, were initially outraged when she broadened the festival’s musical scope into an all-canadian-performer phenom. “I felt strongly it was important to show a spectrum of folk [musicians] which are inter-connected,” says Klein. Among the prominent Canadian folk acts appearing at Mariposa under Klein’s tenure were Joni Mitchell, Bruce Cockburn, Murray McLauchlan, Kate & Anna McGarrigle, Stan Rogers, Rita MacNeil, Alannah Oomsawin, Philippe Brunelle, and Canadian children’s performers including Jerry & Bub Ross, Hampson, Lois Lilestein, and Bram Morrison (who later formed Sharon, Lois & Bruce).

There was also an impressive list of non-canadian-style acts featuring the including The Olympia Brass Band, Sweet Honey In The Rock, Malvina Reynolds, John Hammond, Joan Baez, Taj Mahal, James Taylor, Phil Ochs, Malachai, John Hall, H.E.V. Girard, Skip James, Jay McShann, Zachary Richard, Jean Redpath, Leon Redbone, and Steve Goodman.

Despite the impressive list of notable, Klein claims she resisted the temptation of Mariposa being dominated by big-name performers.

“My view of what constituted a star was different than what some of our PR people thought,” says Klein. “I thought if you were special at what you did, you were star. I was more excited to get the Olympia Brass Band or the Georgia Sea Island Singers than James Taylor.”

The first festival, held Aug. 18-19, 1961, was a two-day event drawing 2,000 people. It featured an all-canadian lineup of Ian & Sylvia, the Travellers, Bonnie Dobson, G.J. Abbott, Jean Carn, Ignam, Allan Mills, Jacques Labrecque, Al Cherry, and Winston & Mary Jane Young.

The next year, even though there were no incidents among the crowd of 6,000 who attended, Orillia’s conserva- tion-minded father figures said the festival was too much for the town and it was shut off. In 1964, Mariposa was forced to cancel the festival. When the town of Orillia then canceled the festival, the other festivals elsewhere—” says Jeff Cohen, Mariposa’s current artistic director. “The festival had to change. This year I tried to energize the traditional folk who would normally work for the traditional folk who would normally work for the festival, and they were successful, which is great.”

Barry indicates that Mariposa, like many folk festivals today, is grappling with its identity and wonders what performers to book. “There’s the traditional audience we still cater to, but we’re also looking for a younger audience. We’re looking at what performers are for them. Last year, for example, there was Ani DiFranco, the Waltons, and Moxy Fruvous. These groups are not what people think of as being folk, but we think they fit.”

PRIS To Be Paid

For Its Aborted

Computer System

LONDON—The systems contractor appointed by the Performing Right Society to build and operate the P RMS computer system has agreed to pay 2.4 million pounds ($3.8 million) in compensation to the Society.

Leamouth and Burchett Management Systems will pay the amount in eight installments over five years. It made the first payment of 600,000 pounds ($900,000) on signing the compensation agreement.

A contract was per- mitted by PRS with the aim of revolu- tionizing the mammoth data-processing task it currently undertakes. The project was formally launched early in 1993 after an independent report indicated it could not work in the format PRS had designed.

The PRS was among the first organizations to try to use the type of system that the contractor recommended.

In November 1992 the PRS chief executive resigned over matters relating to PRIS, PRS had issued a warning that PRIS had been rejected and the matter was set out of court.

The society originally wrote off 8 million pounds in expenses with regard to the project. Chairman Wayne Bileceton says the PRS council is considering whether to pursue compensation from other PRIS suppliers.

MUCH MUSIC

Canada’s national English-language video network, has signed a licensing agreement with Cablevision S.A. in Mexico to bring its talent management and Mexican marketplace, beginning June 1. MuchMusic has also signed a joint ventures agreement with MTV OY TV in the Scandinavian marketplace, to begin in that country in September.

At EMI MUSIC Canada, Fraser Currie has been appointed operations manager and Rob Carson has been named West Coast sales super-visor.
Using German Retail To Break New Bands
Labels, Stores Forge Alliances, In-Store Promotions

BY ELLIE WEINERT

MUNICH—Cooperation between record distributors and retailers in Germany is gaining importance as a way to break new acts.

Says Mathias Gibson, head of distribution at BMG Ariola Munich, "Retailer cooperation has become just as valuable as a light radio and TV advertising campaign and has become an important marketing instrument, especially in the field of new talent."

In Germany, there are large chain stores such as Karstadt (160 stores), Saturn (110), Mueller: Drugstores (110) and WMM—World of Music—(19) that each target different consumer groups. In addition, and not to be underestimated, are the individual retailers, who out of necessity and enthusiasm, become creative and innovative sales outlets.

Meanwhile, many record retailers have set up their own promotion network and marketing structures to offer record companies. This includes cooperation with local radio and sometimes TV stations, regional newspapers, and magazines, too. There are also in-store magazines, which may have wide circulation, and displays on windows, counters, and racks.

Says Hans Lambrecht, central buyer at Karstadt in Essen, "We firmly believe that newcomer artists are our daily bread. In this fast-paced business, one cannot make a living on chart acts alone that are here today and gone tomorrow."

The Karstadt department store chain has record departments catering to 10- to 16-year-olds. Stores in larger cities sell all musical styles, while those in smaller towns may carry only chart product and albums advertised on radio and TV. Karstadt's free magazine, Musik News, has a circulation of 230,000.

In some stores, Karstadt has a stage with laser lighting for live performances and offers chain-wide touring. Schlager artists Costa Coestalla and Roland Kaiser are also acts who have taken advantage of this.

Karstadt record departments also have a bank of headphones through which customers can listen to featured albums by new artists. Karstadt compiled a CD of unknown and upcoming artists that was distributed at the Pop-Komm trade fair in Cologne in August 1994.

Lambrecht explains that the chain supports acts when individual outlets believe in the music. "A few years ago, we believed in an unknown act and presented her at all Karstadt stores," he says. "That campaign worked for Enya."

He adds that Karstadt also has excellent working relationships with smaller companies and has a positive attitude toward independently produced material.

Says Wolfgang Orthmayr, managing director at WMM in Munich, "Nowadays, retailers are taken more seriously since record companies have finally realized the need to involve the retailer in the marketing process. We all have to work together on establishing the back catalog of tomorrow."

WMM has emphasized being a music trendsetter in the marketplace and therefore has achieved a young and trendy image. Its free in-store magazine, WMM Journal, has a monthly circulation of 300,000.

Another avenue the chain uses to promote acts is its "band of the month" promotion. Orthmayr says, "Long before street date, we listen to premaster tapes. We like to feature new talent which we feel stands a chance of breaking on the basis of performance quality."

A band of the month will receive front-page exposure in conjunction with

(Continued on page 33)
Retail

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Share the Music of Disney
KICK-OFF NOVEMBER 1995

Disney music has always made the perfect gift for people of all ages. And now, we’ve put together a program to bring our family of music together for families everywhere to discover, share, and enjoy.

November 1995 is Disney Music Month! We’re offering our complete selection of popular soundtracks and contemporary and classic song albums to consumers with that. And with full support of a Disney promotional campaign as timeless as the music it promotes.

National print advertising with a combined circulation of more than 43 million will run during the month of November 1995. Beautiful POP displays, posters, and flyers to create awareness at retail will be available to encourage consumers to bring home great Disney music.

Sales managers will be coming to you soon with full details on a program on which you won’t want to miss out. So reserve circular space now, and get ready for the audio event that will have everyone everywhere sharing the memories and magic of Disney music.

P.S.: Two weeks ago, Retail Track referred to Wherehouse ownership as a fund run by Stonington Partners, but that was incorrect. Some employees of Stonington Partners, all former employees of Merrill Lynch Capital Partners, serve on the board of directors and act as consultants for the Merrill Lynch Capital Partners leveraged buyout fund that owns Wherehouse. But the firm of Merrill Lynch Capital Partners was not involved in the negotiations to sell the company to another entity, as was reported.

The answer to that question rules out the sale of the chain, which leaves the option of bankruptcy. If the chain does that, Merrill Lynch would walk away from it and take the lesser hit of $102 million, which is still a whopping loss. All of which brings us back to the strategy that Wherehouse owners appear to have embraced: trying to restructure debt without putting the company into bankruptcy. In order for that to happen, the Merrill Lynch fund will have to agree to a substantial chunk of equity, and possibly all of it, to the bondholders. And that is what is being negotiated now. A group of bondholders has formed an investment group, based on specialty investment banking firm, to represent them in negotiations with Wherehouse owners and the banks. (Trade sources note the lines hoping for successful negotiations.) If negotiations fail, Wherehouse likely wouldn’t be placed in bankruptcy. But bondholders to whom Retail Track has spoken seem anxious to cut a deal. Wherehouse bonds are currently trading at about 32 cents on the dollar, and many of the investors who own the bonds recently bought in at prices were declining. Those investors can likely make a profit if a package can be put together, either all equity or a mixture of equity and new debt.

Wherehouse’s parent company, Macys, has already chronicled those attempts. Wherehouse management has haggled with creditors, putting forth a number of packages, but none so far have worked. Some 40-60 cents on the dollar, say, would be willing to accept, but it could shop around for potential suitors, or nor was anyone contacted. The simple truth of the matter is that until it completes negotiations with creditors (Billboard, June 10), Merrill Lynch can’t afford to sell the chain.

Let’s look at the numbers. According to a source familiar with the chain, due to Wherehouse’s current problems in particular and music retailing’s problems in general, the sale of the chain, including inventory, probably would fetch less than $200 million right now. But for argument’s sake, let’s say Merrill Lynch gets fantastically lucky and finds somebody willing to pay about $250 million for Wherehouse.

On the other side of the equation, the year-end numbers supplied by Wherehouse’s 10-K filing with the Securities and Exchange Commission, the chain owes the banks $40 million from a term loan and an additional $40 million drawn down from a revolver; the bondholders are owed $110 million; and payables were $75 million. According to my math, that comes out to $274 million.

In other words, not only would Merrill Lynch have to eat its total investment of more than $100 million—$72 million put in at the time of the purchase and the additional $40 million drawn down from a revolver—the bondholders are owed $110 million; and payables were $75 million. According to my math, that comes out to $274 million.

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Of course, along the way a suitor could inject itself into the negotiations. It’s happened before. Federated Department Stores bought a chunk of Macy’s debt after that company filed for bankruptcy, and the Cincinnati-based company eventually gained ownership of Macy’s. Or instead of buying debt, a suitor could approach the creditors and offer to put up cash to buy some or all of the equity in the company. But again, all of this must be negotiated. Now that an informal committee has been formed, negotiations are on the fast track, says one bondholder, and a deal could be completed within two months, with another two months needed to complete the paperwork.

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Boston Music Store Avoids The Glitz And Plays It By Ear

By Greg Reibman

Boston—In a day and age of hi-tech and high-gloss music chains, In Your Ear Records' flagship unit here is decidedly low-tech and funky.

The store—one of three in the web—shares a basement location with a laundromat, not far from the popular Paradise rock club and Boston University. Inside, just about every fixture and sign is handmade. The exposed pipes provide a good place to anchor displays, and the glue from the fluorescent tube lighting often makes it hard to read the spines of the CDs in the homemade wooden racks. Meanwhile, there are stacks of CDs, LPs, 45s, cassettes, magazines, and videos everywhere.

None of the chaos seems to bother In Your Ear's definitely loyal customer base, which has made this unit its store in nearby Cambridge and Providence, R.I., a destination for serious music fans for more than a decade. In fact, the chaos is part of In Your Ear's charm.

Used merchandise accounts for about half of the chain's sales, which amount to approximately $700,000 annually. Thanks, no doubt, to the proximity of multiple colleges near each location, about one-third of the remaining music sales comes from new indie and alternative product. The remaining share of sales includes current pop and rock releases as well as a mix of country, rap, jazz, blues, and other specialties.

Other merchandise, including magazines, used videos, trading cards, movie posters, and—in Providence only—T-shirts, accounts for about 3% of annual sales. The Providence store has also just begun experimenting with selling used CD-ROMs, which will be expanded to the other units if successful.

In Your Ear opened its first store in Boston in 1982, after the three founders and current owners—Reed Lappin, Chris Zinng, and Mark Henderson—were tired of selling boxes of used vinyl out of milk crates on the street.

"We used to sell records outside at different colleges around Boston," Lappin, 41, recalls. "But a lot of the spots that we were selling at were getting closed down due to a crackdown on street vendors. We had a pretty legal following, so it was almost by necessity that we had to open the store.

"The trio moved its stock into a small storefront just as Boston's new music scene was exploding. At that time, Boston's Newbury Comics chain was quickly becoming the market's alternative rock leader. But In Your Ear quickly assumed a secondary share in that niche by developing a reputation for stocking hard-to-find independent releases and used alternative product, which Newbury has never done.

"For a while we were the only other store than Newbury Comics in the market that offered indie product," Lappin says. "A lot of college DJs from the Boston College radio station (WZBB-FM) began frequenting our store. That's when we grew into the hybrid of having a lot of used product and having indie rock."

Since then, the Boston store has moved twice, each time to just a few blocks away but also more than doubling in size. Its present 2,500-square-foot location is at 561 Commonwealth Ave.

Lappin estimates that at any given time the Boston store stocks 10,000 CDs and upward of 30,000 LPs and 30,000 vinyl singles, including a large stock of rare punk and indie 45s. Also on hand are about 5,000 cassettes, although that format is declining.

The Providence store opened in the mid-80s and has also moved twice, to its current 1,500-square-foot location at 286 Thayer St., near Brown University and the Rhode Island School of Design. Zinng says the most recent move to a second-floor walk-up has benefited the store tremendously by placing it adjacent to a combination skateboard, snowboard, and piercing salon, bringing in many new customers. Stock here includes 10,000 CDs, 15,000 LPs, and 2,000 cassettes.

The 700-square-foot Cambridge store, at 72 Mount Auburn St., is in busy Harvard Square, opened three years ago when In Your Ear bought out a used store called Underground Records. Current inventory includes about 5,000 CDs, 5,000 LPs, and 1,000 cassettes.

"We've moved more than most used stores, and we have found that enough people now know about us that we don't have to be on the street level," Lappin says.

Explaning the group's overall success in three competitive markets, Lappin cites his and his partners' insistence on keeping overhead low while maintaining large inventories.

"It's a business that's been dependent mainly on word-of-mouth as opposed to full-scale advertising," he says. "We put most of our money back into product rather than try to do anything fancy with the place.

"The philosophy is that we want to always have our inventory strong. We don't want anyone to come in and see that the stock has been picked over. We're basically a store that reinvents itself. It seems if you're patient over a year or two, there are going to be things go out of print that people will start looking for. It has worked for us."

Consistent pricing is another key factor in the operation. Product carrying a $12.98 or $16.98 list is typically priced $12.95 to $15.95. "We rarely put stuff on sale," says Zinng. "Our approach is, if we carry it, it's going to be relatively cheap. We've got a well-educated urban college clientele who would know enough to go to our competitors if our prices were higher.

Because all three units sell both used and new product, Lappin considers his competition to include both other used stores—including Nuggets, levy Tunes, and Planet Records in Massachusetts, and Tom's Trucks and Goldies in Rhode Island—as well as the major chains like Newbury, Connetix, Strawberries, and Tower.

"We tried to be low-key over the past five years and deal with our loyal custemer base," he says. "But we are starting to think about creative new ways to

(Continued on page 60)
With the holiday season rapidly approaching, buyers are gearing up for the largest-selling period of the year. Billboard is their ultimate guide to the hottest releases and market trends out there.

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The 3 for 1 Spotlight

Holiday Product Showcase

VITAL Re-Issues

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a 1½-page editorial in WOM Journal, a national poster campaign, 40 MTV Europe advertising spots during prime time, 10 plays of the band's video per day on WOM's video walls, extensive in-store promotion and airplay, advertisements on WOM shopping bags and other materials, and advertisements in regional magazines.

Ortmayer cites A&M/Polydor artist Sheryl Crow as an example. "We were so convinced that this artist would break in Germany that we offered to present her as WOM act for April for a flat fee plus risk-sharing." Normally, a record company would pay around 120,000 deutsche marks ($85,000) for one of its acts to be hosted of the month. He adds, "Furthermore, within the editorial of WOM Journal, we present 'Record of the Month' with the emphasis on new musical trends. This reaches a smaller group and involves less cost."

