GERMANY: TALKIN' BOUT EVOLUTION

RCA Leads U.S. To Fury In The Slaughterhouse  
**BY ELLIE WEINERT**

MUNICH—The musical pride of the city of Hanover will be boosted even further when its latest progeny, Fury In The Slaughterhouse, gets a U.S. release June 26. RCA is issuing "The Hearing And The Sense Of Balance," the band's fifth album, in the States. In Germany, the album was released in February on the group's own Slaughterhouse Music label through indie distributor SPV.

Founded in 1987, Fury In The Slaughterhouse started out playing at (Continued on page 83)

Dance Offshoots Vie For Eurodance's Dominance  
**BY MIRANDA WATSON**

Germany's dance music producers are grappling with the fragmentation of a market that is rapidly evolving from the "Eurodance" sound of the early '90s. The party-fueled "happy rave" sound is changing the singles charts this year and speeding up the pulse of the country's dance music. Meanwhile, the underground house music scene struggles to break the surface.

(Continued on page 82)

Schwester S Finds Her Tongue In Rap On MCA  
**BY DOMINIC PRIDE**

Although it has a language that is surprisingly well-suited to rapping, Germany has produced few artists who dare risk it and even fewer who find success with their Teutonic tongue-twisting.

It took a team that was born and bred in Germany, but that has American roots and sensibilities, to make German rap records that sound natural and not contrived.

(Continued on page 82)

Epic's M People Finally Making Inroads In U.S.  
**BY LARRY FLICK**

NEW YORK—As Epic Records accelerates its efforts to break M People and its second album, "Bizarre Fruit," in the U.S., primary emphasis is being placed on showcasing the internationally revered, U.K.-based dance music act as a live performing unit. It is an unusual marketing strategy for a chart-rooted act, but one that is proving to be effective in building a wider audience.

After adding six musicians to complement the core quartet, M People recently completed a 10-date trek through major U.S. cities, playing venues that ranged from 3,000 to 18,000 capacity. Most of the gigs were in coordination with top 40 and rhythm-crossover radio stations that are supporting "Open Your Heart," the disco-charged first single from "Bizarre Fruit."

Overall response to the mini-tour has been encouraging enough for Epic to commit to a full-scale jaunt in September. The label is in discussion (Continued on page 73)
Patrick H. Thompson
1952-1995

In memory of a beloved friend, we'll miss you dearly.

-Your INDI Family
Modern Rock Continues Ratings Climb

New York—The ascension of the modern rock format shows no sign of slowing, and it is continuing to severely damage the health of all rock, AM, in the process.

Just five years ago, a measly 7% of the radio-listening audience was tuning into modern rock. Today, thanks to a slew of well-programmed new radio outlets and an unprecedented interest in the genre, modern rock’s audience share is up dramatically to 12.9%, according to the exclusive Billboard/ Arbitron national format ratings.

That share puts modern rock among the top 10 most-listened-to formats for the first time.

In the same quarter in which modern rock posted its eighth consecutive audience-share increase, album rock checked in with its lowest share since the format ratings were initiated in 1989. Album rock’s 8.1% winter share is off sharply from its high point of 10.2% in the summer of 1991.

Two other formats also scored their lowest shares ever in the latest ratings. Adult contemporary, which slipped to second place behind news/talk in the fall, remains there, thanks to a 15.2%-15.5% dip. Easy listening, once the seventh most popular format, is now dead last among the 15 formats tracked for the study.

Joining modern rock on the positive side are those other formats that also scored their best-ever shares this past winter: Spanish, jazz, and religious.

Spanish is up to 5.2% share from its low point of 3.3% in the spring of 1989. The burgeoning jazz/AC format now boasts a 2.4% share, up from 1.9% share last winter. Religious, meanwhile, has a healthy 3.3% share, up from a 1.9% share in 1991.

Also in the newly released winter ratings, country was off 12.9%-12.4% from the fall, its lowest share since the fall of 1991. At the same time, R&B was up 8.6%-9.0% from the previous quarter, scoring its highest audience share since the summer of 1992.

The quarterly Billboard/Arbitron format ratings track national shares of the listening audience by format. The new ratings are based on the winter 1995 Arbitron ratings. They translate variations in Arbitron’s 94 continually measured markets, which are mostly in the top 100.

Following in a format-by-format analysis of the Billboard/Arbitron survey. The 15 formats are listed in order of 12-pub audience share.

1. R&B was up 16.0%-16.2% from the fall and through to the fall, a surprising 16.0%.

2. Jazz posted gains in every demographic group and daypart with the exception of the 33-44 demo, where it remained flat.

3. AC’s latest losses represent the fourth-consecutive losing quarter for the format. A loss of 13 outlets in the continuously measured markets didn’t help.

4. Country’s most significant slide came in nights, where the format was off 10.6%-9.9%. It suffered losses in every demo and daypart with the exception of midday and men 18-plus, where it rose place up slightly, and among the 35-44 group, where it remained flat. With an erosion of 15 outlets from fall to winter, country suffers the latest losses to any format in the station-count area.

5. R&B was up in every demo and daypart with the exception of weeks, where it suffered a 10.6% loss.

(Continued on page 70)

Senate Passes Bill Eliminating Radio Ownership Restrictions

This story was prepared by Bill Holland to Washington, D.C., and Phyllis Stark in New York.

The Senate on June 15 passed its version of the Telecommunications Reform Act, an overhaul of the nation’s communications laws that includes an amendment to eliminate restrictions on the number of stations any one group can own nationally and the number of stations it can own in one market. The current law permits a new nonminority group calling itself the Coalition for Broadcast Diversity.

Since its inception earlier this month, the group has been quietly gathering members made up of small- and medium-sized broadcast groups from across the country. The coalition was originally composed of five broadcast groups: Greater Media Inc., Beasley Broadcasting Group, Press Broadcasting Co., Jersey Shore Broadcasting Corp., and Meredith Broadcasting Corp. (the last of which owns only television properties). Since its inception, seven other groups have joined the group, and between 15 and 20 AMs and 30 FMs have no more than two in each market.

While the coalition does not oppose eliminating national ownership caps, it does oppose deregulating the number of stations a broadcast entity can own locally.

“We are not opposed to unlimited national ownership. This is strictly a local diversity issue,” says Milewski.

In a statement issued June 8 to every member of Congress, the coalition says: “Proponents of the effort to remove the caps have a single purpose: to reduce the number of people participating in broadcast ownership. That is not a good reason, or reckless tampering with our free broadcasting system. 

To the statement, “Fostering needless consolidation in the broadcast industry will ultimately reduce the number of small companies involved in the media. If this continued, it would be difficult to prevent the danger that the competitive playing field will be significantly tilted in favor of large owners who can effectively shut out smaller companies from the market.”

(Continued on page 80)

From INXS to rooArt

C.M. Murphy has resigned as manager of INXS and will be devoting his energies to his label, rooArt, which has gone independent after restructuring a licensing relationship with Warners Music Australia. Murphy says rooArt’s focus will be on promoting Australian music. Correspondents Christie Eliezer and Glenn A. Baker report.

The latest in mall concepts

To make their shopping centers more distinctive, developers are leasing space to entertainment-oriented tenants and creating retail centers that are entertainment-driven. The trend coincides with a recent spurt of mall development. Correspondent Anna Robaton was at May’s International Council of Shopping Centers convention in Las Vegas and has this story.

This Week in Billboard
Video Retailers Go Public To Expand

BY SETH GOULDSTEIN

NEW YORK—It's crunch time for video retailers eager to build empires.

For months, various regional chains have made noise about going public to raise the money they need to expand their holdings and continue the retail consolidation begun by Hollywood Entertainment and Movie Gallery. Now, some expansionists are starting to follow through.

Maine-based Home Vision, which is eying purchases in the Northeast (Billboard, Oct. 20), has contracted Prudential Bache to underwrite a stock offering that should gross more than $20 million, according to chain CEO Martin Allen, who expects to go public this fall. "We're doing our part to be the dominant retailer in Maine," he says.

Prudential has the Wall Street profile that helps sell shares and adds luster to video retailing. Its in-depth evaluation, observers add, could brighten prospects for Tonight's Feature, a 10-store chain in Columbus, Ohio, which plans to raise $10 million through Needham & Co., a New York investment house, sometime this year.

A Needham representative says the equity deal "has not been filed yet" with the Securities and Exchange Commission. Tonight's Feature CEO John Taylor wasn't available for comment; neither were the two other major区域性 chains being acquired, Movie Stars Entertainment in Poughkeepsie, N.Y., and Video Express in Troy, N.Y., both of which Prendeville has agreed to acquire.

Although giving no timetable, RIAA VP of communications Tim Sites says the video retailing and distribution aspects of the industry's voluntary parental-guidance labeling program is "a top priority for us.

Elsewhere on the lyrics front, lawyers in Louisiana defeated in committee June 13 a music censorship bill that would have criminalized the sale and distribution in that state of industry-stickered recordings to unmarried people under age 17.

The bill would have made retailers responsible for screening the approximately 50,000 recorded songs that the RIAA says are released each year.

The bill, H.B. 373, introduced by Rep. Ted Haik, who has had three earlier bills vetoed by two Louisiana governors in previous years, was defeated this time by the state Senate-dollar Committee B in a 3-2 vote. Haik may offer the bill in the form of an amendment during the last six days of the legislative session.

RIA: Rock the Vote, a New Orleans music community coalition, and the National Assn. of Recording Merchandisers lobbied against the Louisiana bill.

The RIAA's plans to review the industry's voluntary labeling system stem from a closed-door meeting June 8 in New York between top label executives and RIAA chairman/CEO Jay Berman. Details of the meeting are sketchy, but one source says the meeting focused more on the general discussion of lyrics than on any possible policy changes.

"There wasn't much in the way of presenting or recommending specifics or a course of action," says one insider. "I think it will probably be up to the RIAA to come up with something.

Sites offered only a general outline of action. "We're going to look hard to see if the program is sufficient or whether changes are needed," he says.

The New York meeting—held in the office of EMI Music president/CEO Jim Fifield—followed a week of front-page publicity spurred by a speech by Senate Majority Leader Robert Dole.

In his speech, the Kansas Republican and presidential hopeful accused Time Warner of corporate irresponsibility for its part in releasing recordings with explicit lyrics that, he said, have helped precipitate "a crisis of glamorized violence" in the U.S. (Billboard, June 10).

Berman revealed little of the details of the meeting in his brief comments afterward.

In response to Dole's charges, however, he did say the member labels "are a responsible corporate community that cares about the increasing level of violence to which our children are subjected," but also points out that the industry produces and distributes music "created by artists representing the wide diversity of our society's cultures and views."

According to insiders, a lyrics-issue review process would include discussions with NARM officials to determine if retailers in various states have adequate employee policies and in-store-place safeguards to ensure that music contracts do not make business deals with warning stickers if local laws forbid such sales.

The RIAA and NARM have already met with the Kansas lawmaker to request a Pennsylvania lawmaker for a nationwide task force on the efficiency of the industry's voluntary labeling program. The RIAA rejected the demand after finding that record retailers in that state have adequate safeguards in place.

Sites makes clear, however, that meetings with NARM about retailer handling of stickered product "would not take place until there's been some communication that's been in touch with them all along. We've been aware of what they're doing."

Continued on page 89.

Sticking Review An RIAA Priority
Latest Lyrics Bill Blocked In Louisiana

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America is giving high priority to a request from the six major labels for a review and evaluation of the music industry's current system of voluntary labeling.

Although giving no timetable, RIAA VP of communications Tim Sites says the music retailing and distribution aspects of the industry's voluntary parental-guidance labeling program is "a top priority for us.

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Second Law Suit Charges Majors With Price Fixing

NEW YORK—Another independent music retailer has charged the six major record companies with fixing prices on CDs. It is the second such suit to be filed in the last two weeks.

In the latest suit, filed June 12 in U.S. District Court here, Record Revolution Inc., operator of record stores in Defiance, Ill., charges that the majors, in violation of antitrust laws, "conspired to raise, fix, maintain, or stabilize their prices for CDs."

Mark Cerny, owner of Record Revolution, says, "It's obvious that the price of CDs is in manufacturing has gone down, and the cost to consumers hasn't been reflected in the price.

There's got to be some sort of conspiracy to inflate the price of CDs to where the price is the same for European CDs—in the $20-$25 price range. It's getting out of hand."

Record Revolution, a 2,000-square-foot store opened in 1975, buys music directly from the majors.

On May 30, Digital Distribution, owner of music store Campus Warehouse and Discount CD in Southern California, filed a similar suit against the majors (Billboard, June 10).

David Mount, president of NARADA, the distribution arm of Warner Music, had not seen the latest suit at press time. Commenting on the earlier legal action, he said, "I have no idea what they're doing and they're not saying in the charges."

Representatives of the other majors—MCA, PolyGram, Sony, Warner, and Universal—are not commenting.

Don Barrett, one of the attorneys representing Record Revolution, says the two lawsuits, although related, will go forward independently. Barrett, whose office is in Lexington, Miss., is seeking a jury trial and says that "typically, cases like this are tried in about a year. A lawsuit that's been going on for over a year and a half is usually declined."

Continued on page 90.

Woolworth's Exec Takes On European Blockbuster Post

BY JEFF CLARK-MEADS

LONDON—Charlie McAuley, the man in charge of records and video at the U.K.'s biggest music retailer and the chairman of the British Assn. of Record Dealers, is quitting both posts to join Blockbuster Video's European board.

McAuley, entertainment trading controller at the 800-outlet Woolworth's chain, is to become director of planning on Blockbuster's European board sometime during the next two months.

Blockbuster, with 800 stores in the U.K., is a home video competitor of Woolworth's.

McAuley's departure from the HARD chair will have no significant effect on the organization's direction, according to deputy chairman Richard Wootson.

Wootson states, "Charlie is the chairman, not the president. It is the council that makes policy and decides direction. It is the chairman's job to implement those policies for the good of the organization and its membership. Whoever succeeds him by no means will continue to follow the same course."

The BARD council will consider the matter at its next meeting, July 26, but is likely to take no action until its annual general meeting in September.

McAuley, who joined Woolworth's for his 17th year, will start his new job in the next meeting July 26, but is likely to take no action until its annual general meeting in September.

Music Monitor Names Charts Editor

BY BILL HOLLAND

WASHINGTON, D.C.—Bob Macdonald, formerly chart operations manager at Chart Information Network in the U.K., has been hired as music Monitor editor of Music Monitor, the Billboard Music Group's new British trade weekly. He joined the British publication June 12 at its offices here.

Macdonald's appointment will take full effect in the coming weeks when Fred, who is senior editor of Music Monitor during its launch phase, completes that assignment and returns to the U.S. Macdonald would be tough to re-ruit a successor for Fred, given his Billboard credentials and his unmatched knowledge of charts," says Music Monitor editorial director Adam White, "but we couldn't have found a better choice.

Macdonald has experience at CIN and his five-year tenure at Gallup provide us with peerless experience in the field of music.

"Bob's appointment will also show the music and broadcasting industries how serious we are about charts at Music Monitor," adds Barrett, whose office is in Lexington, Miss., is seeking a jury trial and says that "typically, cases like this are tried in about a year. A lawsuit that's been going on for over a year and a half is usually declined."

Continued on page 90.
In Defense of Rap

I’ve got to speak out in defense of my music and my people in the wake of recent attacks on rap by celebrities like Senate majority leader Robert Dole, R-Kan., former education secretary William Bennett; and professional anti-rap activist C. Delores Tucker.

Although each of these crusaders keeps a straight face when on the soapbox, I refuse to believe that they’re serious. Millions of Americans today are without jobs, millions more without health care. Social Security is disappearing, the public school system is in steep decline, the murder rate is soaring, armed men are waging war on the federal government—and they believe that gouta-mu is Public Enemy No. 17?

They suppress rap as a way of deflecting blame from themselves. How dare Dole, Bennett, and Tucker preach to us about proper behavior when hardly a day goes by without there being some official notified exposed for sexually harassing his staff, some giant corporation convicted of fraud, some esteemed religious figure exiled as a pedophile.

Dole’s stance against gun control has a much more direct and damaging effect on the quality of life in America than all the gangsta rap lyrics ever written. Bennett moved from secretary of education, during which time American students went from dumb to dumber, to “drug czar,” during which time drug abuse in America increased. The African-American community is besieged by institutional racism, the governor of my home state, California, is trying to eliminate affirmative action, the federal government wants to put a toxic waste dump on every corner, drug dealing is one of the few viable career opportunities for our youth, AIDS is the new black plague—and Tucker’s worried about my lyrics?

I do not believe that rap is above criticism, but overall this music has long since established its international stature as one of the great American cultural movements of the last 15 years. Rap is every inch as beautiful, strong, and important as jazz and blues and rock before it.

These politicians ought to pick on someone of their own size. Let Dole go after the American business elite whose downsizing has increased unemployment and cost American jobs by the thousands every day. Then let Bennett go after the conservative “talk radio” hosts whose syndicated shows feed the know-nothing anti-government hysteria that results in terror activity like the bombing in Oklahoma City to go after the major drug companies, the tobacco companies, the food companies, the major tobacco companies, and the weapon companies. Who target the black community with “special products.” They can then come back to the rap music. Then we might take them seriously.

Michael Franti
San Francisco, Calif.
Modern Rock Fans Await Capitol's Foo Fighters Album

LOS ANGELES—The July 4 release of the self-titled Roswell/Capitol album by Foo Fighters stands to be one of the most important albums released by Capitol Records since Gary Gersh was named president/ CEO in 1993.

Foo Fighters, fronted by former Nirvana drummer Dave Grohl, have the highest profile of several new acts with the release of three albums—Lizard, Supergrass, and the Smokin' Pones—that are likely to shape the label’s future.

The album also marks the first time that a member of Nirvana has issued a project since Kurt Cobain’s suicide.

Tuff City Plans Aggressive Campaign For Rap Reissues

New York-based independent Tuff City Records is in the middle of an aggressive reissue campaign. The label is releasing classic recordings by a number of influential early rappers on its Old School Wax imprint.

In addition to releasing product on CD and tape, a major emphasis is being placed on reissuing titles on vinyl, says Aaron Fuchs, president of Tuff City, the pioneering rap label founded in 1981.

Among early Tuff City releases were recordings by Davy DAX, Spanc Gee, and Cold Crush Brothers.

The release program kicked off June 15 with the release of three albums—Old School Classics,” an anthology featuring Jimmy Spicer, T-Ski Valley, and Spanc Gee; “Believer Patient,” by Funkmaster Flex; and “The Tuff City Sessions,” featuring Pumpkin.

Also issued were two double-sided 12-inch vinyl singles: “It’s The Hip-Hop,” by Freddy B & the Mighty Mic Masters, backed with “Unity Rap,” by DJ Magic Ray & the Undisputed Three featuring Purchaser Wiz War; and “Wopit!” by B. Fats, backed with “Spin’inn’ Webs And Rappin’ Rhymes” by Spoder D.

Fuchs says he’s working on a project that will make the product “DJ-friendly as possible,” features Fuchs. “CDs and tapes are mainly what consumers want, although a lot of kids still like vinyl, too.”

The selections, from 1978-87, were mined in part from Tuff City’s own vaults and the Tuff City-owned World (Continued on page 89)

Arista Proves It’s Got Real McCoy

Chinese Dance Act Has Trio Of U.S. Hits

LOS ANGELES—With its first three U.S. singles ranking in the top half of the Hot 100 Singles chart, Berlin-based Real McCoy is riding high on the latest wave of interest in European dance music.

This week, the trio’s latest single, “Come And Get Your Love,” moves up to No. 39 on the Hot 100, while two earlier singles, “Run Away” and “Another Night,” place at No. 26 and No. 16, respectively.

In addition, Real McCoy has scored No. 1 hits with “Another Night” on the Hot Dance Music/Mainstream Sales chart and with “Run Away” on the Hot Dance Music/Mainstream Sales chart.

Meanwhile, the trio’s debut Arista album, “Another Night,” released March 26, is No. 26 on The Billboard 200, with a 12% gain in sales from last week. According to SoundScan, the album has sold more than 500,000 units.

The singles are also hot commodities at retail. “Another Night” has sold more than 1 million units, “Run Away” has sold more than 363,000, and “Come And Get Your Love” has sold more than 16,000, according to SoundScan.

Arista initially serviced only “Another Night,” which was already hot in Europe, to five to 10 key top 40 stations in late summer 1994, says Rick Bisciglia, senior VP of Arista.

Top 40 rhythm stations WBBM-FM (102) Chicago and top 40 stations KTSW Los Angeles and KBHE Houston were among the stations that got the single rolling.

“It was a perfect fit at the time at these five or 10 stations,” says Bisciglia.

Real McCoy’s adult-oriented dance/hip-pop sound is just what radio has been looking for, a number of programmers say.

(Continued on page 92)

R&B And More To Arise Under New Blue Thumb

NEW YORK—GRP president Tommy LiPuma hopes to rekindle the adventurous spirit of Blue Thumb Records, the label he co-owned with Bob Krasnow and Sal Liebka in the late ’60s, when he rebrands the historic label this month.

The original Blue Thumb was known for a diverse roster that included Ike & Tina Turner, Captain Beefheart, and The Pointer Sisters. The label is being relaunched with a lush, ’30s-style big-band blues album by Dr. John, followed by releases from Jonathan Brooke & The Story; blues-rock guitarist Robben Ford and his band, the Blue Line; and R&B vocalists Phil Perry and Mayes. The label will also release a compilation of its vintage material.

“My musical tastes have always been much broader than just jazz. Although I’ve done many of those types of records, I’ve also done pop records,” says LiPuma. “So I felt that it was in order to be able to satisfy my tastes and what I enjoy doing. I needed another entity. Several days after I started here, it occurred to me that [MCA] owned the Blue Thumb label.”

The label had been dormant since 1978. Although LiPuma will produce some albums on the label, “that’s not going to be my main thrust,” says LiPuma. “My main thrust is going to be signing acts and trying to delegate authority.”

Blue Thumb’s first release will be Dr. John’s “Afterglow,” due Tuesday (20). Produced by LiPuma, the album will be promoted at adult standards radio, “which is a very overlooked format,” says Jim Cavley, GRP senior VP of marketing and sales. “That’s the format that started Linda Ronstadt’s ‘What’s New’ album and Natalie Cole’s ‘Unforgettable’—albums that have these kinds of lush productions.” In addition to servicing the label (Continued on page 93)

Hollywood Faces Future With Clean Slate

Execs Build Roster Of Alternative-Skewed Bands

LOS ANGELES—Three large light fixtures on the lobby wall of Hollywood Records’ new Burbank, Calif., offices are crafted in the shape of the company’s original globe logo. They are about the only vestiges of the 5-year-old label’s original on view.

That logo is itself a thing of the past, displaced by a streamlined rendition of a vinyl LP. Gone too are almost all of Hollywood’s old talent roster and all of its original executive staff.

Hollywood, which has just released its first nospreadtrack album since April 1994, is essentially a new label.

“We’re not gonna deny that,” says Hollywood president Bob Pfeifer, as he sits in the midst of empty moving cartons in the label’s freshly painted conference room on the Walt Disney Studios lot. “The building is new, the people are new, the artists are new. What else is there?”

Pfeifer himself is relatively new to his title: He ascended to the presidency in March of this year, after being named executive VP in February 1994.

He was brought to Hollywood from Epic Records as A&R VP in 1993 by former label president Peter Paterno, who presided over the rocky start-up of the Walt Disney Co.’s label. During Paterno’s tenure, Hollywood found its greatest success with the Queen catalog, which spawned several platinum albums; however, virtually without exception, its new acts failed. Paterno departed the label in November 1993 when his contract expired.

“I’m not here to put the past down,” Pfeifer says of his predecessor’s track record. “It’s a really hard gig, and Pe- ter tried.”

Nonetheless, the company has cleared out its artist roster: Only the L.A.-based trio Eleven and Queen remain. The company’s rap/hip-hop label Hollywood Basic is also a thing of the past.

Tyifying the kinds of music Hollywood wants to encompass, Pfeifer says, “We’ll go from, say, Bryan Adams or All-4-One to Metallica, with Nirvana in the middle or Sonic Youth in the middle. It’s kind of what our range is. Probably very similar to Gof- fen. That’s the signatures—rock, pop/rock.”


(Continued on page 72)
China Act Heavyshift Is In-Store For A World Tour

BY ADAM WHITE

LONDON—British acid-jazz combo Heavyshift is to receive remarkable—if not unprecedented—exposure in the shop windows of the world.

The band will embark on a six-week tour with live performances at HMV superstores in Asia, Australia, the U.S., and Canada, followed by a series of dates for the chain in the U.K. and Ireland. It is thought to be the first time an act has pigged globally in the stores of one music distribution retailer.

The July/August tour, which will also include shows at more conventional venues, is in support of “Unchain Your Mind,” Heavyshift’s debut album for London-based China Records.

“Ten years ago,” says China managing director Derek Brown, “we didn’t have seem to have had the necessary core and this kind of exposure. Now it’s a different story. We feel that we can’t keep thisonymous outside of the UK and Ireland. It is thought to be the first time an act has pigged globally in the stores of one music distribution retailer.

NASHVILLE—With radio playlists getting tighter and competition for attention from major labels getting tougher, a number of veteran country artists are taking the alternate route and starting their own record companies.

The Bellamy Brothers, Kieran Kane, Kevin Welch, Gail Davies, John McBane, Randy Huston, Alison Brown, and Garry West are among those who have struck out on their own in search of audiences for their music.

“We had gotten to the point in our age and creativity where we wanted to do what we wanted to do,” says David Bellamy of the decision made by he and his brother, Howard, to start their own label. “And it didn’t line up with what someone else wanted to do. So between that and the influx of so many new acts, Howard and I taken it to a crowded freeway. There are so many cars on the road now that you have to take another path.”

Howard and David Bellamy established Darby, Fla.-based Bellamy Brothers Records in 1992; their latest album on the label, “ Sons Of The Beaches,” is due June 27.

Labels owned and operated by artists have long been creative forces in new age, rap, and other genres. Lately they’ve come full force to Music Row. Though the size and operating methods of the companies vary, all of the labels’ founders seem to be creating music they believe in and reaching audiences by alternative means.

“We’ve all been doing this a long time, and we bring our collective experience to the table,” Kieran Kane says of Dead Reckoning Records, the Nashville-based label he started earlier this year with his wife Robin, Kean Rogers, and Harry Stinson. “The thing that has surprised me most about having a label is the overwhelmingly positive response to it from the Nashville community. People recognize a need in country music for something other than what’s being done.”

Dead Reckoning has released Kane’s “Dead Reckoning” album and the Tammy Rogers/Don Jefffington collaboration in “In The Red.” An album by Welch will be released next month.

Kane says that when he appeared on TNN’s “Music City Tonight,” the network flashed an 800 number, “We’re happy to work with anyone that wants to use our services,” says Ticketmaster spokesman Larry Solters.

Since last summer, the band has been in a public dispute with Ticketmaster, charging that the company’s service fees are excessive and that it enjoys a monopoly in the concert marketplaces. To sidestep Ticketmaster, Pearl Jam joined forces this spring with ETM, a new automated ticketing company. Because the company did not have contracts with Ticketmaster, Pearl Jam may return to Ticketmaster:

Europe for a tour with Neil Young. But it continues to eye additional U.S. shows for September and October—and that’s where Ticketmaster might come back into play.

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(Continued on page 91)
Letters To Cleo Is ‘Here And Now’ New Giant Album Arrives On Heels Of Hit

BY DAVID SPARGUE
NEW YORK—Bucking the seemingly inexorable trend toward stretching between-album intervals with multiple singles, Giant Records will release Letters To Cleo’s second album, “Wholesome Meats And Fish,” on Aug. 1, mere weeks after the Boston-based quintet scored a top 10 modern rock hit with “Here And Now,” the sole single from its debut, “Aurora Gory Alice.”

“When we have a record that’s already a top 10 hit, it’s a big decision to release a new album rather than go to a second single,” says Giant GM Steve Backer. “Even though ‘Aurora Gory Alice’ only peaked about six weeks ago, we felt that the new album was so far ahead that it made sense to move on.”

Backer says Giant will make strong efforts to ensure that consumers are able to distinguish between “Wholesome Meats And Fish” and its predecessor. “We’re going to be very aggressive about it,” he says. “We’ll even be doing things like putting of it in a box, with ads emphasizing the word ‘fresh,’ ” he says. “We’ll even be doing covers at a club in the North- east, teasing the new album with banners strung from airplanes.”

Giart is also doing its part to make sure that people in the industry realize that “Wholesome Meats And Fish” is a new effort. Backer says, “We’ve got a four-song CD for WEA to use for so-

Letters To Cleo: Michael Eisenstein, Kay Hanley, Stacy Jones, Greg McKenna, and Scott Riebling.

...to tell that the first album was more like a setup, almost an EP.”

Retail promotion is already high for the quintet’s sophomore set. “It’s looking like a tour of the quarter, but after they started using [‘Here And Now’] on ‘Melrose Place,’ the album took off and sold consistently for a pretty good stretch,” says Dave Swanson, manager at Cleveland’s Repeat Backlot.

“I remember a lot of people coming in and asking, ‘Who does that song at the end of that show?’ and picking it up,” says Swanson. “After that slowed down, response picked up again after the band played here.”

“Aurora Gory Alice” was initially released on the Boston-based indie Cherry Disc in October 1993. With a strong local base and a rising profile aided by the band’s rigorous touring schedule, Letters To Cleo’s debut had sold approximately 5,000 copies on Cherrydisc, according to Backer. When Giant picked up the band in October 1994 (Billboard, Sept. 24, 1994),

Although Giant signed the band, “Aurora Gory Alice” continues to go through RED for distribution, as do all of Cherry Disc’s releases. In a separate joint venture with Cherrydisc, WEA released the “Here And Now” single, and Giant’s promotional team worked the album into the stations.

“We were honestly surprised by the

Bitter End Prepares 35th Birthday Bash; Boston Off MCA; McDonald, Doobies Tour

HAPPY ANNIVERSARY: Don’t call the Bitter End, the venerable Greenwich Village nightspot that celebrates its 35th anniversary this year, a folk club. It doesn’t matter that such acts as Peter, Paul & Mary or Pete Seeger or Odetta or Tom Paxton have logged serious time there.

“Stevie Wonder has played here, he’s not a folk artist. Donny Hathaway was not a folk artist. We’re a cabaret,” says owner Paul Colby, who has been with the club since 1968.

Scanning a who’s who of acts that have appeared at the cabaret since it opened in 1968 proves he’s got a valid point. Names like Cheech & Chong, Bill Cosby, Charlotte Daniels, Muddy Waters, Billy Joel, Patti LaBelle, Bette Midler, Jean-Luc Ponty, and Patti Smith dot the club’s performance ledger.

Some of the names will help celebrate its birthday during an anniversary concert tentatively slated for Sept. 29 at the Beacon Theatre. Already confirmed to appear are John Prine, Kris Kristofferson, Anne Murray, America, Jerry Jeff Walker, Kenny Rankin, Livingston Taylor, and Paxton.

Colby expects more acts to commit as soon as the date is firm. “We’ve gotten a good reaction from Joni Mitchell, Carly Simon said to keep her informed. John and Rick help put us on Colby. The concert is being planned in conjunction with Delsener/Slater Presents. It is not limited to acts that have performed at the Bitter End.

With decades of memories at his disposal, ask Colby about an artist who has played the Bitter End and you’re likely to get a story.

Until around 1970, acts were booked into the club for 14 performances over a six-day stint. They would perform two shows a night on weekends and three shows on weekends. “That gave you a few days to get the press down and have the weekend shows do really well,” says Colby. Still, all the advance word in the world didn’t help some acts, “I paid Neil Young $500 for a week and lost money,” Colby recalls. On the other hand, America “got a bonus, because I get them for 14 shows for $250 and made a lot.”

He also has tales of being caught in price wars. “I remember seeing Andy Gibb on the chart with ‘You’re My Everything’ when it was at No. 99, and I closed up the William Morris Agency and said I wanted to buy a date. And the agent said, ‘Why? You don’t play the Bitter End with a record that’s at No. 99?’ I told him to give me four nights for $500.” As the show date approached, the record kept going up the charts. “I called the agent and said, ‘Where’s my contract?’ They told me now the Bottom Line wanted him,” he says. Colby kept the dates, but by the time Gibb got to the club, “You’re My Everything” was the No. 1 song, and Colby had to pay $3,000 plus a percentage.

In the mid-’70s, the club changed to its current system, and instead of booking acts for multiple nights, it began booking several performers per night. Usually four or five acts, each with a local following, play a given evening. Scads of record company execs still hang the place, scouring for talent. Among the acts who have played there over the last few years who have subsequently landed record deals are

Bitter End to be featured in city’s ‘Aurora Gory Alice’ album.