WOM acts of the month for 1994 were (in order) Enigma, Nina Hagen, Bitty McLean, Sheryl Crow, Primal Scream, Counting Crows, Sajn Doctors, Helmet, Julie Neigel, Sven Vath, Shane MacGowan, and the Black Crowes. Some of the monthly acts in 1986 have been the Stone Roses, H-Blocks, and Heather Nova.

Another unique artist-development scheme set up by WOM is an exclusive limited-edition CD (1,200 copies) of five demo tracks. The first CD contains four unknown acts of various musical genres and a track by 24-year-old newcomer Lisa Lorenz, who signed with BMG Ariola before the demo disc's release.

Lorenz's demo remained on the CD, which was put on sale at the end of November, to help generate interest in the artist. WOM Journal also kept customers informed about the development of various stages of Lorenz's recording for BMG Ariola. When Lorenz's debut single was released in March, consumers had been reading about the artist for six months.

Commenting on cooperation between distribution and retail on developing new acts, Franz von Auresperg, managing director at the Red Rooster label, says, "I believe that retail cooperation is the most important aspect and should entail 70% of the marketing budget. Record companies have meanwhile recognized that they should involve the retailer more in the sales process in order to motivate and tie him in to selling the product."

Red Rooster artist Julie Neigel is a good example of how a debut album was marketed in cooperation with retailers in three phases. First, the album, "Hertalsche Willkommen" (Cordially Welcome), was released in April, 1994, when Red Rooster linked with 21 individual retailers to present window displays for the album. The second phase entailed working with large chain stores, providing for in-store promotion as well as joint ads in local daily newspapers. The third phase was launched in September in conjunction with a 20-city tour that ran until the end of December and was coordinated with massive press coverage. This phase also included heavy rotation of the single, "Stehnacht," on the VIVA music TV channel and Neigel being presented as WOM act of the month for September.

Von Auresperg says, "This promotion measure not only brought us additional sales, but a presence in the marketplace which was noticeable in sales at other record shops. Also, we were thereby able to establish her image as a live rock performer and achieve street credibility by word of mouth."

At peakin at No. 9, the album spent 28 weeks on the charts, with sales currently at 200,000 units.

Saturn, which provides a broad range of music for a target group up to ages 35-40, was the first to make its consumer magazine, which has a circulation of 300,000, available on CD-ROM.

BMG Ariola's Gibson says, "We experienced massive response to live shows by singer Marianne Rosenberg at Saturn's in-store stages, which were attended by 2,000 fans. Saturn also presents talent shows for unsigned artists at these facilities.

APA HOLDS ITS FIRST MINI-CONFERENCE

(Continued from page 49)

APA holds its first mini-conference...
MORE FROM MEMPHIS: We called Johnny Phillips at Select-O-Hits in Memphis to see if there was any news about the distributor’s pending sale of an interest in the company to a group of outside investors. Phillips says that the deal, which will allow the current owners to maintain control of the company, is approaching conclusion, but that final details will be divulged when the pact is completed within the next few weeks.

However, Phillips did have much to report about doings at SOH, the label side of his business. SOH’s in-house label Icehouse may make a deal soon with Priority Records in Los Angeles for U.S. distribution. (To date, Icehouse has been distributed by Select-O-Hits, M.S., Action Music, Titus Oaks, and Great Bay.) Icehouse would become the blues outlet for Priority, which has been diversifying its interests beyond the rap music sector (Billboard, June 10). The companies have agreed in principle to the deal. Phillips says that a blues compilation will likely be the first set to be issued under the arrangement. Icehouse also picked up worldwide manufacturing and distribution rights to Kingsnake Records, the Sanford, Fla.-based blues label operated by Bob Greenlee. Phillips says the agreement was made so that Greenlee, who helms his label’s releases in the studio, can concentrate on producing and A&R. The label’s catalog includes albums by Sonny Rhodes, Floyd Miles, and swamp-blues king Lazy Lester.

Kingsnake product is moving through Select-O-Hits in the South and Distribution North America in the remainder of the country.

Finally, Icehouse will be handling U.S. distribution for the Italian label Appaloosa Records, whose artists include Anson Funderburgh, Sam Lay, and Homesick James. Phillips says increased activity on the label side is directly tied to the impending investment in Select-O-Hits. “This is all part and parcel of the same deal.”

AN ERA PASSED: We recently experienced a thrill of nostalgia when we learned that the Jazz Record Mart in Chicago—also the home of Bob Koester’s great Delmark Records—has relocated from Grand Avenue and State Street, which was home to the store for 32 years, to a new location at 444 N. Wabash Ave.

On many a Saturday afternoon in our wasted youth, we would run up the subway steps to 11 W. Grand to sift through the many gems at the Jazz Record Mart. The store had a storied history: Bluesman and Delmark artist Big Joe Williams slept there when he was in town. Such record-moguls-to-be as Chuck Nessa (Nessa Records), Bruce Iglauer (Alligator Records), and Michael Frank (Earwig Records) worked behind the counter there—and suffered the indignity of having old 78s broken over their heads by a dyspeptic Koester.

The new Jazz Record Mart is bigger and, we assume, even better. A space of 8,000 square feet (double the Grand Avenue footprint) and boasts a performance space, a book and magazine department, expanded genre-dedicated sections, a bigger video department, more in-store play copies, and a display case (which includes Big Joe’s legendary nine-string guitar).

This longtime customer bids fond adieu to the old JRM and wishes Koester and his staff the best in their new digs.

FLAG WAVING: We’ve seen all sorts of folk singers, but we’d never encountered one who incorporated baton twirling into their act until Christine Lavin stopped by Billboard’s L.A. office for a live performance.

The New York singer/songwriter dropped in to perform a few numbers from “Please Don’t Make Me Too Happy,” her eighth solo release and her first for Newton, N.J.-based Shanachie Records. The songs ran the gamut from the witty slices of life “*69” and “Waiting For The B Train” to the sobering reflection... (Continued on next page)
was begun the ABA's convention and to alone—it's ers book Magic worth the library.

RESTERS.

Cmitiuve(Lfrom page APA HOLDS

Attendees were enthusiastic about the convention was also conveniently virtually the first time we've done this.

Lisa Ringer of Random House Audio. "The convention was seen as a sign that the organization is coming into its own. In previous years, the APA has simply had panel discussions at the AIA. For me, the most exciting aspect of the Audio Publishers Assn. Convention is that it stands on its own, independent of the AIA and of any other organization," says Hodgkins.

Even those with criticisms felt the conference was a good start. Said one retailer, who asked not to be named, "The retailer meeting was supposed to be a meeting, but it turned out to be more of a full session or gripe session. It should have been more organized. But I think that will come in time; this is only the first time we've done this."

Lavin, who twirled the baton in high school, says she took an "in-year hiatus" from the practice and took it up again at a festival in Vancouver in the late '90s, "I would share the bill with other names, and I'd twirl for them," says the.etahnic singer, who later incorporated the talent into her own set.

She adds, "Anything you can do to entertain an audience is fun game, short of a nude interpretive dancer . . . On the whole, there are more serious [folk] performers than funny ones. I've found the humor helps."

With her latest solo record on the market, Lavin is working on her high-profile side project. Four Bitchin' Babes, a summit meeting of female folkies with a shifting cast. Lavin says the next Babes album, to be issued by Shanachie, will include Megan McDonough, Sally Fingarette, and Deli Smith, with a guest-appearance by Mary Travers of Peter, Paul & Mary, and maybe some others. "We have an invitation out to all Babes past and present," Lavin says. "We also want to have some guest muse Babes."

Lavin's music may soon be on the theatrical horizon. She says plans are in motion to develop a stage production that would feature her songs. The creator of the long-running musical "forever Plaid" is spearheading the project.

Lavin, who recently did a two-week tour behind the release of "Please Don't Make Me Too Happy," says some promotional appearances may lie in the future. "It's kind of casual," she says. "I'm having fun. I've been doing lots of in-stores."

If she passes through your town, stop by and see Christine Lavin. You won't believe what this woman can do with a guitar—and a baton.
Album Reviews

Edited by Paul Verona and Marilyn A. Gillen

POP

THE REMBRANDTS
L.A. PRODUCERS: Joe Smith, EastWest 6135

Singing the success of “I’ll Be There For You”—the theme from the popular NBC sitcom “Friends”—the Rembrandts entered The Billboard 200 at No. 25 last week with an album of trademark pop-rock tunes where hooks rule. Boolsies “I’ll Be There,” the unisonally titled L.A. record includes several other tracks with equal potential at modern rock, album rock, AC, and triple-A formats, among them “Coming Home,” “There Goes Lucy,” and the Beatles-inspired “End Of The Beginning.” An album that should earn this duo the recognition it has long deserved.

SPOTLIGHT

PRIMUS
The Tack the Punchout PRODUCERS: Primus INTERSONIC/25553

This year marks 20 from San Francisco area it again, now upping the melodic edge of their music with drumline its edge. Preceded by the saucy modern rock hit “Wynona’s Big Brown Beaver,” album is likely to win group’s appeal beyond its already considerable fan base. While “Wynona” is the track that holds the greatest potential for a crossover, the sublimely propulsive, putting just enough of a funkadelic twist in the title to suggest the band will not only meet their thrashing toward the guest. Guest list includes G'roovy Kings on singing “Sing Sing Sing,” Paul Shaffer and Jude on “Dream A Little Dream Of Me,” and Joe Pesci on tenor sax on “The Trolley.”

ORIGINAL CAST RECORDING

The T-Bone-nominated Broadway musical showcases a jazzy revue with assemblage of 50s- and 60s-era rock & R&B songs from the celebrated writing pair, performed by a big voiced ensemble cast with unswerving energy and undeniable appeal. The 38 tracks on two-CD set include a Jackson’s work of love and hip hop, “D’-Jawbone Rock,” “Standing By Me,” “Spanish Harlem,” “There Goes My Baby,” “Love Potion No. 9,” and hip hop’s versatile, and occasionally jarring, arrangements. Despite the gold-record glitter, time gems in collection are the lossy kisses, which prove more than worthy of comparison.

NEW AGE

GARRETT NEAL
Night And Day (Big Band) PRODUCERS: Various Garrett 24655

Chicago goes “concept” with an idea that sounds better on paper than it looks on tape. Chicago-in-the-classic big band tunes like “In The Mood” and “Take The A Train.” The veteran band, led by the legendary Chicago’s big, salty proposition, putting just enough of a funkadelic twist in the title to suggest the band will not only meet their thrashing toward the guest. Guest list includes G’roovy Kings on singing “Sing Sing Sing,” Paul Shaffer and Jude on “Dream A Little Dream Of Me,” and Joe Pesci on tenor sax on “The Trolley.”

R & B

THE BYRDS
PRODUCERS: Various (23498)

Female quartet’s debut presents hip-orientated, breezy-cool R&B feel sure to appeal to young adult listeners. Set’s loony bad sin, “Take It To The Limit,” a memorable teaser for other tracks such as “Warmer Summer Day,” Deep, throaty vocals combine with production change-ups—as on the slip-siding “All My Love” and the all-the-kids-know dance track “Love Me.”

JAZZ

ROY HAYNES
Smyrna: The Smyrna Years PRODUCERS: Roy Haynes, Diahann Carroll, Village Vanguard 4010

Venerable modern jazz drummer Roy Haynes swings mightily on these Diahann Carroll, feature pictures Tami Tam, ensemble, and legendary bassist Niels-Henning Ørsted Pedersen. Includes enjoyable versions of such durable standards as “Skylark” and “Mood Indigo,” as well as a delicate “I Fall In Love Too Easily,” whose melody is carried by Nipsey. Haynes also serves up a raucous version of Miles Davis’ “All Blues,” as well as an exuberant take on “Besame Blu,” with his old band leader, John Coltrane.

HERBIE HANCOCK
Debut: An Evening In Berlin, Germany 31/03 PRODUCERS: Sven Ander-Todd, Herbie Hancock, Germany 31/03

Innovative drummer/keyboardist/composer/producer issues set that uses American composer as foundation for collection of stewarding, hip-hop jazz tracks. While straight-ahead parleys will undoubtedly view this album with distaste, traditional, trad, and the rhythmic fusing that the Afro-Cuban heat, black music is a unique fusion of satisfying audiability across the Latino and world music spectrums. Led by Spanish artist’s noteworthy “Maria Laica,” treasured in Spain by Nipsey, “The Soul Of Black Porn” features a range of tracks with a new, diverse, sound-filled gay recognition, including Manuel Bugay, Pedro, and Lucila Campos, and Lucila Campos, and Lucila Campos, and Lucila Campos.

VARIOUS ARTISTS
Music Of The Bees: The Songs Of John Denver PRODUCERS: Steve Beren & Mark Laitz, Kansas 1014

As co-founder of the Blasters, key member of X, and prominent solo artist, Dave Alvin has been a fixture on the L.A. alternative rock scene for years. On his first solo project—originally released in 1987—the singer/guitarist performs some of the finest material he wrote for those two bands (“Fourth Of July,” “Lonesome Catholic,” “Border Radio,” “Jubilee Dance”), other outstanding originals from the period. Co-produced by Los Lobos’ Steve Berlin and featuring fellow Los Angeles David Hidalgo, “Romeo’s Escape” is as notable for Alvin’s impeccable singer as it is for being a snapshot of the L.A. rock underground at an inspired moment in its history.

DAVE ALVIN
Romeo’s Escape PRODUCERS: Steve Beren & Mark Laitz, Kansas 1014

New releases, regardless of chart position, highly recommended because of their musical merit. MUSIC TO OUR EARS (1) New releases deemed Picks which were featured in the “Music To Our Ears” column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verona, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, Tenn. 37203
PUBNISHER: Sweet Summer Night, BMI
PRODUCER: Brinsley Evans

"Ready"

along romances
unleashes his loads

Mark Chesnutt
Don't Wanna Miss My Chance

SINALE REVIEWS

SINALE REVIEWS

PUBLISHERS:

Fashioned Latin freestyle

Ehab DeBarge

SINALE REVIEWS

Thorn Wilson
Boney anchored ditty owes as much to the vintage pop of Boney M. Hollis goes to more obvious influences like Green Day and Marilyn.

DANNY DAVE

Delivered from the raw rock and roll-adius of the ideal modern yearner.

THE MESSAGE

Love One Another

Like Chris

DANCE

Star's

SINALE REVIEWS

The

AC

DEBBIE GIBSON

FOREIGNER

M. LeBey

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Sting Sees CD-ROM As ‘The New Canvas’
Artist Previews Starwane Title At NARAS Meet

SAN FRANCISCO—A&M Records artist Sting is putting his mark on multimedia through a new pact with Seattle-based Starwave to develop a series of interactive CD-ROMs.

This is really the new canvas for artists,” said Sting, who can also be found online these days on a site included within the online radio station known as “virtual music city” created by Nick Turner and Charles Connor. The Sting site, accessible via http://radio.magnadot.com/treckpolys, will include biographical information about the artist, his albums, films, and tour dates, as well as downloadable audio and video clips. Turner expects to update the site roughly every month with stories about and events from the CD-ROM also will be posted. Turner adds.

SEEN AND HEARD

Other forthcoming music projects eyeballed in various stages of readiness both on and off the floor here: A. Aho’s Boys CD plus title, due by year’s end, that employs Apple’s new QuickTime VR technology to offer a virtual tour of the Boys’ L.A. recording studio and also includes promotional videos for other Grand Royal artists along with a bit-bursting amount of additional audio and video content. The Boys will also release an executive-produced enhanced CD title developed by Brilliant Media which produced Pe- rcy Faith’s Grammy-nominated “All This and More” CD-Rom due from Elektra at $128, which includes remixed tracks from the album’s new “Everything Is Alright” single. “I’m flabbergasted,” said Sting, from his Christian act DC Talk, which will contain four music videos. "L.A. rooftop, $755; Queen- syreche’s two-disc CD-ROM, due this summer from EMI Records and Virgin Interactive Enter- tainment, which includes a new, executi- ve-led version of Chris Wild- d's "Cranberries" enhanced CD, "doors and windows," which includes some previ- ously unreleased audio and video foot- age from alternative music titles, on disc playable across formats including PC, Mac, and CD4 and a Gaye Kihn Kihn CD-ROM titled "Please Remember Five" seven music videos, and excerpts from the published horror fiction novelist’s writings, Quartzed Kihn about the new music format: "I don’t think, except for the songs, of course, I don’t think the music is too different. Most of my fans are pure, as for all its tit.." —You can’t get it anywhere else. —All This Time" will include plenty of exclusive audio and video content. "There are a lot of different ways to get Sting music and obviously a lot of people who have bought his music for the first time in the last month have been deafened with one simple ability, and that’s the ability to not have the music all the time, and to have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have to pay for it. That’s why I’m so excited about this. And now, for the first time, they can have it on their computer at any time, and not have
NEW YORK—The National Basketball Assn. may stoop to conquer. With the Houston Rockets and the Orlando Magic about to wrap up their contest for the league championship, the New York-based NBA thinks it can broaden its home video audience to include some very short people—kids. According to video marketing director Judy Harper, NBA Properties wants to pitch product at children aged 4-12, many of whom are big fans of televised games.