THIS & THAT: Boston and MCA have parted ways by mutual decision. The band remains on tour throughout the summer and isn’t expected to sign with a new label until it’s finished a new record, which at the rate it churns out albums should be well past the year 2000... Michael McDonald will join the Doobie Brothers for a six-week tour this summer, marking the first time he has played more than selected dates with the band since he left in 1980. The shed tour runs July 14-Sept. 9... Rick Gershon, former A&M West Coast director of publicity, is headed for Warner Bros., in a similar capacity, as of June 28. No replacement has been named at A&M... After 13 years, Alan Wilder has left Depeche Mode. There are no plans to replace him. In the meantime, Martin Gore is writing material for another solo project or DM album... Sarah McLachlan and the Chieftains will begin a co-headlining tour July 14 at the Palace Theater in New Haven, Conn... EMI Records has signed David Gray, who was formerly on Vernon Yard/Virgin... W.A.R. Records, home of the Samples, has signed the Radiators, whose label debut will arrive in stores Aug. 14.
BY DAVID SPRAGUE

NEW YORK—Despite its title, there's nothing remotely muddled about the appeal of “Dyslexician,” the second Ruffhouse/Columbia album from Philadelphia's Dandelion, which is due for release Aug. 1.

“Dandelion is a great muscle-car, trash-rock band,” says Chris Schwartz, CEO of Ruffhouse, a label better known for rap artists like Cypress Hill and KRS-One. “They’re our first rock band because we think they’re fun and they can fill a void that exists in that sort of trash-cultural area.”

Since Dandelion pays tribute to those roots on plenty of “Dyslexician” songs (like the grunge-a-delic “Evel Knievel”), Schwartz says the label will employ appropriate promotional tools. Along with their copies of the album, radio and retail will receive customized model cars emblazoned with the band's logo, a “car kit.”

“I guess that’s cool, since we’re pretty much a garage band,” says the quartet's front man, Kevin Morpurgo, laughing. “On the first record, we probably had more metal edges; those are still there, but I think we’ve learned to incorporate things like bridges that we didn’t really acknowledge before.”

Dandelion's 1995 debut, “I Think I'm Gonna Be Sick,” was Ruffhouse's first foray into rock. Distributed by Relativity, the album got sporadic airplay on college outlets but established the band at mom-and-pop retail.

“We used Relativity to get a good street vibe going,” says Schwartz. “With this album, we want to set up very strongly at retail. We pushed it back a couple of times so as not to rush it, since we have a whole summer ahead.”

Schwartz hopes Dandelion will spend much of the summer on tour. The band has secured a spot on Lollapalooza’s Philadelphia stop, a club tour, kicking off in the Northeast and moving south, will follow.

“We take every chance we get to get out on the road early this year,” says Morpurgo. “Regardless of the population, Philadelphia is a really small town with only a few places to play, outside the warehouse scene.”

The band has been part of that burgeoning scene for a few years now, playing frequently and hosting gigs at town Milk Bar warehouse. “It’s not so much like a gig when you do these shows,” explains Morpurgo. “There’s none of the usual pressure.”

“Dyslexician” is full of moments that reflect that loose vibe, as evidenced by the Sasquatch stomp of the first single, “Weird Me Out” (which ships to college and alternative radio in June). “We tried to keep things loose, which was helped along by Phil’s attitude,” says the singer, referring to producer Phil Nicolo, one-half of the Butcher Brothers team. “We just want to have fun, since this whole thing is so fleeting.”

Schwartz thinks Dandelion can escape transience through a combination of touring the country region by region (which he says will be backed by intensive advertising) and video.

“Local shows have been very good to us, but we’re hoping MTV will play ‘Weird Me Out,’” says Schwartz, noting that the clip was directed by Steve Antf, who has also lensed clips for Beck.

“We got a great response when the video for ‘Under My Skin’ was played on ‘Beavis & Butt-head,’ where it must have gotten 100 plays,” says Schwartz, adding that the clip was directed by Steve Antf, who has also lensed clips for Beck.

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understand that concept knowing the history of the band and the history of "Hobo Humpin."

The band's history is almost as colorful as its clip. The mastermind behind Whale, bassist Gordon Cyrus, is a familiar figure in the Swedish music industry. He has produced tunes and videos for such acts as hip-hop artist Eric Gadd, the Latin Kings, and Neneh Cherry. Last year, Cyrus set up his own label, Breakin' Bread, which is licensed to Sonet (Billboard, Dec. 17, 1994).

Completing Whale's lineup are singer and media personality Cla Berg and guitarist and former stand-up comedian Henrik Schyffert. Cyrus and Schyffert, who met while working on a commercial, decided to record a track for fun, and "Hobo Humpin' Slobo Babe" was the result. Schyffert then got involved, Berg, added vocals, and Whale was born.

The title actually refers to a rich girl (slob babe) who sleeps with (humpin') tramps (hobos) for a laugh. (The band admits that "slobo" was actually a mistake; they meant "sloane," the U.K. term for a rich girl.)

Schyffert began playing the track on his radio show on Swedish public radio station P3. Warner Music Sweden licensed the single, and before long a video landed in MTV Europe's "Buss Bin" rotation. The single became a top 10 hit in Denmark and Norway, top 30 in Holland and Austria, and top 40 in Sweden.

"Hobo Humpin" sold 80,000 units in the U.S. and reached No. 24 on Billboard's Modern Rock Tracks chart. The song drew a strong response from listeners, says CIMX Detroit program manager Murray Brookshaw: "We played it as a reaction record. It worked really well as that. It's not one that stayed on for a long time, but it worked well for us and in the clubs."

After Warner Sweden's one-single deal was up, the company failed to use its option clause and the band was snatched up by Virgin U.K. and signed to its Hut Recordings imprint worldwide.

Hut managing director David Boyd describes Whale as "the craziest, wackiest, Eurofreaks I've met." It was the band's eclectic and progressive musical style that impressed Boyd most; however, "Whale have taken the whole Portishead, Massive Attack, trip-hop thing to a new dimension. I'd describe their musical style as Beastie Boys meets Dee-Lite meets Beck."

Boyce chose to follow up "Hobo Humpin'" with a five-track EP, "Pay For Me," which was released May 9 in the U.K. on Hut. Boyce says he is planning a low-key album for the band release; "We Care" comes out July 3 in Europe and July 5 in the U.S.

"I'm in no rush with this band," he says. "We started out with the EP released following a couple of dates in London and a couple of crummy black-and-white photos to promote the album. We want people to find out about the band first and discover their music."

That same slow approach is being used by Virgin in the U.S. The import EP, which includes "Pay For Me," contains four tracks not on "We Care," which will be released in the U.S. on June 13 on Caroline Records. It will be serviced primarily to independent retailers.

"Caroline is putting out the EP to help us set up the album," says Bruzzone. "It has our first single ['Pay For Me'] on it, and this helps us get it out in the marketplace."

Virgin will begin working the EP to college radio in a few weeks. The video for "Pay For Me," directed by Jonas Akerlund, will then be re-released, followed shortly by the servicing of a promotional single to commercial alternative stations, says Bruzzone.

Because of the band's bright, colorful image, Bruzzone expects it to be an easy media sell, not just for music magazines but also for fashion or other lifestyle books. And with lyrics that deal predominantly with sex titles include "Young, Dumb & Full Of Cum" and "I'll Do Ya.") Bruzzone says with "We Care," listeners should submit to Marie Ratliff, Nashville, Phone: (615)-821-4219, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4296.

Artists & Music

WHALE FOLLOWS 'HOBO' WITH A FULL-LENGTH VIRGIN ALBUM

(Continued from page 18)

Your ad will attract the attention of world renowned artists and management like these. When going on tour they plan ahead by using Billboard's International Talent & Touring Directory (ITTD) as their complete reference guide.

From the newest acts to the hottest venues, promoters, suppliers, and equipment manufacturers, the Billboard 1996 International Talent & Touring Directory supplies industry players with concise and timely information from all aspects of the music business. An ad in Billboard's 1996 ITTD travels a long way to connect you with the entire entertainment community.

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few television viewers, thanks in part to a music video Deutsche Grammophon, his record company, produced for his latest recording, Vivaldi's "The Four Seasons" with the Orpheus Chamber Orchestra. The video was launched nationally on the Weather Channel as part of an extensive co-promotion (Billboard, Dec. 17, 1994).

That unusual coup has generated a spate of publicity for the 24-year-old violinist in venues seldom penetrated by classical music. Last week, for example, Shaham found himself on an appearance on NBC's "Today" show, a squib in People, and a guest weatherman appearance with Al Roker on WNBC-TV's New York news show "Live At Five.

The publicity has paid off: SoundScan reports sales of 23,000 units since the album's Feb. 7 release; the label says that nearly 80,000 units have been shipped. It's not "The 5 Tenors," but for this lyrical violinist, who might normally expect early sales to be in the hundreds, not thousands, it's pretty good.

With the exception of a few snears from classical music purists (a writer in The New York Times wondered whether strategies such as the Weather Channel promotion demean the art), there have been no negative repercussions. "I was expecting more flak," Shaham says.

Unlike British violinist Nigel Kennedy, whose flamboyant platform dress and manner salvaged his career, Shaham's playing is unaffected by such marketing gimmicks, and his concert box office as healthy as ever, with such prestigious dates as the Vienna Philharmonic and the Los Angeles Philharmonic and recital dates in Paris and Munich on the schedule for next season.

Shaham wants to reach a bigger audience, and he is gratified by the developments. "When I was playing in London with Orpheus, a couple of guys from the U.S. and the Meteorological Service came backstage," he says. "They don't usually listen to classical music, but they had seen the video, and they came to the concert."

But Shaham adds that broadening his audience is "not my first priority. My first priority is the art of playing the violin. I've devoted the past 14 years of my life to it."

DEBUT AT AGE 10

The Israeli-American son of an astrophysicist and a geneticist, Shaham studied violin in Israel and then at Juilliard and made his debut at age 10 with the Jerusalem Symphony. He began playing ma- dorato for dates in his teens (he was once called out of a high school English class to fly to London and substitute for an ailing Itzhak Perlman) and joined the DG roster in 1987.

Shaham has a dark, lustrous tone, and his playing is rhythmic and full-force—one critic compared him to the great violinists Jascha Heifetz, Isaac Stern, Nathan Milstein, and Perlman in the same sentence. "I think the problem with classical music is that it has lost a little of the fun, the adventure, the excitement," Shaham says. "People treat Mozart as if the music were fragile, delicate, chaste. That's not what it's about—or what I'm about."

Shaham was a natural for a campaign to reach beyond classical's core audience. He loved rock and computers, and he comes across as a disarmingly friendly, unpretentious, but mature youth. Shaham can talk passionately and specifically about Prokofiev at one moment and then switch into bad pun-filled praises of Disneyland the next ("You know how you go some places and feel like you belong?!)

His first thought for a "Four Seasons" promotion was a full-length Disney animated feature, so a music video, created by Jem Cohen, who has directed music videos for R.E.M., made perfect sense to him.

The Weather Channel promotion was also his idea—like so many travels, Shaham spends a lot of time watching it in hotels. And when it came to making promo spots in front of the weather map or talking to Bryant Gumbel on NBC, it turned out that Shaham could do TV—a skill that does not come with a conservatory training—without seeming foolish or artificial.

MULTI-RELEASE CAMPAIGN

DG has been aware of Shaham's potential as a promotable artist for some time. "He's a young artist, he loves to make music, and he's available," says Wende Perkins, director of promotion and product management for DG in New York. She says "The Four Seasons" was really "the culmination of a campaign" that began with two previous releases.

In 1994, in connection with the release of Shaham's "Paganini Pop Two" album with guitarist Göran Söllscher, the label decided to introduce the violinist to its sales force (and the public) in a big way and ran a series of "Cafe DG" parties: in New York, Boston, Chicago, and Denver. Shaham and a local DJ hosted each party, and tickets were given away on radio programs.

The promotional efforts contin- ued with Shaham's next recording, the Korngold and Barber concertos, which came out in August and was nominated for two Grammy's. The "Paganini" and Korngold/Barber recordings have sold 14,000 and 13,000 copies, respectively, according to SoundScan.

"The Four Seasons," a repertoire staple with strong visual connota- tions, was a likely vehicle to expand Shaham's audience beyond the core classical market. Cohen's black-and-white video images of a frolicking urban winter and Shaham and Orpheus playing with all the stormy frenzy they could muster became the centerpiece of the DG/Weather Channel co-promo- tion. It is included in a sweepstakes for Weather Channel advertisers (the prize: a weekend in New York with a guest "Four Seasons" concert at Central Park's Bowl) as well as a party after a Shaham/Orpheus Carnegie Hall con- cert for Weather Channel brass. Heralded by promo spots featuring Shaham at the weather map, the video premiered Dec. 21, the first of three weeks, and continued to play during that week. Deutsche Grammophon bought advertising time on the channel. "It was a great idea, and it worked well for us business-wise," says Kathy Lane, director of audience promotion for the Weather Channel. "We were unable to involve our viewers and our local advertisers and affiliates." The album remains on the playlist for Weather Channel, which uses music during its forecasts. In March, the channel switched to the "Spring" concerto and will move on to "Summer" this month. The video has also spent four months in rotation on MOR-Music TV, where viewers are still calling the 800 number to order it.

DG had a few other nontraditional ideas, too: The CD was packaged with a CD-ROM featuring the video, plus background information on the music and the artist. Shaham's fascination with the poems that inspired Vivaldi also resulted in a special radio promo CD: "The Four Seasons: Themes And Music," on which Shaham precedes each concerto with an informal 3-minute intro.

Radio response has been positive. Glenda Reiss, classical music coordinator of the public radio station WNIC Worcester, Mass., says the approach of music off its pedestal and made it more human and alive. Gene Peck of KUER Salt Lake City got at least 30 calls from listeners ("as a promoter for us") asking where they could buy the album. DG is negotiating a royalty deal that will enable the label to distribute the promo CD to radio stations as a fund-raising pre- mium.

WHAT'S NEXT?

DG is continuing to push the CD at radio—50 stations have signed on to play the "Summer" concerto on the first day of summer—but the Shaham juggernaut is winding down a bit, and the violinist is going back to being a regular traveling fiddler.

DG's next Shaham release, the Prokofiev Concertos with the Lon- don Symphony and André Previn, was recorded this month. "It will be interesting to see what Gil's core audience is when that is released," persons says.

Meanwhile, DG's marketing de- partment, mindful of Shaham's success, is looking ahead to its next project. Only about five of the 75 records DG releases in the U.S. each year get such high-profile treatment. Singers Bryan Terfel and Anne Sofie von Otter are considered likely candidates.

And then there's the complete Beethoven Quartets, performed by the Emerson Quartet, which will be released in February. The Quartet lived on Oreos during the recording sessions, and their producer has asked the marketing de- partment if it has contact with Nabisco. "We laughed," says persons. "But that was what we did the first time Gil suggested the Weather Channel."
Billboard's Heatseekers Album Chart

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>U.S. Sales</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>1</td>
<td>JON B.</td>
<td>&quot;Bonfire&quot;</td>
<td>Elektra/Discovery</td>
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<td>20</td>
<td>Adam Sandler</td>
<td>&quot;Marvin (Adams)&quot;</td>
<td>Jive</td>
<td>20,000</td>
<td>June 1999</td>
</tr>
</tbody>
</table>

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Playful fans will finally have the chance to hear more of the band when its full-length debut, "Safe Sex, Designer Drugs & The Death Of Rock & Roll," hits the streets Tuesday (30) via EastWest/EDG.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available.*

Billboard's Heatseekers Album Chart

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>U.S. Sales</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>JON B.</td>
<td>&quot;Bonfire&quot;</td>
<td>Elektra/Discovery</td>
<td>28,000</td>
<td>May 1999</td>
</tr>
<tr>
<td>2</td>
<td>Rusted Root</td>
<td>&quot;Mercury&quot;</td>
<td>MCA</td>
<td>19.000</td>
<td>June 1999</td>
</tr>
<tr>
<td>3</td>
<td>4Runner</td>
<td>&quot;Ride&quot;</td>
<td>PolyGram</td>
<td>12,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>4</td>
<td>Subway</td>
<td>&quot;Beast of Judgement&quot;</td>
<td>American Records</td>
<td>9,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>5</td>
<td>Catherne Wheeler</td>
<td>&quot;Sorcerer&quot;</td>
<td>Nova</td>
<td>8,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>6</td>
<td>Jeff Buckley</td>
<td>&quot;Grace&quot;</td>
<td>Elektra</td>
<td>6,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>7</td>
<td>CORONA</td>
<td>&quot;Rhythm of the Night&quot;</td>
<td>PolyGram</td>
<td>5,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>8</td>
<td>Mad Lion</td>
<td>&quot;Real Ting&quot;</td>
<td>Universal</td>
<td>4,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>9</td>
<td>Martin Page</td>
<td>&quot;In the House of Stone and Light&quot;</td>
<td>Geffen</td>
<td>3,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>10</td>
<td>Show &amp; A.G.</td>
<td>&quot;Paradise&quot;</td>
<td>RCA</td>
<td>2,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>11</td>
<td>JILL SOBELE</td>
<td>&quot;Love at 7:30 AM&quot;</td>
<td>Elektra</td>
<td>1,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>12</td>
<td>Type O Negative</td>
<td>&quot;Hate&quot;</td>
<td>Atlantic</td>
<td>1,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>13</td>
<td>Crime Boss</td>
<td>&quot;Son of the Miner&quot;</td>
<td>Universal</td>
<td>1,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>14</td>
<td>INI KAMOZE</td>
<td>&quot;Here Comes the Hotstepper&quot;</td>
<td>VP Records</td>
<td>40,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>15</td>
<td>Sublime</td>
<td>&quot;40 oz. to Freedom&quot;</td>
<td>Capitol</td>
<td>30,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>16</td>
<td>Rachelle Ferrell</td>
<td>&quot;First Instrument&quot;</td>
<td>Mercury</td>
<td>30,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>17</td>
<td>Corrosion of Conformity</td>
<td>&quot;Deliverance&quot;</td>
<td>Roadrunner</td>
<td>20,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>18</td>
<td>Gillette</td>
<td>&quot;All Half&quot;</td>
<td>MCA</td>
<td>20,000</td>
<td>June 1999</td>
</tr>
<tr>
<td>19</td>
<td>M People</td>
<td>&quot;Bizarre Fruit&quot;</td>
<td>Jive</td>
<td>20,000</td>
<td>June 1999</td>
</tr>
<tr>
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<td>Adam Sandler</td>
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**Road Work:** Checkerboard teams with Girls Against Boys for West Coast dates July 10-16...Motif hit the road with The US of A.

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**BUBBLING UNDER HOT & R&B SINGLES**

W HEN B.I.G. GETS BIGGER: "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista) makes it to No. 1 on the Hot R&B Singles chart in one step. This is the first time in the rapper's history that a single has debuted at No. 1. "One More Chance" also debuts at No. 1 on the Hot R&B Singles Sales, Hot Rap Singles, Hot 100 Singles Sales, and Hot Dance Music Maxi-Singles Sales charts. It also broke the record at Tower Records in downtown New York and Philadelphia's South Street for selling the most units in a one-week period. With sales like this, it probably broke records at many other retail outlets. There is only one problem when a record comes out with such a big bang—there's not much room for growth when you start at the top. However, with this particular single, there is plenty room for growth at current. Radio, "One More Chance" is No. 1 at WXYT Baltimore and WUSL Philadelphia and is top five at WCX Richmond, Va., WOWI Norfolk, Va., and KVSP Oklahoma City. So the question is, can B.I.G. get any bigger? Maybe.

DOWN, BUT NOT OUT: "Water Runs Dry" by Boyz II Men (Motown) may have slipped back on the Hot R&B Singles chart again this week, but at radio this single continues to be the No. 1 R&B record for a third consecutive week and is still growing. This growth at radio is impressive, because although "Water Runs Dry" has been on the Hot R&B Singles chart for only nine weeks, it has been tearing up the airwaves for 18 weeks. The only reason it got pushed back, despite its increase in airplay, is that sales aren't strong enough to give it the boost it needs to compete with the other records in the top 10. However, the album "II" has just been certified eight times platinum. I'd take album sales over single sales any day.

MOWERS AND SHAKERS: "Waterfalls" by TLC (LaFace/Arista) plows into the top 10 this week, moving up 16-6. It has the largest increase in airplay in the top 20 and also has an impressive increase in sales. TLC's album "CrazySexyCool" gets certified triple-platinum this week. "Boomastic" by Shaggy (Virgin) shifts back into high gear this week, zooming 20-12. This hot reggae track has the highest increase in total points on the entire chart. "Boomastic" is No. 1 at WPEG Charlotte, N.C., WDKN Rochester, N.Y., and WOWI Norfolk, Va.

UP AND COMING: "I Wanna Love Like That" by Tony Thompson (Giunti/Warner Bros.) continues to grow at a steady pace. This week, most of its points come from a surge in airplay. "I Wanna Love" is top five at six stations, including WCX Richmond, Va., WYLC Indianapolis, and WOLF Syracuse, N.Y. "He's Mine" by Mekesia (Warfords/RAL/Island) is also moving steadily. This week, it rises 33-24. "He's Mine" is No. 1 at WZAK Cleveland and KPR Little Rock, Ark., and is top five at WPEG Charlotte, N.C., and WJBT Jackson, Fla.

GREATEST GAINERS: "Brown Sugar" by D'Angelo (EMI) takes the honors for Greatest Gainer/Airplay this week. "Brown Sugar" is No. 1 at WPLZ Richmond, Va., KMMJ St. Louis, KXAS Dallas, and KPRP Little Rock, Ark. "Shimmy Shimmy Ya" by O'Dirty Bastard leaps 84-50. The release of the cassette single gives this single a great boost in sales, earning it the Greatest Gainer/Airplay award. "Shimmy Shimmy Ya" is getting good radio action in the following markets: Norfolk, Va., Washington, D.C., Baltimore, and Charlotte, N.C.

**R&B**

**RHYTHM & BLUES**

Brian McKnight, and supermodel Tyra Banks will host. Nominees are forthcoming.

**SWEET DEAL:** Rhino Records and U.K.-based Castle Communications PLC (owned by indie distributor Alliance Entertainment Corp.) signed a deal to acquire the catalog masters of Sugar Hill, which had been owned by Joseph and Sylvia Robinson. As part of the agreement, the Robinsons will retain music publishing rights and ownership of the label's current album inventory.

The deal covers product issued through Sugar Hill, as well as All Platinum, Sweet Mountain, Stang, Vibration, Jersey Connection, Williams, Turbo, Victory, Platinum, and Astro. Among the artists featured in the deal are Sugarhill Gang, Grandmaster Flash, Kool Moe Dee, the Furious Five, Candie Staton, Sylvia, and the Treacherous Three.

**MOTOWN LEGACY:** Motown has released the first six albums of its series "The Sound of Young America," which chronicles the development of the Motown sound from 1964 to 1965. Each CD features tracks from a specific year and is accompanied by an essay capturing the spirit of that year. The first volumes cover 1964, 1968, 1973, 1976, 1980, and 1985.

**RAGING STORY:** To be sure to pick up the engagingly candid biography of Elta James, called "Rage to Survive," published through New York's Villard Books and co-written by James and David Ritz, the book chronicles the rise and fall and rise of one of the most enduring blues singers.

"James's life has been wrought with engaging experiences—from doing time at Riverside Island and using heroin to becoming the toast of the blues touring circuit and earning a Grammy for best jazz vocal performance."

Her latest album, "Time After Time," was recently released through Private Music.

From the newest acts to the hottest venues, promoters, suppliers, and equipment manufacturers, Billboard's 1995 International Talent & Touring directory is the only worldwide directory to the entertainment industry. Finally everything you need to know: talent, promote tours, and take care of business is in one single, easy-to-use reference source!

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* Clubs
* Hotels
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* Staging & Special Effects
* Security Services
* Charter Transportation
* Merchandisers

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Billboard Directories, P.O. Box 2014, Lakewood, New Jersey 08701.
<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>RELEASE DATE</th>
<th>WEEKS ON CHART</th>
<th>WEEKS ON CHART</th>
<th>AVAILABILITY</th>
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<tbody>
<tr>
<td>1</td>
<td>ONE MORE CHANCE</td>
<td>THE NOTORIOUS B.I.G.</td>
<td>T.R.U.</td>
<td>03/29/95</td>
<td>1</td>
<td>2</td>
<td>YES</td>
</tr>
<tr>
<td>2</td>
<td>I'LL BE THERE, YOU'RE ALL L...</td>
<td>METHOD MAN</td>
<td>MASTA K</td>
<td>03/29/95</td>
<td>8</td>
<td>33</td>
<td>YES</td>
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<tr>
<td>3</td>
<td>FEEL ME FLOW</td>
<td>NAUGHTY BY NATURE</td>
<td>ELEPHANT</td>
<td>03/29/95</td>
<td>3</td>
<td>30</td>
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<tr>
<td>4</td>
<td>GIVE IT TO YOU</td>
<td>D.A. BRAT</td>
<td>IMPACT</td>
<td>03/29/95</td>
<td>12</td>
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<tr>
<td>5</td>
<td>KEEP THEIR HEADS RINGIN FROM FRIDAY</td>
<td>DR. DRE</td>
<td>ELEPHANT</td>
<td>03/29/95</td>
<td>15</td>
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<tr>
<td>6</td>
<td>I GOT 5 ON IT</td>
<td>LUNIZ</td>
<td>GOLDFISH</td>
<td>03/29/95</td>
<td>9</td>
<td>10</td>
<td>YES</td>
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<tr>
<td>7</td>
<td>MIND BLOWIN'</td>
<td>SMOOTH</td>
<td>RAPPHURACO</td>
<td>03/29/95</td>
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<td>3</td>
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<td>8</td>
<td>DEAR MAMA/Old School</td>
<td>2PAC</td>
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<td>03/29/95</td>
<td>17</td>
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<td>MACK 10</td>
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<tr>
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<td>SURVIVAL OF THE FITTEST</td>
<td>MORR DEEP</td>
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<td>03/29/95</td>
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<td>17</td>
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<tr>
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<td>FREAK ME BABY</td>
<td>DIS J' DAY</td>
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<td>TALES FROM THE MOOD</td>
<td>DOMINO</td>
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<td>8</td>
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<tr>
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<td>BIG POPPA/WARNING</td>
<td>THE NOTORIOUS B.I.G.</td>
<td>ELEPHANT</td>
<td>03/29/95</td>
<td>23</td>
<td>3</td>
<td>YES</td>
</tr>
</tbody>
</table>

**Greatest Gainer:***
SHIMMY SHIMMY YA | OIL DIRTY BASTARD | ELEPHANT | 03/29/95 | 35 | 5 | YES |

**Entry:***
SPRINKLE ME | E 40 (FEATURING SUGA T) | 20TH CENTURY | 03/29/95 | 1 | 1 | YES |
HEY LOOKAWAY | QUESTIONMARK ASYLUM | ELEPHANT | 03/29/95 | 9 | 13 | YES |
LIFESTYLES OF THE RICH AND SHAMELESS | LOST BOY | KAPER | 03/29/95 | 10 | 12 | YES |
THE L.N.C. RIDE | MASTA ACE, INCORPORATED | ELEPHANT | 03/29/95 | 10 | 15 | YES |
NEVA GO BACK | SPECIAL ED | BELL BEAT | 03/29/95 | 13 | 14 | YES |
THE POINTS | VARIOUS ARTISTS | ELEPHANT | 03/29/95 | 2 | 20 | YES |
ALL GLOCKS DOWN | HEATHER B | ELEPHANT | 03/29/95 | 9 | 18 | YES |
RODEO | 95 SOUTH | ELEPHANT | 03/29/95 | 23 | 19 | YES |
I WISH | SKEE-LO | ELEPHANT | 03/29/95 | 9 | 24 | YES |
U BETTER RECOGNIZE | SAM SNEED FEATURING DR. DRE | ELEPHANT | 03/29/95 | 7 | 25 | YES |
CRAYZ | NAUGHTY BY NATURE | ELEPHANT | 03/29/95 | 11 | 26 | YES |
I'LL BE AROUND | THE SPINNERS | ELEPHANT | 03/29/95 | 14 | 26 | YES |
GET ON MY TRACK | CRAIG MACK | ELEPHANT | 03/29/95 | 26 | 27 | YES |
OON LAWD (PARTY PEOPLE) | DJ SMURF AND P.M.H.| ELEPHANT | 03/29/95 | 19 | 20 | YES |
BROOKLYN ZOO | OL DIRTY BASTARD | ELEPHANT | 03/29/95 | 20 | 21 | YES |
TOUR | CAPETON | ELEPHANT | 03/29/95 | 22 | 26 | YES |
AMONG THE WALKING DEAD | SCARFACE | ELEPHANT | 03/29/95 | 7 | 30 | YES |
RE ENTRY | FUNK DO-BOST | ELEPHANT | 03/29/95 | 5 | 41 | YES |
KEEP IT REAL | MILKBONE | ELEPHANT | 03/29/95 | 4 | 34 | YES |
LOLLIPPOP | MENTALLY DISTURBED | ELEPHANT | 03/29/95 | 4 | 35 | YES |
TOOTIE ROLL | 69 BOYZ | ELEPHANT | 03/29/95 | 56 | 32 | YES |
OWN DESTINY | MAD LION | ELEPHANT | 03/29/95 | 7 | 35 | YES |
I LIKE IT IF YOU WANNA WHERE YOU ARE | GRAND PUBA | ELEPHANT | 03/29/95 | 4 | 31 | YES |
FOE THE LOVE OF S | BONE THUGS N HARMONY | ELEPHANT | 03/29/95 | 18 | 37 | YES |
GET LIFTED | KEITH MURRAY | ELEPHANT | 03/29/95 | 19 | 40 | YES |
SHOOK ONES PART II | MOBB DEEP | ELEPHANT | 03/29/95 | 18 | 36 | YES |
NEXT LEVEL | SHOW AND A.G.| ELEPHANT | 03/29/95 | 12 | 39 | YES |
ANY EMCEE | NINE | ELEPHANT | 03/29/95 | 10 | 41 | YES |
RE ENTRY | COMMON SENSE | ELEPHANT | 03/29/95 | 10 | 47 | YES |
ELEVATION (FREE MY MIND) | THE B.U.M.S | ELEPHANT | 03/29/95 | 1 | 45 | YES |
KITTIE KITTY | 69 BOYZ | ELEPHANT | 03/29/95 | 32 | 47 | YES |
PEOPLE DON'T BELIEVE | SCARFACE FEAT. ICE CUBE | ELEPHANT | 03/29/95 | 13 | 48 | YES |
RE ENTRY | TOO SHORT | ELEPHANT | 03/29/95 | 28 | 49 | YES |
RIDE OUT | S.S. TRANS | ELEPHANT | 03/29/95 | 28 | 50 | YES |

**Week Ending June 24, 1995**

**New From Coldfront**

**The Rap Compilation of the Year**

- **69 BOYZ**
- **TOOTSIE ROLL**
- **95 SOUTH**
- **RODEO (CLUB MIX)**
- **NINE**
- **SHAKUELL O'NEAL**
- **THE PHARCYDE**
- **BIG MOON**
- **WHOS GONNA PROPS**
### HOT DANCE MUSIC

#### CLUB PLAY

**Compiled from a National Sample of Dance Club Playlists.**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TOO MANY FISH (98677)</td>
<td>FRANKE KNUCKLES FEAT. ADEMA</td>
</tr>
<tr>
<td>2</td>
<td>YOU CHAMPION (97890)</td>
<td>STAXX OF JOY FEATURING CAROL LEEMING</td>
</tr>
<tr>
<td>3</td>
<td>SPACE COWBOY (97591)</td>
<td>JAMERQUEI</td>
</tr>
<tr>
<td>4</td>
<td>CONWAY (97273)</td>
<td>REEL 2 REAL FEATURING THE MAD STUDT MAN</td>
</tr>
<tr>
<td>5</td>
<td>BABY BABY (96085)</td>
<td>CORA</td>
</tr>
<tr>
<td>6</td>
<td>I'M READY YOUNG (96382)</td>
<td>VOGUE</td>
</tr>
<tr>
<td>7</td>
<td>NEXT TIME (95195)</td>
<td>GLADYS KNIGHT</td>
</tr>
<tr>
<td>8</td>
<td>MESSAGE OF LOVE (95073)</td>
<td>LOVE HAPPY</td>
</tr>
<tr>
<td>9</td>
<td>MOVE IT TO THE RHYTHM (95034)</td>
<td>TECHNOFRICATE FEATURING YA K D</td>
</tr>
<tr>
<td>10</td>
<td>OPEN YOUR HEART (94071)</td>
<td>M PEOPLE</td>
</tr>
<tr>
<td>11</td>
<td>LET THE BEAT GO ON (94062)</td>
<td>GHE ALBAN</td>
</tr>
<tr>
<td>12</td>
<td>SCREAM EPIC (94081)</td>
<td>MICHAEL JACKSON &amp; JANET JACKON</td>
</tr>
<tr>
<td>13</td>
<td>THE FEELING (94020)</td>
<td>SUGAR</td>
</tr>
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### MAXI-SINGLES SALES

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<td>29</td>
<td>YOUR TURN (94007)</td>
<td>NARR MARI ANHUNG</td>
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**TNote:** Titles with the greatest sales or Club Play moniker this week. **VNote:** Re-entry availability. Catalog number is for vinyl max single only in case of mint single if vinyl is unavailable. On Sales chart (10) Catalogue max single availability. (1) (7) Vinyl max single availability. © 1995, Billboard/BN Communications.

### DANCE TRANCE

(Continued from preceding page)

ce, excellent remixes by George Morel, Dancing Divaz, and Pierre J. This must-hear-project is now available in the top five of Bill- board/Club Vision Records, though a state-side home has yet to be confirmed.

Those of you who lived for E.G. Fullove's saucy " Didn't I Know (Divas To The Dancefloor)," which peaked in the top five of Bill- board's Club Play chart in Feb-

---

Music, this jam cooks up a tasty deep-house groove topped with sassy vamps and juicy belting that should keep roadways glorious. For the mix-minded, Ralph Rosario, Johnny Fisco, and Tom E. each come to the table with interpretations that nicely suit a variety of underground formats. Cute, very cute.

Chicago-based producer Kevin Elliott to the list of notable state-side talent heading overseas to get off in their own back yard. Thanks to England's Hottest Records, he is getting the opportunity to flex his flair for rousing, soulful house rhythms on "Love Music," a ster- ling single that brings to life the throaty, gospel-spiced style of Malik Hart. Seamus contributes a mighty fine remix, though nothing tops Elliott's original vibe.

On a retro tip, ever-reliable music artist Rhino Records con-tinues its "Hot Car" feature through New Wave Hits Of The '80s se-ries with five festive new discs bringing the total number of vol-umes to 16. As with the first 10 editions, volumes 11-15 contain 16 tracks per CD and 12 cuts per casset-ette. Among the highlights of this essential series are "99 Luftbal- len" by Haysi Fantayzie, "Calling Your Name" by Marilyn, "Dancing With Tears In My Eyes" by Ultra- vox, and "Since Yesterday" by Strawberry Switchblade. We are gawking with glee.

### PARTING GLANCES:

We are sad to report the untimely passing of artist manager and indie label executive Marts Andurups, who died from a cerebral hemorrhage in London June 10. He was 30 years old.

For the past few years, Andurups guided the career of Roger Sanchez and was the producer's partner in Narcotic Recor- ds, a fairly young label that has been gaining international attention in recent months: "Marts was the most difficult, stubborn, and utterly brilliant per- son I ever met," Sanchez says. "He has been a major force in my life and in the underground dance music scene. It's such an in-credibly loss."
Twain Time. Backstage at Mercury Records’ Fan Fair show, Shania Twain was presented with gold and platinum awards for her current album, “The Woman in Me.” The album has been certified platinum in her native Canada (for sales of 100,000 copies) and gold in the U.S. Pictured, from left, are Russ Prowse, product manager, Mercury/Polydor Records Canada, Twain, and Luke Lewis, president, Mercury Nashville.

Warner Western Preserves Diverse, Contemporary Culture Of Country

LET US NOW PRAISE FAMOUS MEN AND WOMEN: The critically acclaimed Warner Western label, the first to seriously document Western culture, is becoming more and more interesting. Jim Ed Norman’s “Cowboy Songs” album has reached sales approaching 40,000, according to the label.

The label’s roster reflects the diversity of the people who formed Western culture: cowboy singers (Murphy, Red Stangel, Don Edwards), cowboy poets (Waddie Mitchell), Native Americans (Bill Miller), African-Americans (Herb Jeffries), women (Emmylou Harris), and Hispanic-Americans (Sonny Ol’ The Joaquin). Thematically, the different works are linked through cover-art waters;

colors by western artist Willie Matthews.


sic Foundation Library and Media Center here, wrote a meticulously researched, em

pathetic study of Frizzell’s tumultuous life and career. Lefty was a larger-than-life star, and his life was as much a part of the country music scene as was his music. Frizzell died in 1975, but his influence continues to be felt in the work of many contemporary artists.”

by Chet Flippo

TNN’s Ralph Emery A Reason To Wake Up In The Morning

NASHVILLE—Ralph Emery’s return to live TNN programming via “The Ralph Emery Show” pits the superstar country broadcaster and best-selling autobiographer against the morning TV shows of the major networks and syndicators.

TNN’s first live daytime talk/dance show, Emery’s one-hour weekday slot, which premieres July 10 at 9 a.m., is also an attempt by TNN to broaden its programming and strengthen its relationship with the music industry.

“TNN is getting exposed on all TV avenues, so it’s a whole new ballgame,” says Brian Hughes, the network’s programming director. “In order to compete, we need to do something new and different.”

Emery, who will continue to produce and host TNN’s “Ralph Emery On The Record” interview specials, was a de

corated all-night radio DJ at WSN (Continued on page 18)
**HOT COUNTRY SINGLES & TRACKS**

**WEEK ENDING JUNE 24, 1995**

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<td>I WANT MY GOODBYE BACK</td>
<td>TY HERndon, JERROD NIEMANN</td>
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<tr>
<td>33</td>
<td>WHEN AND WHERE</td>
<td>CONFEDERATE/BLUE</td>
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<td>YOU'RE THE BEST THING THAT EVER HAPPENED TO ME</td>
<td>KENNY ROGERS</td>
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<td>THIS IS THE LAST TIME I EVER LET YOU GO</td>
<td>BILL BROCKS</td>
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<td>YOU DON'T EVEN KNOW WHO I AM</td>
<td>PATTIE LOU HEINZ</td>
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<td>37</td>
<td>FALL IN LOVE</td>
<td>KENNY CHESTNUT</td>
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<td>38</td>
<td>STILL TRUE TO YOU</td>
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<td>39</td>
<td>SUMMERS COMIN'</td>
<td>PATY CLAY</td>
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<td>40</td>
<td>I DON'T EVEN KNOW YOUR NAME</td>
<td>ALAN JACKSON</td>
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<td>AND STILL</td>
<td>CLAY BLACK, LINDA CHAMBERLIN</td>
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<td>I DON'T KNOW MY OWN STRENGTH</td>
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<td>GEORGE STRAIT</td>
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<td>I CAN'T RESIST YOU THAT I LOVE</td>
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<td>51</td>
<td>LITTLE MISS HONKY TONK</td>
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**HOT COUNTRY RECURRENTS**

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**NEW**

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**Top 25 Tracks**

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<td>DON'T BE MY BABY TONIGHT</td>
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**Chart Info**

- Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which attain 300 detections for the first time. A drop below the top 25 is indicated by a hard drop below the line.
- Cassette single availability. (C) CD single availability. (V) Vinyl single availability.
Alabama's Shelby Lynne Just Can't Slow Down

"Restless" Magistrate album receives Fifth Album

By Terri Horak

"Restless" may be the title of Shelby Lynne's new album on Magnatone Records, but for the performer, the focus is on durability.

"I like a great tune and a song that opens up a world of different things, but most of all I like songs that can stand the test of time," Lynne says. "What I hope is this will do in this business."

Lynne's "Restless" is Lynne's fifth album and her first for Magnatone, one of Nashville's new independent labels (Billboard, Nov. 5, 1994). She previously recorded three albums for Epic and one for Morgan Creek.

Lynne co-wrote five of the tracks on "Restless," which is due July 18. "I never write for myself," Lynne says, "but I know enough about music and what I like to create songs for myself."

The first single, "Slow Me Down," released June 12, was written by Lynne, Stephanie Davis, and Lynne's producer, Brent Maubier, who is president of Magnatone Records.

"Slow Me Down," a roasting anthem to Lynne's Alabama roots, features a funk groove with a tip of the hat to the Motels. "I wanted to write a song about the South and talk a bit about the Southern lifestyle," Lynne says. "I really wanted to get back to the Southern country sound that I grew up listening to."

"It's what I feel most comfortable with and feel most proud of," Lynne adds.

The<strong>Country Corner</strong>

by Wade Jessen

It's A Breeze: Tracy Lawrence scores his sixth No. 1 on Billboard's Hot Country Singles & Tracks with "Texas Tornado." Lawrence's debut, "Sticks And Stones," peaked at No. 1 for 10 weeks and each of his top 10 singles have at least top 10 status. "Texas Tornado" was written by legendary Nashville songwriter Bobby Braddock. Bradock, a former Marty Robbins sideman, collaborated on other No. 1 hits, including John Denver's "Thinkin' Of You." Tammy Wynette's "D-I-V-O-R-C-E," George Jones' "He Stopped Loving Her Today," and the Jones/Wynette duet "Golden Ring." Lawrence is one of 13 Atlantic artists appearing on the top five in Hot Country Singles & Tracks—the other two are John Michael Montgomery (9-2) and Neal McCoy (11-5).

Name That Tune: Alan Jackson (Arista) leads our Airplay honorees on Hot Country Singles & Tracks with "I Don't Even Know Your Name." Jackson topped the recent TNM Music City News Country Airplay 10, taking his second consecutive trophy for entertainer of the year. Jackson also won male artist of the year, album of the year ("Who I Am"). single of the year ("Livin' On Love"), and vocal collaboration of the year ("Good Year For Living""). Country Airplay corporate president of the year honors during the ceremony. Reba McEntire (MCA) also captures Airplay status with her dramatic ballad "And Still," which moves 19-18. McEntire was named female artist of the year at the TNM awards.

More Winners: The TNM awards show kicked off the annual Fan Fair celebration in Nashville and was broadcast from the Grand Ole Opry. Other winners: Sawyer Brown (vocal band of the year), Tim McGraw (male star of tomorrow), Faith Hill (female star of tomorrow), Blackhawk (group duo of the year), Martina McBride (video of the year) -- "Independence Day," and Ricky Van Shelton (Christian country artist of the year).

Going Once, Twice: John Michael Montgomery grabs Greatest Gainer honors on Top Country Albums for his self-titled Atlantic release. Montgomery's album wins our unit-gain award during its 11th consecutive week at No. 1, with an increase of more than 15,000 pieces over the previous week. Shania Twain wins our Faceetter award on Top Country Albums for "The Woman In Me." Twain's second release on Mercury posts an increase of 30% over the previous week. "The Woman In Me" was recently certified gold by the Recording Industry Assn. of America for sales of more than 500,000 units.

NoteWorthy: Brooks & Dunn (Arista) became the first country duo to have three multiplatnum albums, with the recent RIAA certification for "Waitin' On Sundown," which has sold more than 2 million copies. Their previous release, "Hard Workin' Man," has sold more than 4 million units, and their debut, "Brand New Man," has sold more than 5 million units.

**Country Singles A-Z Publishers/Performance Rights/Sheet Music**

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**Country Singles**

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<td>The Devil Went Down To Georgia</td>
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<td>Alabama</td>
<td>Heaven In My Woman's Eyes</td>
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**COUNTRY ARTISTS & MUSIC**

**BDM9505**

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<td><a href="mailto:john@johndoe.com">john@johndoe.com</a></td>
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CONFERENCE NOTES: Perhaps the most distinctive feature of Billboard’s sixth annual International Latin Music Conference, held June 3-7 at the Hotel Intercontinental in Miami, was the number of new faces. They came from all over Latin America, Europe, the U.S. and, for the first time, Canada, where Latino sounds are making noticeable headway. They came from a variety of music-related businesses and they came to explore the potential of the Latin market in the U.S. and elsewhere.

Many newcomers were impressed with the variety and quality of Latino acts that performed during the two nights of showcases and at Billboard’s second annual Latin Music Awards. Judging from the electric audience that enveloped vigorously during her mesmerizing 25-minute set June 6, the big winner of the showcase performers was Albita.

A far more confident and polished stage presence than she was just a few months ago, the lithe and expressive Cuban songstress demonstrated that her brand of Afro-Cuban roots music is attracting a non-Cuban following. Albita closed the showcase, closing is normally one of the most difficult tasks any up-and-coming artist can face, but it was no problem—the crowd waited.

“Sólo Para Vivir,” Albita’s album premiere on Crooner/Moscow/Epic, is due out June 27. Sony Discos will work the album in the Latino market. Three other showcase acts garnering positive comments played June 7 at the showcase—sponsored by Spanish society Societá General de Autores e Editores: Seguridad Social (DHO East-West), Raimundo Amador (MCA), and Azucar (Polygram). The fact that the three Spanish artists had little in common musically underscored the notion that there is room for all types of music in the Latin market. Seguridad Social purveyed an appealing melodic rock sound; Amador rolled out a blistering blues/funamenco rock blend; and 17-year-old Azucar proved a smart flamenco/Caribbean groove.

Mexican rock heroes, Canadas (EMG), voluminous salsa diva India (Sony/Latin/SMN), and curvaceous notables Los Tigres Del Norte (Foxtail) demonstrated other sides of Latino music when they performed at Billboard’s Latin Music Awards.

Aby hosted by actor Esai Morales, the awards program featured a touching discourse by Lifetime Achievement awardee Tito Puente (TropiJazz), as well as a moving testimony by Selena’s father, Abraham Quintanilla Jr., and his family upon the late Tejano pop superstar induction into Billboard’s Latin Music Hall of Fame. An award called the Spirit of Hope was created to honor Selena. The trophy will be given at Billboard’s Latin Music awards ceremonies to the industry’s most promising new artist. Many thanks to Quintanilla, EMI Latin president José Béjar, EMI Latin VP of Southeast operations, Manolo González, and EMI president Mario Ruiz for their participation.

PolyGram Latin’s valiant heartthrobs Carlos Vives drew the loudest applause of the yearly award winners. Also on hand to pick up trophies were La Ma-fia front man Oscar González (Sony), Cuban mambo/disco legs Paul (Crooner/Moscow/Epic) trumpet extraordinaire Arturo Sandoval; RCA... (Continued on next page)
Artists & Music

LATIN NOTAS (Continued from preceding page)

BMG rap star El General; and La Diferencia vocalist Miguel Spinella.

Finally, deep thanks to those who helped organize the sixth edition of Billboard's International Latin Music Conference: Maureen Ryan, Elissa Tomasetti, Gayle Finkelstein, Michele Jacangelo, and Angela Rodriguez, who are one of the co-founders of the event.


Judge Richard Owen found insufficient evidence of plagiarism and dismissed the Palmieri's attorney plans to appeal.

RIAA DENTS PIRACY: The Recording Industry Assn. of America recently secured two agreements that should slow Mexico's piracy activity. The first formalizes the role of Mexico's finance ministry in fighting piracy: the government agency will implement its authority on tax issues to help identify large-scale pirate manufacturing operations. The second agreement was reached with the street vendors in Tejo, an area in downtown Mexico City where an estimated 65 million cassettes are sold. Under the agreement, signed with Mexico's attorney general and the Mexican Assn. of Phonogram Producers and Videogram Producers, Tejito merchants have consented to cease selling counterfeit cassettes. They will still only legitimate product in exchange for various incentives offered by individual record companies. The pair that made the eat are New York-based radio station firm Spanish Broadcasting System Inc., which came in at No. 5, ($4.8 million), and San Antonio, Texas-based distributor Southwest Entertainment Inc., which debuted at No. 40 ($3.65 million).

NEW OLD GAL: When Gal Costa toured to support her 1995 album "O Sertão Do Canto Do Angel" in Brazil, Brazil's best-known female singer injected a theatrical bent to her show by1 performing with the musicians played behind hidden behind a curtain.

Now, Costa, who just released a new album in Brazil titled "Mina D'Agua Do Meu Canto," has returned to her early style, mingling with musicians and doing what she does best—singing. Her six-week tour of North America and Europe kicks off June 26 in San Francisco, followed by a show at New York's Carnegie Hall June 28 with Sony Brazil's gifted singer/songwriter João Bosco.

"Mina D'Agua," Costa's 23rd album, was produced by Jacques Morelenbaum and contains several classics by master composers: Caetano Veloso ("Olara," "Cajina," and "Lingua") and Chico Buarque of Hollandia ("Quem Te Vou, Quem Te Vou" and "Meu Amor)."

The album's only new track, "Como Um Samba De Adeus," was co-authored by Veloso and Bosco, the tribute to legendary composer Caetano Veloso. Grand Royal/Capitol rap superstar the Beastie Boys received a nomination for "I Love New York City" for "Ill Communication," which has sold more than 15,000 units. The presentation was made after the group returned to the U.S.

Monumental in Santiago, Chile. Shown here kneeling, from left, are Christian Rojas, BMI (Columbia/EMI, Sony Music Entertainment), Liz Kiss of the Beastie Boys and Luigiot Mantovani, managing director, EMI Chile.

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**NEW!**

1. **HOMESTYLE BOYS** | **EMI LATIN 78665** | **MI AMIGO** |
2. **ALEJANDRO FERNANDEZ** | **EMI LATIN 78665** | **QUE SEAS MUY FELIZ** |
3. **PLACIDO DOMINGO & ANGEL DE LA CRUZ** | **EMI LATIN 78665** | **DE MI ALMA LATINA** |
4. **OLGA TANON** | **EMI LATIN 78665** | **SUELTAMEN AL VIENTO** |
5. **SOUNDTRACK** | **EMI LATIN 78665** | **ROMPIENDO BARRERAS** |
6. **LINDA RONSTADT & RONNIE MILSAP** | **EMI LATIN 78665** | **CANCIONES DE MI PAIS** |
7. **BANDA MACHOS** | **EMI LATIN 78665** | **GRACIAS MUJER** |
8. **GIPSY KINGS** | **EMI LATIN 78665** | **AMORES Y AMORES** |
9. **ELIJA & AVANTE** | **EMI LATIN 78665** | **ATREVETE** |
10. **MARGARITA ROSA DE FRANCO** | **EMI LATIN 78665** | **QUE TIENES EN TU CORAZON** |
11. **GRACIELA BELTRAN** | **EMI LATIN 78665** | **EL AMOR** |
12. **SELENA** | **EMI LATIN 78665** | **EXITOS EN VIVO** |
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20. **SELENA** | **EMI LATIN 78665** | **EXITOS EN VIVO** |
21. **SELENA** | **EMI LATIN 78665** | **EXITOS EN VIVO** |
22. **SELENA** | **EMI LATIN 78665** | **EXITOS EN VIVO** |
23. **SELENA** | **EMI LATIN 78665** | **EXITOS EN VIVO** |
Artists & Music

WHO IS William Becton and how did he rate a No. 3 chart debut? That's the biggest question driving the buzz in gospel's inner circle since late-1970s Becton's hit out at No. 3 is the highest entry of any artist on Billboard's Top Gospel Albums chart thus far, placing him squarely behind gospel's biggest hits—Kirk Franklin and John P. Kee.

Credit Jerry Peters, Intersound's VP of A&R, for the find. "Jerry Peters actually called it to my attention," reports James Parker, who heads up Intersound's gospel division, which released the album, titled "Broken." May 30. "Jerry was sent a finished master from Becton, a new artist out of Washington, D.C. When Jerry heard the tape, he started jumping up and down. It was something he heard in the tape. I can understand now because others are responding to the record the way he did."

Fact is, Becton's meteoric take to the urban airwaves evokes comparisons to the Edwin Hawkins Singers' "Oh Happy Day" from 1969. After the bombing in Oklahoma City, Becton—believing the lead tune "Be Encouraged" had something that would soothe and heal some hurts—took it to a pop station in Washington, D.C. (WPGC) and pitched it. The station played the record, and it elicited tremendous phone response. Becton attributes its initial chart success to "the impact of urban radio and the ingredients in the record itself, which was written by Becton. There's something in this song that just seems to touch people. One lady requested the song be dedicated to her son, who had just gone out either to kill somebody or be killed, hoping he would listen and it might turn his life around. Another young man, who had been incarcerated for a year and had recently accepted Christ after being released from jail, wanted it dedicated to himself."

Intersound is now making big plans for the 26-year-old Becton, a keyboardist, composer, and singer who performs with a D.C.-based church called Friends and is one of the label's newest signings. He will be formally introduced to the industry at the label's August showcase at the Gospel Music Workshop of America, which is being held in Los Angeles Aug. 12-18. In the meantime, urban radio is embracing the cut. Intersound is ecstatic about ads on WJZD Folsom, Va., WDRL Mobile, Ala., WBLS Buffalo, N.Y., WDHR Miami, KIPR Little Rock, Ark., and WHUR and WKYS in D.C. Meanwhile, fellow Intersound act the Mighty Clouds Of Joy debuted at No. 16 on the Top Gospel Albums chart with "Power." In related news, Intersound has also signed New Orleans-based Minister Paul Morton to a spoken-word deal. Other recent signings include Richard Smallwood to New York-based Verity Records and 15-year-old singing dynamo Kelii Williams and former Commissioned lead Marvin Sapp to Word Records. Williams was a three-time winner and teen vocalist champ on "Star Search" and was a featured vocalist on Warner's 1993 recording commemorating the 50th anniversary of the death of Dr. Martin Luther King Jr.

BRIEFLY: This month's new releases include the North Carolina Mass Choir, Douglas Miller's new live project, and the "Best Of Danniebell Hall" from CGL, the Trinity Temple Full Gospel Mass Choir and Harold Rayford's "The Breath Of Life" from Tyscot; Mary Ford's "With All My Heart" from Born Again Records; and the Tri-City Singers' much-anticipated "Bible Stories" from Crystal Rose/Sparrow.

Becton's Meteoric 'Broken' On Intersound Strikes A Chord

Considering the success of Becton's hit, the label is now planning big plans for the 26-year-old artist. Becton is a keyboardist, composer, and singer who performs with a D.C.-based church called Friends. The label is excited about his recent acceptance into the Gospel Music Workshop of America. In the meantime, urban radio stations are increasingly playing the hit song "Be Encouraged." Becton attributes the song's success to its emotional impact on listeners.

Dottie Peoples has a new video, and this time we're going for the Gold!

Release Date: June 30th, 1995

Atlanta Internatinal Record Company, Inc. 181 Memorial Drive, S.E. Atlanta, GA 30306 404-524-6535

Dottie Peoples has a new video, and this time we're going for the Gold!

Credit: Dottie Peoples and The Peoples Church Choir

Special thanks to Dottie Peoples and The Peoples Church Choir for their contribution to this story. Dottie Peoples has released a new video, marking a significant milestone in her career. The video aims to reach a wider audience, highlighting her musical talent and inspiring listeners. With the release date set for June 30th, 1995, fans can expect a new level of excitement and engagement.
**Top Gospel Albums**

**FOR WEEK ENDING JUNE 24, 1995**

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**LATIN NOTAS**

(Courtesy from page 36)

a recording career: this time it is Javi- eria Parra, Sister of Los Tres gui- tarist Angel Parra Jr. Javiera is cut- ting a solo rock album, "Carpe En- tata," with the assistance of Los Tres bassist Alberto Henriquez, who has written five songs for the project. Javiera won an award two- years ago at the Festival de Viña Del Mar with Pedro Coneca, front man for alternative rock act De Kirua.

BMC's upstart rock act Sexual Democ racy, which notably infuses its wit into its socio-political tunes, opened for Siouxsie & the Ban shees last month at the Auditorio Nacional in Mexico City. The band's latest album, "Sudamerica Soda," has been released in Mexico and the U.S.

Assistant in preparing this column provided by Enar Paim in Sao Paolo, Brazil, Marcelo Fernandez in Buenos Aires, and Pablo Perez in Santiago, Chile.

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**Artists & Music**

**HAPPY ANNIVERSARY MUSIC:** Most people celebrat- ing a wedding anniversary opt for traditional gifts, but Jeff and Sheri Easter decided to do something special. The result is "Every Faithful To You," an album of love songs being released on their anniversary, June 18, by Chapel Music Group.

"It will be our 10th year anniversary, and we just wanted to do something musically to celebrate," Sheri Easter says. The two met when Sheri was performing with her family, blues gospel legend the Lewis Family, and Jeff was a member of the Singing Angles. After forming a duet, they became proficient in what is now called "sympo-syphony" or "Christian country" music.

After seven acclaimed albums with Benson, the Eastern signed with Chapel Music, "Every Faithful To You" marks their third outing for the label and follows closely on the heels of Their March release, "Silent Witness" (not to be con- fused with the multi-artist country project also titled "Silent Witness").

Were they worried about the close timing of their two projects? "I think if we were just getting married, it would confuse people and they might think, 'They're changing their style.' But I think with us doing it for so many years...people are pretty sure what Jeff and Sheri are all about," Sheri says. She adds that the new record is being marketed as a special project, and there probably won't be any singles released to compete with "Silent Witness."

"Every Faithful To You" features an interesting mix of songs, including the old Barbara Mandrell/Lee Greenwood country duet "To Me," Chicago's "You're the Inspiration," which put Michael English sang at the Eastern's wedding; and the Greig Peters-penned ballad "When You Are Old." Sheri also contributed some original tunes, including "Everyday Love" and "Real," which Sheri says, "I simply wrote about Jeff."

The music is wonderful—Sheri has one of the most beautiful voices in any genre of music—but another thing that sets this project apart is the packaging. "Another special thing is our liner notes," Jeff says. "Bill and Gloria Gaither did liner notes for us, and Howard and Vental Goodman—”

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**Clasical**

**Classical KEEPING SCORE**

**by Heidi Walewons**

**BARITONE MADNESS:** Maybe Thomas Hampson is a little young for a retrospective (he's only 40), but Tel-dee is celebrating 10 years of recording the popular barit one with the four-volume "Haydn Repertoire Collection." This volume includes the opening programs of German lieder, Mahler songs, opera arias, and songs by American composers, Thomas Hampson is one of two singers who have contributed to the "Silent Witness," which includes a program book interview with Hampson discussing his art and influences.

More to the good-looking baritone repertoire is the Dane Bo Skovhus, who records exclusively for Classical and makes his Tanglewood debut on the Boston Symphony Orchestra's season in July. Skovhus' second release for the label, Schu bert's "Schwanengesang," comes out this month; his third will be a solo recital, with pianist Helmut Deutsch," Eichendorff-Lieder," in settings by Wolf and Korn gold. It displays the baritone's talent for the music of Schumann and Schubert.

Another Scandinavian baritone is the making the U.S. scene this month: You can hear the days of Finnish baritone Kalevi Olli on the two CD Finlandia recording "Schenk Rehmann."
LABELS SET THE STAGE FOR SUCCESS WITH REVIVALS AND REISSUES

By Richard Henderson

The revival of "How to Succeed in Business," among other shows, has raised the label's profile, and EMI's Angel imprint continues to issue the eighth volume of "Andrew Lloyd Webber: The Premium Collection," with its platinum certification, anchors MCA firmly in the Broadway marketplace. The label's vast back catalog of show recordings is being reissued for resale, according to Andy Sklar, VP of catalog development. Among these are "Fade Out, Fade In," "Applause" and a two-fer of Mary Martin shows, "Guys And Dolls," "Carousel" and the "Broadway Classics" overview disc are but a few titles of interest for the Gay Men's Health Crisis. Besides the new properties being released, Angel also announced an in-store appearance by star of its "Cats" reissue, "Unsung Standards," which has been reissued on CD. Angel recently released the original recording of "Hello Dolly!" with Carol Channing.

SEEING DOUBLE CDs

"Polydor-Atlantic has so much to be proud of in its involvement with the phenomenal stage successes of Andrew Lloyd Webber, Dennis MacNamera, VP of international A&R, mentions the 11 Tony nominations for "Sunset Boulevard" and the May 22 release of the "Highlights Of..." which complements the 2-CD complete cast album with Glenn Close. This double disc strategy is perfect for Polydor-Atlantic because it is their first release on their recent "Cats" and "Phantom Of The Opera" sets. Webber himself produced "Surrender: The Unexpected Songs," which is set for imminent release, with Sarah Brightman's rendition of Webber's "Songs." Rhino Records gives its regards to the Neil Bogart Memorial Fund with the proceeds from its recent "Best Of Broadway" 20-song compilation produced by David McLean. The label is unearthing other Broadway collections as a result of its recent deal with Turner Broadcasting. "The Baker's Wife," with Patti LuPone, is the success story among others. Yeolo's release is on the Greenwich, Connecticut-based Garin Records. The label has issued 40 LPs of shows—23 of which have been reissued on disc—and has added another three dozen new recordings on CD. Coming this summer is a 1967 recording of "Moo Hoo.

Best-sellers for Hugh Fordham's Manhattan-based DRG label include "Tales From The Afterlife," "The Act" with Liza Minnelli, "Black And Blue" and "Meet Me In St. Louis." In business since 1976, DRG so far has issued 75% of its LP catalog on CD. DRG recently released the first true cast recording of "Call Me Madam," with Tyne Daly, and is reissuing Frank Loesser's 1960 "Green Willow" score, which features Tony Perkins. Brad Bennett, buyer of shows and soundtracks for Los Angeles' Aren Records, has seen major label enthusiasm was and a wave for Broadway casts. "Dozens of early shows haven't come out on CD," lamented Bennett, who has high regard for indie labels such as L.A.'s Palmers Lockers and Favored Sonies, which issue off-Broadway shows and composer compilations. "Most labels don't promote their Broadway titles adequately, then they turn around and complain that these kinds of records aren't going to sell like rock albums do."
The link between rock 'n' roll and the movies has been strong since 1956, when "The Blackboard Jungle" opened with Bill Haley & His Comets.

"We're Gonna Rock Around The Clock." Less obvious is the connection between rock and Broadway, but during the past 60 years, many artists have made their mark on the Great White Way through Broadway songs in their repertoires.

In the '50s, it was common for pop artists to rely on songs written for the stage. In 1956, the Four Lads plowed at No. 3 with a cover of "Standing On The Corner" from "The Most Happy Fella." That same year, Vic Damone had the biggest hit of his career with the No. 4 outing of "On the Street Where You Live." From 1946's -tv special "Broadway at 2:00," two hit songs were originated: "0410 -by Your Baby With A Dixie Melody," the 1948 hit that spawned the musical "Sinbad," to the Cowdills' perky 1969 rendition of the hallowed hippie hit, "Hair." Even in the vigorous early years of the rock era, rock 'n' roll hegemony on hit music held fast. The longest-charting album of the 1950s was "South Pacific." In the '60s "West Side Story," which beat out the Beatles, Elvis, and other heavy hitters.

THEN CAME ROCK

Such a confluence of show business notwith standing, modern chart trends have redefined the Great White Way. While Broadway's writers' closeted confines is a move due in part to that signal shift in musical aesthetics called rock 'n' roll. There was an inevitable turnover of talent, as the great composers and lyricists of Broadway's golden era, from Lerner & Loewe to Rodgers & Hart, took their place in history and a new crop of songsmiths infused the idiom with fresh creative energy. The time has come for a whole new generation of writers to make their mark on stage. Jimmy Neidleraker Jr., executive VP of the Neidleraker Organization, the Broadway theater powerhouse, "What we're beginning to see is a reinvention of the whole concept of musicals. In large part, that's due to the invigorating influence of composers and lyricists outside the Broadway tradition. The history of such Neidleraker refers to is being increasingly informed by pop and rock writers. The results, while numerous, have been uneven. Musicals based on the songbooks of established pop writers (Leiber & Stoller's "Smoke Joe's Cafe," "Funeral Of The Pack," the Louis Jordan homage "Five Guys Named Moe") generally have been well-received lately, but Broadway is in the process of weeding out the wreckage of pop-and-rock-based musicals that flopped: James Taylor's "Superstar," originally contributed three songs to the score of "Working," based on the Studs Terkel book, and another pop song from the album. "West Side Story," which beat out the Beatles, Elvis, and other heavy hitters.

THE TOP 10 SHOW TUNES

1. FEEL LIKE MAKING LOVE - "The Three Penny Opera" 2. YOU DON'T BELONG TO ME - "Don't Turn The Other Way" 3. DOLLY, DOLLY, DOLLY - "Show Boat" 4. SOMEBODY'S SAYS - "The Boy Friend" 5. MURRAY'S THEME - "The Three Musketeers" 6. ON THE STREET WHERE YOU LIVE - "My Fair Lady" 7. EASY TO BE HARD - "Barry Manilow" 8. ONE NIGHT IN BANGKOK - "A Chorus Line"

The Top 10 show music songs chart was compiled by Fred Bronson using a panel system developed for the Billboard, Billboard's Top Sacred, Billboard's Top 100 Hits, just published in a revised and enlarged edition. Songs written for musical theater were eligible for the list, including both original recordings and cover versions. Biblical, Neidleraker Jr. notes. This has been particularly true of such dynamic songwriters as Paul Simon, Randy Newman, and Randy Newman

POP MUSIC TAKES THE STAGE

Contemporary Songwriters Rock The Great White Way

By Davin Seay

For decades, Broadway was a rich source of prime song material, from Al Jolson's "Rock-A-Bye Your Baby With A Dixie Melody," the 1918 hit of the musical "Sinbad," to the Cowdills' perky 1969 rendition of the hallowed hippie hit, "Hair." Even in the vigorous early years of the rock era, rock 'n' roll hegemony on hit music held fast. The longest-charting album of the 1950s was "South Pacific." In the '60s "West Side Story," which beat out the Beatles, Elvis, and other heavy hitters.

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THEN CAME ROCK

Such a confluence of show business notwith standing, modern chart trends have redefined the Great White Way. While Broadway's writers' closeted confines is a move due in part to that signal shift in musical aesthetics called rock 'n' roll. There was an inevitable turnover of talent, as the great composers and lyricists of Broadway's golden era, from Lerner & Loewe to Rodgers & Hart, took their place in history and a new crop of songsmiths infused the idiom with fresh creative energy. The time has come for a whole new generation of writers to make their mark on stage. Jimmy Neidleraker Jr., executive VP of the Neidleraker Organization, the Broadway theater powerhouse, "What we're beginning to see is a reinvention of the whole concept of musicals. In large part, that's due to the invigorating influence of composers and lyricists outside the Broadway tradition. The history of such Neidleraker refers to is being increasingly informed by pop and rock writers. The results, while numerous, have been uneven. Musicals based on the songbooks of established pop writers (Leiber & Stoller's "Smoke Joe's Cafe," "Funeral Of The Pack," the Louis Jordan homage "Five Guys Named Moe") generally have been well-received lately, but Broadway is in the process of weeding out the wreckage of pop-and-rock-based musicals that flopped: James Taylor's "Superstar," originally contributed three songs to the score of "Working," based on the Studs Terkel book, and another pop song from the album. "West Side Story," which beat out the Beatles, Elvis, and other heavy hitters.