“We’re looking to attract a younger audience,” she says, a group thus far ignored in the rush to attract their 12- to 24-year-old siblings. Not that pro basketball—or any of the pro sports, for that matter—has been languishing on retailer shelves, even during the off-seasons. The National Football League has aggressively courted consumers, especially since Pol- gra Video took over the line and introduced hard rock to hard hitting. As an example, Pol- gra Video is ready to begin advertising its NFL releases on DirecTV, the satellite-to-home service that many observers think could siphon off revenues from home video retailers.

Major League Baseball, distrib- uted by Orion Home Entertainment, has also spruced up its image and sales. Even the National Hockey League is getting out of the deep freeze through a deal with CBS/Fox Video, a sports veteran that has handled the NBA for nearly a decade and will continue for several years.

CBS/Fox has delivered millions of NBA tapes during that time, led by Michael Jordan’s “Come Fly With Me,” a young-sellers sports cassette of all time, says NBA Entertain- ment VP/executive producer Don Sperling. He oversees video production and has grown from 12 to a year, adding to a library of about 60 titles. In fact, pro sports tapes have been among the leaders in non- theatrical volume. But the long-range problem for the NBA and other sports is the limits retailers place on sports, within the limitations of nontheatricals. “Shelf space is a problem” for retailers inundated by titles, Sperling says. “The consumer is confused.”

There is room elsewhere, how- ever. Harper says the NBA wants a share of the mass market space devoted to family entertainment, which attracts heavy foot traffic. Prices of an NBA children’s line would reflect the new marketing re- ality.

“It’s an idea we’ve been thinking about for three or four years,” Harper notes. “We really need to find a way to get our videos from the sports section into family. Our fear now is that customers who shop for off-ice goods don’t see our tapes because it’s out of the way.” Ideal placement for the NBA would be near the Disney character section, the retailer says. “For kids, the Disney character section is a reality of the business,” Harper says. “Those are the titles that take off.”

One indication of the untapped potential are the 3 million copies of Acclaim Entertainment’s “NBA Jam” video game currently in circula- tion. And of all the pro sports, bas- ketball comes closest to setting rec- ords in VHS, in Harper’s view. “More young people are playing our sport than football,” she says.

As far as Harper is concerned, the bigger the hoop stars, the harder they fall for kids. Video is bound to benefit because “our players have become more accessible,” Harper says, noting the genial image of Magic’s Shaquille O’Neal, already a hero on cassette. “I am not aware of the efforts of any other league to get players as close to the public,” she adds. The NFL, in contrast, features “helmets and pads”—stiffness and anonymity.

Harper cites basketball’s built-in advantages in catering to the young: “The action is quick and the players are recognizable.” Focus groups conducted for NBA Properties indi- cate the league is within slam-dunk range. However, even Shaq can blow an easy two points. “It’s a very big market, but it’s also a very fickle market,” Harper says.

The league has been training for mass merchant expansion. Harper says NBA Properties’ Consumer Products Group conducted a large research study 18 months ago that for the first time generated “hard, hard numbers” about children. Among the conclusions: “Young kids list the NBA as a favorite sport.”

Now the league is taking the next step, essentially trying to determine how to break out of the sports photo genre in chains like Wal-Mart and Blockbuster. Harper acknowledges the migration will be difficult, but she adds, “It isn’t just what we think, it’s what people want.” The NBA will likely seek major cross-promotional partners to tap this de- mand.

One could be drawn from among trading card companies like Upper Deck and Sky Box. Each already has a leg on the league. They reach “more kids than we do,” Harper says. The NBA, of course, has mar- keting expertise and a stable of at- tractions with which to attract partners.

Court action, colorful players, and pop music “are the perfect match,” she maintains. So is the plethora of merchandising opportunities the NBA brings to any promotion. Li- censed product sales could reach $5 billion worldwide this year.

The NBA has 29 teams, and Harper says commissioner David Stern calls the teams’ arenas “theme parks.”

Cross-Cultural Tale. Central Park Media’s animated “Tale Of Genji” received its premiere at the Japan Society in New York prior to national video release in September at $29.95 suggested list. The 1987 movie is based on an 11-century novel. Shown at the screening, from left are, Young Hwal Son, Central Park Media, John Wheeler, Japan Society, Kyoko Hirano, Japan Society; Masumi Homma, Central Park Media; and John O’Donnell, Central Park Media.
Blockbuster Awards Reflect Video Industry's Legitimacy

Blockbuster's Big Night: After years of being Hollywood's stepchild, the video industry has had its moment, thanks to the Blockbuster Entertainment Awards telecast on CBS June 3. The June 3 taping of the show moved briskly and was surprisingly entertaining. The celebrity presenters and winners were funny, especially Jim Carrey, who won three awards and was among the few who thanked consumers for renting his videos. "I'm thankful for this award even if you rented my tapes just to say you never did come to the counter that you rent more than you watch," Carrey said in a taped acceptance speech.

The musical acts, including Bryan Adams, Boyz II Men, Patti LaBelle, Clay Aiken, John Lajoie, and Reba McEntire, each turned in crowd-pleasing performances. All in all, it had the look and feel of a big Hollywood event with big-name celebrities, including Sylvester Stallone. (The winners, see page 54.)

With a schmooze factor running on overdrive, video executives were out in full force. Among them were Buena Vista Home Video president Ann Daly, 20th Century Fox chief (and Daly's former boss) Bill Mechanic, ETC president Ron Edensberg, MCA/Universal Home Video senior VP Andrew Kairrey, New Line Home Video senior sales VP Kevin Kashar, Republic Pictures CEO Bob Sigman, Paramount Home Video senior VP Alan Perper, and Video Software Dealers Assn. president Jeffrey Evans. And at times it seemed like a two-hour infomercial for the chain, the Blockbuster Entertainment Awards raised the status of home video to a new level. "This show says that video is truly an icon of the American culture," said Motion Picture Assn. of America's VP Vans Stevenson at the postawards gala.

The video industry makes more money than any other entertainment segment, but it's still considered an afterthought by many in and out of Hollywood. By hosting a nationally televised awards show, Blockbuster has attempted to improve that perception and should be applauded for its initiative. The studios and VSDA, which ought to put on a show as well, have thus far taken such a bold step. Blockbuster pulled it off, garnering good reviews in the process. Now it's up to the ratings to determine if America really needs another awards show. A second edition will need to be cleaned of some glitches.

Many of the stars accepting their trophies obviously didn't know what they were getting. Hardly any thanked the 1.6 million Blockbuster patrons who voted for them.

Moreover, handing out awards for both theatrical and video releases created confusion. Nearly all the movies nominated have been on cassette for several months, so distinguishing between the two categories just didn't make sense.

For example, Sandra Bullock had just accepted her video award for best action/adventure/thriller actress in "Speed" when she was named the winner for the same movie in the theatrical category. Bullock literally didn't know if she was coming or going off the stage.

So Long: Longtime Video Software Dealers Assn. operative Rick Karpel is leaving the trade organization after eight years of loyal service. Karpel exits VSDA at the end of June to become executive director of the newly formed Assn. of Alternative News Weeklies, based in Washington, D.C.

Rising through the ranks to become executive VP, Karpel exiled in the one area where the association has been most effective—standing up for retail rights on First Amendment issues. It is mainly through his efforts, and the Motion Picture Assn. of America's, that retailers have been able to defeat harmful legislation at the state, local, and national levels. With his knowledge of the industry and the issues that threaten it, Karpel will be hard to replace.

Paramount Promos: Consumers can get a free Paramount Home Video with the purchase of two magazine subscriptions in a cross-promotion between the supplier and Wenner Media.

Magazines included in the offer, which expires March 1, 1996, are Rolling Stone, Men's Journal, and U.S. New subscribers who order any two will receive their choice of one free video from Paramount's "Great Movie, Great Price" catalog, which has 180 titles. Selected titles will be stickered to alert consumers to the magazine offer and will include an insert with up to $60 in subscription savings and a coupon to redeem the free video. Wenner is creating the insert and is printing 3 million copies for Paramount to distribute throughout the promotion period.

For its part, Wenner will advertise the offer in summer issues of each of the three cross-promoted magazines.

Congratulations: Hard work paid off for six store owners who were given retailer of the year (Continued on page 64)
Dallas—Billboard and Fuji Tape welcomed Video Software Dealers Assn. convention attendees to a private reception May 22 at the Hyatt Regency here honoring Buena Vista Home Video president Ann Daly as Billboard’s video person of the year. Previous honorees include such industry pioneers as Cy Leslie, Peter Balner, Ron Eisenberg, Russ Solomon, H. Wayne Huizenga, John Taylor, and Gary Ross. (Photos: John Staley)

Look-alike, kind of: Billboard’s traditional award to honorees, the gentle caricature, is held up for all to see by Daly and Billboard’s Eileen Fitzpatrick.

Peter Balner of Palmer Video, left, joins fellow past Billboard honorees Cy Leslie of the Leslie Group, center, and Ron Eisenberg of ETD in welcoming Ann Daly to their exclusive club.

Stan Bauer, VP/GM of the magnetic products division of event sponsor Fuji Tape, greets the crowd at Billboard’s video person of the year presentation.

Honoree Ann Daly meets top executives from event sponsor Fuji Tape. Pictured, from left, are Randy Lucio, national duplication manager; Bob Kuczik, VP of field sales, consumer magnetics; Joseph T. Vissiatti II, VP of sales, professional products, magnetic markets division; Daly, Eileen Fitzpatrick, Billboard’s associate home video editor; Stan Bauer, VP/GM of magnetic products division; and Billboard associate publisher Jim Beloff.

Field report. Marty Jorgenson of California-based Video Products Distributors and Daly trade observations about VSDA and the video business in general.

Old friends meet as Vern Fross of Ingram Entertainment, left, poses with former boss Jack Silverman of Supercenter Entertainment, second from right. Des Walsh of Supercomm, second from left, is another Silverman protégé. Mitch Koch, Buena Vista Home Video finance senior VP, right, was involved in Disney’s purchase of Supercomm and its revenue-sharing system from Silverman.

With Daly front and center, Buena Vista staffers provide partying support.

Daly gets an appreciative squeeze from Hillbilly Jim of Coliseum Video, the king of wrestling videos. Hillbilly, a former wrestler, knows whereof he sells.

On the art of award presentations: Daly hears it from the pros, Charles Van Horn of ITA, left, and Dick Kelly of consultancy Cambridge Associates, right.

They were present at the creation: Two industry veterans, Cy Leslie, left, and Arthur Morowitz of Coliseum Video were instrumental in establishing VSDA.
MUSIC


R.E.M.’s fourth longform consists mainly of a web of visuals from its previously released “Automatic For The People” album and the current “Monster.” Among the 11 treats are the defiant “Everybody Hurts,” which won a MTV music video award last year; the colorful “Everybody Hurts,” which is featured in two versions in two different longforms. One is an uncut version depicting full frontal nudity (with the obligatory warning sticker); the other is censored. The extra here are short outtakes from the film. R.E.M. commissioned a panel of indie filmmakers to shoot for use during its current tour (they appear in the form of second-long segments, interrupting intervals between clips) as well as footage from Jonathan Dayton and Valerie Faris’ new documentary about the Athens band preparing for its “Monster” trek.


Two video sets—“Pope John Paul II’s Biography,” FPI Entertainment Video, 86 minutes, $16.95.

INSTRUCTIONAL


Clowning around isn’t as fun as it could be in this live-action video that aims to give viewers the inside track on tricks as the French Drop, Magic Spear, Toreador (the knot, etc.). The overly enthusiastic Zippe (the asks, “Now isn’t this fun?!” about 10 too many times) runs through each trick and then turns it over to a costumed rabbit named Hertie to explain what items are necessary to perform it and how it all comes together. Although the program is lackluster, it does deserve kudos for taking things slowly enough so that its-plus-intended audience can understand. Zippe also emphasizes the importance of practicing the tricks and even provides tips on how to rewind the tape several times.

“Miss Christy’s Dance: Jazz & Dance Entertainment Group (201-314-1214), 35 minutes, $12.98.

One of a series of dance instructional videos featuring choreographer Christy Curtis. Curtis provides elementary-school children with a fun intro to jazz by allowing them to take part in class from home. As well as providing a good time, the video aims at helping children develop balance, coordination, and confidence. Curtis doesn’t use many show-biz tricks or get too into detail about the dance form and its history, preferring instead to let the moves themselves do the talking. As well as a handful of jazz routines, Curtis’ program includes a generous portion of floor exercises that focus on the legs and abdominals. Other “Miss Christy” numbers focus on ballet, tap, and an introduction to dance aimed at children ages 2-6.

DOCUMENTARY


Two second-video installment in V.I.E.W.’s video documentation of the PBS series “Conserving America” focuses in turn on the quest to save America’s shrinking wetlands and its endangered coastal areas. “The Wetlands” puts the lens on Louisiana’s Cajun country and the Florida Everglades, where conservationists face a number of unique challenges. “The Challenge On The Coast” takes viewers to coastal North Carolina, Texas, Nevada, California, and Georgia. The series presents a bird’s-eye view of changing landscapes, and it is a moving and concise manner, offering historical context and working with communities that are the most appropriate. Its video library also includes the previously released “Champions Of Wildlife” and “The Rivers.”

“Pope John Paul II: His Biography,” FPI Entertainment Video, 86 minutes, $16.95.

Two-video set—“Pope John Paul II’s Biography” and “The Trefolioni Mass” chronicles the life of the current pope and, with the Mass, affords him a particularly shining moment. The documentary part of the program is perhaps one of the most history-like assessments of the pope around. With plentiful usage of photographs and footage, and translations of several of his most salient speeches and sermons, the video provides viewers with a well-rounded picture of the man, beginning with his childhood days near Assisi through his current inhabitation of the Vatican as the first Polish pope. Some of the finer points as his initial love of the theater, his desire to become an international actor, and his latter-day participation in the recent Holocaust memorial concert at the Vatican are highlighted.

INFORMATIONAL

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A 1995 Billboard article discussing the economics of video rentals and the financial aspects of producing and distributing movies through video. It mentions the financial returns from a movie that underperformed in theaters, the economic considerations of producing and releasing a movie, and the impact of digital remastering on video releases. The article also discusses the economics of selling through rental stores, the profit margins, and the costs involved. The article highlights the importance of advertising and promotion in the success of video releases, and it includes details on the production and marketing strategies that were used for a successful video release.
**Top Music Videos.**

**FOR WEEK ENDING JUNE 17, 1995**

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**NEW & **

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**SHELF TALK (Continued from page 60)**

** industryturns out for blockbusterawards**

**Jim Carrey, Sandra Bullock Among Multiple Winners**

The music and video industry turned out in full force to inaugurate the Blockbuster Entertainment Awards, held June 3 at Hollywood's historic Pantages Theatre for broadcast on CBS June 6.

Hosts Cindy Crawford and William Baldwin were at the top of the A-list of attendees, which also included William Pullman, "EL" hunk George Clooney, "Pulp Fiction" star Samuel L. Jackson, Jennifer Tilly, Melanie Griffith, Danny Glover, Alfre Woodard, and David Spade.

The winners of the first Blockbuster Entertainment Awards are:

- **Actress in an action/adventure/ thriller (video): Sandra Bullock, "Speed.**
- **Actress in an action/adventure/ thriller (theatrical): Sandra Bullock, "Speed.**
- **Actress in a drama (video): Meg Ryan, "When A Man Loves A Woman."**
- **Actress in a drama (theatrical): Demi Moore, "Disclosure."**
- **Actress in a comedy (video): Whoopi Goldberg, "Sister Act 2."**
- **Actress in a comedy (theatrical): Jodie Foster, "Mavericks."**
- **Female newcomer (video): Angela Bassett, "What's Love Got To Do With It?"**
- **Female newcomer (theatrical): Cameron Diaz, "The Mask."**
- **Actor in an action/adventure/ thriller (video): Harrison Ford, "The Fugitive."**
- **Actor in an action/adventure/ thriller (theatrical): Harrison Ford, "The Fugitive."**
- **Actor in a drama (video): Tom Hanks, "Philadelphia."**
- **Actor in a drama (theatrical): Tom Hanks, "Philadelphia."**
- **Actor in a comedy (video): Jim Carrey, "Ace Ventura: Pet Detective."**
- **Actor in a comedy (theatrical): Jim Carrey, "The Mask."**
- **Male newcomer (video): Jim Carrey, "Ace Ventura: Pet Detective."**
- **Male newcomer (theatrical): Tim Allen, "The Santa Clause."**
- **Movie (video): Speed."**
- **Movie (theatrical): "Forrest Gump."**

**Home Video**

**Jurassic Park* ' Towers At LDA Awards**

*Forrest Gump,* *StarGate* among Five-Star Honors

**Laserscans**

by Chris McGowan

(Continued from page 6)

**Industry Turns Out For Blockbuster Awards**

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- **Male newcomer (theatrical): Tim Allen, "The Santa Clause."**
- **Movie (video): Speed."**
- **Movie (theatrical): "Forrest Gump."**

**Star awards for the first time for special editions.** As special-edition discs often retail for $9-150 ($249, in the case of “Star Wars Trilogy”), it takes fewer units sold to reach the various award levels. The sales milestones are 10,000 units (three star), 25,000 (four star), and 40,000 (five star).

**VOYAGER’s much-anticipated “RohoCop” special edition (1987, wide, extras, unrated, $99.95) was worth the wait. This is Paul Verhoeven’s director’s cut and includes footage missing from the original. Verhoeven and screenwriter Edward Neumeier are both on the audio commentary track, and the supplementary section has much more.**

**HOOPS TO QUIZ SHOW: Check out the basketball action and human drama in Image’s “Hoop Dreams” (wide, $49.99), all-American tale of two would-be superstars, “West Crenshaw’s New Nightmare” (wide, extras, Old School).**
### Laser Scans

(Continued from preceding page)

$39.99 is a horror tale that features Robert Englund and comes replete with an audio commentary track by director Wes Craven. "Ballistic" ($39.99) is an action-packed thriller starring Marjean Holden and Richard Roundtree. Image's "Mrs. Parker And The Vicious Circle" (wide, extras, $39.99) is a fascinating piece of American literary history and a great laser bargain with audio commentary by director Alan Rudolph. Robert Redford's "Quiz Show" (wide, $39.99) also examines the national psyche and is an engrossing look at media, culture, and corruption.

Pioneer's excellent "Cliffhanger" special edition (wide, extras, CLV, $96.98; CAV, $124.98) has audio commentary by director Renny Harlin, behind-the-scenes interviews, out-takes and missing scenes, and special effects demonstrations.

Allison Anders' "Mi Vida Loca" ($34.98) is a moving, disturbing look at the lives of five Chiricahua women who live in L.A.'s poor and often violent Echo Park barrio. Pioneer's "Doomsday Gun" ($41.98), a thriller about the ultimate weapon, has Frank Langella, Alan Arkin, and Kevin Spacey. "The Hurricaine" (designed to fit John Ford's 1937 South Seas story with Dorothy Lamour and John Carra-

**Billboard**

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### Top Laserdisc Sales

**FOR WEEK ENDING JUNE 17, 1995**

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<th>This Week</th>
<th>Week Ago</th>
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<td>Sam Neill, Laura Dern</td>
<td>1993</td>
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**Billboard**

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**LIFELINES**

**BIRTHS**

Girl, Lauren Elizabeth, to Art and Kathy Kaye, March 31 in Fort Lauderdale, Fla. He is director of sales for Sony Music.

Girl, Jessica Ellen, to John and Julie Blumenci, May 13 in Sacramento, Calif. He is an independent production manager and guitar player for the band Saturday Night Special. She is travel and meeting planning manager for MTTS/Tower Records.

Girl, Jordi Lester, to Steven Levinson and Linda Muehlke, May 28 in Sherman Oaks, Calif. She is senior director of CHR promotion at Island Records.

Girl, Meghan Elizabeth, to Bob and Paula MacDonald, May 25 in Reading, Mass. He is Northeast sales rep for Priority Records.

Boy, Lucas Wailer, to Douglas and Elisa Keough, June 1 in New York. He is VP of Roadrunner Records. She is an art director with her own firm, See Hear Design, which has many music industry clients.

**MARRIAGES**

Robert Prisman to Barbara Schwartz, June 11 in Rhinebeck, N.Y. He is director of marketing for Komar Entertainment and Essex Interactive Media in Englewood Cliffs, N.J. She is label director for Capitol Records in the Northeast.

**GOOD WORKS**

In CARE OF PETS: A “No Place Like Home” concert with country singer Amber Cash are to benefit PAWS/L.A., a nonprofit organization dedicated to providing routine medical and emergency care for pets of people with HIV/AIDS will be held June 17 at the Cinegrill at the Hollywood Roosevelt Hotel. Contact: Terri Johnson, 818-547-2230.

She says the change of label has reinvented her. “The enthusiasm and support here (at RCA) is the type it was at A&M when I first signed.”

She adds that it’s a pleasure to no longer be taken for granted. “It was time to move on. I’ve seen changes to the degree that A&M had gone and I was still there. It felt right to go; it was time to take that next day.”

As evidenced by her song “Back on The Road,” Armatrading is in her element when touring. “I like playing concerts,” she says, “I don’t have to wear a lot of faces and for people to be saying, ‘They’re playing our song; I don’t particularly like being on TV. There’s something strange about seeing that TV image of me on the screen.”

However, Armatrading agreed to play a few BBC in-lieu Live performance shows “Later With Wools Holland,” where she performed acoustic versions of “Back On The Road” and “Merchant Of Love.”

After making a decision in early 1992 to cancel a U.K. date in rehearsals for her upcoming album due to the illness of her mother, Armatrading has decided to take the whole thing on the road and aims to record an album on her mother’s 60th birthday. She has said, “We’re all looking forward to it.”

It was reported that Armatrading began her career in 1972 with “Whatever’s For Us,” an album that put on the Critics charts. Her first album for A&M was 1975’s “Back To The Night.” Her self-titled album, released in 1976, sold over her top 10 U.K. single, “Love And Affection.” From 1977-83 she had four top albums, “Show Some Emotion,” “Me, Myself,” “Walk Under Ladders,” and “The Key.”

Her last top hit was “Drop The Pi- lot” in 1983.
**Pro Audio**

**Onstage Monitoring Goes Wireless In-Ear Systems Replace Speaker Setups**

**BY MARK CUNNINGHAM**

LONDON—In the world of onstage monitoring, Judgment Day has arrived. Artists now have two options when it comes to specifying a method of monitoring. They can choose either a traditional wedge loudspeaker setup or the increasingly popular in-ear-monitoring, or IEM, system.

Given the staggering number of artists currently on tour with the Garwood “Radio Station” in-ear monitoring system, it appears that the reign of the common wedge, particularly where large-scale concert productions are concerned, is over.

Several companies throughout the U.S. have become suppliers of IEM systems, notably Nady, Futuresonics, Sensaphonics, Bill Leebolt, and Circus Maximus. However, it is the British-based company Garwood Communications that leads the market with the industry-standard Radio Station package.

A wireless system designed to dramatically reduce onstage volume, the Radio Station virtually eliminates the need for feedback and, in conjunction with the now widely used radio-frequency microphone, gives artists complete freedom to wander around a stage while experiencing a consistent, high-quality monitor mix, regardless of the environment.

With a mix fed directly to an earpiece set via a UHF radio link, artists not only can achieve complete concentration on their performance, but with a volume control-equipped belt pack they can also determine their own comfortable listening level.

IEM as a concept was developed by Garwood founder Chris Lindop in the late ’80s, when he was working as a sound engineer for Stevie Wonder. Lindop and his partner, Martin Noar, created a practical wireless approach they dubbed the Radio Station, the prototype of which went on the road in the U.S. with British band the Outfield in 1988.

Educating the industry about the benefits of this new technology was not easy, according to Noar, although such artists as Sinead O’Connor and Dire Straits of France were quick off the mark to adopt the system by the turn of the decade.

When U2’s Waves tour took it on board for its mammoth Berlin performance of “The Wall” in 1989, it was obvious to many that it pointed the way forward for the increasing new wave of ambition-multimedia live shows, such as U2’s Zoot TV and Peter Gabriel’s Secret World tours.

Noar says, “Suddenly telling people you could achieve a very high stage level, take away their beloved monitor speakers that they had been relying on to perform and try out this new idea was practically telling a company with a new idea and no track record to support it, and that made things very difficult. Even when engineers like the concept, the prospect of trying to get it past a lot of musicians was pretty tough, because they get used to a certain way of working.”

“Now that these early nonbelievers are seeing so many major acts using the system and noticing how well it has worked for them, they are realizing how obvious it all is,” Noar says. “The clever aspects are in the design, not the application. You just put the monitors in your ears and turn it on and it’s simple.”

Queensaryche’s monitor engineer, Tom Abraham, is one of many curiously ready on the road to reap the significant time- and labor-saving benefits of IEM. He says, “There’s no need to set up 40 wedges, fly six side fills, put up a drum fill, or set up seven amp racks. That saves a lot of truck space and labor. I set up my normal console and outboard effects, along with a small transmitter rack and antenna, refresh the batteries in the receiver packs, and I’m then ready for the gig. In most venues, because the amount of equipment I use is drastically reduced, I can be packed and out of the building in 45 minutes.”

To smooth out the in-ear mix, Abraham uses heavy compression across the bass, drums, and vocal channels, although he stresses that the artist does not hear an overcompressed signal. Abraham also compresses a BSS 31-band stereo graphic EQ to shape up the curve of the earpieces. “There isn’t that much EQ applied,” he insists. “I just take out some of the billion frequencies that bother the ears. I give a curve boost to the high-mids because it helps to keep the receiver pack volume level, while still providing a defined, cutting sound. The earpieces sound nothing like a speaker, so I monitor exactly what’s coming out of the transmitter, taking my signal from the last link before it goes to the band. [All] the band’s mixes are radically different from each other, and I have a six-way box that switches between them so I can listen to whichever mix I want.”

Although competition among IEM suppliers can hardly be described as fierce at present, Nady appears to be the only company to design a system to compete both technologically and financially with the Radio Station. Working on FM radio frequency, the $2,500 Nady system is geared toward the low-budget end of the in-ear monitoring market. The system is now fully established as a professional tool—to the extent that other U.S. suppliers, like Futuresonic, buy wireless transmitter units from Garwood to resell with their own earpieces as a complete IEM package. Although the $6,400 Radio Station may well elude all but those performing on stadium and large arena tours, the recent launch of a remarkable $2,500 budget system, the PSS II, has placed IEM within the financial grasp of smaller arena-size productions. You might expect, at almost $4,000 less than its top-of-the-line counterpart, the PSS II’s features are inevitably different. There are fewer earpieces, especially in areas such as power consumption, input metering, frequency transmission, and the earpieces themselves (the Radio Station package includes custom-made earpieces rather than the universal, off-the-shelf PSS II molds).

Garwood is based in Brooklyn, N.Y., in the U.S., as well as in London.

**Euphoria Productions Infuses Classical Composition With Pop Music Methods**

**BY BRADLEY BAMBARGER**

**NEW YORK—**Working in league with composer Philip Glass, producer Kurt Munkaesi and music director Michael Riesman have produced a ground-breaking campaign in contemporary music for a quarter of a century. Together, the three have welded the techniques of classical composition and pop production, achieving commercial success with avant-garde aspirations in the process.

From the Euphoria Productions/Looking Glass Studio complex in downtown Manhattan, Munkaesi and Riesman rehearse, record, and produce finished albums from Glass’ compositions. The Euphoria Productions label employs an expansive aesthetic in its recordings, using the latest in technology and overdubbing to free its sessions from traditional strictures.

“Whereas most classical music is captured as a sonic photograph, we’ve always set out to make recordings for the medium,” Munkaesi says. “Rather than just document performances, we aim to create finished albums—listening experiences meant to be heard on loudspeakers.”

Munkaesi and Glass began making records together in the early ’70s, breeding the nascent Euphoria approach on such sonic minimalist minimalists recordings as Glass’ Music In Changing Parts, released on the Graviton Square label.

Recording exclusively for CBS in the early ’80s, the Glass/Munkaesi/L.A. Producers team was now fully established as a professional music-making-from-the-intimate (Glassworks, “Solo Piano II”) to the epic (the opera trilogy of Einstein On The Beach, Satyagraha, and Akhnaten).

Euphoria now has two creative outlets: Nonesuch and Point Music. Glass’ joint-venture label with Philips Classics, Nonesuch releases projects bearing the Glass name, including such landmarks as the soundtrack to the film “Powaqqatsi,” a definitive recording of “Einstein On The Beach,” and the new opera “La Belle et la Bête” (Beauty And The Beast).

For Point, the Euphoria team executive-produces albums by outside artists, such as composer Gavin Bryars’ “The Sinking Of The Titanic.” But there are exceptions to that rule, as two of Glass’ finest works—“Music For The Screens” and the “Low” Symphony—have appeared via Point.

Even with a work as ostensibly traditional as the “Low” Symphony, recorded with conductor Dennis Russell Davies and the Brooklyn Philharmonic Orchestra, Munkaesi and Riesman used their customary technique of doubling organic sounds with synthesizers. By blending synthesized tones with strings and woodwinds, the producers are able to create “an instrument that doesn’t exist in nature,” Munkaesi says. “We can make it sound larger than life, which is what we’re always after.”

A different kind of textual fusion was produced on 1988’s “Powaqqatsi,” which mingled non-Western music with Glass’ already Eastern-leaning compositional style. Various instrumentalists and singers from around the world contributed to the project, in addition to a larger, more orchestral version of the intimate group of musicians known as the Glass Ensemble.

According to Riesman, differences in intention and the challenges of reading Glass’ intricate notation made getting appropriate contributions from the various international musicians difficult. To overcome that, the Euphoria team sampled the various exotic instruments and then used multitrack digital editing and computer sequencing to tailor the performances and integrate them into the blend of acoustic instruments, Riesman says.

The recording of “Powaqqatsi” marked a milestone for Euphoria: the use of digital technology to invent new solutions to musical problems. “That album was the most technologically advanced thing we had done so far,” Munkaesi says. “With 105 discrete tracks, the music became a fluid process. It was our first step into nonlinear recording, using digital sound files in place of analog tape. We could go from point A to point C, bypassing point B.”

Such technical fluency has since become a Euphoria hallmark, making possible such complex creations as La (Continued on next page)
Dolby SR: now over 95,000 tracks worldwide

Belle et la Bête.” Glass’ multimedia opera based on the film by Jean Cocteau demanded all of the Euphoria crew’s expertise and then some. It started out simply enough, with Glass composing new music for the film equipped with just a VCR and his piano, but the production eventually became intensely complicated due to the “synchronization nightmare,” Munkaci says.

To create the proper effect, the vocalists had to time their singing to perfectly match the movements of the original film actors on the accompanying screen. Everything from the difficult job of casting and rehearsing the singers to designing the elaborate MIDI web of controllers and synthesis made it a “highly experimental piece,” Munkaci says. “We made the process up as we went along.”

Recording at Looking Glass Studios revolves around the main room’s SSL 4048 G-series console and two Otari MTR90 II 24-track digital tape recorders. The crew also relies on a Macintosh Quadra 650 with Digidesign Pro Tools software and two Alesis ADAT’s, as well as Meyer and Yamaha monitors, Lexicon effects, Neve compressors, Drawmer noise gates, and Neumann stereo mics. The studio also features an alternate recording room, equipped with an MCI JH-600 board, and a separate editing/turbining suite.

Currently in production at Euphoria is a set of quartets by composer Julia Wolfe for release on Point. The next album, due from Glass on Nonesuch is a new three-CD recording of “Music in 12 Parts.” Several other Glass projects are planned for Nonesuch in the near future, such as an album of the music for Robert Wilson’s play “Civil Wars” and a set of arias from Glass’ several unreleased operas. Beyond that, there exists an even greater well of Glass music written and ready to record, including a ballet and two symphonies.