THE TOP 10 SHOW TUNES

1. FEEL LIKE MAKING LOVE - "The Three Penny Opera" 2. YOU DON'T BELONG TO ME - "Don't Turn The Other Way" 3. DOLLY, DOLLY, DOLLY - "Show Boat" 4. SOMEBODY'S SAYS - "The Boy Friend" 5. MURRAY'S THEME - "The Three Musketeers" 6. ON THE STREET WHERE YOU LIVE - "My Fair Lady" 7. EASY TO BE HARD - "Barry Manilow" 8. ONE NIGHT IN BANGKOK - "A Chorus Line"

The Top 10 show music songs chart was compiled by Fred Bronson using a panel system developed for the Billboard, Billboard's Top Sacred, Billboard's Top 100 Hits, just published in a revised and enlarged edition. Songs written for musical theater were eligible for the list, including both original recordings and cover versions. Biblical, Neidleraker Jr. notes. This has been particularly true of such dynamic songwriters as Paul Simon, Randy Newman, and Randy Newman

POP MUSIC TAKES THE STAGE

Contemporary Songwriters Rock The Great White Way

By Davin Seay

For decades, Broadway was a rich source of prime song material, from Al Jolson's "Rock-A-Bye Your Baby With A Dixie Melody," the 1918 hit of the musical "Sinbad," to the Cowdills' perky 1969 rendition of the hallowed hippie hit, "Hair." Even in the vigorous early years of the rock era, rock 'n' roll hegemony on hit music held fast. The longest-charting album of the 1950s was "South Pacific." In the '60s "West Side Story," which beat out the Beatles, Elvis, and other heavy hitters.
ROMANCE, LOVE, LUST AND MURDER . . . ALL ON ONE CD

HIGHLIGHTS FROM ANDREW LLOYD WEBBER’S SUNSET BOULEVARD
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A BODY OF WORK THAT TRULY SETS THE STANDARD FOR CONTEMPORARY THEATRE

THE MUSIC OF ANDREW LLOYD WEBBER
TWO TIMES A LADY

In the '70s, a few revivals made their way into cast sessions, notably a 20th-anniversary edition of “My Fair Lady,” which prompted Columbia Records to add another “Lady” to its 1956 original cast version. RCA marketed a successful revival of “The King & I,” which starred Yul Brynner, replicating his 1951 original cast role (recorded by Decal). An ill-received, disco-ized, black cast version of “Guys And Dolls” was released by Morrow Records, while a 1979 hit revival of “ Oklahoma!” was released by RCA.

As for “Guys And Dolls,” a third Broadway version came along in the '80s, receiving accolades that equaled its original triumph in 1950. The Decca and Morrow cast albums were then joined by a third via RCA Victor.

Starring in the late '80s and continuing up to the present, the proven musicals of the past have been viewed as ready for full-scale revivals because they appear to be a much safer bet in an era of astonishing costs of Broadway shows. Besides, Broadway has failed to establish important new songwriting and performing talent whose voices could attract ticket-buyers.

Along with “Guys And Dolls,” RCA Victor has put out one hit and two successors of a revival of “Oklahoma!” the second featuring replacement personalities Brooke Shields. Yet, while RCA Victor recorded the Chung production-starring cast album of “ Kiss Of The Spider Woman,” PolyGram saw fit to release a cast album featuring Rivera’s replacement, consistent pop-hymnstress Vanessa Williams.

PolyGram, as a key investor in the show, is also the revival cast outlet for Richard Adler & Jerry Ross’s 1955 hit, “Damn Yankees,” both Broadway and later screen versions of which were released by RCA. Can the team’s previous success, “The Pajama Game,” a Columbia Broadway cast entry the first time around, be far behind?

HELLO AGAIN, DOLLY

A 1994 hit return for Jerry Bock & Sheldon Hanfick’s 1963 triumph “She Loves Me,” which MGM (PolyGram) recorded as one of the first two- disk cast albums, was recorded again by Varese Sarabande, which also put Carol Channing back in the studio to record a touring version of her 1964 triumph, “Hello, Dolly!” with intentions to bring her back to Broadway. The same label also recorded an Off-Broadway revised version of Stephen Sondheim’s “ Merrily We Roll Along,” which now resides in the original-cast bins next to RCA Victor’s 1981 original-cast release RCA Victor itself has the 1994 Lincoln Center cast version of “Carousel” in a production by way of England.

Hugh Ford’s DRG label also offered a 1995 revival of 1949’s Julie Styme & Leo Robin hit, “Gentlemen Prefer Blondes,” which was one of Columbia Records early forays into the Broadway cast arena.

With general success as a backdrop, more revivals are unquestionably the order of the day, and hopefully beyond. Perhaps we’ll see a 50th-anniversary Broadway cast album of Rodgers & Hammerstein’s “The Sound of Music” in 2009—and a celebration of the show’s centennial in 2059...
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**Songwriters & Publishers**

**ARTISTS & MUSIC**

**Rap Still A Deep Income Spring**

**Sampling Not Seen As Long-Term Phenom**

**BY J.R. REYNOLDS**

**LOS ANGELES**—Despite a decline in rap album sales over the last three years (Billboard, June 3), publishers continue to sign rap artists and agree that sampling can be a profitable revenue source—even as they seek out other creative options for the genre.

MCA Music Publishing creative services VP Carol Ware says sampling has been a boon for her company, citing rappers 2Pac and Queen Latifah as two artists who recently sampled jazz entertainer Joe Sample, who is signed as a writer with the company. “For all intents and getting a cover,” she says, “Queen Latifah’s ‘UNITED’ was big for us. But sampling can be a two-edged sword. As long as (sampling) is done responsibly, we encourage it.”

**MOBB DEEP**

MCA Music Publishing rappers signed as writers include King Tee, Aceyalone, Freestyle Fellowship, Mikanine, Big Daddy Kane, Prime Markie Dee, Muggs, and Brett Bouldin.

In addition to recording their own music, Ware says that MCA looks for other revenue sources within the company when possible. “We pair our rap writers with our track writers when possible,” she says.

Still, the opportunities are limited. BMG Songs senior VP/GM Danny Strick says what companies don’t get out of rap songs as opposed to those from other genres is the ability to use rap lyrics in other genres. “The main source of revenue is from the artist’s original recordings,” he says.

Not everyone thinks the sampling business is strong. Ronder Music International creative senior VP Brenda Andrews predicts that in the next two years, sampling will be at a minimum because publishers claim high profits.

Says Andrews, “It definitely increases our bottom line, but sampling is on the decline because artists are realizing the practice cuts into their publishing and most want to get 100% of their writer’s share.”

In the present, Andrews agrees sampling remains a viable money-maker with publishers and cites Ronson rap writer/producer roster that includes Eric McAllister, Chase, Jeru The Damaja, Jinx, and Howie Tee.

Recently, two schools of rappers have emerged: those who use sampled loops and those who create their own rhythm loops—or don’t use loops at all. BMG Music Publishing creative manager Derrick Thompson says both are good for the publishing business.

“When we signed Mobb Deep, they had a minimum of sampling on their records,” he says. “And groups like the Roots are stressing their own instruments vs. sampling.”

Thompson says sampling may begin dving out at some point in the future, but it will never completely disappear. “Just listen to what’s being played on the radio today,” he says. “Look at the new Mary J. Blige album or records like Adina Howard and Montell Jordan. Rap music is evolving, but so is the way in which samples are being used.”

Jordan’s recent No. 1 Hot R&B Singles and Hot 100 Singles song “This Is How We Do” samples Slick Rick’s “Beel Time Story.”

Because they are finding comparatively limited licensing opportunities for their work, rap writers and artists are beginning to look closely at building their own catalog.

Says Warner/Chappell creative services director Denise Weatherby, “Sampling helps publishing companies and is an art form that will always have a place, but [rap] writers and artists are beginning to venture out and be creative in other ways.”

Warner/Chappell has a writers/director roster that includes Naughtly By Nature, Ice Cube, and a publishing deal with Death Row Records president Suge Knight that allows the company to license material from Snoop Doggy Dogg and Masta Ace Incorporated.

According to Weatherby, the growing fusion of hip-hop with R&B and jazz broadens opportunities for rap writers.

“This hip-hop/R&B thing opens a lot of creative doors to building songwriting credibility.”

BMG’s Strick is hopeful of the trend in rappers dabbling in hip-hop and R&B and making song-driven records will continue to bloom. Says Strick, “We’ve recently booted our R&B department and plan to include our rap artists in our commitment to that music genre whenever possible.”

Artists represented by BMG Music include House Of Pain’s DJ Lethal, Wu-Tang Clan’s Raekwon, the Roots, Mobb Deep, Funkmobiest, the Genius, and the Trauma Unit.

In rare cases, rappers sample other rappers. BMG Songs rap writers who have recently been sampled by other rappers include Cypress Hill, Method Man, and Wu-Tang Clan. “I think a time will come when rappers will regularly record songs that other artists will want to cover,” says Strick.

**A Kid From The Bronx Gets Hip To Frank Loesser**

The following essay was delivered by Words & Music at a June 12 *Ruin at Birth* meeting in New York that featured performances of Frank Loesser songs.

**M Y MEMORY of first being moved by popular song goes back to World War II, when, at about 8 years of age, I knew what I liked among the hits of the day. Of course, I didn’t associate songs with the fact that persons created them. They were just there. I remember the pleasant proprietors of “The Ballad of Rodger Young,” the call to action of “Praise The Lord And Pass The Ammunition,” and the relationship in “I Don’t Want To Walk Without You” with a boyfriend who was serving his country overseas.

I was able to get the laughs and audacious rhymes of “They’re Either Too Young Or Too Old,” which ribbed the slim picking among male left behind on the home front. A few years later, after the war, my senses were enveloped by the ardent beauty of “I Wish I Didn’t Love You So” and the cheerful, risqué, yet still innocent quality of “On A Slow Boat To China” and “Baby, It’s Cold Outside.”

And somehow “Once In Love With Amy” was everywhere, even at public school, where it quickly became a favorite of song chorales. That song, I learned much later, was from “Where’s Charley?,” which had another song that both intrigued and delighted me. That song, “Make A Miracle,” was so witty and tuneful, a marriage proposal that ingeniously tied it all up with happy predictions about life’s future conveniences. Of course, from the perspective of the time the song was written, they all came to pass.

I guess that I began to identify with the songwriting with their composer and/or lyricist, Frank Loesser, when I borrowed a copy of the original album of “Guys & Dolls” to play on a Philco radio/phonograph my father had just logged home.

 titled “Where Are You Now That We Need You,” the Frank Loessers of today?**

**THE MESSAGE SONG: There’s a lovely little book just published by Hyperion in which the lyrics to the song “Colors Of The Wind” from the Disney animated feature “Pocahontas” is accompanied by appropriate scenes from the film. While the words by Stephen Schwartz have an element of environmental political correctness about them—to set to music by Alan Menken—they convey a message that’s worthwhile. And it’s done in a very attractive literary environment.**

**PRINT ON PRINT: The follow- ing are the best-selling folios from Hal Leonard:**

1. Nirvana, “MTV Unplugged In New York.”
2. Stevie Ray Vaughan, "Texas Flood.
4. Pearl Jam, “Ten.”
5. The Cranberries, “No Need To Argue.”

*Words & Music*
BET is teaming with Rhino Records to launch its first line of music product available at retail. The two titles in the series, due Tuesday (22), are based on the long-running music video show “Video Soul.”

Volumes one and two of “BET Presents Video Soul: Best Soul Of The ‘80s” prominently feature the BET and “Video Soul” logos in their packaging. The compilations contain hit R&B cuts that have appeared over the last 14 years on “Video Soul,” including hits by Aretha Franklin, the Four Tops, the Pointer Sisters, and Kool & the Gang.

Ron Wiggins, Rhino national manager of urban sales and marketing, says the retail exposure will help lure new viewers to the channel. “Having the BET logo out at retail is very important to spread awareness about what this channel is about,” says Wiggins. Rhino is manufacturing and distributing the first two BET-linked titles for the retail community, but it does not have an exclusive deal with the channel. This is not BET’s first venture into music marketing.

BET entered the direct marketing business in 1990 with its division BET Direct Inc. to capitalize on its unique connection with African-American consumers (Billboard, July 17, 1993). It routinely advertises a handful of music titles through 90- and 90-second spots that run exclusively on the channel.

Manufacturing and licensing clearances for the direct titles are handled by Rhino and Sony Music. The “Video Soul” compilations were first made available by direct mail in late 1993. However, the retail versions are slightly different from their mail-order counterparts. The two-volume mail-order collection was only available as a single purchase through BET. For its retail equivalent, the double-disc package was split into two separate titles with new artwork.

While the two-disc/cassette mail-order compilation sold for $21.95 for CD and $19.95 for cassette through BET, the commercial titles will sell for $19.95 for CD and $17.95 for cassette. BET stopped airing commercials for the mail-order-only product in May.

New spots for the retail packages will air in late June, according to Jeanie Thomas, president of BET Direct. “We don’t want to compete with ourselves,” says Thomas of the decision to stop airing the direct-market spots. Until recently, the channel had little to offer viewers looking for music from BET. BET stopped airing its compilation series last year, and “The Bobby Jones Gospel Show” is now the only outlet left.

A BET Direct collaboration with Sony, titled “BET Presents Teddy Pendergrass,” is not expected to have a retail equivalent, according to Thomas.

**Production Notes**

**LOS ANGELES**

- Darren Lavey lensed the “Rollin’ With Rolls.” Human Pitbull/London Records act Die Cheeleader rocked and rolled filming of its “Pigskin Parade” clip for Medicine Fats. The video was co-directed by Henry Rolls and Los Angeles-based filmmaker Moddi. Merril Ward produced and Joe Deslavo directed photography for the haunting clip. Pictured, from left, are Debbie Guangbolo, Rita Bizayza, Andy Semple, Sam Ireland, Rolls, and Moddi.

- Brett Ratner co-directed the music video for Montell Jordan’s “This Is How We Do It,” which was shot at Daytona Beach, Fla.

**NARAS Broadens Grammy Eligibility For Videoclips**

**Concert Photography**

- **BY BRETT ATWOOD**

- **ARTISTS & MUSIC**

- **BET Puts Its ‘Soul’ On Shelves**

- **Channel Expands On Direct-Mail Line**

- **LOUISVILLE**

- **BET Presents Video Soul: Best Soul Of The ‘80s**

- **Plewa & Bickford directed the ‘Love’s In The Air’ clip for Kool & the Gang’s ‘It’s Over’.”

- **Jefferies directed the ‘Badman’ clip for Snoop Dogg’s ‘What’s My Name.’”

- **BET ‘The Eye’ Clip ‘You’re Out Of My Life’”

- **By Brett Atwood**

- **WILD PARTY: North Salem, N.Y.-based Wild Video Dance Party, which produced his tech-special events, teamed with Albany, N.Y., classic rock radio station WDZA-FM (the Edge) for the annual teacher-appreciation night, held June 6 in Albany. More than 2,000 teachers turned out for the event, according to Wild Video’s Brian Winthrop.

- **BACK TO SCHOOL: IMPulse di- rector Anthony Pope is overseeing “The Music Video Industry Today: The Process, The Players, The Opportunities,” a UCLA workshop that examines the past, present, and future of the music video industry.**

- **VH1 president John Sykes, the Box executive VP Les Garland, Ge- len Records’ Peter Baron, DNA pro- ducer David Naylor, video director Nigel Dick, and video director Mi- chael Houseman are among the guest speakers tentatively scheduled to appear at the six-session course.**

- **For information on the UCLA pro- gram, which will be held June 27-Aug. 27, call 310-655-1004.**

- **SHIRLEY ON SPEED: The high- light of the MTV Movie Awards, held June 10 at the Warner Bros. Studios in Burbank, Calif., was the 1998 MTV Video Music Awards’ riveting performance of its current single, “Waterfalls.” The crowd was also enthralled by five pre-taped skits featuring classic TV characters, sponsored by the new “Rave” (“Get Busy,” “Midnight Caller,” “Open Call,” “Skeet Ulrich,” and “The Room”), with this year’s nominees for best film. The Eye was awarded at the start of “The Portridge,” a spoof on the show, in the role of Sandra Bullock in “Speed,” as an evil Mr. Kinothead threatened to blow up America’s favorite loca- tion on America’s favorite loca-
FOR WEEK ENDING JUNE 11, 1995

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

NEW ADDS

1. Jeff Beck & The Black Keys, "Fake Love"
2. Michael Jackson, "Can You Feel the Love Tonight?"
3. Sheryl Crow, "Comin’ Up"
4. John Michael Montgomery, "All the Good Ones Are Taken"
5. George Jones & Tammy Wynette, "We’re Gonna Make It"
Chrysalis Group

Reports Losses Of $4 Million

LONDON—The Chrysalis Group lost 2.5 million pounds ($4 million) in the six months ending Feb. 28, due partly to the establishment costs of the Echo label. However, despite expectations from analysts that full-year losses will be even greater, chairman Chris Wright remains buoyant. He says the interim results have "cleared away a lot of rubbish" from Chrysalis' financial affairs.

The bottom line includes a $1.1 million goodwill write-off and "the group's aggressive investment program and start-up costs, [which] had been jointly run with the British concert group Silverline.

In the period to Feb. 28, the group's revenues were up 27%, to $66.14 million. Wright says, "The board has made significant progress towards achieving its goal of focusing the group at the center of the multimedia entertainment industry, but as anticipated the considerable investment that this has required has severely affected our short-term profitability, with the group losing more this period.

Apart from setting up Echo, Chrysalis launched album rock radio station Heart FM in the Midlands of England in September, and a sister station in London is due to air later this year. The projected disposal of Chrysalis' stake in the Metro Radio group is singled out in the results' summary as a factor that "would realize a considerable gain," but Wright emphasizes Chrysalis' intention to stay among U.K. radio's front-runners.

JEFF CLARK-MEADS

The exchange rate used in this story is $1.50 to the pound sterling.

Elton John Performs In Russia For 2nd Time

MOSCOW—Elton John played two shows in the Kremlin Palace June 6 and 7—10 years after his first tour of the Soviet Union.

In contrast with the 1979 tour, which was organized and sponsored by one of Moscow's biggest and most reputable concert promoters, this year's shows were partly organized and sponsored by London-based Digi-Media, a part of Moskva's biggest and most reputable finance houses, Alpha Bank (Billboard, June 5).

John's shows in 1979 are credited with having had a profound effect on Soviet rock, and now Russian, acts, showing them how to achieve a high tempo and intensity of performance.

Tickets for those shows were hard to find, due to black marketeers and the Communist Party, which saved many tickets for itself.

In contrast, tickets for this year's concerts were readily available and promptly sold out, despite a price range of between $7 and $100.

YADIM YURCHENKOV

MURPHY GOES BACK TO HIS rooARTS

Newly Indie Label Committed To Aussie Bands

BY CHRISTIE ELIEZER

SYDNEY—Former INXS manager C.M. Murphy's rooArt label—home to Screaming Jets, You Am I, Wendy Matthews, Electric Hippies, James Reyne, and Jenny Morris, among others—has gone independent, following the restructuring of a three-year licensing relationship with Warner Music Australia.

In addition to A&R and artist development, the label takes over marketing and promotion. Warner retains a pressing and distribution role for Australia only; this also applies to rooArt's offshore labels, modern rock imprint Ra and dance pop specialist La Digue.

The label is being made for each territory abroad. Murphy's company, MMA, has already attracted licensing offers for La Digue in a number of Asian territories.

The rooArt/Warner association was successful domestically, yielding seven top 20 albums, five ARIA awards, and a number of hit singles. Offices were set up in London, Los Angeles, Hong Kong, and Taiwan.

Murphy states that the reason for the move is that only an indie can display the "passion and commitment to break every act it has, as opposed to handling by the majors do what they do well, but promotion of Australian music is not necessarily a priority for most of them."

The 13 years of working the international circuit while managing INXS (see separate story on this page) has given him insight into effective marketing techniques, he says, and that he will bring to his new label a more " orchestrated and focused smooth flow of communication".

"There is a tremendous division between these sectors in Australia, which is self-defeating. The whole approach is to create the dots. If you don't, you end up with huge holes."

The proper marketing of tours as an important tool to consolidate consumer support is no longer done effectively in Australia by the majors, Murphy says.

"Most labels simply put a few ads on the dates in the rock press without proper follow-through," he states. "The idea of tour posters, a specific name for each tour, a full-time publicist publicizing the tour through the media at every point—that doesn't happen here. Many simply don't understand the importance of the tour name."

"This business is about songs and stars. First you get the records, videos, and image right. Once you've broken an Australian act in the home market, you'll find other business avenues come to you, all the more motivated to be working the act."

"I'm taking a different approach to what worked before in Chrysalis with retail, media, bookers, and venues, because, he says, cutting out the middleman facilitates a smooth flow of communication."

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"This business is about songs and stars. First you get the records, videos, and image right. Once you've broken an Australian act in the home market, you'll find other business avenues come to you, all the more motivated to be working the act."

"Jenny Morris' new album, out in July, dispenses with promo videos. Instead, marketing will be through a three-month cinema and TV campaign coinciding with an intensive round of live performances. Screaming Jets' next record will be issued in August, also with an unboxed approach.

(Continued on page 51)

China, U.K. Sign Royalties Contract

BY JEFF CLARK-MEADS

LONDON—The first performing right contract between the U.K. and China has been signed by British author and the Copyright Society of China.

Following the Chinese authorities decision to clamp down on record piracy, this reciprocal agreement marks a further move away from piracy country toward international practices.

However, PRS chairman Wayne Bickerton cautions that there is a long road before China can deal with piracy country; he says, "There are all the more motivated to be working the act."

Bickerton says PRS will assist the 2-year-old MCSC in tackling these two issues and will offer both financial help and practical expertise in such areas as establishing a database.

He agrees that the Chinese are sincere in their desire to control copyrights effectively. Evidence for this comes from the government controlled newspaper China Daily, which said of the PRS/MCSC agreement, "These movements have accelerated China's process to meet international standards concerning international music copyright protection.

Bickerton says, "The potential in China for an experienced Western society with a repertoire as rich as that of PRS is quite staggering."

"We must expect the development of such things to be slow, but we must also take this great opportunity to assist the MCSC in building their performing right administration and in playing a part in the growth of their wider music services."

Bickerton estimates that it will be next year before performance royalties begin to flow to the U.K. He anticipates those royalties will be generated by television and radio, and by hotels, where, he says, music use in public areas is "mind-boggling."

The agreement was signed in Beijing May 30 by Bickerton and MCSC chairman Wang Liping.

(Continued on next page)

EMI's Madredeus Wings Its Way Beyond Portugal

BY FERNANDO TENENTE

OPORTO, Portugal—Madredeus is aiming to capture a larger audience with its melancholic blend of classical music and Lisboa fado music.

The Portuguese band is embarked on a world tour, which includes dates in Europe and North and South America. After a successful tour of Spain, where it played 19 concerts, Madredeus returned to Portugal for a further 19 dates from April to July. Madredeus will be in Brazil at the end of August for TV promos and shows, followed by dates in the U.S. and Canada, returning to Europe to play Barcelona, Spain, and 20 more dates in France, as well as London's Royal Festi- val Hall on Oct. 29.

The ensemble is hoping for wider recognition for its oeuvre.
Current U.K. Retailers Promote Country Music
Big Chains Stock Up On New-Artist Compilations

by ANDREW VAUGHAN

LODNON—Country music's promotion to British record buyers is receiving another boost via two budget-priced albums backed by two of the country's biggest retail operators.

“The Nashville Collection” and “Absolute Country 2” feature new country artists and are being promoted in the Southend-on-Sea-based Woolsheath Group, and in other stores supplied by wholesaler EUK and in the 240-outlet W SM chain.

“The Nashville Collection” from the Hit label is a 20-track contemporary compilation featuring such artists as Hal Ketchum, Trisha Yearwood, Melissa Etheridge, and others. Its production involved cooperation from MCA Records, BMG, Liberty, and Sony Music Entertainment and is exclusive to EUK, which has sold the album mainly through Woolworth, but also at Asda and Tesco.

Hit label product manager Will McCarthy says, “The idea was to showcase several artists and let people see that country music is a very strong format right now.”

Sales so far have topped the 60,000 mark since the compilation’s release in March, and while it is too early to make any increase in catalog sales from the featured artists, Hit believes it has detected a general increase in interest in country.

Says McCarthy, “The catalog is selling steadily all year round, but there has been a noticeably rise after ‘The Nashville Collection’ went out.”

EUK music buyer Adrian Fitt is adamant that his company can sell country music. “Our custom is mainly Woolworth’s but increasingly Asda, will buy country. It’s a matter of getting them to buy artists they’ve never heard of. The sampler is perfect in that respect.”

There was some debate among the featured labels as to whether a budget price would cheapen the perceived worth of country music and be less acceptable than benefit long-term country sales.

For McCarthy, it was crucial to counter this by “producing an album that captures the interest of the music is quality, and the packaging is superb. There’s nothing budget about it apart from the price.”

Such has been the response from EUK that Phil Cokell, managing director of Hit, is taking buyers Fitt and Alan Hunt to Nashville for Fan Fair (the annual weeklong fan-oriented showcase series) in June.

For Cokell, it is a chance to show Hit the potential of country, as is about “They are already interested in country and have bought hard the sales of ‘The Nashville Collection’” That was very much a toe-in-the-water situation for them, and now I want to cement that by showing them how popular country music is and also how many excellent acts are recording out there.”

Cokell resisted the temptation to broaden the compilation by including older, more mainstream names like Don Williams and Glen Campbell, as Sony Music Entertainment UK, did with its “Ultimate Collection” in 1992, which sold in excess of half a million copies in the U.K.

Says McCarthy, “The Nashville Collection” was always about modern new country. We have our ‘Very Best Of Country’ album, which includes older material, but this is all about what’s on country radio right now.”

W H Smith has its own exclusive contemporary country compilation in the 13-track “Absolute Country 2,” the follow-up to last year’s “Absolute Country,” which was produced by BMG/RCA and sponsored by the cable station CMT: Country Music Television.

The album sells for the equivalent of $6.25 for cassette and $9.45 for CD and is part of a three-month Smith promotion that began April 15. The compilation, which should be available to all retailers by mid-July, includes Clint Black, Alan Jackson, Martina McBride, Waylon Jennings, Brooks & Dunn, Pam Tillis, Clay Walker, and the Tractors.

Emma Hickey, the RCA Records U.K. product manager who conceived “Absolute Country,” says that the company had been “looking at different ways to promote country music by making it more accessible to fans and to lever it into the High Street.”

Hickey says the idea of linking with Sade was largely the result of enthusiasm of the country buyer, Tim Fraser-Harding, who opted for “Absolute Country 2” after the success of the first album last year.

Fraser-Harding was talking to a number of labels about a price-driven compilation and campaign, but says Hickey, “We just jumped in fast and did it, and he was prepared to put his money where his mouth was.”

Fraser-Harding says that the first album sold “exceptionally well” through Smith outlets, adding that it was the company’s biggest-selling country album in 1994. “Absolute Country” sold for the equivalent of $7.78 for CD and $4.68 for cassette, and RCA originally targeted sales of 50,000 units, but the eventual total was closer to 20,000, according to Hickey. Smith earned a number of artists from the album featured on the compilation, and RCA saw sales of those acts increase. Hickey cites McBride, Black, and Jackson as the main beneficiaries.

A similar result is hoped for from “Absolute Country 2.” Fraser-Harding says, “We are heavily promoting the individual albums by the artists on the compilation. There’s a [£1.36]-off voucher inside the album for use with any of the featured artists’ albums, and we are displaying ‘Absolute Country’ alongside the associated album in 100 of our 300 stores nationwide.”

The CMT logo is featured on the album cover, a tie-in that delights both CMT and Fraser-Harding, who says, “CMT has been vital in introducing people to country music in the past two years.”

Fiske says Steve Yanovsky, VP of marketing for Group W Satellite Communication, which represents CMT Europe, “We’re delighted to be involved with BMG and W H Smith on this project, which is helping to bring the energy of our top country artists into the mass marketplace. Record retailers have been telling us that since launching our hot young country artist, it is a growing demand for the new artists. Therefore, this compilation is an ideal way of letting people sample the music.”

Both in cases, record companies and retailers are discussing follow-up albums. Andrew Vaughan is the editor of Country Music International.
Australian-Made Indie Label Larrikin Lives Up To Its Name

BY GLENN A. BAKER

SYDNEY—In Australian parlance, a “larrikin” is a rowdy, cheeky youngster, a genial hell-raiser. It is both a description that easily fits musician Warren Fahey and the name of the ostensibly diverse record company he established 21 years ago, which now thrives with an annual turnover of around $80 million.

The label, which has recently expanded from an extraordinarily diverse range of traditional folk and contemporary material, today vies with Shock Records as Australia’s largest independent distributor. It employs 30 staff, has a fully computerized warehouse, and ships over 3,000 retail accounts, many of which are specialist outlets beyond the reach or understanding of the majors.

In the first three or four decades, Larrikin was a minor player that turned out proud anthologies of industrial folk songs, bush ballads and scrub humor, Aboriginal chants and digeridoo music. It offered a startling array of world music before it was trendy, from Saffi yodelers to Tibetan bell ringers.

Sort of a cross between America’s Rondeau Records, the U.S. Library of Congress, and the U.K.’s Angel imprint, Larrikin serves up country, blues, jazz, soul, poetry, barn dance jigs and reels, classical, turntables, palm court orchestras, and, on one memorable occasion, the sounds of gongs from 14 cultures on an album titled “Meeting With Remarkable Allahs.”

Fahey—the product of an Irish-Catholic father and an Australian-Jewish mother who was raised on folklore and is a traditional bush performer—himself took to the field like an antipodean Alan Lomax, with trampy tape recorder in hand, doggedly saving human cultural experiences that were subsumed by the rush of the 20th century.

Then he took it all back to Sydney, stripped it of Australian made and proved it!” and sold it from his Folkeways shop in Paddington beneath a large sign that proclaimed, “real music in a sea of shit.” Infatigable and ingenious, Fahey helped lead the majors to artists and sounds that became almost mainstream.

“He creates to a special niche that highlights diversification,” Sony Music Australia CEO Denis Handlin opined of Fahey. Today, Fahey has seven labels with over 500 released masters.

“arrikin has been reorganizing its sales; she’s been hampered by the majors’ reluctance to expand their distribution outlets, then purchasing an aggressive wholesaler, Fahey feels that the majors are being producing smaller, sharper, and more fun.

Unfortunately, “I wouldn’t say we lost interest in our aims, but a bureaucracy inevitably crept in as the label became bigger and more successful, and that’s when you face the loss of soul and conviction in some quarters.”

He axed staff who “didn’t fit into the rooArt culture” and hired Kim Evans from Mushroom’s PR department to run the label. She launched a successful promotion to the top five and several effective tours in Europe and the U.S.

Canadian explanatory Wendy Matthews’ “Empire” and “Lilly” albums translated critical and industry acclaim into multinational sales; she tours Asia in a similarly dazzling fashion.

Weddings Parties Anything and Absent Friends, initially accused of being “too hard,” had top 10 hits. Sunlines Del topped country radio charts. Electric Hippies are currently touring Europe after their top 30 single, “Greedy People,” reached No. 1 in Germany and No. 3 in Australia.

Fahey has just announced a double CD set documenting the history of the booms in Australia, the first “Complete Songs Of Antarctica” album, and a new disc from wonderfully bizarre country music legend Chad Morgan. Larrikin’s classical label, Walsingham, has signed Dame Juan CArden, Yvonne Kenny, and Daniel Holson, and is surging ahead with 25 releases per year.

Fahey believes the success of Larrikin is linked to the changing face of music—retailing—which his distribution expertise has helped bring about. “People are getting tired of the narrow confines of pop music,” he says. “There is more curiosity, more adventurousness, and a lot of people now buy music in specialist outlets, like bookstores and new age shops. There is change everywhere. When you walked into a big record shop 10 years ago, all you saw was the top 40 and some predictable titles. Now you’ll find a world music section and maybe a reggae section in a soundtrack area. That’s where we are and that’s where we’re growing so fast, and some of the major mainstream companies are being left behind. The market has just caught up with us.”

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**HITS OF THE WORLD CONTINUED**

**NEW ZEALAND**

**BILLBOARD JUNE 26, 1995**

**EUROCRASH HOT 100**

**BELGIUM**

**NEW ZEALAND**

**SWITZERLAND**

**SWEDEN**

**FINLAND**

**PORTUGAL**

**CHILE**

**NEDERLANDS**

**SOUTH AFRICA**

**ROMANIA**

**UK**

**EDITION BY DAVID SINCLAIR**

**THE LATEST MUSIC NEWS FROM AROUND THE PLANET**

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**NEW ZEALAND**

It's been four years since local hip-hop duo MC OJ & Rhythm Slave first set eyes on each other. Their first album, "What Can We Say?" (Southseas). Featuring vocalist Mikey Havoc of rock band Push Push Pulser (formerly "My Way Worriers") (recently reformed by local studio duo the Strawpeople), that album also introduced the crystalline vocals of Teremoana Raynor to a wider audience. Now the duo, which has been signed to local label Vibe, has released their new album, "Scream," with producer DLT (aka Darryl Thompson) to form Joint Force, and its debut EP, "One Inch Punch" (BMG), has upped the stakes again. Bits of "What Can We Say" have been sampled and re-fashioned on "One Inch Punch," which mixes the sting of hard rock guitar (courtesy of Rick Hasfield from Auckland band Dead Flowers) with elements of dub, dancehall, and hip-hop. One of the remixes, "Stash," is by Beastsie Boys producer Mario Caldato Jr. Overall, the EP has a modern, hard-hitting sound that puts Joint Force on the cutting edge of the country's hip-hop scene.

**GRIEFD REIH**
McKennon's Italian Sojourn; Stones Start European Tour

COULDN'T ITALY OFFER the next source of inspiration to one of Canada's best-selling international artists?

Loreena McKennon visited Italy this spring not long after winning her third Juno Award, for Canada for "The Mask And Mirror," an album that has sold more than a million copies since its release in March 1994.

She had been invited to perform on television shows in Italy, just one indication of how "The Mask And Mirror" continues to sell worldwide, well over a year after its release, says Dave Tollington, senior VP and managing director of the domestic and international business for Warner Music Canada, McKennon's home label. The disc also remains in the Top World Music Albums chart after more than a year.

McKennon has been no stranger to global promotion since her ethereal, haunting style began finding audiences outside her native Canada. She has toured across the U.S. twice, through their radio and fax machines, and under to Australia twice, with one side trip to New Zealand. But this latest tour was not just another promo jaunt.

"The initial impetus [for the tour trip] was following threads of inspiration related to another project," says McKennon. "And that's where the threads are beginning. Her follow-up to "The Mask And Mirror," however, is not expected to be released until 1996.

An artist whose music draws rich from cultural myth and legend, McKennon has previously tapped such sources as Spain's 15th-century peninsula, her native Nova Scotia, and, most notably, from the diverse history of the ancient Celtic tribes in such songs as "The Bonny Swallow.""The Celts remain a inspiration, she says. "The very early Celtic peoples came from areas we would refer to today as Lithuania and the Ukraine and located themselves in what are now the northern areas of Italy, Spain and France. There are many artists throughout history who have found inspiration from the Italian landscape, McKennon describes her visit as a "bit of a research and a bit of a hanging out." In this business, where artists are promoted constantly and yet remain isolated from their surroundings in a cocoon of hotels and tour buses, McKennon's cultural quest was a result. "I've always been drawn to travel and adventure," she says. "When I came into a certain stage in my career that ended travel, it was a bonus."

THE ROLLING STONES

McKennon's Italian Sojourn; Stones Start European Tour

Rocked into Stockholm's Olympic Stadium June 3 to officially open the final leg of their world tour of their Voodoo Lounge tour before 35,200 fans, a new record for that venue, reports promoter Thomas Johansson of EMA Telstar. A week earlier, however, the band played two shows at Amsterdam's Paradiso for the album's live debut in October.

The Stones' tour comes with three shows at Wembley Stadium July 11, 15, and 16, with a date at London's Brixton Academy expected to follow.

U.S. Radio Formats Can Delay Hits Up North Canadian Programmers Wait For Crossover To Top 40

by LARRY LEBLANC

TORONTO—Traditionally, Cana- dian-based labels lack few sin- gles in the U.S. and thus have less success when the records are issued in both countries at the same time. Now that Alanis Morissette has an international support for new releases by targeting the smaller U.S. formats first, Cana- dian label format promotion is seen as vastly tougher time obtaining early airplay.

"Record companies in Canada play the wait-and-see game a lot," says Larry Macrae, VP of national promotion at BMG Music Canada. "We have been up to five times in the States to see how records on certain formats are doing, yet we're only waiting three, four weeks for each record. For the second week, it comes down to "do we wait or do we go?"

She says that Canadian pro- grammers also missed or ignored recording's "first class" in the U.S. if the U.S. crossover radio station's chart. "If we're on the six week, when America starts to break the single, do we service stations with it for the first time and say, 'Here's the story in the week?" Or do we wait with the single one week, two weeks? For each record, it comes down to "do we wait or do we go?"

"We don't get the same [airplay] run as the U.S. did," says Macrae. "We got nine weeks, and as a result, the album has only sold 10,000 units. In the U.S., it's over a million units. There's no way we're going to catch up."

Eastwood indicates that MCA Canada is now waiting for an opportune time to promote the Stone Roses' new single, "Driving South." "With their first single, we're on radio and television simultaneously with the U.S., but there was a holdup with the follow-up."

"We decided to go after 'Ten Storey Love Song' and had support from Much Music and a few bets at radio, but no one picked it. Now we're waiting with 'Driving South.' I'm not going to radio with it until I see some [U.S.] chart development on the track."

With the virtual absence of dance, hip-hop, and rap formats in Canada, and the virtual elimination of almost any non-rock radio format unless it first crosses over to top 40 in the U.S. Without that, however, support from top 40 stations in Canada and Much Music, Canada's national video network, and campus radio.

"Some of the black records which stay in black formats in the States will sell up here if they get through the under-ground," adds Eastwood. "When you've got a metal underground, Now there's an under-ground for rap, a radio approach until Mercury, it didn't tainly won't sell because of radio airplay."

M A P LE B R I E F S

A T MCA RECORDS Canada, Andrea Orlick becomes senior manager, electronic media marketing; Nana Macrae, former VP of electronic media marketing, has been named VP of electronic media marketing; and Werner Wisnieski is named VP of radio.

At BMG Canada, Ken Bain has been appointed director, national video/country radio promotion. JAZZ INSPIRATION Records will be distributed by Independent Na- tional, an arm of Misra Music N.J., effective immediately. Among the Canadian jazz artists who on the Toronto-based label's roster are guitarist Lorrie Lefkof, guitarist Stan Samol, and violinist Lenny Solomon.
Putting The Fun Back In Shopping

The Latest In Mall Concepts: Entertainment

BY ANNA ROBATON

LAS VEGAS—Entertainment-driven retail took center stage in the shopping center industry, as developers seek to extend the length of shopping trips—boosting sales as a result—and to create distinctive malls.

That was one of the main topics of discussion at the International Council of Shopping Centers annual convention, held in late May at the Las Vegas Hilton. The convention, attended by shopping center developers and merchants from all segments of retail, including music, book, and video store operators, drew 22,700 attendees, up 6% over the previous year and the largest turnout since 1991.

There was a strong sense among executives that despite excess retail space in some markets and recent consolidations among major players (most notably the merger of R.H. Macy & Co. and Federated Department Stores Inc.), the worst economic times are over.

Indeed, the conventional wisdom was that department stores have made a strong recovery and are reversing the erosion of sales that had been attributed to competition from off-price and specialty apparel chains.

A recent spurt of shopping center development has been fueled in part by the availability of capital, coming from such sources as Wall Street, institutional investors, and a select number of banks. This contrasts the severe credit crunch that has dampened the mood at the last several ICSC spring conventions; in recent years, a number of cash-strapped shopping center owners have taken their companies public in the form of real estate investment trusts.

“I think the industry has gone through a tremendous restructuring and is starting to feel better,” said J. Lorre Brathwaite, president/CEO of Cambridge Shopping Centers Ltd., Toronto, and new chairman of ICSC.

However, attendees had lingering concerns about soft apparel sales and the rapid expansion in many markets of the so-called big-box chains, which include discount stores like Walmart and home and office superstores.

“Retail sales in the U.S. were stronger six months ago,” said Brathwaite. “(The drop-off) is probably the result of the interest rate hikes, which have important consumer confidence,” Brathwaite said.

In addition to big-box merchants, retailers expanding at a decent clip include newspaper specialty stores such as the Body Shop, Warner Bros. Studio Store, the Disney Store, Borders book, and music superstores, and Crate & Barrel.

The growth of chains such as Warner Bros., Disney, and Borders continues with the growing emphasis on incorporating entertainment-oriented merchants into the shopping center tenant mix. In some cases, developers are looking to incorporate gambling as a form of entertainment.

One major mall owner, DelBarto Real Corp. of Youngstown, Ohio, created a family entertainment division in May 1994. It is dedicated to targeting tenants in categories including music, video, and books, such as Musicland’s Media Play and Virgin Records, which plans to include books in some of its stores.

The entertainment division is also targeting game rooms, including those that offer virtual-reality attractions, children’s play centers such as Blockbuster’s Discovery Zone FunCenters; entertainment-driven retailers such as Warner Bros., the Disney Store, Sun Coast Motion Picture Co., and Saturday Matinee theme restaurants, including Planet Hollywood and Hard Rock Cafe, movie theaters, and Las Vegas-style gaming.

While some real estate executives are busy leasing space to entertainment-oriented tenants, others are developing retail centers that are entertainment-driven. The latter are encouraged by the successes of such pioneering projects as Mall of America, a megamall in Bloomington, Minn., with an indoor amusement park, and the Forum Shops at Caesars Palace in Las Vegas.

Forum Shops, which reportedly generates sales of $1,250 per square foot, is a 250,000-square-foot enclosed shopping center with an ancient Roman architectural theme and a robotic fountain display that puts on regular shows. The center can be entered through the casino at Caesars Palace or directly from the Las Vegas strip.

The roster of convention speakers further bore out an entertainment theme, with the inclusion of such heavy hitters as Stephen A. Wynn, whose highly successful Las Vegas resorts include the Mirage and Treasure Island; Melanie St. (Continued on next page)
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PUTTING THE FUN BACK IN SHOPPING
(Continued from preceding page)

with little time to be successful in their shopping ventures.

“People don’t have the time to fall in their shopping trips,” he said. “Value
used to be dollar versus quality. Now it’s dollar versus quality versus time.”

Eugster was part of a panel of retailing
experts that discussed the future of a variety of retail formats.

Panelist Walter J. Salo, professor of
retailing at Harvard Business School, was optimistic about the future of
power center tenants. Merchants such as
Kmart’s the Sports Authority, Toys ‘R’ Us,
and Media Play meet the prevailing demand for
a wide assortment of merchandise,
good prices, convenience, and
sufficient levels of service, Salo
said. “[Category stores] can fit well into the
regional mall, replacing marginal
department stores and changing
the retail mix,” he said.

Speakers pointed to a variety of exciting
specialty-store concepts that have emerged as
tailors find innovative ways to deliver
customers’ goods or specialize in
product segments that are available in
earlier.

They pointed to such examples as
Zany Brainy and Baby Superstore,
which provide parents by creating
tailors that are also available
in quantities at Toys ‘R’ Us.
Other cutting-edge retailers are
Sweet Factory, which sells
kandy Food, which offers natural
and health-oriented foods; and Starbucks
coffee bars, they said. One new specialty
chain, Garden Botanica, allows
customers to mix their own bath
and body products.

But Eugster warned retailers seeking to
incorporate entertainment and
services to accommodate
into their formats to avoid
gimmicks. “What looks good on paper may not be
met with much success in reality,” he said.

Meanwhile, experts said
department stores have
earned from the difficult
early 1990s, when a significant number of
mergers took place, and are now
stronger and more flexible. They have
successfully fought back competition from
off-price and discount
brands by offering
competitive prices and better
selection, said John Biebelbaum, executive
VP of General Growth Properties Inc., a
leading Iowa-based owner and
developer.

Salmon applauded the decision by
department stores to boost private-label
merchandise, predicting that such
merchandise will eventually generate
20-25% of sales, despite the challenges
involved in learning vertical operations.

The warehouse club industry is
expected to continue to grow but become
more segmented, said Jeffrey H. Brotn,
man, founder of Costco Wholesale Corp.
Warehouse club chains recently
went through a wave of consolidation,
with Knapp Corp.’s 1994 sale of its Pac fair
to rival Wal-Mart Stores Inc., which
operates the Sam’s Club chain, and the
1995 merger of the Price Co. and Costco
Wholesale Corp. The industry was
created, grew, and peaked in about a decade,
Brotman said. Retail experts said suc-
cess today depends on dominating a cat-
egory or finding a niche.

Lyne Bremer, COO at Terramegas
Retail Services LP, a San Francisco real
estate firm that pioneered the power
center format, said, “You need to get
really big and powerful, or you need to get
successful."

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Ever-Growing Alliance To Pay $18.5 Million For One Way

LOOKS LIKE Alliance Entertainment Corp. is once again on an acquisition binge. One week after announcing its plan to acquire Independent National Distributors Inc., the company has signed a letter of intent to acquire One Way Records Inc.

According to a statement issued by New York-based Alliance, it will pay $18.5 million in a combination of cash, notes, and stock for One Way, an Albany, N.Y.-based national distributor of budget product. Also, Alliance will assume One Way’s bank debt, which totals about $3.5 million.

One Way, which functions as both a distributor and rackjobber, specializes in selling budget labels and cutout product to retailers and mass merchants. In addition, the company runs a resale label. According to sources, in 1994, One Way had revenues slightly above $35 million and an operating income of about $4 million. The label accounts for about 15% of company revenues.

David Schlang, president of One Way, says, “This deal will give One Way a lot of opportunities to become bigger, and maybe we can help Alliance with the core business that they already own.”

Alliance executives, who were unavailable for comment, denied to Retail Track last month that they were in negotiations with One Way. The two companies have huddled on the deal two or off on almost two years, sources say.

According to sources, Schlang owns about half the company, with the remaining equity divided among Jack Rose and Peter Hyman, owners of Superior Records, and Alson Sirote, who heads Countrywide Records. Hyman and Rose—who in the past have denied having an ownership stake in the company—were unavailable for comment. Sirote declines comment.

After the acquisition is complete, Schlang, who will continue as a majority owner in One Way, will stay with the company, as will present management, including Roman Konak, VP. One Way likely will continue to operate as a separate entity.

Besides the pending deals, Alliance owns three one-stop labels, three independent distributors, and two Brazilian wholesalers. If the pending acquisitions are completed, Retail Track estimates that the Alliance group of companies is headed for the $1 billion sales mark this year.

ON THE MOVE: Denise Pizzini, formerly sales rep with WEA, has left the company to become a local regional with Rhino Records, based in New York. ... Richard White, formerly a buyer with Kemp Mill Music, has joined Capitol Records, Pa.-based Rhythm & Gospel Marketing. ... Geffen has reorganized its sales department, and as a result, Steve Rubin, Southeast regional sales rep, has left the company. He is seeking opportunities and can be reached at 404-728-0074. ... Kevin Brunkhorst, director of purchasing at Basing Distributors, has left the company; he can be reached at 305-450-8629.

RETAIL TRACK TRIES to be everywhere and hear everything, but sometimes, I’m embarrassed to admit, I am a day or two behind whatever news is making its way through the retail community. About five weeks ago, I heard the rumor that Hollywood Entertainment was about to buy Wherehouse Entertainment and that I would write it off. I found that rumor to be false, and I instead determined that the Torrance, Calif.-based Wherehouse was about to try to restructure debt without filing for a Chapter 11 reorganization. I filed that column one month ago, but without mentioning the Hollywood Entertainment rumor.

For the next two weeks, I heard the rumor again. So last week’s column, the June 17 issue, I tackled that topic, as well as providing more information on the Wherehouse restructuring, which still looked like it would take place outside the courtroom.

The day after I finished the column, I received at least 10 phone calls from industry salespeople saying they had heard that Wherehouse had filed for Chapter 11. Over the next few days, even after my latest Wherehouse column hit the street, phone calls to me about the rumored bankruptcy continued unabated. (Sheesh! It’s comforting to know that so many readers, including many friends in the labels’ sales and distribution ranks, don’t believe a word that I write.)

Last week, right after Retail Track was set in stone, I reached someone at Los Angeles-based Channel & Co., the firm advising the Wherehouse junk bond holders. Ross Belinsky, managing director with Channel, says that the company’s “preference clearly lies” in doing the restructuring outside the courtroom. He says his firm will spend the next month doing its due diligence on Wherehouse, and then negotiations will begin.

So now, I have Wherehouse, some junk bond holders, and their adviser telling me that they are trying to do the restructuring without a bankruptcy. Also, I have the six months telling me that they support Wherehouse and hope that the negotiations between the other creditors are successful.

Although Wherehouse Entertainment owner Merrill Lynch hasn’t officially told me that it wants to do the deal outside of court, one executive with the company unofficially says that my writing on Wherehouse has been accurate. The only party from which I haven’t heard is the bank, and if they’re reading this, they can take it as an invitation to call me at 212-539-3080.

Of course, I will probably be membuat the time this column hits the street. Undoubtedly, another Wherehouse rumor that I haven’t yet heard is now making the rounds. I guess it just goes to show that Retail Track’s work is never done.

Popular Guy!

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BILLBOARD JUNE 24, 1995
New York—Although profit margins declined in the first fiscal year,BackColor Handelman Co. reports double-digit gains in music and home video sales.

For the 12-month period ended April 25, Handelman’s music sales rose 1.4% to $363.1 million from $359.6 million the year before. Video sales for the fiscal year rose 19.4% to $461.4 million from $392.2 million.

Handelman is a wholesaler of music, home video, computer software, and books to major merchants like Kmart and Wal-Mart.

The Troy, Mich.-based company attributes the gains to “an overall improvement in product quality and depth, as well as a high level of promotion and video display activity.”

However, the company’s gross profit margin declined to 22.7% from 24.1% because of “sales of low-margin hit video products and shift of music sales to CDs, which earn a lower gross profit margin percentage than cassettes.”

Handelman’s overall sales rose 15.5% to $1.23 billion from $1.07 billion the year before.

Net profit was relatively high at $276 million (84 cents a share) from $277 million (81 cents a share) the year before. The profit would have been higher if not for a $1.2 million tax credit charge for costs associated with the transition from an old distribution facility to the company’s second regional automated distribution center. The charge was related to a loss on the sale of the buildings that had been used for distribution. The year before, Handelman took a $2 million pre-tax charge to cover the costs of moving to its first automated regional center.

The company expects that the new distribution center will bring about reductions in operating costs and inventory levels and improve the speed at which products are supplied to accounts.

As for Handelman’s other product lines, book sales declined 15.9% in the year to $59.1 million, while computer software sales jumped 39.6% to $345.4 million from $250.4 million.

Handelman also operates a subsidiary, North Coast Entertainment, which markets its proprietary products—licensed music, video, and computer software. The company announced retail department store sales to NACE rose 59% to $108.2 million in the fiscal year from $69.5 million the year before. The increase was mainly due to strong sales from companies acquiring during the year. Handelman says it is “actively pursuing opportunities to increase sales of proprietary products, which contribute a relatively higher gross profit margin percentage.”

For the fourth quarter, Handelman reports net income of $500,000 on total sales of $93.5 million, compared with net profit of $4.9 million on sales of $56.1 million the year before. The gross profit margin was 21.4% from 20.9%.

Handelman’s shares fell 12.5% in New York Stock Exchange trading to $10.50 the day the results were released. The stock’s 52-week trading range is $10 to $12.
**Arizona Store Chain’s Owner Has Epiphany With New Label**

HAVING AN EPHANY: Zia Records, the seven-store Arizona retail chain that boasts stores in Tucson and Phoenix/Tempe, has always been supportive of its regional music scene. From 1987 to 1992, the web released an annual series of cassette sets that featured more than 20 Arizona acts per release.

This week, Zia owner Brad Singer is continuing that tradition with the establishment of his new label, Epiphany Records, which will be devoted to regional music. Epiphany’s first album, “Ashtrays and Afterlife Money,” by the Tucson alternative rock quartet Dog & Pony Show, arrived June 18.

Singer says he decided to start up his label because he missed working with bands. “I really did enjoy the process of contacting groups and listening to bands’ material,” he says. “I enjoyed getting things on the radio—-it was a great ego stroke for me.”

Singer says the music on Epiphany “will still be regional, but it will be distributed nationally.” Wholesalers handling the label include national distributor Caroline, Phantom in Los Angeles, Ben Dover in Phoenix, Big City Entertainment in Tucson, and Impact Music in Tempe.

Future releases from Epiphany will feature Tucson bands—the Drakes (due in July), Fuzzy (scheduled for late summer), and former Frontier and Fundamental act Naked Prey (tentatively set for July). The label has also recruited a non-Arizona group, L.A. garage-rock band Stay Dog Orgy, for its roster.

“There is also some discussion of a Giant Sand record,” says Singer, who notes that the highly praised Arizona band’s deal with Imago is up.

Singer says he isn’t entering the label arena with the goal of riches. “My expectations are that I can do such a good job for a band that somebody bigger can take it up,” he says. “I’m not interested in being part of the big corporate, national, international record scene. I really have my bands full with Zia. Epiphany is my fun time.”

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IN MEMORIAM: Independent Na...

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Every entertainment center has ‘em. These meaningful items enhance one’s musical experience, while representing significant sales at retail, including CD racks, carrying cases and cleaning solutions, the accessory market abounds with activity and innovation. Billboard’s August 26th spotlight focuses on the latest products available, as it explores recent trends and market activity.

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AD CLOSE: August 1

ISSUE DATE: August 26
INDEPENDENTS
(Continued from preceding page)
with a set of his superb original material. The set reinforced the widespread opinion that he is one of the finest rock singer/songwriters at work in America today—not to mention one searchin' guitar player.

FLAG WAVING: We have always bowed and worshiped before X, L.A.'s mightiest original punk-rock band, so we were happy to hear that the group had established its own indie label, Infidelity Records. The imprint, which moves through Sunset Boulevard Entertainment (which is operated by the band's management firm, Shankman-DeBlasio-Melina), will be handled by IND1.

X bassist/vocalist John Doe—who remains partnered in the group with singer Exene Cervenka, drummer D.J. Bonebruke, and guitarist Tony Gilkyson—says the group made the move after Big Life Records, the PolyGram-distributed imprint that issued the band's last album, said it would be unable to release another record.

"We talked to a few [majors]," Doe says. "They gave fairly right answers, but some of the responses were Promotion 101, A&R 101.

"And we realized that there was less stigma attached to independents now, and artist-run labels. Ten years ago, if you were on an independent, it was because you couldn't get on a major label. Now it's a conscious decision. Unfortunately for the people who are going to major labels, the way the audience perceives, if you don't sell a million more records, you're a failure. That's tragic."

Infidelity's first release is "Unclogged," a live acoustic album (in the vein of the X side project the Knitters in the '80s) that was recorded late last year in a San Francisco church. The album features several radically rearranged X classics, including a version of "The Unheard Music" with Bonebruke on vibes and a take of the hard rocker "Burning House Of Love" that sounds like a Johnny Cash number.

Doe says of the latter, "I'm trying to get Johnny Cash to cut that for his next record. I even did a demo where the key was changed to be really low."

He adds, "We chose songs that were predisposed to this [acoustic] arrangement, this volume, like 'I Must Not Think Bad Thoughts.' 'The Face Note' does not survive very well with the weight of a big electric band." X kicks off its support of "Unclogged" in late June with two shows at House of Blues in L.A. that will be half-acoustic, half-electric. In mid-July, the band will begin a five- or six-week acoustic tour of clubs and theaters in Washington, D.C.
X fans should love to hear John, Excene, and company back together again in a relaxed acoustic setting—as in this case, a San Francisco church concert from last year. (This "unplugged" set is christened "unplugged" as a nod to the band's recurring imagery.) The originally punk band, "Because I Do," has been slowed to a languid tempo, as have old classics "The World's A Mess," "It's My King," and "Unclouded Mood," the latter of which takes eerie vibes accompaniment. Includes straight and acoustic versions of latter-day songs—"Burning House Of Love" and "See How We Are," as well as treasured oldies "White Girl" and "The Hare Has."
PO P

SHERYL CRAWF V. Can't Cry Anymore (3:41)
PRODUCER: David Foster
LABEL: Epic/Atlantic 85245 (CD single)

A soulful, jazzed-up piano-driven ballad that features lush vocals and a catchy hook. The production is top-notch, with a sophisticated musical arrangement.

BROWNSTONE I Can't Tell You Why (5:51)
PRODUCERS: Tony Taylor, Charlie Fowler
WRITERS: T. Sherrill, D. Mays, G. Bray
LABEL: Warner Bros. 12744 (CD single)

A classic R&B love ballad with a strong melody and a memorable hook. The vocals are smooth and the instrumentation is well-balanced.

COUNTRY

BROOKS & DUNN You're Gonna Miss Me
WHEN I'M GONE (4:52)
PRODUCERS: K. Markworth, D. Cook
WRITERS: R. Dunn, K. Brooks, D. Cook
LABEL: MCA 4959

A heartfelt ballad about the pain of missing someone, with a powerful vocal performance and a感人情深的歌词。The production is well-crafted with a strong rhythmic feel.

N II U There Will Never Be B (4:37)
PRODUCER: Wilbur Hendrix
LABEL: U.S. West (cassette single)

A country ballad with a strong melody and a touching vocal performance. The production is simple but effective, with a focus on the vocals.

N II U has the formula for soul music down to a science. It all begins casually, then a cool heat kicks in at a laid-back pace, as the well-produced rhythms impinge an ample amount of soothing toe. Efficient, radio-friendly soul.

AL JONES Whatever It Takes (3:59)
PRODUCERS: Tony Langley, Marko Mundt
WRITERS: M. American, T. Langley
LABEL: MCA 1724 (CD single)

A soulful, groove-driven R&B track with a catchy hook and a strong vocal performance. The production is tight and well-produced.

AL JONES knows what it takes to deliver a hypnotic sound. This highly original R&B track has a slight off-center groove that slowly but steadily draws the listener in, without crossing into any abnormalities. Jones continues to pull over the deep funk groove as if he were oblivious to his surroundings, a testament to his experience. This is a refreshing change from the overproduced fare that seems to have been flooding over the R&B airwaves for the past year.

LUCKY DUBE Trinity (4:01)
PRODUCERS: Lucky Dube
WRITERS: R. Jordan
LABEL: Big Bill (cassette single)

A reggae-tinged track with a catchy melody and a strong vocal performance. The production is tight and well-produced.

SAUSSY, sultry, and swings her considerable vocal talents, Shelley Lynne is back with this fine debut single on Nashville-based Magnolia. Lynne co-wrote this song as well as half of her upcoming album. This tune's title is a promise to Lynne's voice, which coexists with that feisty fiddle, giving the listener pure pleasure. This is a soothing change from the overproduced fare that seems to have been flooding over the R&B airwaves for the past year.

BOW HOW? She Can't Love You (4:23)
PRODUCERS: Al Jackson, D. Davis
WRITERS: J. Steeler, C. Farren, R. Strong
LABEL: Epic 12783

A classic, head-bobbing rocker with a catchy melody and a strong vocal performance. The production is tight and well-produced.

SHANE SUTTON I've Got Your Number (3:07)
PRODUCERS: W. Raines, D. Davis
WRITERS: J. Brown, M. Hodges
LABEL: EMI/Capitol 15451 (CD single)

A pop-rock track with a catchy melody and a strong vocal performance. The production is tight and well-produced.

A sensitive Autoscan and guitar accent for Runner's second release. The feel of this song is a lot like that of their previous one, "Cain's Blood," but it feels so good, who's complaining? Country radio should rev it up and let it roll.

SHANE SUTTON I've Got Your Number (3:07)
PRODUCERS: W. Raines, D. Davis
WRITERS: J. Brown, M. Hodges
LABEL: EMI/Capitol 15451 (CD single)

A pop-rock track with a catchy melody and a strong vocal performance. The production is tight and well-produced.

RUMOR The Best Is Yet To Come (4:35)
PRODUCERS: J. Loney, P. White
WRITERS: R. Brown, C. Calvin, P. White
LABEL: BMG 1985 (CD single)

A pop-rock track with a catchy melody and a strong vocal performance. The production is tight and well-produced.

A soulful, rhythmic R&B track with a catchy hook and a strong vocal performance. The production is tight and well-produced.

As an Spanner's Banner's Garage (see above), the concept here is to merge cultures. The fusion of world music is done successfully; many of the elements work well together, including the vocals, which are soulful and smooth.

SOUTH OF AFRICA FEATURING 6 FLOYD RANKS
PRODUCER: Mark Foster
LABEL: A&M/Atlantic 3474 (CD single)

A pop-rock track with a catchy melody and a strong vocal performance. The production is tight and well-produced.

As Spanner's Banner's Garage (see above), the concept here is to merge cultures. The fusion of world music is done successfully; many of the elements work well together, including the vocals, which are soulful and smooth.

▶ TILL YOU DO ME RIGHT (4:49)
PRODUCER: Babyface
LABEL: Warner Bros. 12658

A pop-rock track with a catchy melody and a strong vocal performance. The production is tight and well-produced.
los angeles—compton's new media is taking the latest edition of its flagship CD-ROM title to what may be the next wave for packaged goods in the interactive age: online connectivity.

the 1996 edition of "compton's interactive encyclopedia, which launched july 1 with an expected street price around $80, includes a one-button link to america online, through which users can access what compton's calls "newspaper media." 

a cross-promotion with the commercial online service will also give buyers of the new CD-ROM who are not already subscribers a free 30-day subscription to the service, which otherwise costs $9.95 per month.

compton's may eventually expand its direct online presence onto other services and the Internet, according to james longson, compton's new media's chairman/CEO. "we will provide information wherever our families are," Longson says. "we and AOL are mindful that our families will go elsewhere in the future and we will follow them wherever they go."

reference titles are deemed especially ripe for online connections, which offer a dynamic, quick-response capability unavailable on a pressed-and-shipped disc. creative minds interactive, a software developer based in Portland, Ore., is using an online link as an updating mechanism for its forthcoming "bookbinder video guide to movies & videos" (billboard, march 23), for instance.

but music titles can benefit, too, says C. young says. the site, planned to launch for Austin, Texas-based Digital mystix, which is developing online sites to be used in conjunction with CD plus, or enhanced CD_lhs.

"you have to look at the CD plus as something people are going to have for years," Says Cummings, "and so there are going to be things like touring information and current artist news that you can't put on them because it will be outdated. Just quickly, it just doesn't work for that medium."

digital mystix is currently developing a willie Nelson online site for the planned Microsoft network that will be key to a CD plus version of Nelson's album "moonlight becomes you," Cummings says. the site, planned to launch with the debut of the Microsoft network in August, will include an email arena; tour information, a virtual tour of Nelson's home, and a merchandise area through which visitors can order Willie wear. CD plus owners will be able to instantly access the site via an embedded icon.

the company is also developing the CD plus and online components of a forthcoming album from Austin indie label blue arrow, Cummings says. the CD plus project, titled "the remembering," is a compilation featuring 12 Austin artists. both it and the companion online site are due to launch this fall.

Windows "95, Microsoft's new operating system, has been designed to allow the linking of enhanced music CDs to the Microsoft network, according to the company. the site is due out this fall.

starwave, the Seattle-based developer whose forthcoming titles include discos featuring sting and Peter Gabriel, is also expected to expand online links, according to VP of entertainment product development Ralph Derrickson. "It's the next step toward bringing the music of a disc to the personal computer and creating a sense of community," he says.

the New york-based Voyager Co. has that in mind with its new "play it Motel!" CD-ROM featuring Laurie Anderson. users who enter the "Green Room" portion of the disc can access its online equivalent—which offers updated tour information and news and reviews from the road while Anderson is on tour.

the Digital mystix-designed Microsoft network sites also will be accessible to those without the companion disc. says Longson, who adds that, unlike the Compton's New Media Forum on AOL, Voyager's Web site. the disc-based link assures that targeted users can easily find and access the online site, however—not always an easy proposition in the largely unoccupied and often interstitial online world.

Spry is another company taking a somewhat different tack toward bringing targeted audiences online through packaged-media links. the company, recently acquired by CompuServe, is creating customized interactive software that links users to specific online sites. one client is Grand Royal Records, which has been handing out the software free to attendees at Beastie Boys shows. Popping it into computers allows users to instantly access the Beastie Boys' online site. other possibilities include linking the discs with the shows, says Spry.

as shopping services take to CD-ROM, the online arena is also being tapped. by companies like San Mateo, Calif.-based 2marketplace, which is using the medium as the digital equivalent of traditional retailer's red pens: to adjust prices. the company's CD-ROM-based catalog, which includes releases from music companies such as Windham Hill among its offerings, is instantly updated through an online link when consumers across the CD-ROM.

"wild and free," above, is one of six new 3D environments included in the latest edition of "compton's Interactive Encyclopedia." each is hotlinked to specific content in the disc.

Philips teams with Propaganda

Philips media is partnering with multimedia entertainment company Propaganda films to create and distribute cinematic adventure games, according to Philips Media president scott mar- ten and press relations manager jamie tatum. the new alliance gives Phillips Media a footprint in interactive entertainment, multimedia properties, as well as exclusive distribution rights for games developed by the partnership. it builds on a previous Philips Media relationship with PolyGram to develop interactive music titles.