Even though he composes in the time-honored tradition in a multimedia age, Glass has been able to issue a quantity of work that perhaps even Bach would have found none too small. And that’s a testimony to Munkaci, Riesman, and Euphoria’s efficacy.

“If you came to my house, the only equipment you’d find is a piano and an electric pencil sharpener,” Glass says, remarking on his technical inclinations.

“But I’m the only composer I know who has this much backup, and that’s what enables me to be this productive.”

Pro Audio

EUPHORIA INFUSES CLASSICAL COMPOSITION WITH POP MUSIC METHODS

(Continued from preceding page)

Walter Afanasieff

“Dolby SR is a must in the recording process, even in this digital age.”

Composer, Producer and Songwriter

Mariah Carey, Michael Bolton, Kenny G, Barbra Streisand, Celine Dion,
Luther Vandross and Peabo Bryson.

“it’s been amazing to work with some of the best singers and musicians on earth. To be able to write a song like ‘Hero’ with Mariah Carey or to hear Barbra Streisand sing one of my compositions is fulfillment beyond my wildest dreams.”

“I plan to continue writing and producing, as well as scoring films.”

“For mastering I like the warm, quiet analog softness that Dolby SR provides. It keeps the elegance in all of my mixes.”

Mariah Carey “Music Box” (Columbia),
Michael Bolton “Time, Love & Tenderness” (Columbia),
Kenny G “Breakthrough” (Arista Records),
Peabo Bryson & Regina Belle “A Whole New World” (Aladdin’s Theme),
Walt Disney Records.

Dolby SR: now over 95,000 tracks worldwide
Surprise Packaging

Artists' dreams and ecological correctness are often the stuff of production nightmares. But that's just part of dealing with the ever-changing shape of "the box it comes in."

**CD Covers**

Come in fake fur and blue velvet, canvas bags and paperboard trunks.

Packaging in the post-longbox era is definitely not limited to plastic jewel boxes. Manufacturers are coming up with unusual and creative packages when record labels, often pressed by their artists, ask for them.

Tommy Steele, VP of art and design at Capitol Records, says younger bands are seeking alternatives to the standard jewel box for ecological reasons and "to stand out from the crowd."

"They're asking for packaging on paper, as little plastic as possible," says Steele. "A lot of alternative bands come from smaller labels where they did that; they want the major record companies to do it." Some new Capitol band's whose releases will be packaged in paper are Menthol, the Smoking Popes and Triple Fast Action.

Special packages are becoming more common, too. Steele says a limited-edition run of the Blind Melon album out in July will have a paperboard menu cover.

Jeff Gold, executive VP/GM of Warner Bros. Records, says, "We [design special packaging] when the artists ask for it." He notes that Joni Mitchell's "Turbulent Indigo" was packaged in paper.

"But I don't see us veering away from the jewel box," he adds. Warner Bros. plans special packaging for "The Bridges Of Madison County" soundtrack, which will be a six-panel paperboard Digipak with embossed artwork.

AGI Inc. of Melrose Park, Ill., created the Digipak during the early development of the CD jewel box. "Initially thought of as an alternative to the jewel box," says founder Jim Ladwig, "it became totally flexible. Now there are licensees all over the world."

An advantage of the Digipak is that printing can be done on the paper. Capitol's Steele says, "If you try printing on the CD booklet, it's behind plastic, and you can't see it till you take it out."

**ECO-DEATH & EVOLUTION**

When alternatives to the longbox were contemplated, one creative solution was the Ecopak, developed by Ivy Hill Corp., Warner Music's packaging unit.

But it "sort of died," according to Ken Rosenbloom, senior VP of home entertainment

Continued on page 76
Enhanced CDs are not actually available as yet, because there are two parts to the standard. One part has to do with mixed-mode specs, and that is available already; the other part deals with multi-session specs. Norman Bell, VP of new media at Geffen Records, explains that “Mixed-mode specifications put computer data in track one, and redbook audio is placed in tracks 2-n [meaning all of the rest of the tracks]. When the music industry looked at that spec, however, they realized it wouldn’t work as a consumer music product because the music would have to start on track 2. So the industry has been trying to come up with a way to hide computer data from the audio CD player.”

Thus, a title such as Sarah McLachlan’s “The Freedom Sessions” on Arista, is mixed mode, rather than CD-Plus. Also, “Doors And Windows,” by the Cranberries, which will be released by Philips Media and Island Records in July will be more of an EP/CD hybrid, according to Michael Kushner, senior VP/GM of multimedia music for Philips Media, New York. “With five previously unreleased tracks, I believe [the EP/CD hybrid] will be a deeper

For the LABELS: Samplers, An Awareness Campaign And Concerns About How Much Consumers Will Pay For “Additional Content”

By PAUL VERN

A s entertainment and computer companies struggle to establish the next generation of “enhanced” audio and video CDs, replicators eagerly await their opportunity to share in the profits these formats promise. But in the meantime, there is so much confusion over the nature of the proposed formats, even the experts are having trouble sorting it all out.

“There are a great deal of misunderstood definitions regarding enhanced CDs, so we’re very careful when we’re working with prospects to define what we’re talking about,” says Rusty Capers, VP of CD-ROM business development at Dice Manufacturing Inc. “I had a customer come to me saying he wanted a CD-Plus. But after talking to him, I realized what he wanted was one of those ‘G’ discs,” he adds, referring to the CD + Graphics format used most notably on a David Bowie project.

MULTI-SESSION & MIXED MODE

The buzzwords for enhanced CDs are “multi- session” and “mixed mode.” The first refers to a CD-ROM in which the music data appears first and the computer information follows it. The term multi-session refers to the way the discs are encoded: the entire music session is burned onto the disc first, and then—in a separate operation—the computer tracks are added. Multi- session first came into vogue via the Kodak Photo CD, which allows users to write multiple “sessions” (or photographs) unto a single disc at different times.

Mixed-mode discs come in two basic varieties: “track 1” and “track 0.” Track 1 discs are those in which all the computer data is crammed onto the first track of the disc, and it is followed by the music. In the case of track 0 discs, the computer data is stored in a space called the “pre-gap,” which exists before the first regular track and is reachable only by rewinding past the “beginning” of a disc.

All of these formats are compatible with conventional CD players, but multi-session is seen as the leading candidate on that score because the audio units read only the music portion of the disc and stop before the computer tracks kick in. By contrast, mixed-mode discs contain data on parts of the disc that are accessible to some types of home CD units, posing the risk that the player might mistake that data for music and try to play it. When that happens, the resulting sound can damage speakers and test listeners.

THE CASE FOR CD-PLUS

Because of the perceived advantages of multi- session (referred to more familiarly as “CD-Plus”), music manufacturers are making a push toward adopting that format as the de-facto standard for enhanced CDs.

Capers says, “We treat a CD as a CD, as a CD,” says Pierre Leguet, VP of sales and marketing at Technology Optical Media Services of Canarillo, Calif. “As far as we’re concerned, there’s no unique challenge to enhanced CDs. We don’t tell the molding operators to mold it differently.” Some replicators point to their success with adding CD-ROM to the mix as evidence that they can handle any optical media format, as long as they have the specs. Fundamentally, the

LATE-SUMMER LAUNCH

Label executives had hoped specifications for CD-Plus would come from Sony/Philips by the end of 1994, but now it looks as though the new format will not be introduced before summer’s end 1995. At the time of the format launch, a sampler featuring one cut from each of the six majors will be released, to give consumers a taste of what CD-Plus offers. The sampler will also be handled with a diagnostic disc to make sure the CD will run in existing drive-drives. Most importantly, record label executives want consumers to know the enhanced portion of these discs will have no effect on performance in traditional audio-CD players.

IN-HOUSE INTERACTIVISTS

Aside from awareness campaigns, label executives are grappling with other issues. First of all, are outside developers a necessity or can the enhanced portion of these titles be handled in-house? With the exception of Fred Ehrlich,
The Daily Practice of Perfection

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The battle rages on. "We've seen a lot of different formats over the years," said Capers Ritchie, senior executive at Sony Corp., though he didn't say whether the Blue Book standard would be adopted. "It's a really holding up the making of multi-session discs in the marketplace is the absence of a standard," said a senior executive at a CD replicating firm. "I don't believe that once that standard has been issued mass replication will be a serious technical hurdle at all. The hurdles will be in other areas, like the consumer support of the installed base."

Is there a timetable for the standard? Sources at Sony have been promising since last December that the Blue Book is "just around the corner." In May, they were toning that down to a "reasonable target date." By the time this story appears in print at the Replichek conference, there may or may not be a Sony-Philips standard for multi-session.

One thing is certain: The consumer—and only the consumer—has the power to decide which new format, if any, is accepted. The issue is the marketplace is the developer/producers coming up with true plug-and-play products," says Capers of DMI. "That's why audio took off as well as it did. If you had the specifications for Red Book on the same page as the specs for enhanced CD formats, Red Book would take up the top inch of the page, and the remaining 10 inches would be taken up by everything else."

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The dynamics of new optical CD formats, the promise of new DVD (digital videodisc) technology and the continued strength of audio- and videotape duplication worldwide are good omens for the fourth REPLItech International, taking place from June 13 to 15 at the Santa Clara (Calif.) Convention Center.

"It will be SRO for exhibitors, with more than 300 companies filling all available 100 booths," confirms Ellen Parker, sales manager for Knowledge Industry Publications Inc. (KIPI), who, along with ITA, is co-sponsoring the event. "We've outgrown Santa Clara and will move next year to the much larger San Jose (Calif.) Convention Center with about one-third more exhibit space," adds Charles Van Horn, ITA executive VP.

As the only international conference dedicated solely to magnetic and optical media duplication and replication, REPLItech saw its second European event, staged April 1 to 3 in Vienna, up about 50% with some 700-plus attendees, according to Van Horn. "With the shift from a hotel expo hall this year, it has become a heavy equipment show," he emphasizes. "We got very positive feedback from exhibitors about the serious attendees who could actually see the equipment in operation, with technical expertise available at the booth."

DEMO'ING DVD

As of press time, Santa Clara registration was running ahead of last year's pace, when more than 4,600 attended (about 3,500 are expected). Van Horn is hopeful that a promised presentation by Toshiba and Time.
OPENING-DAY REMARKS: ELIOT MINSKER

CONSULTANT JOHN SANDS

Warner for their joint DVD technology will finally happen, after disappointing no-shows at both Vienna and the ITA Convention. "Sony, Philips and 3M made very well-received presentations on their respective DVD systems at both REPlItech Europe and our ITA meeting," Van Horn notes. "Our hope is that Toshiba and Time Warner will use REPLItech International to again talk to replicators, who are understandably anxious about the system's progress and market opportunities."

The keynote address will be given Tuesday by Warren Lieberfarb, president of Warner Home Video.

Among other speakers confirmed at press time were Mark Anzicek, Zentech Designs; Dong Boush, TDK Electronics; Eileen Carbonneau, The Maine Source; Richard Clemow, Central Research Labs; Katherine Cochrane, OneOff GD Shops; Hugh Cooper, Quality Works; Dan Daley, Daley Communications; Bob Hayes, Nestal Machinery; George Hodgekins, Audio Publishing Assn.; Tom Hoistere, GF Plastics; Chad Horew and Jack Kaplan, KAO Infosystems; Mike McCausland, Sony Electronics; Terry O' Kelly, BASF; Bob Plankoff, Telvitore Partners; John Sands, media consultant; Karl Schenck, Specialty Records; and Don Veri, Metatec.

CONCURRENT SESSIONS

Continuing a format that has proven most successful, REPLItech International will feature concurrent tracks for optical disk, tape duplication and computer media. Sessions will not compete with exhibition hours, which run from 11:30 a.m. to 6 p.m. Tuesday and Wednesday (13-14), and 11:30 a.m. to 4:00 p.m. Thursday (15).

The opening-day general session will include comments by Eliot Minsker, KIPI chairman and CEO, on a mid-year update for the media recording market; a "view from Hollywood on the home-video supply side," covering home-video distribution and interactive programming, as well as the co-existence of VHS, DVD and video on demand; and computer software distribution into the future, for both professional and

Continued on page 77
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Surprise Packaging
Continued from page 69

Production People

Rykodisc has created original packaging for many projects, including some Frank Zappa releases that were awaiting release at press time. For the limited-edition CD release of last year's Sugar album, "The Under Easy Listening," the label made a hardcover book bound by rivets that resembles a photo album. Inside are a number of "very complicated packages," according to Grubbs, was Metallica's greatest hits box. It was made to look like a trunk, with paper mounted to chipboard with metal hinges. Inside were three videos, two CDs, a 72-page booklet and a stencil.

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Finding Keepers
One big concern about special packages is that they often cannot be automatically loaded by the manufacturer. Workers may have to hand-load each CD into its package—a time-consuming and costly process. Sources say that having to hand-load large quantities of CDs is one reason why the release date for Pearl Jam's " Vitalogy" was pushed back.

A big tour for music retailers is the keeper. This is the plastic device that holds the CD in the bin. "Whatever you do, it has to fit into them," says Capitol's Steele. He recalls that the first "Ducks" album by Frank Sinatra was "a little large for the keepers," which may have hurt sales. That problem was corrected for the second edition.

Shorewood's Rosenbloom adds, "The first thing we say to ourselves is, 'This is going to work at retail.'"
packaging, which doesn’t hold up to the rigors of the car.”
Ludwig adds, “If they didn’t break so easily, they’d be fabulous. They’re storable, sortable. The jewel box is like a proved mousetrap. The convenience is great, the flexibility. But we’re always working on a better mousetrap.”

Rosenbloom takes a different view. “A lot of people are fed up with the jewel box,” he says. “It’s difficult, unfriendly to the consumer. Put ‘Vitality’ in the trunk of your car and let it roll around. A jewel box would be unboxed and cracked. But the paperboard piece is still in place.”

**VIRGIN ON BOARD**
Most of the paper used in paperboard comes from trees grown on tree farms. “The life cycle of the tree developed specifically for paperboard is different from the backboard tree,” says Rosenbloom. “During the demise of the longbox, people felt that when they opened the case a tree would be screaming out. That wasn’t the case.”

But sometimes what seems to be ecologically correct is not so. Some believe recycled paperboard is better than new. But recycled paper uses caustic chemicals for de-inking, while new or virgin board is untreated.

Some manufacturers are looking for materials that are environmentally friendly—like paper made not from trees but from such matter as corn, seaweed, recycled money and even recycled jeans.

**WHEN IN ROM**
For those paperboard manufacturers whose business was hurt by the demise of the longbox, some consolidation has been found in the hot new multimedia market; CD-ROMs are packaged in paper.

Ludwig says of his CD-ROM packaging business: “We made a nice gain last year, and we’re way above projections this year.”

Ivy Hill is using the “ROM envelope” for multimedia products. CD-ROMs in these paper sleeves are sold to computer manufacturers who bundle them with hardware.

Sandra Olson, marketing services manager for Ivy Hill, says, “The FLF is good for multimedia because the retailer does not have this ingrained thinking about the jewel case.”

**REPLI-tech**
Continued from page 75

consumer markets.

Optical Disk track topics include “Where Do We Go From Here?”, a panel discussion on high-density CD formats; “MPEG-1, MPEG-2, JPEG—Unraveling The Digital Compression Alphabet”; U.S. Optical Disc Manufacturing Assn. (USODMA) research on “Seeking A Standard For Quality Control”; “Preparing Perfect Production Specifications For CD”; “New Microstructural Analyses For The CD Industry” and a “Protecting Rights” panel on new developments and techniques proposed to stop illegal pirating of all CD formats worldwide.

The OD track will also include a roundtable discussion on the latest developments in molding technology and packaging. The USODMA is also offering a workshop for attendees the last day, after exhibits close, covering in detail results of its recently completed “Variation In Measurement” study.

**FROM TAPE TO GLASS**
The Tape Duplication track opens with a roundtable discussion on “The Economics Of Raw Materials,” focusing on market impact of continuing price escalations. Other topics are “Increasing Productivity While Developing Your Business”; “Optical Media Basics For The Tape Duplicator” and “From Tape To Glass—Preparing Video For Optical Release.” There will also be a status report on the audio- and videotape industry—highlighting current statistics and forecasts, and a discussion on the theme “Is It The Master, Or Is It The Copy?”, explaining a new direction in audio QA/QC.