Propaganda Films produces TV, film, music video, and, through Propaganda CODE, interactive projects. CODE's credo includes the new "johnny mnemonic," published by Sony Imagesoft.

the computer potato: to everyone who has scoffed at this multimedia thing that's been hyped on a number of gizmos, we can interact with their CD-ROMs from a pristine position, with remote in hand.

the multimedia thing that's been hyped on a number of gizmos, we can interact with their CD-ROMs from a pristine position, with remote in hand. Los Angeles, Calif.-based Code has pioneered with the interactive television network, available to approximately 4,000 Continental Cablevision subscribers in Massachusetts and New Hampshire, and Cablevision subscribers in two California cities, has paired with Portland, Ore.-based Creative Multimedia to put some of its CD-ROMs on the TV-based system. Customers will interact with the CD-ROM programs using a Mainstreet remote control; programming is available on demand 24 hours a day.

Do tel: K-tel is getting into multimedia. "The minneapolis-based company has formed two new divisions to be based in Studio City, Calif. and New York city," says a spokesman. "One is the latter encompassing CD-ROM development. First up: a "Pocahontas." CD-ROM due in August.

the audio engineering society, based in New York, has selected "Audio In The Interactive Age" as the theme for its 96th annual convention, held Oct. 6-8 in New York. Scheduled programs include a series of CD-ROM workshops and a workshop on the World Wide Web, with a focus on the Web's applications for the music and recording industries.

Monster Magnet, whose new A&M album, "Dopes To Infinity," made history as the first disc to boast a hidden multimedia trick is taking a more obvious approach to cyberspace with the posting of an interactive press kit available for download on the company's Web site. Other possibilities include linking the discs with the shows, says Spry.

As shopping services take to CD-ROM, the online arena is also being tapped. by companies like San Mateo, Calif.-based 2Marketplace, which is using the medium as the digital equivalent of traditional retailer's red pens: to adjust prices. the company's CD-ROM-based catalog, which includes releases from music companies such as Windham Hill among its offerings, is instantly updated through an online link when consumers across the CD-ROM.

pacing through the new blue book specs

format incorporates some windows '95 features

Los Angeles—microsoft is bringing in the new year with its first published Blue Book specs for enhanced music CDs which also include a generic data specification defining the disk layout and formats of information that can be contained on an enhanced CD. 

the Blue Book, published last week by philips consumer electronics NV in the netherlands (billboard, June 17), was co-developed by CD licensees Sony and Philips with "close assistance" from Microsoft and input from Apple Computer and the Recording Industry Assn. of america, which will help market the new format. it defines one particular method of producing enhanced CDs, which combine Red Book audio and computer data tracks on a single disc playable on both standard CD players and computer CD-ROM drives.

as expected, the Blue Book specs are based on a stamped multimedia approach to combining data, which refers to the placement of the audio and computer data on the same side of the disc. the CD-ROM tracks are written in two sets of preregressions, or sessions. the approach effectively makes the data tracks of the disc usable by computer programs that can be played on CD audio discs, according to its developers.

Blue Book-based titles are already in development at a number of labels, with the first expected out by late summer. Other labels have already begun using alternative means of producing enhanced CDs that do not follow the Blue Book specs, but would not be considered "incompatible," since all enhanced CDs are designed to play on existing CD-ROM drives and hardware (billboard, june 10).

it's expected that enhanced CDs of various production approaches and sporting a variety of monikers from AudioVox to mtrax to CD plus will be sharing shelf space by Christmas.

the blue book

Microsoft contributed its Windows 95 CD AutoPlay feature to the new Blue Book format, the company says, and the associated AutoRun file (which contains the information an enhanced music CD needs to be played automatically on a CD-ROM drive) will be included on every enhanced music CD disc.

Extensions can be added to the AutoRun file by third-party operating system and software companies, Microsoft says, but must be registered with the RIAA.

the addressable data space, meanwhile, would, among other things, for future generations of audio CD players to display the names of audio/track, albums, artists, music genres, liner notes, and lyrics, according to Sony and Philips. the published specs also refer to "special enhanced music players," on which the discs would be able to play, in addition to CD-ROM drives and audio CD decks.

Application of the Blue Book specs "both disc and equipment" requires a separate license from Philips, according to the document. details on the licensing arrangements planned by Philips are still pending.

in other enhanced-CD news, Microsoft will open an "interactive music and multimedia facility" in Austin, Texas, within the next month, with an aim toward helping artists and record labels to develop enhanced CD titles, according to Rick Segal, manager of multimedia evangelism, strategic relations, at Microsoft. "it's designed to give everyone an equal opportunity to get their hand in this new format, whether they have the money for a big multimedia setup or not," Segal says.

Microsoft also plans to stage an interactive media conference july 18-20 in Long Beach, Calif., that will address the production approaches to enhanced CDs.

Apple Computer has been staging its own seminars over the last several months geared to educating the music industry about developing enhanced CDs.

the Blue Book itself is "operating-system-agnostic," Segal says.

as shopping services take to CD-ROM, the online arena is also being tapped. by companies like San Mateo, Calif.-based 2Marketplace, which is using the medium as the digital equivalent of traditional retailer's red pens to adjust prices. the company's CD-ROM-based catalog, which includes releases from music companies such as Windham Hill among its offerings, is instantly updated through an online link when consumers across the CD-ROM.
Lou Scheimer To Animate Simitar
Producer To Acquire New Family Titles

NEW YORK—Simitar Entertainment, a Minneapolis-based supplier of budget videos with a catalog of 1,000 titles, has hired veteran animation producer Lou Scheimer as a consultant to develop a line of family entertainment programs. The first four are expected to reach retailers early next year, priced at $12.95 and $14.95 (Billboard, June 17).

Scheimer, according to Simitar president Ed Goetz, is one of several attempts by the 11-year-old company to break out of the increasingly crowded under-$10 end of the cassette market. "It’s very difficult to grow rapidly now," says Goetz. Sales grew 29% in the fiscal year ending April 30. "In previous years, it was much higher."

Scheimer is seeking to recapture that old excitement later this year with 30-40 CD-ROM titles (some of which will be packaged with videos) and a site on the Internet, which will give visitors the chance to buy cassette prices at about 40% higher than retail. The company has also signed on as a program provider to Bell Atlantic’s video-on-demand network, now being tested in several thousand homes. "We’re their supplier of special interest," Goetz says.

Goetz anticipates big things from New Family Films a lot sooner than from VOD. "It could add 20%-25% to our volume in calendar 1996," he says. Privately held Simitar won’t reveal revenues, but the company reportedly has set its sights on catching Hemdale Home Video, which had estimated sales of $40 million last year.

The New Family line of higher-priced products will help significantly if they are "the correct product," Goetz says. "There’s room in the market." Simitar hopes to take advantage of its ability to duplicate on demand, rather than building inventories that could stagnate if sales don’t catch fire. "We’re probably one of the best shippers in the business," says Goetz, claiming almost perfect fill rates for orders received in the previous 24-48 hours.

Scheimer is the key to New Family, Goetz says. "The guy’s a legend." As founder and owner of Filmation until its sale in 1989, Scheimer made the "Fat Albert," "Batman," and "Taron" television series, among others—"every major thing out there in TV animation," Goetz adds. Hallmark Entertainment recently spent $20 million for the Filmation library.

The immediate task for Scheimer is to acquire product. "I’m doing something I’ve never done before," he admits. "I’ve never been a buyer." Scheimer says he and the three-person staff of Scheimer Productions in Woodland Hills, Calif., are spending "basically 100% of our time" on the Simitar project. "We’re in the midst of negotiating five or six deals." He’s aided by former Hemdale executive Tom Sehon, who has rejoined Simitar, where he worked in the mid-’80s, as New Family marketing VP.

Goetz plans to price 30-minute programs at $12.95 and full-length features at $14.95, supporting both with an aggressive cross-promotion campaign involving major consumer-product manufacturers. "We’re pulling out all stops," he says. "We’ll be more than competitive in the marketplace."

Simitar needs to stay abreast of the competition to gain support from key retailers who have already said they want theatrical distribution for later New Family releases. When that time comes, "we will have the money," Goetz predicts.

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Classic Musicals Find A New Life On Small Screens

LOS ANGELES—Union rules and problems with music clearance keep current Broadway musicals, such as "Miss Saigon" or "Phantom Of The Opera," from appearing on tape. But revivals of favorites like "My Fair Lady" do rekindle sales of home video editions of the movie versions.

When musicals were in their heyday in the 1940s and ’50s, Hollywood jumped on board, and many of those movie versions are now found in the classic sections of video stores.

“Anytime there’s a Broadway re-vival of any of these shows, it sparks sales on the video," says George Feltenstein, senior VP of sales and marketing for MGM/UA Home Video, which has an extensive library of Broadway’s best, including "West Side Story," "Bri...

Yoga pioneer Linda Arkin’s “Tune-Up” provides a fine introduction to mind and body fitness as well as a maintenance program for yoga enthusiasts. Divided into two independent parts, her routine features a gentle warm-up that includes an introduction to various breathing techniques and a segment that teaches classic Hatha yoga poses geared toward improving flexibility, strength, and balance. WarnerVision is so enthusiastic about “Tune-Up” that it is broadening its $9.95 yoga line with the more more complex “Spirit,” “Yoga For Strength,” and “Yoga For Relaxation And Rejuvenation.”

“Out Of Ireland,” Shanachie Video (800-497-1913), 111 minutes, $19.95.

25th anniversary compilation of one of the hottest duos of the ’70s features on video footage of Richard and Karen Carpenter performing 11 songs at 11 different concerts between 1970 and 1980. On the road are the acts, “Rainy Days And Mondays.” “Close To You” features “Just The Way You Are.”


Full-length animated Japanese feature film, which was made in 1987, had a brief art-house run in the U.S. in the spring before its release on video this month. A line of Japanese “anime” technique, which comprises comic book style images, is set against sweeping, dramatic backgrounds. Neverbefore, the “Wings” plot line is not a fairy tale. Among the ingredients: high technology, love, politics, a cynical sense of humor, and even a few adult situations. Credit Manga with bringing a modern Japanese art form to the U.S. This should quell the interest of animation buffs.

“MTV Sports: Longer, Harder, Faster.” MTV Home Video/Music Video, 30 minutes, $12.98.

“MTV Sports”är longer and includes some of the hottest events in sports. If you enjoy watching some of the rides and contests associated with extreme sports, Shanachie is simultaneously releasing the soundtrack album, which features Mick Jagger’s score for “Out Of Ireland.”

“Earth Aid: Recycling,” J.V.E.W. Video (800-812-9813), 20 minutes, $11.95.

2004’s “MTV Sports: Longer, Harder, Faster” brings you some of the hottest events in sports. A must for a video collection.


Full-bodied animated Japanese feature film, which was made in 1987, had a brief art-house run in the U.S. in the spring before its release on video this month. A line of Japanese “anime” technique, which comprises comic book style images, is set against sweeping, dramatic backgrounds. Neverbefore, the “Wings” plot line is not a fairy tale. Among the ingredients: high technology, love, politics, a cynical sense of humor, and even a few adult situations. Credit Manga with bringing a modern Japanese art form to the U.S. This should quell the interest of animation buffs.

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null
**More VSDA: Kids Speak Up At Panel; Brush With Gumbo**

**VSDA P.S.:** Child’s Play headed Dallas last month for the Video Software Dealers Assn. convention, where we moderated a panel called “How To Be A Hero In Kids’ Vid,” a now-complete account of the panel ran in Billboard’s Home Video section (June 10).

What was missing was the fact that a pair of actual kids, 8-year-old Henry Springfield, along with representatives of panel sponsor Coalition For Quality Children’s Media, Suncoast Motion Picture Co., and Scholastic, among others, since 11-year-old Alex Springfield and 10-year-old Ben Henry couldn’t contribute anything in terms of their viewing and renting habits, both said they’d enjoyed such recent movies as “The River Wild,” “It Could Happen To You,” and “HouseSitter.”

“They’re not exactly kids’ videos,” said Henry. Springfield noted the dearth of specialty titles aimed at her age group. “We don’t like the baby kind on TV anymore,” she said. “We want the type that’s for children.”

The problem is there’s very little for this age group that isn’t related to television. Possibly some of the independent kid vid producers out there might want to think twice before sinking money into yet another reality-based preschool video. (What’s next, “Let’s Visit The Drainage Ditch?”) There’s an underserved video audience out there, if you can figure out how to engage its considerably more sophisticated attention.

Both panelists were unequivocal in their denunciation of a certain brand of gender-based viewing habits. They challenged the widely held assumption that girls will watch boy heroes, but boys won’t watch girl heroes (a favorite Child’s Play soapbox). “That is absolutely false,” stated an indignant Henry, contradicting the idea that boys won’t watch movies with female central characters. “I don’t know who started that rumor, but it’s false.”

“I watch shows with both boys and girls as heroes, and my brother does too,” countered Springfield. “In the past,” Henry added, “girls have been the damsels in distress, and boys have been the heroes. But I think that’s starting to change.”

It isn’t changing quickly enough for Child’s Play’s taste, though cases in point are trickling in. Post-panel, independent producer George Tawfel approached us with samples of his direct-to-video “minimovie” series “Secret Adventures,” from TLC Entertainment. City, which targets preteens and features a female lead. Currently selling the line via telemarketing and direct mail, Tawfel and partners Bob Sours, Lisa Deardorff, and the precocious preteen were invited to expand our distribution into the general retail market.

 Paramount Home Video, which reaches preteens through its Moonbeam Entertainment family titles, such as “Prehysteria” and “Dragonworld,” also expressed an interest in the panel’s creators. The prequel cutoff for “Leapin’ Leprechauns” is July 18.

**Assistance in preparing this column provided by Amy R. Stein in Chicago.**

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### Billboard® Top Kid Video™

**FOR WEEK ENDING JUNE 24, 1995**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Distributor</th>
<th>Catalog Number</th>
<th>Year of Release</th>
<th>Suggested Retail Price</th>
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<tr>
<td><strong>NO. 1</strong></td>
<td><strong>NO. 1</strong></td>
<td><strong>NO. 1</strong></td>
<td><strong>NO. 1</strong></td>
<td><strong>NO. 1</strong></td>
<td><strong>NO. 1</strong></td>
</tr>
<tr>
<td>THE PAGEMASTER</td>
<td>FoxVideo</td>
<td>CBS/Fox</td>
<td>2001</td>
<td>1994</td>
<td>22.98</td>
</tr>
<tr>
<td>SNOW WHITE AND THE SEVEN DWARFS</td>
<td>Walt Disney Home Video</td>
<td>2004</td>
<td>1995</td>
<td>27.95</td>
<td></td>
</tr>
<tr>
<td>ALADDIN</td>
<td>Walt Disney Home Video</td>
<td>2006</td>
<td>1995</td>
<td>24.99</td>
<td></td>
</tr>
<tr>
<td>BARNEY SAFETY</td>
<td>Barney Home Video / The Lyons Group</td>
<td>2007</td>
<td>2005</td>
<td>14.95</td>
<td></td>
</tr>
<tr>
<td>THE RETURN OF JAFAR</td>
<td>Walt Disney Home Video</td>
<td>2013</td>
<td>2010</td>
<td>19.99</td>
<td></td>
</tr>
<tr>
<td>JASMINE’S JASMINE</td>
<td>Walt Disney Home Video</td>
<td>2015</td>
<td>2012</td>
<td>19.99</td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- #1 gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. #1 platinum certification for sales of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. ©1995 Billboard/BPI Communications.
"The Swan Princess" Will Fly Off Your Shelves!

- A SPARKLING THEATRICAL SUCCESS! Nationwide premiere in over 1500 theatres! Over $10 Million at the box office!
- A THEATRICAL ADVERTISING AND PUBLICITY BLITZ! Over $40 Million in production and advertising.
- OVER $20 MILLION IN VIDEO ADVERTISING AND PROMOTION creating over one billion consumer impressions! Over 75% of adults and kids will see "The Swan Princess" TV-spots over 8 times each!

RESEARCH PROVES EVERYONE LOVES "THE SWAN PRINCESS"

The Little Mermaid: 72%
The Swan Princess: 58%
The Little Mermaid: 44%

INTENT TO PURCHASE

Tesoro/Disney 100%

GOLDEN RETRIEVERS

MARCH 1995

P.O.P. SUPPORT!

*POSTER! + GROWTH CHART! SHELF-TALKER! COLORING SHEET! STANDEE! 60 MIN. IN-STORE LOOP TAPE!* 24 CT. COUNTER-FLOOR DISPLAYS.

$24.99 SLEEP PILLSBURY $5.00 PILLSBURY REBATE

$19.99! GET TO CONSUMER

Additional purchase of Pillsbury products required. Mail-in offer on two to Pillsbury products through 8/31/96. Offer good in U.S. only. Does not apply to sales of the above product.

Prepack/Early Order Date: June 20, 1995 • Singles Order Date: July 11, 1995 • Street Date: August 1, 1995


Home Video
Hidley Makes Waves Beneath Audio Spectrum

BY PAUL VERN

PARIS—Audio professionals gather twice a year for the Audio Engineering Society Convention to hear the latest developments in their field. But at the latest AES expo, held here last Feb-
uary, one of the most significant audio events in recent years went unheard by the vast majority of attendees. Why? Because it took place beneath the threshold of human hearing.

The event was a discussion of infrasonic—invisible frequencies that are now a day-to-day reality of studio operation, thanks to the increased bandwidth that comes with digital recording, according to audio pioneer Tom Hidley.

Human beings are capable of hearing frequencies in the approximate range of 20 cycles per second (20 hertz) to 20,000 cycles per second (20 kHz). While ana-
tape cannot reproduce sound below approximately 25 hertz, the digital format used in most modern recordings—digital tracks and two-track tape, compact discs, etc.—can reach well below the low end of the human audio spectrum. As a result, many CDs currently in the marketplace contain infrasonic frequencies that compromise the quality of the re-
cording, according to Hidley.

While humans can’t actually hear this infrasonic energy, it affects “the low-
end phase character and definition from 20 hertz to 40 hertz, and you’re in deep trouble when you start in that range,” says Hidley. “If you haven’t got it right in the rhythm section, you haven’t got it right in the mix.”

Another adverse effect of unwanted infrasonic frequencies is that they sap the energy of the amplifier driving the home speakers.

“Most of these hi-fi amplifiers go down to 5, 4, 3, 2 hertz,” says Hidley. “So, the amp sees the CD with 10 hertz information on it, and it starts to energize. The speaker at the other end of the wire says, ‘No, I’m a 30-hertz speaker. I’m not going to do anything with this energy.’”

However, if those frequencies are forced on an amp-and-speaker combi-
nation not equipped to handle them, they will ultimately deteriorate the sound of the system.

“The amplifier might be a 100-watt amplifier, but suddenly you’ve put to that amplifier an octave and a half of infrasonic noise and said, ‘Here, ampli-
fer, just work on this and put it forward to the speaker.’ The amplifier is going on to try to do that, but it may be using up half its energy, so only 50 watts are left for audible music. Per-
haps the quality of that CD goes down.”

Hidley says undesirable infrasonic noise can come from any number of sources, including air-conditioning sys-
tems, subways, trucks, and even jack-
hammers drilling several blocks away from a studio built on a granite bed.

“As a studio owner, be conscious of what may be on your disc,” says Hidley. “You may have an air-conditioning system that has a velocity noise between 20 hertz and 10 hertz that you cannot per-
ceive as a human being, but your 10-
hertz microphone can, and your digital electronics in the control room certainly can deal with it, and they can send that right out to the home.”

Ideally, an infrasonic environment should be situated on sand or soil in a ru-
ral or suburban location, as far away as possible from a city, says Hidley. An optimal location minimizes the risk of urban infrasonic noises making their way onto recordings.

So far, there is only one facility in the world known to have infrasonic moni-
toring capabilities: Bop Recording Studio in Bophuthatswana, South Africa. All three control rooms at Bop are architecturally and technically equipped to reproduce infrasonic energy, with a frequency response flat down to 12 hertz, according to Hidley.

Designed by Hidley with architect Tom Rast, the rooms at Bop are fitted with four original cabinets built by audio pioneer Shozo Kinoshita according to Hidley’s specifications.

Only in an environment such as Bop can engineers detect infrasonic noise through vibrations that Hidley and others who have experienced them say are impossible to describe.

“One thing on a CD that had infrasonic noise on it, and the floor was moving,” says Hidley. “Now, the floor can’t move—it’s 18 inch-thick concrete. There’s no way it can move from that little speaker up there. But you’re feel-
ing the infrasonic pulse. Why? Because the recording was made in a studio that had a wood floor, and the wood floor was moving. As the wood floor moves, energy is transferred up the micro-
phone stand into the capsule. The cap-
sule picks it up down through 10 hertz, takes it into your control room, through the console, onto the digital tape ma-
chine, onto the 2-track digital, over to the CD, and into somebody’s home with all of this low-frequency pumping.”

Because consumers cannot perceive such noise on their current playback systems, the audio industry as a whole has ig-
nored the infrasonic potential of the recording. However, what many engineers do not realize, says Hidley, is that CDs containing infrasonic data may sound “a little squashed and a little edgy because the headroom is gone.”

The engineer who mixed the record-
ning that Hidley heard at Bop “had no way of knowing that was happening, because his monitoring in the control room was not infrasonic,” says Hidley. “Chances are it was 30 hertz—that’s where most of the rooms stop today.”

Although infrasonic material can de-
grade the quality of a recording by tax-
ing the playback system and squashing the audible low-end frequencies, it is “extremely pleasant” to listen to in an infrasonic room, according to Hidley.

“Because you can’t hear it and listen to the room and there’s an infrasonic mate-
rial on a CD, it’s extremely pleasant for certain types of material,” he says. “It augments the impact of the music, yet the producer has not a clue that it’s on there.”

Eric Stark, former head technician at Bop and now chief audio technical engi-
near at Atlanta multimedia facility known as CompuCentric, says he has ex-
perienced pleasant sensations while listen-
ing to infrasonic content at Bop.

“He puts you in the place where the recording was done more than anything I’ve ever experienced,” says Stark. “Infra-
sonic is like ‘your close your eyes, you can feel yourself in that space.’”

But instead of monitoring sys-
tects react adversely to infrasonic con-
tent, Hidley cautions producers and en-
gineers not to use it. “‘I’m de-
grading the product that’s going out of your studio into the home, so don’t put it on there,’” he says. “If it’s begin-
inning to show, back it off and find its source.”

The next step in the development of infrasonic is a massive multimedia stu-
dio complex to be built in Marrakech, Morocco. Budgeted at an unprec-
ended $30 million, the facility is being designed and built by Hidley and funded by a consortium of international investors.

The first phase of the project com-
promises a 16,500-square-foot infrasonic performance/recording space equipped for live television, film production, and broadcast applications; a 2,700-square-
foot recording studio with 10-hertz monitoring capabilities; and a 5,500-

phase consists of a four-building (Continued on next page)

Bop’s control room 3, with wall-mounted infrasonic monitors.

(Continued on next page)

www.americanradiohistory.com
EUROSOUNDS (Continued from preceding page)

CANNING, EQ, and auxiliary sends and returns. The Plus system can be supplied with 20 track-hours of hard-disk and four track-hours of optical-disc storage and can be expanded to eight inputs and 24 outputs.

NETHERLANDS

THE FOSTEX CORP. of America has opened a European sales office in Amsterdam to support distributors and customers throughout Europe for its foundation BAW products. The operation is headed up by Peter Lee, sales manager for 10 years at the former Dutch Fostex distributor.

DENMARK

PA COMPANY JONAS Productions will be employing four TC Electronics M5000 mainframe effects processors and a 1128 programmable EQ system with 60 faders moving fader remote control for the forthcoming Julio Iglesias European tour. M5000s have been bought by Radio France, Studio Plus XXX, and Digital Edge in France; Flemish National Radio, RTL/TVI, EML, and Gal- track Studio in Belgium; Artisound Stud- dio, Arnold Mahren, and the Valkieler Group in the Netherlands; Hungarian Gong Studio in Hungary; and RTP in Portugal.

HIDLEY MAKES WAVES BENEATH SPECTRUM (Continued from preceding page)

a companion facility devoted to post-production building one is a scoring stage/ dubbing theater capable of accommodat- ing up to 150 musicians; the second building houses an insonific, sur- rounded-sound TV or music mix room, and a dubbing/theater/screening room with capacity for 80 people; in the third building there are studios for Foley/SFX to picture and an ADR studio for film and video voice-overs; and the fourth building is a twin facility to the dubbing the- ater/screening room.

Also in the design of the complex are 25 post-production suites of various configurations, according to World Stu- dio Group chairman Chris Stone, who is mounting a huge promotional campaign for what he calls "Club Marrakech."

For Hidley, the Marrakech project represents not only the culmination of four decades of pioneering work, but also an opportunity to research new emerging monitor design.

He says, "I’m just crazy enough to think that there’s another way to look at loudspeaker reproduction. It’s ab- ound that we’re still listening to paper comes being driven by magnets. It just makes no sense!"

Hidley says the cost of monitoring is "almost out of the reach of the norm. It’s gotta be an exceptionally project to be able to afford the best in monitoring. In proportion of budget, monitoring is pushing 10% and sometimes more."

The Kinoshita infrared monitors cost approximately $50,000 apiece, when the amplifiers, speaker compo- nents, cabinet, crossover, and interface cable are factored in, according to Hidley, "it’s very expensive, and it just keeps going up," he says.

Whether the Marrakech project will yield a radically new speaker design is a question only time can answer. Mean- while, Hidley’s track record as a pioneer in loudspeaker design, studio archi- tecture, psychoacoustics, and other areas as auto sound and tape-machine development is impressive enough to suggest that any project he involves himself in is likely to set new standards for the entire industry. For a Pre-File of Hidley’s distinguished ca- reer, see next week’s Billboard.

PRODUCTION CREDITS FOR BILLBOARD’S NO. 1 SINGLES (WEEK ENDING JUNE 17, 1995)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>CLUB-PLAY</th>
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<tbody>
<tr>
<td>TITLE</td>
<td>Artist/Producer (Label)</td>
<td>HAVE YOU EVER REALLY LOVED A WOMAN? Bryan Adams/ R.J. Lange/ B. Adams (A&amp;M)</td>
<td>DON’T TAKE IT PERSONAL JUST ONE OF EMERSONS’ Monisha/ D. Austin (Rowdy/Arista)</td>
<td>SUMMER’S COMIN’ Clint Black/ J. Stroud (RCA)</td>
<td>MISERY Soul Asylum/ B. Vig, Soul Asylum (Columbia)</td>
</tr>
</tbody>
</table>

RECORDING STUDIO(S) | ENGINEER(S) | WAREHOUSE STUDIO (Mobile Unit) (Ocho Rios, JAMAICA) Olie Romo Ron Obvious | D.A.R.P (Atlantic) Leslie Brathwaite | LOUD (Nashville) Lynn Peterzell | A&M STUDIO Los Angeles John Sike | QUAD (New York) Pavel DeJesus |

RECORDING CONSOLE(S) | Mackie 566-B | SSL 4056 | SSL 4000E | Custom Neve 4972 | SSL 4064 |

MULTITRACK/ 2-TRACK RECORDERS (Noise reduction) | Sony 3348 | Studer A827 | Otari DTR-900 | Studer ABOO | Otari MTR-90 II |

STUDIO MONITOR(S) | Yamaha NS10 | Custom TAD | Yamaha NS10 | Custom A&M Van Hoff w/ATC Yarunav NS10 | UREI 813B Yamaha NS10 |

MASTER TAPE | Ampex 467 | Ampex 499 | Ampex 467 | Ampex 456 | Ampex 499 |

MIX DOWN STUDIOS | ENGINEER(S) | WAREHOUSE STUDIO (Vancouver, B.C.) Bob Clearamount | D.A.R.P (Atlantic) Leslie Brathwaite | LOUD (Nashville) Andy Wallace | SOUNDRACKS (New York) John Poppo |

CONSOLE(S) | SSL 4072G | SSL 4056 | SSL 4000E | New VR60 | SSL 4064 |

MULTITRACK/ 2-TRACK RECORDERS (Noise reduction) | Studer A827 | Otari DTR 900 | Studer A827 | Studer ABOO | Otari MTR-90 II |

STUDIO MONITOR(S) | KRK 9000 | Custom TAD | Yamaha NS10 | UREI 813 | UREI 813B Yamaha NS10 |

MASTER TAPE | Apogee DAT | Ampex 499 | Ampex 467 | Ampex 456 | Ampex 499 |

MASTERING ALBUM(S) | ENGINEER | GATEWAY Bob Ludwig | STERLING SOUND Jose Rodriguez | MASTERFONICS Glenn Meadows | MASTERDISK Howie Weinberg | STERLING SOUND Jose Rodriguez |

PRIMARY CD REPLI- | DADC | Sonopress | Sonopress | Sony Manufacturing | Capitol Manufacturing |

PRIMARY TAPE DU- | DADC | Sonopress | Sonopress | Sony Manufacturing | Capitoll Manufacturing |

More albums go gold on Ampex than on all other tapes put together.

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HOLLYWOOD FACES FUTURE WITH CLEAN SLATE
(Continued from page 16)

“We stopped, and we wanted to re- vamp the roster and rework the staff,” Pfeifer says of the product freeze preceding the album’s release. “The point here was to be ready as a company and then release a record, instead of staying a bunch of things and throwing them out while we’re putting a company together.”

Pfeifer says Hollywood will release between 15 and 18 records in the next year, with only four or five of them soundtracks.


A new Queen album that will include previously unreleased recordings featuring the band’s late lead singer, Freddie Mercury, is slated for release before the end of the year. An all-star John Lennon tribute album with recordings by a host of alternative groups is tentatively set for the fall.

Hollywood has also signed Plumb, an L.A. band featuring hip-hop-turned-rock Star Style Bob, and the Samples, a Boulder, Colo., band whose releases on the independent WAX! label have attracted attention. Both groups have albums tentatively scheduled for the first quarter of 1996.

The company has stayed outside of the rock arena to sign J-Son, a 14-year-old native of Compton, Calif., who has been described by Pfeifer as “a little Michael Jackson,” and Nu Groove, a pop-oriented group managed by All-4-One mastermind Tim O’Brien.

“We wanted to focus what we were doing,” Pfeifer says of the new Hollywood acts, which are predominately alternative-rock-oriented. “Because of the past, we wanted to make a statement. We don’t want to be all over the place.”

Pfeifer has recruited an entirely new A&R staff. Within the past month, former Entertainment Weekly senior writer Bob Seidman, who was brought on as A&R director. He joins directors John Dee and Bill Deutsch and staff producer Mike Raymond In LA; directors Cathleen Murphy and David Wolter and consultant Christine Black work out of New York.

The A&R team reflects the makeup of Hollywood’s executive staff, which has been in transition since the fall. In April 1994, noted attorney Richard Leher was brought in as senior VP to focus on business and administration, replacing Jim Dooley, who was elevated to EVP in March.

Leher compares his relationship to Hollywood’s new president, the one between Disney chairman/CEO Michael Eisner and the company’s late president Frank Wells: “Eisner is sort of the creative input in his position and you had Wells, with the legal background, who got involved with all the business aspects.”

In succeeding months, Hollywood has hired publicist VP Sue Sawyer, formerly with Virgin; senior VP of marketing Durandt Quinn, previously with Columbia; senior VP of promotion John Fagot, a long-term Capitol executive; and, most re- cently, VP of sales Dutch Cramblitt, formerly with EMI.

Though her appointment has not been officially announced, Susan Ye- ruskki, international marketing di- rector for A&M, is being hired as VP of international. Leher indicates that most of the new executives are old associates: “Everybody who’s on staff here we’ve worked with or represented as a lawyer or Bob worked for or made records for.”

On June 12, Hollywood’s L.A. staff of 50 (down from 85 in 1993) is located from its old quarters in various wings of the Disney animation building to the newly refurbished “team building,” which formerly housed Disney’s “imaging” di- visions.

“You know what this building was?” Pfeifer asks. “In this building, they built the first Disneyland—the teacups, the whole thing.”

Many in the industry had speculated that Disney would give up on Hollywood after its unprofitable start. But Pfeifer insists that the parent company’s continuing commitment remains firm and is apparent in the new sign.

“We went after 11 artists last year and got nine,” he says pointedly. “None of those managers, lawyers, everybody else were coming here because they felt anything but that commitment.”

The label will continue to operate synergistically with other arms of the Disney corporate structure. Hollywood has released “Colors Of The Wind,” the Vanessa Williams single from the soundtrack to the new Disney animated feature, “Po- cahontas” (see story, page 11).

Independently distributed Walt Disney Records has the soundtrack album. But, Pfeifer notes, “Walt Disney Records doesn’t have the staffing to go to radio with [a single], so we just keep it in-house. We work as a team.”

Hollywood will now also release soundtrack albums for the Disney-owned film company Miramax, which has already released “Pulp Fiction,” spawned a hit soundtrack for MCA Records). The label will issue the soundtrack for Wayne Wang’s new feature, “Smoke,” on Tuesday (20); the soundtrack for the Italian comedy “The Postman” follows on June 27.

“The company is very progressive, avant-garde,” Leher says of Miramax. “The record company shows some of their vision. And it’s the same company—it’s natural that we would get together on some projects.”

Originally distributed by Elektra through WEAKA, Hollywood has been handled by PolyGram since September 1994. Pfeifer expresses sat- isfaction with the arrangement.

“I love PolyGram,” he says, “I think they’re great for us. The Queen catalog is up 15% in the first quarter of this year. That had a great deal to do with PolyGram pay- ments and their promotion of the catalog.”

While a multiplicity of new ele- ments—staff, quarters, distributor— are now firmly in place, Pfeifer admits that his company will rise and fall on one thing alone: “If I go up or down, it’s going to be on the music,” he says, adding, “Music talks, bullshit walks.”

JUNE


JUNE 19. AACE Children’s Entertainment Awards, presented by the American Academy of Children’s Entertainment and Gaylord Entertain- ment Co., to be broadcast on TNN’s “Music City Tonight,” the Nashville Network, Nashville, 210-329-9374.

JUNE 21-23. Seventh Regional AES Con- vention, Suncoke City Convention Center, Toney Ness, 719.


JULY


JULY 29. NARS Global Song Marketing Summit: Defining National and Interna- tional Markets, presented by the Texas branch of NARS, Omni Hotel, Austin. Texas. 512-328- 7987.

SALUTE: Arista Records president Clive Davis will be the hon- oree at the 20th anniversary gathering of the T.J. Martell Foundation Sept. 14 at the Hilton Hotel in New York. Contact: Muriel Max, 212- 245-7295.

GETTING ON THE PROGRAM: Jodeci is the latest artist to partici- pate in LIFEPace’s Tour Outreach Program, which provides tables containing condoms and informa- tion on safe sex and AIDS for concert- goers. The Jodeci tour, covering 11 dates through Aug. 9 in support of her latest album, “The Show, The After Party, The Hotel,” kicked off June 15 in Dallas. At each venue, LIFEPace encourages local outreach programs to share their ta- bles in an effort to reach out on a grass-roots level. Other acts committed to the program include the following:

Pretenders, Johnny Cash, Spear- he, Ms. Mehe Ndegeocello, and the Fugees and the Lollapalooza ‘94 and WOMAD tours. The pro- gram is expected to distribute more than 500,000 condoms to more than 1.5 million people.

BENEFIT: Native American flutist R. Carlos Nakai, whose “Ance- tral Voices” album was a 1994 Grammy nominee, will give his only northeastern appearance this performance at the Enchantment Resort in Se- dona, Ariz., Sept. 30. Proceeds will go to the Museum of Northern Ari- zona and Native Americans for Community Action Inc., which was formed in 1971 to meet the social needs of Native Americans residing off reservation in Flagstaff. Contact: Alice Marshall, 212-861- 4031, or fax 212-861-4070.

DEATHS

James A. Hart, 42, of cancer, May 28 in Amherst, Mass. Hart was an air personality with WNNW Cleveland for five years. Prior to that, he was on WCPZ Sandusky, Ohio, for 10 years. He is survived by his parents, Ralph and Vera Mae, and his sister, Barbara Couture. Donations in his memory may be made to the Carillon Fund at St. Peter’s UCC Church in Amherst.

Patrick Thompson, 42, of an aneu- rysm, June 5 in Minneapolis. Thompson was a 20-year veteran of the independent music business and for the past two and a half years was Minneapolis sales represen- tative for INDI. Prior to working at INDI, he spent 10 years as MS Distributing. He is survived by his parents, Sam and Opal, his brother, Michael, and his fiancée, Rosetta. INDI will be sponsoring a memorial scholarship through NARM and will announce the details shortly.

LIFELINES

Send information to Lifelines, c/o Billboard, 1315 Broadway, 14th Floor, New York, N.Y. 10003 within six weeks of the event.
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EPIC’S M PEOPLE MAKING INROADS IN U.S.
(Continued from page 11)
with potential corporate sponsors for the tour, according to president Richard Griffiths.

“These dates were the first step in converting M People into the kind of band that people are into [for] the long term, as opposed to just having a record that generates initial reaction,” says Griffiths. “It’s the difference between being a quick flash and having a solid career.”

For an65ensation into the public eye, M People had to convince Epic that the tour was worth funding. Although the act has notched several singles and has × E242 a strong fanbase, it has no similar success in the U.K. beyond club level. So far, only “Move On Up,” a single from the 1994 U.S. album debut, “Elegant Stumblings,” has reached the top 40 of the Hot 100.

“Truthfully, I think everybody here thought ‘Move On Up’ would be a big enough hit to spawn others,” says Frank Cerello, director of marketing at Epic. “But it’s been a slow build—at radio—which you can compare similar to the band’s history overseas. Success didn’t happen overnight there, either. It’s a building process. Once key people from the label heard the band live during its recent tour of the U.K., the wheels really started to turn.”

M People member Mike Pickering adds, “Not all record company executives believe that there is a large audience for this kind of music, particularly on a concert-going level. They have to prove it to us. In the end, we really don’t mind having to go that extra mile—especially since I think we have been successfully proving ourselves in other parts of the world for a couple years now.”

The recent U.S. performances spoke volumes for the band. “This is an act that you can’t just see in a living room, get to see the full flavor of what they’re all about,” says Joe Dawson, PD at rhythm-crosser WWKX (106.3). Providence, R.I., who booked M People into a prime spot on its recent Summerbash 95 festival.

“It was one of those occasions when everyone realized the songs actually sounded stronger on stage than they do on the CD—and that is saying a lot because we were talking about a great record.”

M People played to its largest audience during “Kiss Concert 16,” an annual, multi-act show hosted by top 40 WZBN in Boston. Held at the Great Woods Center in Mansfield, Mass., the show, which also featured All-4-One, Real McCoy, and Joe Walters, drew an estimated 18,000 people.

“Their music fit in well with the rest of the lineup,” says Ted Bonie, MD at WXKS. “Fans were excited to the box, that was incredible—particularly to the lead singer, Heather Small, who has a dynamic presence. There’s real potential for this band to go to the next level.”

“Young Bizarre Fruit,” which was released May 16 in the U.S., has also earned increased interest at retail in areas where the band has been heavily merchandised. At this point, most of the retail activity is at the indie-store level, where the band has a long history of support. “We’ve always had a lot of people ask for their stuff, but mostly people who go to clubs looking for 12-inch singles,” says Lorri Gavan, manager of Becker’s Beats in Boston. “We’re noticing that a somewhat broader range of people is coming in for the record. For example, we’re starting to do well with older women and teenage girls.”

Among music chains, Ray Burkhardt, buyer for the Michigan-based Harmony House chain, has also noted a minor bump in sales. “It’s still developing for us, but it’s moving. We’re seeing sales,” he says. “The signs are certainly positive.”

The history of M People goes back nearly years, when Heather Small joined Pickering and partner Paul Heavilin as the permanent vocalist for the act, which previously utilized several different singers. The act’s first album, “Northern Soul,” issued in 1993 in the U.K. and Europe, drew praise from club DJs, radio programmers, and record buyers for its blend of classic Philly-soul and cutting-edge house beats. The act and its subsequent hits, “How Can I Love You More” and “Ex-Ex-Ex,” paved the way for “Elegant Stumblings,” which helped the band reach the U.K. and Europe’s Teddington Mercury Prize in 1994. Shortly after its U.K. release of “Elegant Stumblings,” M People expanded from a three-person studio concoction into a 10-piece touring unit. (Perennials Show is now considered the fourth member of the core group.) The act racked up more hits, including “One Night In Heaven” and “Moving On Up,” as well as winning the Brit Award as top dance band two years in a row. Epic’s U.S. release of “Elegant Stumblings” last summer spawned three No. 1 Dance hits.

“The time has come for this band to have the same kind of success here,” Cerello says. “The people who now need to experience them are outside of the fun base in the clubs, in which I believe is firm. The first tour created a lot of positive word of mouth—particularly in the press, which has been incredibly positive. People are learning that M People is more than some canned beats and a diva.”

Epic is preparing for the late-July release of the second single from “Bizarre Fruit,” which will likely be “Search For The Hero,” a downtempo, R&B-inflected jam that is already a smash in the U.K.—where “Bizarre Fruit” was released last November. Meanwhile, M People has begun the next leg of a world tour that will include stops in New Zealand, Australia, Thailand, and Mexico. M People will make Brazil before ending 1995 with a headline billing at London’s Wembley Arena.

“The key is to have our every moment on the way to success, especially because I feel like we’ve earned every last drop of it,” Pickering says. “Nothing is being handed to us on a silver platter. But when you are on a stage in front of a crowd that actually wants you to do well, all of the hard work and haslae is worth truly it.”
PROMAX Proposal: Seek New Partners In Other Media

BY CARRIE BORZILLO

WASHINGTON, D.C.—This year’s PROMAX conference, held here June 7-10, was chock full of big ideas for promotion and marketing initiatives to take home. Among the hot topics shared in the radio were the many uses for the Internet (see story, page 75), cross-media promotions, and tips on working with record labels on concert sponsorships.

"Now is a great time to take advantage of newspapers' woes," said Kurt Steier, director of marketing at WIOD/WFLC/WHTQ Miami, referring to the increase in paper costs that is forcing newspapers to find new revenue streams. Steier worked with the Miami Herald to distribute an insert about WFLC's Coast for Kids Fair. As part of the deal, the newspaper sold the ads and helped the station sell the smaller booklets at the fair. The station kept the money from the booklets, while the paper pocketed the cash from the ads.

Rod Windham, promotion director at country KKBQ Houston, has had a successful partnership with The Houston Chronicle.

KKBQ uses a local publisher to work on its "93Q Country Radio Insider," which is distributed to approximately 87,000 people every third Friday as an insert in the Chronicle. The station's salespeople get three pages of the 12-page insert to sell as an added value to clients. "It's cheaper than a T-shirt," said Windham, "and it stays around longer. It's not a money maker, but it helps to establish our local heritage.

Doug Harris, director of creative services at Hamden, Conn.-based CRN International, said in order to successfully land cross-promotion partners, stations need to plan in advance.

"They can't turn on a dime like radio can," said Harris. "There is no reason to plan a Christmas promotion at Thanksgiving time. You knew all year long when Christmas was coming."

Step one to tying in with print media or television is to first have a client "needs analysis" meeting to find out what the potential partner's annual events, special issues, new columns or features, and subscription campaigns are, suggested Harris.

One promotion Harris created while at KLOL Houston was a holiday nonalcoholic drink menu, with drinks named after the station's personalities. KLOL tied in with the local Fox TV affiliate and the Jack in the Box fast-food chain to promote the pamphlet.

To help promote The Houston Chronicle's new movie critic, KLOL inserted a ballot for the Academy Awards in the newspaper. Readers picked the winners in six categories, mailed the ballot

(Continued on next page)

MODERN ROCK CONTINUES UPWARD CLIMB

(Continued from page 14)
dipped 19.6%-18.8%, and mornings, where it remained flat.

• Top 10 was up slightly (9.1%-9.2%) overall from the fall. It was also up in every demo and daypart with the exception of its target teen audience, where it dipped 34.3%-33.8%.

• Album rock was off a significant eight-tenths of a share from the fall. It also dipped dramatically in every demo and daypart, particularly the 18-34. The decreases were due, in part, to the loss of 11 stations from the fall.

• Oldies dipped 7.7%-7.2% from the fall. The format suffered losses in nearly every demo and daypart, particularly in the 18-24 group, where it lost almost an entire share.

• Spanish added two-tenths of a share from fall to winter and made its biggest strides among teens, where it was up 3.6%-4.1%.

• Classic rock rose 3.2%-3.5% from the fall. It was up in every demo and daypart but nights, where it remained flat. It also added nine outlets from the fall.

• Adult standards was up 2.8%-3.2% this quarter, posting its highest share since the fall of 1993.

Modern rock added five-tenths of a share from fall to winter. It was up in every demo and daypart, most notably among teens, where it added more than two full shares. Interestingly, modern rock and country are now tied in teens, with a 9.1% share each.

• Jazz/AC enjoyed its third consecutive upward trend this quarter and was up or flat in every demo and daypart but 25-34, where it fell off slightly. The format was helped by the addition of nine outlets since the fall.

• Religious was up or flat in every demo and daypart but teens, where it was up slightly (1.0%-8%).

• Classical remained fairly steady, as always, with a 1.9%-2.0% gain.

• Easy listening's current 8.5% share is humbling compared to the 8.8% share it enjoyed in the spring of 1989. This quarter it posted losses in every demo and daypart.

For complete ratings information, see charts on this page and on page 90.

PHILLIS STARK
Country Leads Formats In Most Of U.S.
Interrep Survey Also Follows Locality, Demos

NEW YORK—Adult contemporary is the most popular format in the Northeast region of the country, while country is the clear winner in the Midwest, South, and West, according to a new study of major radio formats from the Interep Radio Group.

In the Northeast census region, AC is followed in popularity by news/talk, top 40, and country. Trailling country in the Midwest, in order of popularity, are N/T, AC, album rock, and top 40.

In the South, AC, R&B/mainstream, N/T, and top 40 trail country. In the West, country is followed by N/T, AC, album rock, and top 40.

Broken down by what the study calls “locality type,” country is the winner in all three categories: metro central city, metro suburban, and non-metropolitan. In urban areas, country is followed in popularity by N/T, AC, and top 40. Album rock and R&B/mainstream are tied for fifth place.

In the suburbs, N/T, AC, album rock, and top 40 trail country. In rural areas, country has a wide-margin lead, дизайнеры, followed by AC, top 40, oldies, and N/T.

The study, which tracks the lifestyle components of 19 formats, also includes data on each format’s demo targetability.

For music formats targeting the 25-34 demo, AC takes the lead with the highest percentage of its listeners (77%) falling within that demo, according to the study. R&B/mainstream is second place among the 25-34 targeted stations, with 68% of its audience in that demo.

It is followed by mainstream AC (67%), the pure jazz format (65%), soft AC (65%), and country (64%).

Among music formats targeting a mature adult demographic, adult standards comes out on top with 78% of its audience in the 45-plus demo. It is followed by easy listening (69%), full-service AC (61%), and classical (58%).

Inexplicably, the study included several 25-34 targeted formats like album rock, classic rock, and jazz/AC in the category of 18-34-targeted stations, making the results in that category and the 25-34 category questionable.

The 18-34 demo group, album rock comes out on top, with 69% of its audience in that demo. Album rock is followed in that category by top 40 (60%), classic rock (55%), jazz/AC (61%), Spanish (53%), and R&B/mainstream (52%).

Sweet Sixteen. WXKS-FM (Kiss 108) Boston’s 16th birthday party.—Kiss Concert 16—featured 31 acts in 11 hours of music, including M People, Letters To Cleo, Amy Grant, Carly Simon, Blues Traveler, and Seal, who is pictured here, left, with Pyramid Communications CEO Richard Balsbaugh.

PROMAX PROPOSES WORKING WITH OTHER MEDIA

(Continued from preceding page)

back to the radio station, and the winner won a trip to Los Angeles with the new movie critic for the awards show.

KTVV (the Wave) and The Los Angeles Times also teamed up for a cross-promotional opportunity. Bonnie Chick, promotion manager at the Times, wanted to find a way to convert subscribers into credit-card billers, so she used the Wave’s mailing list, merged it with the Times’ own list, and sent letters to subscribers who listened to the Wave.

If those subscribers converted to credit-card payment, they received a $10 record store gift certificate to buy music heard on the Wave.

CONCERT BATTLES

The battle of the bands at competing stations in a market is a cross-format issue that doesn’t seem to be ending, and the labels are keeping tabs.

Said Teddi Bonadies, manager of Northeast regional promotion at Arista Records, “We’ll remember when stations drop records when something doesn’t go their way.”

Bonadies also warned about the unfair practice of radio people asking for tickets or backstage passes for themselves, only to give them away on the air.

“That will ruin a relationship, and relationships (are) what it’s all about,” added Bonadies.

MORE IDEAS & TIPS

On the movie front, WHTZ (Z100) New York promotion director Theresa Beyer found a way to make a “Casper” promotion appealing cool to the station’s hip listeners. The station tied in the movie ticket giveaway with a concert ticket giveaway for Pearl Jam’s show in Casper, Wyo.

One of Z100’s biggest coups recently was landing a David Letterman promotion, even though cross-town WPLJ has exclusive rights to air Letterman’s top 10 list.

“If we had the attitude of being blocked out of something,” said Beyer, “we wouldn’t get half of what we get.”

In June, a promotion and trip giveaway when Letterman took his show to London. Beyer said the station received $450,000 worth of free advertising on WCBS-TV, which even used the station’s commercial for promotional purposes in its own TV promo.

The TV campaign urged viewers to listen to Z100 for a chance to answer a question about the previous night’s “Late Show With David Letterman.”

KIIS Los Angeles VP of marketing Karen Tobin offered a tip for stations having a hard time getting phone numbers for a database. Tobin said KIIS uses Price Waterhouse to get unlisted numbers, beeper numbers, and car phone numbers. (Price Waterhouse once even accidentally supplied an inside number at the FBI.) As part of its deal with the accounting firm, the station provided the desired prefixes, and Price Waterhouse, in turn, furnished the numbers.

Attendance at the meet was once again up. This year, approximately 3,480 marketing and promotion professionals attended, compared to 4,200 last year. More important, radio attendance doubled this year from last year, in part, to PROMAX’s first-ever direct-mail campaign last December to lure new radio members.

FOX-TV Greaseman Show Not In Works

Despite reports to the contrary in several trade publications, syndicated Infinity Broadcasting junk Doug “Greaseman” Tracht, is not talking to FOX-TV about joining a late-night sketch comedy show on the network.

According to Variety, Fox Entertainment president John Matison issued a blunt statement that declared, in part, “I have never spoken to Tracht and, until this moment, I had never heard of him. I have had no conversations with him, nor do I intend to talk to him about any project we have in development.”

Greaseman has recently signed a book deal with Simon & Schuster.

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Radio Professionals Enter The Web At PROMAX
With Ads, Research, And Contests, A Medium Goes Online

By CARRIE BORZILLO

WASHINGTON, D.C.—Radio promotion and marketing executives flocked to the interactive panels this year’s PROMAX conference, held here June 7-10, to find creative uses for the information superhighway in their lines of work.

Not only was attendance up at this year’s conference (see story, page 76), but the number of interactive panels and professionals in attendance from companies such as America Online increased significantly from last year, much to the pleasure of the radio attendees who were eager to learn from their interactive counterparts.

“The future of the Internet is directly connected to the future of broadcast marketing,” said Jim Moloshok, senior VP of corporate marketing and advertising at Warner Bros. Television. “Like TV, an hour on the Internet turns into an evening on the Internet—that’s why they call them ‘users.’”

Moloshok cited other benefits of the Internet as well. “We also get fantastic feedback and save money with research,” he said. “Until you’re there, you’ll never know what it does.”

Radio professionals were so eager to learn about the Internet that many opted to attend an interactive panel instead of a radio database marketing panel that was held at the same time.

“Want to learn as much about the Internet as possible,” said Scott Mackenzie, promotion director at AC KSSK Honolulu.

While walking into one of the Internet panels, Paul Miraldi, marketing manager at country KSAN San Francisco, said, “This is like an Epiphany for me.”

Miraldi is one of the many radio professionals in attendance at PROMAX who is planning to create a home page on the World Wide Web. He plans to link it with existing Web sites of country artists featured on KSSK.

The cyber world isn’t just allowing to formats with young skewing audiences. Classical WQXR New York marketing and promotion director Stephanie Feuer said she is planning a page on the Web as well, noting that Internet users include the affluent classical music audience.

One of the tips offered at the panel was a cheaper way to get a page on the Web. While a page can run $10,000 to $20,000, George Schwartz, senior VP of marketing and communications at CBS/Broadcast Group, said college students would probably create the pages for free as class projects.

One of the most commonly asked questions of radio marketing professionals at the conference was whether a station can make money on the Internet. According to responses, one way to do it is to use exposure on the Internet, which reaches tens of millions of people worldwide (see story, as an added-value tool for clients who buy time on the radio station.

Entries for “STANDout” be in national clients Coke and Chrysler to Warner Bros.’ “The History Of Rock And Roll” site on the Internet, an idea that could easily adapt for its promotions or station features. On all of Warner Bros.’ ads for “The History Of Rock And Roll” television series and home video, the Internet address was featured. The network generated revenue from the Web site by offering a toll-free number to purchase the video.

Among other ideas that were tossed around was a sophisticated screen saver that is to “time bank” contests or giveaways to suddenly pop up on the user’s computer screen with messages about when the contest begins.

Additionally, Theressa Beyer, promotion director at top 40 WHTZ (1060) San Francisco’s site gives users the opportunity to view its television advertising on their computer screens.

Meanwhile, KSSK has used the Internet for trivia contests. The station also sent a cautionary note offered by an attendee who ran into a bit of trouble when his station took entries for a trip giveaway online. One listener set up his computer to send an E-mail entry every minute for two hours, tying up the line.

As with radio stations, it seems even the so-called “contest pigs” have evolved; they’re now “cyber pigs.”

KIX/KTKL Moves To Tsunami Comm.

The FCC has approved the transfer of KIX/KTKL Fort Collins, Colo., from U.S. Media to Tsunami Communications. The transfer had been held up by a petition to deny filed by Noble Broadcasting in July 1994.

Noble had claimed that Jacor Communications had de facto control of the stations, a violation of local ownership rules. The FCC found insufficient evidence to support Noble’s claim.
**The Modern Age**

by Eric Boehler

The controversy surrounds the identity of the Wyona in question. Backstage not long ago at the WHF festival in Washington, D.C., Clarypool's agent Tommy Heaps, who manages Soul Asylum, told Clarypool that actress Winona Ryder was at the show and wanted to talk to him. "We just had a nice little talk," the singer recalls. "She seems like a nice person. I think she does great work. I'm very much into film, and there are a lot of sassy crapsy actresses out there, and there are a handful of good ones. And I think she does good work. So I told her that she had something so many I could have her next time."

Backstage not long ago

HANS DOW, the song title raising the most eyebrows this year is Primus' "Wyona's Big Brown Beaver," No. 22 on the Billboard Modern Rock Tracks chart. Lead singer Les Claypool says the Beavis & Butt-head-friendly title has already caused some grief for a certain Hollywood star.

"Actually the whole Beaver came from doing some fly fishing in Northern California, up on Hat Creek," says Claypool. "It was getting fairly dark and I was tramping along and I see this big old thing in the water heading my way, and when all of a sudden it flipped and made this huge pop, it was this gigantic beaver... Hence the beaver got into my mind. Wyona just sort of name came from... as any of my other characters did; it just popped in my head, and it was a colorful name." Yes, Claypool admits, people can read between the song's lines for some locker-room laughs. "It's a glorious pun, I'm not going to deny that. I was just trying to be clever. I didn't really think people would take it personally. I thought it was going to be one of those funny little ditties that ended up on our record. [Instead], it ended up being the lead track and has sort of evolved into this big thing. And of course the media is trying to fan the flames of controversy as much as they possibly can."
NEW BROADCAST GROUP OPPOSES RADIO BILL
(Continued from page 18)

access to program suppliers, networks, etc., as well as dominating the advertising market."

The group's statement argues that consolidation could result in the loss of jobs and would reduce the number of "editorial voices." The coalition also points to a loss of opportunities for minority broadcasters as a possible result of deregulation.

"The elimination of the local ownership limit will inevitably raise the barriers to entry and eliminate minority participation," the coalition notes. "If this legislation is enacted, soon the only entities owning local stations will be large, multimedia companies."

Previously, groups of African-American and Hispanic broadcasters were the bill's only vocal opponents. Those groups continue to fight the changes separately, and Milewski says the coalition has not joined forces with them because "we have a separate point to be made."

Until now, there had appeared to be much more support for than opposition over the proposed rule changes among radio broadcasters. The coalition claims that lack of protest is misleading.

"Many small broadcast companies have passive investors, whose desire to cash out in the ball market of consolidation effectively silences the broadcasters from speaking out on this issue," the group's statement says. "The case in this left to be made by broadcasters such as ourselves who feel that the good of a policy favoring broadcast diversity outweighs the near-term financial boost that a consolidation feeding frenzy might produce."

Entercom president/CEO Joseph Field is another group head who has not been silent on this issue. "We're all along opposed the concept of total local deregulation," he says. "It will... result in sharply higher prices being paid for companies to achieve monopoly or dominant status in those markets. It will lead to massive instability and ultimately a loss of public service. It will also shift diversity of opinion in those markets."

Broadcasters involved in the coalition are hopeful that their united effort will help derail the deregulation trains currently speeding through Congress or at least encourage the White House to veto the measure.

"I think that the coalition may be successful in having the White House take a very strong position against total immediate ownership deregulation," says Field.

In related news, the coalition's formation has brought to light the existence of a Feb. 16 letter from Benchmark Communications general partner Bruce Spector to National Assn. of Broadcasters president/CEO Edward Fritts that outlines Spector's opposition to the elimination of all ownership limitations.

In the letter, Spector voiced many of the same concerns as those in the coalition's statement to Congress.

"In order to compete with other media," Spector wrote, "the radio industry needs further expansion of the ownership rules, but the lack of any rules will result in chaos."
SISTERS & STATIONS: WCIX and WPLZ will end their pact as VP of greater media and operations manager of WPEN/WMGK Philadelphia to open a firm offering specialized analysis services to the radio industry and related businesses. Greater Media will be his first client.

PHILLY STATIONS: Philadelphia PD Dave Dillon adds regional VP of programming stripes at parent SFX Broadcasting. KDKL蒲州 PD Bob Harlow exits for Portland, Ore, where he will report and do syndication for Jeff Craig. Tampa, Fla, will get a new jazz/AC outlet in early July, when easy listening at 102 becomes WSTF Drew Rushbaum, GM at sister WHPT, adds those duties at WSJT and will announce a PD staff shortly.

As expected, KTEG Albuquerque, N.M., PD Mike O'Connor has been named PD of KCBD Boulder, Colo, replacing Judy McNutt. Providence, R.I., has a new modern rock station, as new sign-on WUAQ hits the air. Jacobs Media is consulting, and the station will be known as "the Edge" and has applied for Edge-related calls. WUAQ, a Class A station licensed to

by Phyllis Stark

with reporting by Eric Booth and Douglas Reece

VOX JOY

Waverly, R.I., is at 106.7 FM. Owner GM Philip Uitto and PD Brent Peterson both previously worked at cross-town WWRX. Meanwhile, WWLX promotions director Don Gusselin moves to the PD chair, replacing Ron St. Pierre. Also, night jock Phil Marlou adds director stripes, replacing Peterson. Former KFIB Riverside, Calif, PD Jan Jeffries joins KDJK Little Rock, Ark., as PD, replacing Don Moore. Also, KDJK station manager Ted Moo.

WKKV Milwaukee PD Tony Fields is upped to VP/MD/COO. Current VP/MD Phil Gosselin will continue in his role. Fields, who joined WKKV in March of 2012, will serve as GM of the cluster, which includes WRRM, WSXW, WJG and WKACK. Gosselin will report to WKKV GM Bruce Presher.

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THE HAWK GAINS POPULARITY DESPITE MULTIPLE CHANGES

In the three years that WHKW (the Hawk) Louisville, Ky., has been a hot country station, it has gone through a name change, a frequency change, and a format change (from satellite to live country), two ownership changes, and two morning show changes. Despite all that, the station is starting to make impressive progress in the Arbitron ratings, rising 2.5-4.5-12-plus from the summer of '94 to the winter of '96. It is currently No. 5 in the market.

WHKW's wins have come partly at the expense of powerhouse rival and perennial market leader WAMZ. Although that station remains atop, it has dipped from a 9.2 to a 1.9 share, its lowest since it first hit the air.

The Hawk's PD-announcer, Bruce Logan, has been working in Louisville radio for 12 years at stations including WAVE, WAVG, WJYL, WCHL, and WJWK. He was working with his new station after settling a legal dispute with his previous employer.

The station that became WHKW was originally satellite-driven, programming Unistar's "Hot Country" format. It quickly changed hands when parent company Stone Broadcasting, merged with two other groups to form American Radio Systems, then spun off the Los Angeles properties to Regent Communications.

WHKW originally broadcast at 105.7 with 3,000 watts of power, but it moved to 107.7 last year, just a month after dumping the satellite format and going live. It currently broadcasts with 10,000 watts, but Logan says Regent has been granted a construction permit to increase the power to 50,000 watts.

Although the size of changes may have confused potential listeners, Logan says the confusion hasn't been as bad as it could have been. In fact, he notes, "WHKW has just broken the 100,000-person-cume audience mark for the first time in its history. According to Logan, the initial decision to go country and take on heritage station WAMZ was an easy one. "They had such a large share, it was like they were our obvious target," he says. "Initially it was a fluking situation; that's why we went on satellite. But inside, we knew we'd have to do this if we wanted to keep our audience and keep our share."

For Logan, the biggest challenge is retaining that audience. WAMZ has been a dominant force in town for years, and Logan says, "We don't really consider them a format competitor."

Logan shares the credit for the station's recent success with the entire staff at WHKW. "There's no way I could have done this alone," he says. "Everybody has the same goal, and that is to continue that ship away and to make the Hawk a solid, strong radio station."
DANCE OFFSHOTS VIE FOR EURODANCE'S DOMINANCE

(Continued from page 11)

Happy house, or happy rave, features frantic techno beats of more than 160 bpm, vocals, and an emphasis on sequencers and samples, producing a euphoric feel in keeping with the emerging rave party scene in Germany. Some of the largest raves, such as Dortmund’s Mayday or Berlin’s Love Parade, can attract up to 20,000 (Billboard, May 20).

Happy rave acts, such as Marusha, Mark ‘Oh (Motor Music), and Sooter (Club Tools), have been climbing the charts as German kids find room for something other than formulaic Eurodance.

The trend is forcing change in the Eurodance genre. Good songwriting is becoming increasingly important, according to Snap producer Luca Anzillotti. “The lifespan of dance tracks is so short that the only way to keep something original is to write a good song. Everything is so similar at the moment, with the same bpm and one type of vocabulary.”

Producer Alex Christensen, the man behind techno act U96 and its 1991 hit “Dance Monkey,” has a different take on the trend, saying “it’s not really much different to those teen pop phenomenon Modern Talking — it’s just very infantile, very positive, and extremely commercial dance music,” says Anzillotti. “It won’t stick around long — something new will turn up.”

But other producers see a long life for the genre. Intec record A&R manager Joachim Uhrig says happy rave is “a trend which will progress, one step further with artists developing their own melodies instead of sampling other tracks. I think the only way that is signed to Motor Music and also runs Mark ‘Oh’s label, Low Spirit, expects happy rave to “keep on developing and changing for some years yet.”

Sony Dancepool label manager/ A&K producer Andreas Wenzl says, “there is a lot more potential for [happy rave] — the kids love the whole culture, the DJs.”

“HAPPY RAVE” COMMERCIALIZED

The commercial end of happy rave was pioneered by Hamburg’s Motor Music, the PolyGram-owned progressive label that has consistently produced dance hits on its Urban imprint. The label has three hits in the top 20 on the Media Control singles chart: “Computerliebe” by Das Modul, “Hardcore Vibes” by Dana, and “Wonderful Days” by Charly Lownoise and Mental Theo.

One of the first happy rave hits, “Don’t Lie” by Mark ‘Oh, was based on a German folk song written ten years ago by Michael Holm. The song went to No. 1 and led to a spate of happy rave tunes on the charts.

Germany’s dance labels have already begun to move away from the techno-influenced pop that has been their staple diet for the last five years.

According to Anzillotti, “The labels aren’t looking for this formula anymore. It has been commercialized down to the last groove.”

Many producers predict a move toward house music, and labels are setting up departments to keep abreast of the scene. “This summer I am planning a house-oriented dance label,” Warner Music Germany is also gearing up for an increase in house productions with what is branded, according to last summer (Billboard, July 11, 1994). “House music is being played everywhere,” adds Andreas Kappel, head of A&R at MAAD, seeing Ital-style house in particular emerging from the underground in Germany, but cautions that “it only has a chance if we can put some commercial hooks or melodies into it. Bringing house overground is not easy.”

EURODANCE DOMINATES CHARTS

Yet both house and happy rave have failed to go far enough to eclipse the success of Eurodance. Five of the top 10 spots on the singles chart are singles with the classic lush European production featuring buzzing sequencers and synths, strong melodies, and a four-on-the-floor beat. It was Snap that led the way with its No. 1 international hit “Rhythm Is A Dancer,” released on Epic Records in 1992. Since then, German dance producers have continued to dominate the dance scene worldwide with hits such as “Love Sensation” (Captain Sensation), “Beat It” (Captain Sensation), “Shake It” (Captain Sensation), “The Funky Teenage” (EMI). Other German-produced smash hits in the last 18 months have included “Shake It” (EMI), “Runaway” by MC Sar & Real McCoy (EastWest), and “There’s A Star” by Pharoa (Sony Dancepool). Popular names of singles charts in the last year have been E-Rotic, DJ Houseman, Cen- tro, and Interactiv.

There has been a proliferation of Eurodance acts featuring a boy/rap girl chorus against a pulsating techno-type beat. Dutch, Belgian, and Italian production teams jumped on the trend, and a flood of acts using the same formula and similar chord progressions has led to a sound that has become increasingly derivative, rather than creative.