**COMPUTER-MEDIA TRENDS**
“Manufacturing Trends,” targeting new technologies and innovations, kicks off the Computer Media track, which also offers such discussions as “Productivity Through Automation”; “Software Publishing Across Borders” (focusing on global fulfillment and order management); “Determining Media Quality”; and “Software Packaging.”

Additional computer-media topics include “Facility Upgrades: CD-ROM, The Next Step”; “CD-Recordable Media: Some Test Results” and “Protection And Security,” which will address ways by which the duplicator can protect customers’ information. “Tech Notes” will offer tips, techniques and innovations for the computer-media duplicator.

**SPOTLIGHT ON CD REPLICATION**
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company says Best Buy’s superstores are “hard to beat.” In fact, consumer electronics, office supply, and home-office software are knocked right off a bestseller list because the huge music departments are in the front of the store. Best Buy is doing its damaged enemy major job of marketing hit record product, selling deep catalog, focusing on micro-marketing, and developing a very large customer base like its brothers like Best Buy, Media Play, Virgin Records, and HMV represent the new face of music retail.

The CEO and co-owner of 13-unit Newbury Commons, says, “Two years ago, there was an awful lot of very complacent music retailers who perceived that they were owning a piece of the market that when someone came along who offered a form of service and a convenience, they were in denial. About six months ago, those retailers began to realize that Best Buy is not all smoke and mirrors and that they had better go back to their offices and make better business plans for themselves.”

Best Buy executives say they are in music, but Schoenfeld, senior VP of marketing at Best Buy, says home entertainment electronics businesses we engage in,” along with consumer electronics, and PCs and home office equipment.

Schoenfeld says that music generates tremendous traffic for the chain but scoffs at the notion that it is a loss leader product line. He declines to reveal music’s impact on the video software “is our second-profitable business behind home and car care.”

“Music has prime real estate in our stores and advertising,” Schoenfeld adds. But that has always been the case at Best Buy.

THE SOUND OF MUSIC

In 1989, Best Buy’s share of the consumer electronics business was 2.4% when its chairman and founder, Richard Schulze, opened his first audio-component store in Minnesota in 1986 under the name Sound of Music. By 1994, the chain had grown to six units, all operating in the Minneapolis market, ranging from 3,000-5,000 square feet.

By 1989 it had revenues of $4.8 million. From 1989-82 the chain expanded into four markets and began to expand in other markets to market other consumer electronic equipment.

In February 1983 the company name was changed to Best Buy, and in 1984 it opened its first superstore. Growth then came rapidly, rising to $289 million in 1984, up 286% from 1983’s sales volume of $99,000.

In April 1985 Best Buy began to purchase $8 million through a stock offering and began to buy stores in other markets ranging in size from 5,000-24,000 square feet. Those stores had doubled in size, and Best Buy left the company by finishing fiscal 1985 with sales of $561 million.

The following year, Best Buy entered the entertainment software market, adding video rental departments and 600 square feet of CDs, holding some 150 titles.

Motorola’s new line of anything that Best Buy’s customers wanted, and as the chain opened new stores it expanded to almost 3,000 titles, each on CD and cassette. In summer 1988, it replaced its video rental departments in 44 of its outlets with 1,400 square feet of software departments, each holding about 8,500 titles on cassette and CD.

Best Buy in 1988 increased its income to $506.7 million by the end of fiscal 1988, which ended March 31, 1989, and reported sales of $2.2 billion. Store count grew to 41 outlets.

But despite Best Buy’s rapid expansion in the latter half of the ’80s, the chain was still saddled with the 800-pound gorilla among consumer electronics chains. By its fiscal 1990, Circuit City, with 149 outlets, had sales of $2.1 billion and a net income of $78.1 million. Its outlets at that time ranged in size from 2,300-4,000 square feet.

Circuit City began life in 1949 in Virginia and went public in 1961. It entered the music business in 1992, as a direct response to Best Buy’s activity in that market. Music is now carried in 220 of Circuit City’s 395 stores.

The firm’s music departments range from 1,500-4,000 square feet. Billboard estimates Circuit City’s music business at about $250 million.

In 1991, Best Buy began its run at Circuit City when it debuted its Concept I format, which represented a revolutionary advance for consumer electronics. Concept I, a big-box concept, was developed with a store’s entire inventory out in the marketplace at street price. When then, consumer electronics merchants merchandised models on the floor and kept the rest of the inventory closely, “Circuit City got into selling music for defensive reasons. They were trying to neutralize Best Buy’s inventory, since it was a transitory possession, given its strong presence in the category. Circuit City views music solely as a way of winning Best Buy.”

In markets where only one of the two giants competes, music specialty merchants have been able to hold on as long as enough business to keep their doors open, industry observers say, even if there are other competitors like Nobody Beats the Wir or Leechman in the market.

But when Best Buy enters a market where Circuit City and/or Media World is already represented, “It’s like a box concept, competing, “it’s like a neutron bomb has gone off,” says everybody else suffers a 30%-50% decline, and the weakly capitalized record stores are usually forced out of business.”

However, the irony of the competition between Best Buy and Circuit City is that the two can co-exist in the same market. Our customer is not going to listen to CB 97, the company says. “We are not kidding around in our involvement in the music business. If we wanted to generate traffic, we would hand out $2 bibles.”

Best Buy is ready to turn up the pressure. Last fall the chain unveiled its Concept III store, which takes in 60,000 square feet and contains a music and video department that encompasses 20,000 square feet.

The music and video department in Best Buy’s Superstores is the chain’s largest, with 1,500 square feet of stock. Pictured above is the music and video department in the chain’s Richfield, Minn., store.

That store carries about 70,000 music titles, 12,000 video titles, and 2,000 computer titles.

In a recent research report, Gold Sachs analyst, Doug Botolik says the new Best Buy store’s warehouse look and noncommissioned sales force. It also contains significant enhancements, including interactive information kiosks, a vast expanded parts and accessories department, an increased assortment of higher-end merchandise, and a more attractive color scheme. “It is a more fun, exciting, and upscale than its pre-decessor format,” he concludes.

MAINTAINING MARGINS

Best Buy and Circuit City have drawn the pin of margin pressures from music since the beginning of the year. The current margin picture is more like a music specialty chain, according to market research.

One of the things they are famous for is regionalizing their assortment. It has been a goal of ours for many years to do it as well as they do. With a combination of inventory across all Best Buy’s [marketing information system] than Tower’s and a less sophisticated staff, we are looking into how to customize inventory.”

Best Buy VP Jeff Abrams, who has overseen the chain’s entry into music retailing, says the buy anythings to target store to specific market.

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In a recent research report, Gold Sachs analyst, Doug Botolik says the new Best Buy store’s warehouse look and noncommissioned sales force. It also contains significant enhancements, including interactive information kiosks, a vast expanded parts and accessories department, an increased assortment of higher-end merchandise, and a more attractive color scheme. “It is a more fun, exciting, and upscale than its pre-decessor format,” he concludes.

MAINTAINING MARGINS

Best Buy and Circuit City have drawn the pin of margin pressures from music since the beginning of the year. The current margin picture is more like a music specialty chain, according to market research.

One of the things they are famous for is regionalizing their assortment. It has been a goal of ours for many years to do it as well as they do. With a combination of inventory across all Best Buy’s [marketing information system] than Tower’s and a less sophisticated staff, we are looking into how to customize inventory.”

Best Buy VP Jeff Abrams, who has overseen the chain’s entry into music retailing, says the buy anythings to target store to specific market.
MCA Music Revenues Reach $1.25 Billion
Most-Profitable Unit: Geffen Leads Way With Big Hits

BY DON JEFFREY

NEW YORK—Seagram Co., after completing its purchase of 80% of MCA Inc. for $5.7 billion, has released financial results that show MCA Music is by far the most-profitable segment of the entertainment company.

MCA Music Entertainment’s operating cash flow for 1994 jumped 30.5% to $201 million from $154 million the year before. Cash flow for the next most-profitable unit, filmed entertainment, declined 24.3% to $134 million from $177 million. Cash flow is profit before interest, taxes, depreciation, and amortization.

In fact, the financials released by Seagram show that MCA Music’s growth has been tremendous for the past two years. In 1995, cash flow increased 55% to $154 million from $99 million. MCA Inc.’s results have not been publicly disclosed since Matsushita Electric Industrial Co., acquired the company in 1990. Osaka, Japan-based Matsushita retains 20% of MCA’s equity.

Revenues for the music unit climbed 15.8% last year to $1.25 billion. The year before, they rose 6.2% to $1.19 billion. Revenues for the film unit, which includes MCA Home Video and Universal Pictures, rose 29.1% to $2.72 billion in 1994 from $2.13 billion.

MCA Music scored exceptional results despite the fact that its distribution arm, Uni, ranked last among the major music companies in U.S. market share in 1994, at 10.7%, according to research firm SoundScan. (WEA led with 11.1%; Uni was No. 2 among distributors of country albums, however, with a 20.1% share.)

The company’s top-selling albums in 1994 in the U.S. were “August & Everything After” by Counting Crows (DGC/Geffen), 3.8 million copies; “Go” by Matchbox Twenty (MCA, 2.2 million); and “MTV Unplugged In New York” by Nirvana (DGC/Geffen), 1.9 million; “Greatest Hits” by Tom Petty & The Heartbreakers (MCA), 1.7 million; and “Get A Grip” by Aerosmith (Geffen), 1.6 million. MCA’s principal labels are MCA Records, DGC/Geffen Records and GRP Records.

Geffen had a particularly strong year with revenues of $305 million, or 40% of MCA Music’s total.

The MCA numbers were made public the day on which Seagram, the Montreal-based liquor company, completed the acquisition. President/CEO Edgar Bronfman Jr. had hoped to annouce also that Michael Ovitz, chairman of the top Hollywood talent firm Creative Artists Agency, would become chief executive of MCA Inc. But that deal fell through, and Bronfman is reportedly looking for other executives to replace Lew Wasserman as chairman and Sidney Sheinberg as president of MCA Inc. Al Telier is expected to remain in place as chairman of MCA Music.

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Radio

A.M. Shows Difficult To Syndicate
But New Players Still Pursue Affiliates

BY ERIC BOEHLERT

NEW YORK—Is the bloom off the syndicated morning show rose? Just a few years after the idea of simulcasting entire morning shows across the country was enthusiastically ushered in as a cost-cutting and audience-generating strategy, the disappointments still outnumber the successes. And some in the business have become convinced that most local programmers are not interested in giving up their prized morning-show slot in exchange for fewer personnel headaches.

Nonetheless, the stream of new players remains constant, with syndicators certain they have the right mix of talent and technology to crank out a winner.

“Bottom line: Stations are not ready to release their mornings,” says Tom Kelly, executive VP, Premiere Radio Networks. He and the company learned that the hard way after two years of trying to turn Gerry House’s morning team into a national player. The show was taken off the satellite in April. At its peak, House’s show had 30 affiliates.

Premiere did all sorts of preliminary research that showed House—recognized as the dean of country radio—could have “82,000 listeners” if only he had the right satellite deal with it. “They have the right audience that just needed promotion,” says Kelly.

WXBK-FM (Kiss 109) Boston morning man Matty Siegel hopes that by aiming his syndicated show at the less crowded female-driven market, such as Imus’ and Stern’s, he can find a niche.

Bernstein notes that he’s been No. 1 with women ages 18-49 in Boston for 33 straight Arbitron book months. “I’m trying to bring something new to radio that’s not like what we’ve heard before,” says Bernstein, who owns WXBK, which is being picked up by Siegel’s show.

The key, he says, is that the show is sold on a cash basis and that local sales teams are given Bob & Tom show. “We’re just looking to provide programming to stations that want it,” says Carey. The draw for programmers, he says, is that “all the stuff that used to round morning shows—meetings, show prep, negotiations—you don’t have to do any of that.”

Half of the year, due to daylight-saving time, Bob & Tom find themselves one hour behind the East Coast, and they now broadcast from 5 to 10 a.m.

Old, New Atlanta R&B Stations At War
Suit Claims Unfair Competition, Use Of Proprietary Info

BY PHYLISS STARK

The competition isn’t even on the air, and already the R&B radio battle in Atlanta is heating up.

The first shot in what is sure to be a long and intense rivalry was fired by Graman Communications’ WVEE (V103). The station filed a civil lawsuit against the GM of new rival WQUL (Hot 97.5), which is expected to sign on by the July 4 holiday weekend with a young-end format similar to that of V103.

Hot 97.5 is owned by Alfred Liggin, an executive at Radio One, which also owns stations in Washington, D.C., and Baltimore.

The lawsuit seeks to prevent Hot 97.5 GM Mary Catherine Sneed “from using information about the former R&B station to help V103 compete with V103,” according to a press release issued by Sneed. Prior to joining Radio One, Liggin was executive VP/radio at Summit Communications Group, which recently sold V103 to Georgia State University.

The suit charges Sneed with violating the Georgia Trade Secrets Act, breach of fiduciary duty, tortious interference with employment relations, and unfair competition. It seeks an unspecified amount of damages for alleged “financial injuries” to the plaintiffs.

According to the suit, Sneed’s position at Summit gave her “access to confidential and proprietary information” of Graman’s and its R&B station, WVEE. The suit contends the station’s confidential and proprietary information relating to its radio operations.

The suit further claims that Sneed is “now using the information and documents she obtained while an officer of Summit’s radio operations to compete with plaintiffs and specifically with V103 Atlanta.”

It’s likely that Sneed will be able to provide information about Summit’s operations to Radio One executives at a variety of stations, says Bernstein.

In her release, Sneed denies taking any confidential information when she left V103 and also denies any wrongdoing with respect to Cameron, whom she claims was talking to Radio One executives about coming to work for them at the expiration of his contract long before Sneed joined Hot 97.5.

“...is a timely reminder that business is business and we’re all in it together,” says Bernstein.

“Just as all the stuff that used to round morning shows—meetings, show prep, negotiations—you don’t have to do any of that.”

All Aboard! KSAN San Francisco GM Julie Kahn revs up the station’s “wrap bus,” which will be making the city rounds for the next nine months.

 Arbitron Revises Phoenix Book

 Arbitron will release the Phoenix Winter book after staffers found and deleted six diaries that were mistakenly included in the sample.

Two of the diaries “may have been completed by individuals residing outside the household selected to take part in the survey,” according to Arbitron.

Two more diaries were found to have “required excessive time edits,” meaning they contained too many incomplete entries. An additional two diaries were found to have “improper time edits.” When the correct edits were applied, those diaries exceeded Arbitron’s heavy-listening threshold.

The revised book is scheduled to mail to clients June 9.
Two Stations Create All-Classic Formats
24-Hour Syndicated Services Slated For Fall Debut

**BY CARRIE BORZILLO**

LOS ANGELES—In response to the anticipated federal funding cuts for public radio, noncommercial classical station WETA, Washington, D.C., and Minnesota Public Radio are, separately, in the midst of developing inexpensive, 24-hour classical formats for public stations.

Both services, which aim to give public stations a cheap alternative in case funding is cut, are trying to capitalize on full 1996 debuts of their syndicated programming.

“If federal funding is eliminated, there will be hard choices to make, and some [stations] may have to go off the air,” says Tom Livingston, senior VP/GM of WETA. “This will give them an opportunity to get into that.”

WETA and Minnesota Public Radio have been contemplating this move for some time.

“We’ve been thinking about it for 20 years,” says Arthur Cohen, director of music networks at Minnesota Public Radio. “But it makes more sense now because of all the changes going on in public radio. We finally reached the point where we know we can do it; we have the network experience.”

Minnesota Public Radio has been airing the classical music program “Music Through The Night” for 15 years on 110 stations. It also broadcasts, among other programs, the two-hour weekday classical show “Bob & Bill,” which airs on 112 stations. The 24-hour service, tentatively titled “Classical 24,” will include both of these programs.

In April, WETA celebrated its 25th anniversary of programming a full-time classical format. Its syndicated service, however, will be separate from what airs on WETA daily. WETA also has distributed such national classical music programs as “Baltimore Symphony Live!”

LIVESTON

Cohen says the carriage fee hasn’t been determined yet, but believes the price will be similar to that of WETA. Its initial investment hasn’t been disclosed.

“This is not a subsidized service,” says Cohen, “and we’re looking at it as a long-run service that will become something that supports itself.”

Cohen doesn’t expect every affiliate to carry the whole 24 hours, but instead to take one or two days.

Livingston anticipates that affiliates will use WETA’s service for certain days and as a substitute for part-time employees and volunteers.

“This is a better-quality service than many stations have, and it costs much less than a full-time staff,” he says.

Two Stations Create All-Classic Formats

**Networks & Syndication**

**Minnesota Public Radio**

Cabinets of stations, classical music, and other music. The service will be fully funded by Minnesota Public Radio and its chosen partner.

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**J4 Debuts Its Own R&B Oldies Format**

J4 Broadcasting Network has launched the Classic Oldies Network, based on the R&B oldies programming of J4’s WCIN Cincinnati. That station features top 10 R&B hits from the ’50s, ’60s, and ’70s, as well as jazz and blues music from the same era.

John Thomas, J4’s owner, is looking for national affiliates. He has already launched the format on three other stations他曾被购买：WCKO Norfolk, VA, WCOO (formerly WSFL-AM) New Bern, N.C., and WCKN (formerly WYAK-AM) Myrtle Beach, S.C.
WSHE Towers Above Jam During Flip; Foos Sentenced To 2 Years In Jail

After nine hours of stoning with a beating heart sound effect, WSHE Miami flipped from altitude rock to Shore Pointe's Rock. A full hour into the flip, they were able to move to the tower site and begin broadcasting from that jam-free zone. Among the theories for the jam is a commercial to broadcast in place of WSHE's programming, "vulgar phrases on conversations and industrial crap..." according to GM Gary Lewis.

The WSHE staff was able to generate a lot of local publicity over the incident by inviting local television stations to come down and cover the story as WSHE jocks broadcast from the back of the truck on the FSHE transmitter site.

In other news, Chicago-based radio talent agent/attorney Saul Foos was sentenced to 90 days in jail, five years of probation, and 200 hours of community service and will have to pay $500,000 in restitution to the clients he bilked out of approximately $2.7 million (Billboard, March 4), Foos, who has also been disbarred, will serve his time in a Florida jail.

Boston country rivals WBCS and WCLB have reached a settlement in their dispute over the phrase "Hot New Country" (Billboard, Sept. 10, 1994), concluding a yearlong legal battle.

Programming: Two FMS Silenced

Simulcast classical stations KTSA/KBAT in San Antonio abruptly pulled the plug June 2 after playing Beethoven's "Les Adieux" sonata, according to the Houston Chronicle. Station owner M.S. Studie told the paper his inability to solve financial problems made continuing to broadcast financially unfeasible. Eighteen full-time and six part-time employees are now out of work.

Chris Conley is the new PD at WSHH Pittsburgh, replacing Stephen Granato, who exits. Conley comes from the PD job at WEZK Knoxville, Tn.

KKFR Phoenix PD Rick Stacy will exit for an unspecified job at KYST Los Angeles. He has not been replaced.

KVLY, Sacramento, Calif., PD moving man Mark Lennarts exits for mornings at KVNR Las Vegas.

WZYP Huntsville, Ala., PD Cat Thomas has been named PD at WAPI Jacksonville, Fla., replacing Jeff McCartney.

Network News: Banks Deal Inked

ABC Radio Networks finalized its deal with WGGI-FM Chicago jock Doug Banks, who will host a four-hour syndicated afternoon show for the network beginning Jan. 1, 1996 (Billboard, April 29). He will relocate to Dallas later this year.

ABC also has fin-

ally announced that WGGI-FM Chicago's new PD Vic Clemens will join the network as director of network operations for the Tom Joyner morning show (Billboard, April 20).

People: WMXO MD exits

WMXO Detroit MD Terri Stenberg exits and will not be immediately replaced.

At WYXR (Star 104.6) Philadelphia, Joe Proke is upped from assistant MD to MD. He replaces Anne Gress, now PD of local sister station WJZ.

KRAK Sacramento, Calif., night jock Len Guidry has been upped to MD/middays.

Night jock Greg Aijan is upped to assistant MD at WQPY Springfield, Mass.

KZLA Los Angeles morning co-host John Murphy exits. No replacement has been named; send T&Rs to PD PJ Curtis.

Singer Roberta Flack is now hosting a Sunday afternoon shift at WRKS New York.

KKIQ Houston night jock Bo Boline and Lisa Zamora exit and have not been replaced.

Parikhal Brings Balance To His Life, Consultancy

Some people make it to the top of their game by dedicating themselves to their work, working long hours, and driving their employees to do the same.

Joint Communications CEO John Parikhal has a different view. He believes people can ultimately be more productive and more successful if they live a "balanced life," and he encourages his clients to share that view.

"To choose not to have a balanced life is a curious thing," says Parikhal. "I'm not proud of someone who tells me they work 14 hours a day. I'm not judgmental, that's their choice. But we need to stop rewarding people who just throw themselves at their jobs."

Although his values apply equally to both sexes, Parikhal believes the industry has to make particularly long strides in encouraging that balanced life among women, whom he says still have not achieved equal footing in the profession.

"I still think we underestimate women and their role in our industry in a really big way," Parikhal says. "We don't involve enough of them in high enough decisions, although everybody is really working hard to make that better. We don't create an environment that allows women to have a balanced life."

While he is working to bring his balanced-life philosophy "to consciousness" among his clients, Parikhal also believes groups like the National Assn. of Broadcasters should be addressing the issue at industry gatherings.

"Shouldn't at least one major [panel] be on how to live a balanced life? When we're dying and we can't breathe and our veins are popping, we go to a three-hour seminar on how to stress [where] we look at our watch. That's like setting a Band-Aid on the problem."

Parikhal's ideas are unusual in an environment that encourages blind dedication to corporate goals, but Parikhal himself is a bit unusual. It is not surprising that he did not come to radio through the usual avenues.

He was working in marketing research and completing his doctorate in the mid-'70s when he was asked to do a study for a radio station where his sister worked. Through that project Parikhal not only discovered a latent interest in radio, but he also met Dave Charles, who would become his business partner for the next 18 years.

Together, Parikhal and Charles launched a consultancy and, over the next several years, turned Toronto-based Joint Communications into the biggest radio consultancy in North America with clients in the U.S., Canada, and Australia. Among the successful stations this company has helped launch in the '90s are WQXQ Chicago, WXXR Philadelphia, KXMH Houston, and WBMX Boston.

A year and a half ago, Charles was offered what Parikhal calls "an extraordinary opportunity" for a full-time job at Astereca, one of John's clients in Australia. Having already moved his family to Stamford, Conn., Parikhal decided to close the Toronto office after Charles' departure and base the company in the U.S., where most of his clients are located.

Because his company has been so successful, Parikhal has the luxury to be choosy about the clients he takes on and claims he refuses one out of three potential customers.

"We work to find clients that are philosophically aligned with us. Our first criteria is that there's an environment of mutual trust and respect," he says.

"Our goal for our clients is to identify, capture, and keep audiences," Parikhal concludes. "Usually Joint (Continued on page 86)
Garbage singer Shirley Manson assures us the woman plotting reprise in the band’s debut single, “Vow” (No. 38 with a bulletin on the Modern Rock Tracks chart), has a butt that’s warmer than her bite. Luckily for the ex-boyfriend.

“I came to cut you up, I came to knock you down. I’ve seen your little world apart,” sings Manson, who came over from Scotland to join the producer Butch Vig’s Wisconsin band. “I don’t even know where [the lyrics] exactly come from,” says Manson. “It’s just something that comes out. I mean I can relate to the song, I can’t sing anything to it.” It’s about revenge basically, not something I’m particularly into. “I’d rather the other, that kind of thing. But at the same time, I understand how people emotionally feel revengeful. Although [‘Vow’] does sound much more like physical revenge, it’s actually more of a mental revenge kind of thing. “Vow” seems to fit right in with the Hollywood trend of Girl From Hell (‘Fatal Attraction’), Roommate From Hell (‘Single White Female’), and Office Worker From Hell (‘Temp’) movies that feature women who catch a lot of people have said that,” says Manson. “But to me it doesn’t seem that way. Maybe because in my mind it’s not about revenge, or somebody who’s completely mad. I mean, you can be angry at someone, and that doesn’t make you mad.”

On the other hand, she says, “When I hear it on the radio for the first time a couple of months ago it was really exciting. Because I knew, you know, coming from Scotland to America and hearing it in Chicago, I was thinking, ‘Oh my God! This is so exciting!’ [In that context] I think it sounds great.”

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**Billboard Album Rock Tracks**

FOR WEEK ENDING JUNE 17, 1995

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**Billboard Modern Rock Tracks**

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The album, released April 25, is No. 75 on The Billboard 200 this week, with 19,000 units, according to SoundScan.

"Hey Man, Nice Shot" is clearly reminiscent of Nine Inch Nails—Pat Travers' 2003 release, and Liebeskind programmed for NIN—but radio programmers and retailers say that the connection should not be more than a hint that a band helped filter the sound.

"Of course there's a Nine Inch Nails fanbase," says Lewis.

"People aren't doing explore this realm of music yet," continues Weisman. "But they will see a band added acoustic guitars and explored areas that Nine Inch Nails hasn't done yet. They're not out doing it; they're just doing it differently.

These guys are very, very talented, and this album is deeper than just one cut.

Shawn Harrison, alternative music buyer at the 143-store National Record Mart chain based in Carbondale, Ill., says that "they've sound too much like Nine Inch Nails," he says. "There are similarities, but it's not a rehash of that sounds and a cutout coming out their niche that.

Harrison says "Short Songs," which was produced by the band, has been selling steadily since its release. It was released. He attributes the early attention to the NIN connection but expects the album's strong modern rock and album rock airplay have helped it along as well.

Their sound drew the connection, Harrison says, but more than the label, nipping at the fact," says Gary Briggs, director of artist development at Reprise. "In fact, in the first few weeks, many people were having questions if it was a NIN song or a Nine Inch Nails song.

The CIN's "Nice Shot" developed at radio is a label's dream. The song was clear the standout track from the "Demon Knives" album, released on Atlantic in February.

Some modern rock and album rock radio playlists began playing the song off the soundtrack before Reprise officially serviced the track.

A key station for the track was KUQK Phoenix. When the album rock outlet began playing the song in February, "the phones lit up with requests," says Rich Fitzgerald, executive VP/GM at Reprise.

Producer Chart Information Network and the British Assn. of Record Dealers. BARD represents the country's biggest music retailing groups.

Despite the recent decision, the OFT says it may look at the issue again under wider-ranging company law.

The OFT made public its decision not to proceed with the Restrictive Practices Order Act, amended the CIN/BARD restrictions to a 6. This follows the death of a clause in the contracts between CIN and BARD last year. At the onset of its investigation in March 1994, it called the restriction on access to BARD members' sales data.

The CIN charts are used throughout the U.K. music industry by newspapers and magazines, radio, television, and the national-wide commercial radio network. They are also regarded as the international shop window for British talent.

The OFT has, under the Restrictive Practices Order Act, examined the CIN/BARD agreement arrived at last year. It has only so much a product a store can handle. Something's got to give," he adds.

He says they're hoping the supplier shows weakness, that there's a line of close-out.

CIN chart director Catharine Pusey acknowledges that the clause giving CIN exclusive access to BARD data, has been deleted from CIN's contract. She states, however, that this will not mean that other organizations can enter the market.

Pusey contends that, under a separate CIN/BARD contract, CIN retains the copyright on information supplied to it by the retailer. She says the CIN/BARD agree to keep control of this data via this copyright. "BARD members have been advised by their legal advisors that they should not supply data to anybody else," she says.

BARD secretary-general Bob Lewis adds, "We have a contract with CIN, and we intend to honor that contract." However, a spokesman for the OFT says this may not be the end of the matter. "If the way the two parties behave is having an adverse effect on competition, we could look at it under a more general competition law than the Restrictive Trade Practices Act," he says.

According to the spokesman, if the OFT finds that CIN and BARD are in cahoots under the broader Fair Trading Act, it would then open to refer the CIN/BARD agreement to the Monopolies and Mergers Commission.

The OMT would then investigate and recommend a course of appropriate remedial action to the government's trade and industry department.

In 1993, the MMC investigated "the supply of recorded music in the U.K.," but its report, released last spring, did not call for sanctions against the industry. The MMC is now conducting an inquiry into the practices of authors' organizations the Motion Picture Association of America.

If the OFT's original stated goal of introducing competition into the U.K.'s chart business comes to pass, it will be the first time that two or more organizations here have been able to produce charts using the same base sales information.

The Billboard Music Group's new U.K. trade weekly, Music Monitor, is among those interested in obtaining sales data from BARD members to enhance the depth and representative nature of its sales charts.

"Clearly, we hope that the Office of Fair Trading's efforts to bring about wider access to the BARD data will result in a win/win situation," says editorial director Adam White. "We believe the U.K. music business is best served by real competition and that status quo doesn't represent the best way forward for an innovative industry."

Inquiry into U.K. Charts Postponed

Cheap Cutouts Add New Wrinkle to Video Retail

Broadcasting of the Week

Helps with identifying the audience through marketing, and keeping it through marketing and programming, but really depends on the client.

"With 50% of our clients we only research... For 45% of our clients we do both consulting and research, and for 5% of our clients we do all three.

Over the years, Parikhal has come a sought-after commentator speaker, in part because of his ability to predict trends. In 1999, at a year's Radio Country Radio Seminar, he said that within five years the country format will splinter and an 80's-based country oldies station will emerge in most markets. He still believes that prediction will play out, and he sees spinnlers and hybrids of other formats emerge as well, meeting the needs of an older audience.

"The real core issue is simply this: How many jobs can a business keep fighting for the same $25-54 [demo], formats are going to skew young," he says. "As the baby boomers are turning 40 some 40's are going to say, I can do a much better job of carving off (an older demo)."

One place where Parikhal expects to see a lot of growth, in the top 70's oldies format. "You'll see a lot of '70s crash and burn because they were too wide," he says. "They were never an era format. People just try to make it that."
UP FOR GRABS: “Have You Ever Really Loved A Woman?” by Bryan Adams (A&M) holds onto the No. 1 spot for the third consecutive week. Despite being the biggest airplay gainer on the chart, “Woman” loses its bullet because it has taken a significant decrease in sales, moving 1-4 on the Hot 100 Singles Sales chart. The remaining four titles in the top five feel bulletproof and could be serious challengers for No. 1 next week. The momentum appears to be with “Water Runs Dry” by Boyz II Men (Motown). It is the second-biggest overall gainer on the chart and moves 4-2, jumping over “Total Eclipse Of The Heart” by Nicki French (Qualite), which remains bulleted at No. 3. The biggest overall gainer on the chart, “Don’t Take It Personal Just One Of Dem Days” by Monica (Rowly/Artist) is at No. 4. It is also the biggest sales and second-biggest airplay gainer on the Hot 100. Exploding onto the chart at No. 5 and outstanding the list of potential No. 1 challengers is this week’s Hot Shot Debut, the double-sided single “Scream/Childhood” by Michael Jackson & Janet Jackson (Epic).

WEEK FOR DEBUTS: “Scream/Childhood” is one of four new titles entering the Hot 100 within the top 40. This single had a phenomenal week of sales, debuting at No. 3 on the Hot 100 Singles Sales chart and selling more than 64,000 units in its “first week week” is also No. 21 on the Hot 100 Airplay chart. Debuting at No. 20 is “Freex’You” by JoeJewel (Uptown/MCA); it debuts at No. 9 on the Hot 100 Singles Sales chart, selling more than 34,000 units. “Freex” has an airplay base at top-40 rhythm-crossover radio; its No. 6 at KDWB (The Box) Houston. The third-highest entry is All-4-One with “I Can Love You Like That” (Blitz/Atlantic) at No. 27. This single debuts at No. 42 on the Hot 100 Singles Sales chart and is top five at seven monitored stations, including No. 1 at KMZQ Las Vegas. The fourth title debuting in the top 40 is “You Love Is For Real” by Paulin Abdul (Capitol/Virgin). It is No. 43 on the Hot 100 Singles Sales chart and is also top five at three monitored stations, including WKKJ Chattanooga, Tenn., where it is No. 2.

THE REMAINING new entries all debut below the top 80. At No. 83 is Amy Grant with “Big Yellow Taxi” (A&M), which is developing an airplay base at top-40 adult radio. The remaining entries are all receiving airplay at top-40 rhythm-crossover radio. At No. 86 is “You Bring Me Joy” by Mary J. Blige (Uptown/MCA), at No. 92 is “Survival Of The Fittest” by Mobb Deep (Loud/RCA), and at No. 98, making its first appearance on the Hot 100, is the Los Angeles-based R&B trio McKeenStef with “He’s Mine” (Outburst/RAL/Island).

THE GREATEST AWARDS this week go to “Boombastic” by Shaggy (Virgin) and “Feel Me Flow” by Naughty By Nature (Tommay Boy). “Boombastic” picks up the airplay award and debuts on the Hot 100 Airplay chart at No. 70. It is already No. 1 in airplay at KDWB (The Box) Houston, WJMH Greenboro, N.C., and WJJS Roanoke, Va. “Flow” picks up the sales award, moving 29-21 on the Hot 100 Singles Sales chart.

MISSING IN ACTION: For the first time, a single at No. 1 on the Hot 100 Airplay chart is nowhere to be found on the Hot 100. “I’ll Be There For You” by the Rembrandts (EastWest/EEX) moves 4-1 on the airplay chart but is ineligible for the Hot 100 because it is not commercially available as a single.

PMRC STEPS UP TO THE RING AGAIN FOR FRAGS (Continued from page 10)

creative responsibilities.

Sources say some type of ratings system is “part of the discussion.”

In August 1985, the Arlington, Va.-based PMRC suggested standardizing music industry rating system monitored by a committee that would include representatives from the music industry and the general public. Ratings would have included X for sex-related lyrics, D, for drugs and alcohol, O for occult, and S for “suggestive.”

There were also suggestions that record labels model the department of their artists in combing with those in the PMRC. In August 1985 reply to the PMRC, then RIAA president Stanley Gortikov rejected those suggestions.

The permanent resident of the PMRC in the mid-80s, Wyatt says the group’s involvement with DoLe was “hot political” in motivation.

Wyatt says the release of the PMRC “still does not advocate government censorship but encourages parental involvement and responsible corporate policies.”

Wyatt, who has been on the PMRC board since 1986, says she recently approves a new policy to airplays. With De Leon, a former Reagan appointee who is the wife of former Sen. Roger Jepson, R-Iowa, and leads anti-porn group Electronic Entertainment Enforcement (E3E).

According to Wyatt, “A man called up and came by here and said he wanted DoLe to play about those lyrics, and he said, ‘Yes, fine,’ and I gave them to him.”

Wyatt would not name the intermediary but says he was not a DoLe staff member, describing him as “just an interested party.”

Wyatt could not provide a list of current PMRC board members, although she has said “we’re moving in the right direction.” “For now, it’s a prominent but not public political figure” to join the organization since the departure of a four-year-term pope that plays as part of the story. Four years,ioxide, Sally Nuss, and Tipper Gore.

A 1992 list of the PMRC’s 19 board members, all women, included the wives of two former U.S. Senate members and House members of Rep. Bill Archer, R-Texas, Sally Danforth, wife of Sen. John Danforth, R-Mo., Debbie Dingell, wife of Rep. John Dingell, D-Mich., and Peatony Hollings, wife of Sen. Ernest Hollings, D-S.C. But, according to Wy-

They say, “We must do more with the labels, to serve the public interest. If we want to prevent the use of material that is objectionable, we must be able to prevent the sale of that material.”

Wyatt says he did not attempt to go beyond her legislative, the citizenry.

She then, I think the political angle scores plus.”

One PMRC board member is Elyane Bennett, the wife of William Bennett, a well-known lawyer and former Tennessee and New York judge. In a radio interview with Gary Linn, the PMRC president, William Bennett and C. DeLores Tucker, presi-

Since the late 80s, the PMRC has been serving as a “research source” for parents and other interested parties through the political spectrum (Billboard, May 8, 1986).

Wyatt was an active demonstrator at the Time Warner stockholders meeting May 18 in New York, along with William Bennett and C. DeLores Tucker, presi-

dent of the National Political Congress of Black Women.

“Bill and DeLores and I will be meeting again soon to plan what we’re going to do next,” says Wyatt.

Tucker has been at the forefront of the movement to keep gangsta rap al-

bums out of the hands of kids and was a major factor in persuading the Senate Armed Services Committee to ask for special investigations of those lyrics last year (Billboard, Feb. 11, 1994).

In another related development, both the RIAA and the National Assn. of Recording Merchandisers have told a

Pennsylvania lawmaker that the groups will reject his demand for a nationwide task force to address the efficiency of the industry’s voluntary rating system. Republican T.J. O’Rouke, whose pending bill would fine retailers selling labeled recordings to minors and would require retailers convicted of selling records to serve 20 hours of public serv-

ces, called for the task force. RIAA and NARM say that, after examining retailer and label practices nationally and in Pennsylvania, they “respectfully decline to undertake a formal task force.”

Paul Romans, the director of state relations, told Billboard that the groups had found “100%” of Pennsylvania retailers already have safeguards in place to prevent minors from buying labeled

Records enhanced CDs get long-awaited blue book specs

BY MARILYN A. GILLEN

Los Angeles—“Blue Book” has gotten the green light from Sony and Philips, and now the expected major-label rollout of “enhanced CD” albums can begin.

The long-discussed “stamped multisession” standard for producing enhanced CDs became reality with the publication June 8 of the Blue Book technical specifications for combining CD audio with CD-ROM data on a single disc playable on lower standard audio decks or computer CD-ROM drives.

The discs are essentially multimedia albums that play as audio CDs in stan-

dard decks but yield a variety of audio, video, and text enhancements when played back in a multimedia computer.

Labels within Sony Music, the Warner Music Group, and the EMI Records Group North America have such discs in development, as do several independent labels (Billboard, June 10).

The first Blue Book-standard CDs are expected to be released late in the summer. They will be preceded by a multilabel sampler being produced by New York-based entertainment under the auspices of the Recording Industry Assn. of America. No date has yet been set for release of the enhanced CD sampler, according to a RIAA spokesman.

The RIAA will assist in marketing the format at the consumer and retail levels. Issues such as pricing, position-
ing, and packaging are still being weighed by the independent labels (Continued on page 98)

PMRC steps up to the ring again for FRAGS

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- Easy to open, unbreakable
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See your disc manufacturer or call us for details.

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BILLBOARD JUNE 17, 1995

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Ugly Kid Joe

Menace to Sobriety

The new album available now.
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been airing the videoclip for the Slave

According to MTV director of music placement Kurt Steffek, "Home In The Bucket" has been getting approximately two plays per day. The videoclip was released on Monday as part of MTV's autumn lineup. The song "Home" is the title track from Steffek's debut "Home," which was released Sept. 20, 1994, on Capitol Records.

"The record has sold better in the last month than when it first came out," says David Middleton, rock buyer for Tower's downtown Manhattan store.

Tawana Branch, a sales associate at the HMV store on New York's Upper West Side, adds that the title sold 10 copies during the week of May 29 and six the previous week, up from approximately three per week before the video aired.

To date, the set has sold 23,000 units, according to SoundScan. In its initial weeks, it averaged 400 units a week, and during the month of April it moved an average of 460 units a week. For the week ending June 2, it sold 1,000 units and more than 1,300 for the week ending June 10.

SPEARHEAD CAPSOLY BUILD ARMY OF SUPPORTERS
(Continued from page 1)

has film footage of her "career-first" trip to the breast prosthetics service of the San Francisco Breast Clinic. The footage is intended to show the patients how their breasts look before and after mastectomy.

"The pictures are very important to the patients," says Lee. "They show the changes that have taken place." The video was made by Lee's husband, a photographer, and will be shown at the clinic's annual breast cancer awareness event.

In other news, Lee has been named the new executive director of the Breast Cancer Research Foundation. The foundation raises funds to support breast cancer research.

Lee says she is excited about the new role. "I've always been passionate about breast cancer awareness," she says. "I'm honored to have this opportunity to help others who have been affected by the disease." The foundation raises funds to support breast cancer research.

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ELEKTRA PICKS UP COLIN JAMES' 'BAD HABITS' (Continued from page 12)

and 1960's "Colin James And The Little Big Band" has sold 160,000 units. On "Bad Habits," which was included on Colin's latest Elektra compilation, "Then, Again," only in Canada.

Two of the album's new tracks have been warmly received by Canadian radio programmers: "Stay" reached No. 1 on Canada's contemporary album chart on April 10, and "Hope You're Happy" is No. 3 in the June issue.

"We're playing both 'Stay' and 'Happy' in current rotation," says Wayne Webster, assistant programmer-director of AC radio station King FM in Vancouver. "Virgin has already given us access to Colin's video and audio package for 'Happy' on [CD]".

Despite the disappointing U.S. sales of "Little Big Band," James credits the album with providing him the experience to tackle "Bad Habits." "After playing with the same guys for six or eight years, I had the chance to play with different musicians," James says. "I also really had fun touring that last summer."

James and Virgil parted ways in early January of this year. After learning that James was no longer with Virgin, Warner Music Canada VP of A&R Kim Cooke quickly approached Macklam to discuss the possibility of re-signing James. Macklam, however, thought he already had a new recording contract for James. He was wrong. In discussions with Doug Clappell, president of PolyGram Canada and Chris Blackwell, chairman of Island Records, for a co-venture partnership, "MackGam," they fell out. Then the call from Kim, I thought we were going to do the deal with Polydor and Island," James says.

After getting Macklam to indicate what he was looking for in contract terms (a U.S. release was top of the list) and for what kind of deal -- anything but a "MackGam," according to a new offer, Cooke started looking

THE BOX PUTS ITS PROGRAMMING ON THE INTERNET (Continued from page 12)

.netcast, according to John Robson, executive VP of international programing.

McGlaide anticipates that the new-way programming will soon expand beyond duplicating the cable service content to include unique features and artist interviews that are exclusive to the home box.

However, since the netcast will be accessible worldwide, the program content could eventually shift to reflect the diverse tastes of the international audience, says Robson.

"It will be interesting to see what sort of content that attracts an audience," says Adam Curry, founder and chairman of On Ramp, who spent time in Japan watching the video-on-demand computer screens hung on the train: "I wonder if the service would differ from the cable version of the Box due to the demographics of the online community.

In addition, Curry anticipates that the computer users will eventually be able to order music videos for private viewing on the Internet.

"The ultimate goal is to bring music video-to-on-demand to individual customers through the Internet," he says.

To tune into the Box on the Internet, a consumer who has a computer equipped with teleconferencing software, which is provided free over the Net by the Box and other sources. Additionally, to communicate with the Box, the user's computer must have a soundcard. The user can subscribe to a subscription plan that will include pickup charges.

The Web site also contains a list of breaks that are the most requested video cuts. The database is updated daily.

Robson says the Web site may offer real-time text press conferences with established and developing artists. The Internet also will allow the Box's consumers to access the Band, and the fact that the lead single is clicking at radio (No. 1 for three weeks on Modern Rock Tracks, 4-2 on Album Rock Tracks) means that the new album, "Let Your Dim Light Shine," is primed for a strong debut. Other album debuts to watch will be Primus, Rod Stewart, and Aimee One, as well as the "Batman Forever" soundtrack. In the meantime, the still-growing Hootie & the Blowfish continue to rule the roost with an 8,000-unit increase (129,000 units for the week). Hootie and No. 2 Live (180,000 units) are, for the fourth straight week, the only titles that exceed 100,000 units.

THE OTHERS. Next to Pink Floyd, Soul Asylum will likely have the hottest of the thick slate of titles that hit stores June 6. Soul Asylum's Columbia debut in 1993 was by far the biggest set in the quartet's decade-long career. Its previous eight titles failed to chart, but "Grave Dancers Union" managed to No. 11 last March. The new album, "P tender to the Sun," though, is a brighter proposition. The band and the fact that the lead single is clicking at radio (No. 1 for three weeks on Modern Rock Tracks, 4-2 on Album Rock Tracks) means that the new album, "Let Your Dim Light Shine," is primed for a strong debut. Other album debuts to watch will be Primus, Rod Stewart, and Aimee One, as well as the "Batman Forever" soundtrack. In the meantime, the still-growing Hootie & the Blowfish continue to rule the roost with an 8,000-unit increase (129,000 units for the week). Hootie and No. 2 Live (180,000 units) are, for the fourth straight week, the only titles that exceed 100,000 units.
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Jackson Rewrites His Story Again

In any other week, the debut of "Freek'y You" by Jodeci at No. 20 on the Hot 100 would have been the top Chart Beat story. But not this week. The latest singles by All-4-One and Paula Abdul debuted in the top 40, but they also have to take a back seat to the single that rewriting history as the highest new entry in the 37-year history of the chart. Breaking a record set 25 years and three months ago, when the Beatles debuted at No. 6 with "Let It Be," siblings Michael Jackson and Janet Jackson come crashing onto the Hot 100 at No. 5 with "Scream," the highly anticipated first single from Jackson's forthcoming greatest-hits collection on Epic. It's a double-sided hit, with Michael's solo rendition of the "Free Willy 2" theme, "Childhood," also listed. That lets Jackson's contribution to the first "Free Willy" film, "Will You Be There," which peaked at No. 7 in September 1993.

"Scream" is the fourth single by a member of the Jackson family to debut in the top 20. The previous record-holder was Janet's "That's The Way Love Goes," which entered at No. 14 in May 1989. Five months later, "Again" debuted at No. 15. In February 1984, Michael's "Thriller" started its chart life at No. 20. "Scream" is the first pairing of Michael and Janet, but it's not the first duet for either. Michael's previous vocal partners include Diana Ross ("Ease On Down The Road"), Paul McCartney ("The Girl Is Mine," "Say Say Say"), Siedah Garrett ("I Just Can't Stop Loving You"), and Stevie Wonder ("Get It"). He hit No. 1 with McCartney (on "Say") and Garrett. As a member of the Jacksons, he also dueted with Mick Jagger ("State Of Shock"). Janet had a pre-"Control" teaming with Cliff Richard ("Two To The Power Of Love") and a "Mo Money" duet with Luther Vandross ("The Best Things In Life Are Free").

If "Scream" reaches No. 1, it will be the first time a brother and a sister have occupied the top spot since "Ioo-ge Fever" by the Sylvers reached the summit in May 1976 (presuming you don't count LaToya Jackson joining her brothers Michael, Marlon, Jackie, Tito, and Randy as part of USA For Africa's "We Are The World"). There were five brothers and four sisters in the Sylvers clan; the last time a brother/sister duo reached No. 1 was in January 1975, when "Please Mr. Postman" by the Carpenters topped the chart. Debuting at No. 5 is no guarantee that "Scream" will be No. 1 next week. After "Let It Be" debuted at No. 6, it only moved to No. 2 the following week, unable to get past Simon & Garfunkel's "Bridge Over Troubled Water." The two songs tied for the third-highest debut of all time, the Beatles' "Hey Jude" and "Get Back," both entered at No. 10 and climbed to No. 3 in their second chart week. And the fourth-highest debut, Herman's Hermits' "Mrs. Brown You've Got A Lovely Daughter," entered at No. 12 in April 1965 and then moved to No. 2. "Scream" would boost both Michael and Janet's fortunes if it goes to No. 1. It would be Michael's 18th chart-topper, putting him firmly in third place among artists with the most No. 1 hits, trailing only the Beatles and Elvis Presley. For the past three-and-a-half years, he's been tied for third place with Diana Ross & the Supremes. Janet would collect her eighth No. 1 hit. "Scream" also debuts at No. 2 on Hot R&B Singles, the highest-ever debut on that chart. It's now at No. 1 on Hot Dance Maxi-Singles Sales and entered the Hot Adult Contemporary chart at No. 30.

In the U.K., where singles frequently begin at the top, "Scream" debuted at No. 3, unable to break Robson Green & Jerome Flynn's four-week hold on pole position with "Unchained Melody/The White Cliffs Of Dover" or surpass Pulp's No. 2 hit, "Common People."
As recording artists and musicians who care deeply about the vitality of American music, we urge you to support a bill in Congress (S. 227) that will allow us the right to receive compensation for the public performance of our works via new digital services. This legislation affects American recording artists and performers of every style of music and from every part of the country, including young artists who have yet to record their first song. As technologies develop to deliver our music to an even wider audience, we ask only for fairness in being granted the same protection as is afforded every other U.S. copyright holder.

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