Despite its success, the Eurodance sound, many observers say, is about to move on. “For example,” a Captain Hollywood, signed to Inter- cord’s Blow Up label, has changed his image from Euro music in a hard-edged style of 160 bpm and his own hokkines in the new single “Find Another Way,” according to U.K. sources.

Magic Affair producer Mike Staab—who DJs in the Aladin club just off Oxford Street in Frankfurt and had his first dance production hit with “Omen I” in 1989—says he already sees changes in the German dance scene. “We have already dropped the male rap and female chorus formula with Magic Affair, so now they sound a little different,” he says. “European music is a standard, but incorporating different elements. It is moving toward more of a house-music influence, which is very influential from the techno craze of Marusha, and a new direction will be created in the next six months with a definite house influence.”

TV FUELS DANCE EXPLOSION

The explosion of dance music in Germany has largely been fueled by media exposure with MTV Europe airing videos by Snap and Culture Beat, as well as newer acts like Marusha. Most observers in the German dance scene say German ca-

MARUSHA

JAM & SPOT

MARK ‘OH

MCI, currently No. 1 on the German singles charts with “Be My Lover” by La Bourche.

Intercord’s Blow Up in Stuttgart, has enjoyed several interna- tional hits with Captain Holly- wood and Dance 2 Trance.

PolyGram has set up Germany’s most successful dance outfit at the moment, Motor Music. This label was originally Polydor’s Progressive imprint, run by A&R executive Tim Renner. It was given full-label sta- tus in 1993 after scoring hits from U96 to Marusha to Mark ‘Oh. Independents such as edel’s Club Tools label, ZYX, and A&S with Swiss pop rapper DJ Bojo have also made a small impact on the German dance scene.

The scene remains on German dance artists and A&R depart- ments to keep up the momentum and continue to deliver hits.

Says Rolf El Mar, half of the experimental German duo Jam & Spoon (Sony Music), “the girl singing the chorus and guy rapping has become almost a classic style. That was the route so established in techno now, it has become like the guitar in rock’n’roll or the strings in a classical orchestra.”

El Mar says the market has been flooded with copycat records because the availability of technology makes it easy to copy the sound of good dance productions. “It’s very easy for intelligent techno-kids to create their own sounds in their own bedrooms,” he says. “As the market turns round so fast, there is a flood of very [comparable] product.”

El Mar adds, “but with such a glut of product on the market, change is inevitable.”

SCHWESTER S FINDS HER TONGUE IN RAP ON MCA

(Continued from page 11)

Fast-talking streetwise Schwest- ser S, aka Sabrina Setlur, has drawn attention and commercial success with house music productions and “I’m S ist Soweit” (a play on the German expression “ich ist soweit” or the time has come). The album was released by Ital and Martin Haas, who together with rapper Thomas Hofmann, make up the Rödelheim-Hartreich Project. Their “Dicht Aus Rödelheim” album was a 1994 success for MCA Germany (Billboard Global Music Pulse, May 21, 1994).

While keeping the open, space feel of RHP’s work, Schwest- ser S adds a harder edge to the lyrics and sometimes a disturbing element that would not be unlike the U.K.’s Tricky.

Schwesters’ rapping takes the attitude and bravado of rappers every- where and is fused with her own brand of rhyme, which covers such subjects as her own rapping process, loneliness, and inadequate moving away who will be her suitors.

Her single “Ja Klär” (Yeah, Sure) is relatively light-hearted and features rappers Moses P and Thomas H (pseudonyms for Pelham and Hof- mann, respectively) rapping about what they would do for her, while she dismisses them with a few choice couple- les. It is based on the German single charts, peaking at No. 14 in March. Meanwhile “Ist Sow- weit” has sold 130,000 copies in Germany, according to MCA.

Setlur says, “It’s not that I’m diss- ing men. It could be anyone I’m singing about. If I sing about a girl, it’s because it’s about people who stab you in the back. Not that I hate every- one—the album’s got all kinds of emotions—that’s just the way things come out when you’re rapping, the way you feel.”

Schwesters is a relative novice to the rapping game, having started only a year ago. “I was driving along in the car with Thomas P, and I started rapping along to Dr. Dre’s ‘ Ain’t Nuthin’ But A’ G Thang.’ Pretty soon I was in the studio putting raps

CAPTAIN HOLLYWOOD

joint-venture deals with Frankfurt’s Techno label Eye Q and pop/rock/rap/ jungle specialist Deep Eco (Berlin); as well as its in-house labels MAAD and Club Culture.

El Mar Munich has a suc- cessful joint venture with trendset- ting dance label Logic Records in Frankfurt, home of Snap, and BMG Music has also signed acts like Captain Hollywood, BMG also has deals with the likes of

to things that Thomas had recorded.” After a guest spot on one of RHP’s tracks, “Wenn Es Nicht Hart Ist” (If It Isn’t Hard), Schwesters started work in the studio last year on her album.

The first time I met Sabrina, we spoke in English,” says Pelham. “I had no idea she spoke German. Then afterward when she was in the studio, I was shocked at how good she was. I was just listening with my mouth open.”

Pelham, who co-wrote and co-produced the RHP record “I S Ist Soweit,” sees what he and his colleagues are doing as different from the growing ranks of German rappers. “First of all, the advantage I had was that I spoke English,” he says. “Schwesters was born and bred in Frankfurt, but his father settled in Germany after touring with an American band. Similarly, Schwesters S was born in Germany, although her parents had lived in America.”

(Continued on page 84)
German Music: ‘Buy Me, I’m Sick’

Vulgar, Stupid, Tasteless Lyrics Are All The Rage

BY WOLFGANG SPAHR

HAMBURG—“Be ugly and stupid.” That appears to be the motto of a group of young German bands with songs such as “Mief!” (Stink) or “Du Muss Ein Schwein Sein” (You Must Be a Pig) that have become popular with the German charts. Try as they may, songs or lyrics cannot be too bad for buyers.

Focus magazine in Munich recently wrote, “All power to the Stupid. Germany is caught in a wave of stupidity, with the music industry dishing out heads-by-the-mile, ridiculous songs.”

This strategy of offering a contrast to the supposedly world of traditional German schlagert and the troubled songs of the rock and pop scene appears to have worked.

According to retailers, kids in particular are wild about the group. It is an animal that acts making these songs, which are shocking to the ears of the older, more polite generation. Berlin-based BMG/RCA on sale has had the most success in this area.

With his new label, Sing Sing, distributed by BMG Arista Munich, Ljung has amassed spectacular sales with his unusual releases over the last two years.

Die Prinzen, a group from Dresden in the former East Germany that was established by Glink on the Hansa label, has been topping the charts for weeks with its hit “Du Musst Ein Schwein Sein” (Billboard, May 27).

This group’s album, “Schweine” (Pigs), has sold more than 400,000 copies, with singles sales exceeding 300,000 units, says the label. A sample of the lyrics: “You’ve got to be a pig in this world, a pig! You’ve got to be in this world, man, you’ve got to be honest with your life, that’s the best way to come back in the ass.”

The music and lyrics were written by singer Udo Lindenberg and Aus trian producer Annette Huppe.

Yet it is another group in Glink’s stable, Die Prinzen, which has had the greatest success with “sick” songs, Die Doofen. TV stars Wiggald Buning and Olaf Dietrich, from the satellite-broadcast TV show “Samstagnacht Show,” really get down to business in their song “Mief.” The song includes the lyrics, “Ear wax, dirty collars, bad breath, dirty nails, plenty of un derarm perspiration, greasy hair and smell feet/Take me now, even if I stink/Because otherwise I’ll wave good-bye/The next slab is waiting for me over there by the lamp.”

The words of another Die Doofen song, “Ich Bau Dir Ein Haus Aus Schweinskopfsülze” (I’ll Build You a House Out of Pig’s Skulls) take it like this: “I’ll build you a house out of pig’s skulls, that’s not bad/Take the walls of salt meat, the windows out of asparagus.”

Sales of Die Doofen’s album “Lieder, Die Die Welt Nicht Braucht” (Songs That The World Doesn’t Need) have already passed the 600,000-mark. The album is No. 1 on Germany’s Media Control chart for the week ending June 6. The label launched throughout Germany with spectacular promotion. He rented football stadiums in Munich and Cologne and had posters plastered around the outside saying that the concerts were sold out.

Actually, only 150 tickets had been sold in advance. Consequently, on the evening of the concert frustrated fans impatiently waited outside the stadium gates. Much to their surprise, it was explained that no tickets had been sold at all and that Die Doofen would perform free for everybody who had come.

Die Doofen’s greatest success to date was opening for Bon Jovi on the German leg of its current tour, sometimes to audiences of more than 70,000. Glink not only expects the Die Doofen album to stay at the top of the chart, but he is also confident that “Mief” will hit the top of the singles chart as well, aided by humorous videos that Glink has had taped.

This success has also prompted other groups to join the “sick” movement. Examples include Fritten & Bier (Fries & Beer) with “Mundgeruch” (Bad Breath) on WEA, Schröder with “Laas Uns Schmützigt Liebe Machen” (Let’s Make Dirty Love) on WEA, Andy & the Ants with “Zu Dicken Doofen” (Too Fat To Be Mean To You) on WEA, Electrola, and Fettes Brot (Fat Bread) with “Auf Einem Auge Brot” (Stupid In One Eye) on Intercomed. One group is Die Schande (The Disgrace) on Metronome.

German radio stations do not appear to have any problems with these songs, having placed them in heavy rotation. “Touched by Ljung’s success,” a music manager with SpV (a Hannover-based record label) says. “This group has done a lot to keep the sick feel of back stage footage and videoclips.”

Also in 1991, the band performed at the Rock Am Ring open-air festi val, sharing a bill with high-profile acts including Sting and INXS; it then toured the former East Ger many under the motto “Back To The Roots.”

In 1992, it released “Pure Live,” recorded during two sold-out shows at Olympia, sharing a bill with high-profile acts including Sting and INXS; it then toured the former East Germany under the motto “Back To The Roots.”

In autumn of 1992, the label put out “Seconds To Fall,” a compilation containing remixed material and new versions of the band’s most popular tracks. It was made available in 26 countries targeted in Europe.

“Radio Orchard,” the advance single, “Lieder,” is on the album. It was released in February 1994 and peaked at No. 49, becoming an airplay hit.

The band gained a fan in Jorg Lange, music editor at radio station SWF3, channel 3 of state-owned Südwestfunk in Baden-Baden, who has a new包 up plan for the group and has an audience of 3 million listeners. “They have built up a reputation as a live band, and I feel the relationship with the group is based upon the fact that they play rough rock music without Western influence. It reminds me of Udo Lindenberg or Hans Joachim "Hajo" Oberndorfer," says Lange. "Their music is wilder, fresher, so they have achieved credibility as a rock band, plus they’ve got really good songs."
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SCHWESTER S FINDS HER TONGUE IN RAP ON MCA
(Continued from page 82)

Both RHP and Schwester S shew that German, with its strong fiction and consonants, is well suited for rap, especially given the rhyming potential of so many words that end with similar suffixes. The idea of rapping in German took some time to develop, according to Pelham. "We wanted to do American rap. German is my mother tongue, but it was never the language I would have used to rap. Even in rock music, early West Berlin, sometimes doesn't feel right.

His reticence was soon overcome with the arrival of Die Fantastischen Vier (the Fabulous Four, or F4), who broke through in 1988 with their album "Feuchtigkeitszonen" (Billboard, March 27, 1993).

"When the Fantastischen Vier came out with their first album, I thought, Damn! Someone else is doing it, but it just doesn't sound right.

F4 were strongly marketed to teens, whereas RHP tends to reach a more mature audience. The raps that RHP put together are more complex, involving rhymes within lines, as well as in consecutive lines.

Pelham's inspiration came from an unlikely source, the lead singer of Die Böhmen Omerta, a band that has in the past been the target of accusations of racism. "I listened to the lyrics by Stefan Weimler. He had so much anger and feeling. He was not liking like in other music I'd heard. These were words ordinary folk were using."

Together with Haas and Pelham, Schwester S assembled a selection of raps that portray a streetwise, proud, independent character who has no time for those who would waste it, as these lines from "Deine Kleine Schwester" show:

"Der Bass macht mich mus, also lasst mich. Ich hab dich/Pass mich nicht an du bist so apassisch/Ih kastraer" und seizer dich, seiz ich nur lache/Ich wasche de ich, dass du und pass dich an/Ich hol mein Macht mit, meo, meo, me do me alone, I hate you/Let go of me, you're so spastic/I can't watch you and dis you, just watch how I laugh/I watch over you and I dis you and pass on you."

Pelham says he feels comfortable with the comparisons between Schwester S/RHP and the likes of Tricky or Massive Attack. "It's the European interpretation of hip-hop, using keyboards. In New York, kids don't use keyboards, just wild samples."

Separating the American elements in music and culture is getting more difficult, says Pelham. "The question is whether it is American culture at all. In a sense it is our culture, it's the stuff we grew up on, the TV series and everything. Even things like baseball caps, they're not really American anymore."

Even so, Frankfurt is a long way from America, the birthplace of rap. There may be several German rappers, but, he says, "I don't even listen to other German rappers."

Her heroines include U.S. rapper MC Lyte.

Despite being a proud and independent woman, the content of gangsta rap does not bother Schwester S. "When Snoop Doggy Dogg is talking about a bitch, he's talking about a woman he knows. I don't feel that person talking about me. That's the same with the lyrics. People should not confuse them with me."

Her style has found favor with a certain segment of the public, says MCA Germany's artist marketing manager Frank Ströbele. "She appeals to a lot of girls. They identify with her."

Much of the marketing has been aimed at 12- to 25-year-olds, says Ströbele. "But it's not just the people reading Bravo and watching MTV. If you go to Germany, there are a lot of 18-plus people who are at university."

The fact that German rap as a genre doesn't have a ready-made audience is a significant factor in its marketing, says Ströbele. Radio did not pick up the single until music channel Viva had placed it in heavy rotation. "It's helped that we've already had a success story with RHP," he says. "Also on her first single, she rapped together with... That introduced her to their fans."

MCA released another single, "Hier Komiert Schwester," on May 18, and it is expected to chart this week.

Schwester S also performed with RHP in February, when the rappers toured as a band with guitar, bass, drums, keyboards, samplers, and turntables.

"As for the relatively unknown Frankfurt district of Rödelheim, it has achieved notoriety from the rhymes on which it has surfaced. Otherwise, it has nothing to recommend it. "The place is not important. Even people from Frankfurt don't know it!" says Pelham.

Aids Schwester S, "Rödelheim is a spiritual place. That's where we all met."

FEDERAL JUDGE PONDS COOK E CASE
(Continued from page 17)

court. One of BMG's accusations is that ABKCO had violated the Lanham Act, which is a federal law dealing in trademark violations.

Judge Loretta Preska was expected to decide whether to lift the temporary restraining order or replace it with a preliminary restraining order of longer duration. Both BMG Music and ABKCO were ordered to submit letters June 16 to Preska on disputed factual issues.

In the earlier ruling, the state court approved ABKCO to inform retailers that they could not sell the album. Although ABKCO attorney Don Zakarin says ABKCO complied with that order, which he says was relayed to PolyGram, the label's distributor, copies evidently reached dealer shelves upon the album's official release date of June 6, two days before the temporary restraining order was issued.

According to SoundScan, the album had sold 1,100 CDs, 106 cassettes, and 70 vinyl copies as of June 11.

In its court action, BMG Music refers to the album as a "pirate CD."

Many of Cooke's hit singles and albums were first released on the new BMG and ABKCO-owned label starting in 1960. Cooke died in 1964.


Last year, ABKCO released a well-received album of previously unreleased tapes that included tracks produced by Cooke for his early releases on his SAR Records label.
Bubbling Under the Hot 100

**DREAMWORKS AND MCA MAKE MUSIC (Continued from page 11)**

Jeffrey Katzenberg. The first releases may be out by the end of this year.

MCA Inc. will have worldwide distribution rights to all music, home video, and multimedia projects produced by DreamWorks, MCA will also have rights to some movies, but


The two new music labels—called DreamWorks and SKG—will be marketed domestically and internationally through a joint venture with Geffen Records, which Geffen started in 1980 and is owned 80% to 20% by Warner Communications. The deal is for 10 years.

The "DreamWorks label we'll use primarily for soundtracks," says Geffen. "The SKG label will be for actors and bands. But we could conceivably put actors and bands on DreamWorks.

The labels represent a fresh start in the music business for an entrepreneur whose career has been very successfully made and have made him a bilionaire and a power in Hollywood. In 1972, he started Arista Records, and then, with Warner Communications, in 1971 but remained as its chief. Nine years later, he launched DreamWorks, the early roster of artists included John Lennon and Elton John.

Geffen explains that he's looking early in the game to discuss hirings of staff and artist signings. But he says, "We expect our first release out the end of this year, but it's a lot of work to run, Jackson Browne as his first signing; subsequent signings included the Eagles, Linda Ronstadt, and Joni Mitchell. An out of the blue communications crisis, and asked to resign. Communications in 1971 but remained as its chief. Nine years later, he launched DreamWorks, the early roster of artists included John Lennon and Elton John.

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Greatest Gainers: Soundtrack, greatest hits, greatest hits, greatest hits, greatest hits, greatest hits, greatest hits, greatest hits, greatest hits, greatest hits.

New: 14

Next: 45

New & Next: 59


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“People freaked,” says KROQ MD Lisa Worden. “There were tons of requests, and people were just calling in asking where they could get it.”

KNDD also played “This Is A Call” and “I’ll Stick Around,” as well as a cut called “Big Me” on the interim. KNDD MD Marco Collins says one of the reasons he put the material on the air was that Foo Fighters were one of the stations’ first guests on the show. He based the decision strictly on a Seattle live appearance and a few cuts that were featured on court-orderedация in June 1999 of the station’s “Radio Station,” which aired Jan. 8.

“The phones went crazy,” Collins says, “and requests went through the roof.

“The album is amazing,” he says, “but there are a lot of expectations for this record. The entire country is going to look at this record, and the album will be examined under a magnifying glass.”

### RAP CLASSICS REISSUED BY TUFF CITY

To World catalog. In addition, vintage tape decks were licensed from Sony Music and a record label for each song.

“The timing could not be better for the campaign, as rap catalog titles continue to be popular with young record buyers who were aren’t aware of the rap pioneers of the late ’70s and early ’80s.” (Billboard, Dec. 4, 1999.)

Says independent retailer Sam McFadden of Los Angeles-based Midnight Records, “A lot of kids coming up today weren’t exposed to [Tuff City] because they were too young, or they’re going back to explore it.”

The label’s reissue campaign is also designed to tap into the growing international interest for rap.

Says Fuchs, “The Overseas audience has always been a genre, and what’s evolved is an international network of DJs that has justified the product being released on vinyl.”

Fuchs says the reissue campaign will serve as a base for Tuff City while it seeks out new artists. “Our label has the catalog to compete and carve out a niche of [prod- uct]'s entertainment value and rap music,” he says. “This will help us be prepared for when the new brand of music comes.”

Slated for June 30 release are titles from artists such as Davy DMX, the Ultramagnetic MCs, Spottie Gee, the Zassy Three, and DJ Hollywood. Other summer and fall releases feature artists such as Salt-N-Pepa, Cold Crush Brothers, the Unleashed Three, Teddy Riley, and Queen Latifah.

Tuff City is distributed through New York-based Tymbrook, Davie, Fla.; based Rock Bottom, and San Rafael Calif.-based City Hall.

In addition to utilizing chains, the label will also be active in distributing to smaller retailers to market, promote, and sell off Stock Flava product because of their ability to push vinyl. “It’s gotten to the point in distribution where you’ve got to have two tiers of distribution: your more orthodox system for CDs and singles, and your system for vinyl. There are a handful of labels that are absolutely passionate about vinyl,” says Fuchs.

Tompet, manager of Queens, N.Y.-based indie retailer Hot Waxx, agrees that there is a market for rap on vinyl. “A lot of DJs remember Tuff City and are in for their product. The DJs pre- fer wax, and most consumers want tapes because everyone has tape players in their cars.”

Midnight’s Fuston says hip-hop radio shows, such as “DiggIn’ In The Crate” and the Wake Up Show” on KKBT (the Beat) Los Angeles, turn consumers on to old school music, which helps contribute to rap-catalog sales.

“It really rolls hot on the weekends because the DJs play a lot of the original music that rappers recorded,” he says.

To help create awareness of the label’s reissue campaign, a T-shirt line is being developed that features logos of Tuff City and Grand Groove. The label plans initially to sell the shirts through music distributors, but is also “weighing other options.”

Dealing which product to receive, can be difficult, but Fuchs says he is hopeful. “It’s been a way to play and consumer requests. Another method is to track what bootleggers are including on their tapes.”

Says Fuchs, “It’s too easy to forget that marketing is the product is to know when a critical consensus about a catalog artist is reached, so that when you put out an album, the Rolling Stone or the Village Voice MCs, you know it’s going to sell.”

### STICKERING REVIEW AND ARIA PRIORITY

The group has been successful in defeating an attempt by a group in Los Angeles, Mass., to force local Strawberries music outlets to ban the sale of stickered recordings to anyone under age 13.

Crowley says the coalition is the outgrowth of conversations with the Washington (state) Music Industry Council. It emerged in the midst of this year’s in the defeat of a “harmful to minors” obscenity bill. Washington Gov. Mike Lowry vetoed the bill, and the State Senate sustained the veto May 18.

The group has also been working with the Joint Artists and Music Publishers Political Action Committee, a Washington state group led by former Nirvana bassist Krist Novoselic.

The group is now working with the Joint Artists and Music Publishers Political Action Committee, a Washington state group led by former Nirvana bassist Krist Novoselic.

Richard White of the WMIC says that grass-roots organizations are being formed in several more states, including Pennsylvania, where there is a pending bill.
number for people to call if they were interested in buying his album, and in three days, had received 120 calls. "The phone rung all day long the next day with people wanting to buy the record," he says. "That indicates to me that we're going to have people out there who want to hear the music. We have to find a way to reach them."

John McEuen, whose Aspen Recordings Society label has been based in Sebastopol, Calif., says an 800 number on TNN has been an effective sales tool. He has also taken out advertising in Western magazines. The former Nitty Gritty Dirt Band member also records for Vanguard, but established the Aspen label last year with a project that was left in the lurch when Arty Mogul's Mogul Records disbanded. McEuen had composed "The Music of my Life," a muscle track for a 10-minute hour series on the American West.

Session picker Randy Huston started his Nashville label, Outside Circle, in January 1993, because his Western music with political overtones could not find a home.

Like McEuen, he has utilized Western magazines and Western clothing catalogs to promote his latest album, "Kats & Cats." He also established tie-ins with the American Farm Bureau Federation and the National Cattlemen's Association. "Lookin' The Wolf In The Eye" was adopted as the theme song for the latter group since Huston was known to record "éclectique" label artists across the spectrum of music.

Brown remains an artist on Vanguard, as the Nashville-based Compass, he and West are steering the release of a variety of projects, including British singer-songwriter Clive Gregson (now a Nashville resident) and famed music from Alan Dargin, an Abingdonian musician with a degree in astronomy.

"The reason we've proceeded with more mainstream approaches, such as video, "if it wasn't for video, we couldn't have started our own label," West says. "Video has been extremely important."

The Bellamy's first video effort on their own label, "Cowboy Beat," helped drive the sales of their initial album releases.

They've since released clips for several singles, including "Hard Way To Make An Easy Livin,'" "Rip Off The Kid," and "Twist Around," which has rocketed up to No. 30 on the Billboard country chart. CMX's budget has become more receptive to such independent clips than mainstream country radio has been to the Bellamy's releases.

GMK/VM

KANE

HUSTON

BROWN

MENDEL

Mother Roots Music is now booking for another distributor.

Nashville-based Oh Boy! Records, which John Prine started in 1985 with his managers, Al Bunetta and Dan Einstin, is one of the most successful independent artists-driven labels. (Prine's latest album is still selling over 60,000 units in its first six weeks, according to SoundScan.) Oh Boy! is distributed by Minneapolis-based REP and Denver-based Passport. "Knowing how to use your distribution and work it is the most difficult part," says Eisnlein. "Having an effective relationship with your distributor—that's what a lot of labels don't learn. It's taken us a long time to learn how to be effective. A lot of labels think of distribution as an afterthought and providing it to as many of those people—not only in the main office, but out in the field—as possible."

Working with retail is crucial. David Bellamy says one thing that made the first releases on Bellamy Brothers Records more palatable to retail was the fact that six of the tracks were greatest hits and six were new songs. "We did that initially because it's easier to get stores to stock to catalog than it is to retail."

Also helping with the up-fronts is keeping a tight rein on expenses. Kane, who last recorded for the label, says this to $400,000 on his album, two videos, and promotional support. Possibly, that sum could fund Dead Reckoning for three years, he says. "We make records economically. We're not making $100,000 records, and we don't have to apologize for the sound. They are comparable to anything on the market."

Bellamy agrees that major labels don't spend money properly. "There are a lot of ridiculous costs at major labels," he says. "We've learned to put money where it really needs to go—buying music and getting good promotion."

As the Christmas season approaches, "Pocahontas" is a frontrunner for the Holiday Number One on Billboard's Hot 100 chart, where it is currently No. 17. The soundtrack has sold over 1.2 million units in its first three months of release, according to SoundScan.

Pamela Price, the voice of Pocahontas, helped release the soundtrack at the fast-food chain, says Besso. "It's a Disney entitlement, so the consumer is exposed to the music and directed them back to retail to make the sale, rather than have them buy it from a shop."

Delta Airlines is playing the soundtrack on its in-flight programming, according to Besso. Hollywood Records delivered the first single, Vanessa Williams' rendition of "Colors Of The Wind," to top 40, AC, R&B, and talk radio outlets. Of the 100站点, 95, or 95 percent, were the only significant chart hits for Hollywood in 1995, where it was released commercially June 6. The label is clearly hoping to repeat the success of the Elton John singles from 1994's "The Lion King." John's "Can You Feel The Love Tonight" and "Circle Of Life," which reached No. 1 on Billboard's Hot 100 single list, were the only significant singles for the soundtrack. "This is not the type of record that you introduce originally," says Chris Lopes, Hollywood's national director of promotion. "I have to let the world know of its awareness of it out of the box, and it benefits us to make a lot of noise immediately to coincide with the attention that the film is getting."

Some radio programmers say the song's link to the high-profile Disney project was a significant factor in their decision to play it. "We talk a family slant on the music that we play at this station, and there's nothing more family than Disney," says Danny Howard, PD, at WDEF-FM Chattanooga, Tenn. "Some Claydons. Claydon, PD at AC WKTJ Memphis, was so eager to first play a song from the soundtrack that he broadcast a version of it in early March. Clayton acquired "Colors Of The Wind," performed by Judy Kuhn, an extended trailer for the "Pocahontas" that appears at the beginning on the home video release of "The Lion King."

More people are buying and seeing the Disney film, says Clayton. "I want to be ahead of the curve in establishing a connection to the next big Disney event." Lopes says that the song is already familiar to those 30 million consumers and kids who've purchased copies of "The Lion King" home video.

The music video for the "Colors Of The Wind," which features footage from Pocahontas' personal trainer, John Williams, is in rotation at BET and VH1.

To further promote the single, Holly- wood is sponsoring several merchandising events at radio. Among the "Pocahontas" items being distributed are beach towels, books, movie posters, and watches.

While Hollywood is marketing the first and only single from the soundtrack, it has not been determined whether EMI or Hollywood will market its follow-up, the Jon Secada and Shaniee duet "If I Never Knew You," which is due to be released in the late summer. Secada records for EMI. The song, written by Ball, senior buyer for the Los Angeles Virgin Megastore, is pleased with the retail performance of past pop songs from Disney's animation divisions. "The album sales for "The Lion King" soundtrack were not eaten away by its singles, which is unusual for us," says Ted Gostelow, senior buyer for the Los Angeles Virgin Megastore, which is due to meet the full Disney product, too. "Although sales at the chain have been moderate over the past two weeks, Hall expects the sales of the soundtrack to skyrocket after the film opens."
AMID TOUR SNAFUS, PEARL JAM MAY RETURN TO TICKETMASTER
(Continued from page 17)

mainstream venues, the band found itself in some out-of-the-way concert locations. "We played shows at places like the Marfair

"We plan on using EMT as often as we can," says Curtis. "They're a great company and we need to get into some real venues."

As for the ongoing Justice Department

Jeglitza says, he and bandmates Patricia Peterson and Vanessa Mason wanted to show fans they could deliver more than just a debut.

Jeglitza wrote six of the album's 11 songs, including the first two singles, with his usual collaborators, J. Wind and Quickmind. Other songs were written and produced by Steep Pettibone, among others.

The songs on "Another Night" range from the laid-back, with Staples

"It's important for stations to get adult dance records," adds Casey Keat-

Aristas Got Real McCoy
(Continued from page 16)

"These records are catching on at a time when there's nothing like it being put out in the States," says Rick Stacy, PD at top-40 KFXQ (100.3)/Phoenix, referring to Real McCoy and fellow Arista act Ace Of Base.

"It's important for stations to get adult dance records," adds Casey Keating.

But according to the Arista->...
and Tower encourage the practice to sell product and enhance their image as entertainment centers. However, it is unusual—if not unprecedented—for an act to play dates for one chain around the world.

"I think it's the first time that any retail chain has done this," says HMV Group chairman Stuart McAllister, noting that the Heavyshift trek was organized with the company from the start. "It came out of discussions between Greene Diesel [Green] and myself. We were talking about the importance of new acts and looking to break them. We both got quite excited by this idea and decided to give it a go. We'll all learn from it—HMV, China, the act—and it may well be something we can do with other artists.

Green adds, "For a band like Heavyshift, so much revolves around live work. In conversation with Stuart, it became clear to me how much HMV was committed to showcasing talent in its stores. It's how 'we're walking out of the stores' during past Heavyshift personal appearances at retail, including those at Virgin sites.

The Heavyshift store tour starts immediately after the band's June 23 appearance at the Glastonbury Festival in England. The schedule begins with HMV stores on June 29 and Hong Kong, followed by two days of gigs in Tokyo and three days in Sydney.

Heavyshift does its first North American date for HMV July 11 in San Francisco, then advances to Los Angeles; Vancouver; Edmonton, Alberta; Toronto; Montreal; Quebec; Boston; Montreal, Quebec; Chicago; Minneapolis; Washington, D.C.; Atlanta; and, finally, on Aug. 12, Miami. The band will be on HMV dates in the U.K. and Ireland.

Working with the retailer and Discovery Records to coordinate the tour in North America is Rob Kos of Montclair, N.J.-based Metropolitan Entertainment, which represents China Records.

"Unchain Your Mind" has been remixed by RZA for U.S. release by Island. "I thought they wrote great tunes and transemed their 'acid-jazz' label," Discovery president Holzman told Music Monitor (the Billboard Music Group's U.K. trade weekly) earlier this year. "My only problem was the mix and the length of some of the songs." Subsequently, Holzman and Green decided to
do the remix.

The core of Heavyshift is keyboardist William South and saxophonist John Shorten, two of six who have been in the past, worked with Crystal Waters, Lena Faye, David Bowie, and Duran Duran. Vocalist Hazel Rae is featured on the title track for the new album.

The album was issued in the U.K. last August and has sold 10,000 copies there, according to Green. That figure includes sales of a repackage version of the album, to which was added an eight-track CD of live recordings made last November.

Green’s emphasis on live performances to market Heavyshift, he notes, was partly the result of limited U.K. airplay for the band’s earlier singles. "They missed out on radio for doing the job of all the key.

Still, the Chinese executive singles out jazz-symphonic JFM London as being one of the key players in jazz, and its going to markets at children’s hospitals.

Maga, like Perry, is a jazz-flavored urban artist, says Cawley, and will be promoted at jazz/AC and R&B radio.

“Therre's a huge market for upper-deens who like good jazz vocals and also like a jazz flavor,” says Cawley. The first single from her self-titled album is “What About Our Love?”

Maga will do a 10-city showcase tour in October and will also do promotion in the U.K., where Incognito had a big following, says Cawley.

Sandra Trim-DeCosta, GRP director of marketing, adds, "We’ll go after the black press; that’s the key to this—publications like Essence, Right On, Black Entertainment, and Vibe. And we’ll go out to shows like Showtime At The Apollo and Soul Train, which are very appropriate for Maga. She also has some uptempo tunes with a real nice funk bass that work for csh remixing, so that may be another approach to getting her music out there.

The new album by Robben Ford & the Blue Line, "Handful Of Blues," was released Sept. 12 in association with indie label Stretch Records. The album and its single, a cover of the classic "Don't Let Me Misunderstood," will be promoted at album rock, triple-A, and college radio, as well as in blues and rock magazines. Ford will perform at Gavin’s Blue Thumb Night, before embarking on a promotional tour at the end of August or beginning of September.

John Bauer, record sales manager at the collapsed Town Records label in Manhattan, finds the new Blue Thumb roster promising. "Dr. John usually sells well. The album had the story: I definitely think they have the potential to be a strong, strong act for the future. As for Maga, everyone's new record is interesting, and other singers in similar groups have done very well with solo albums, like Duran Duran’s first solo effort and others.

"I'm looking forward to providing venues for Heavyshift to play worldwide, HMV’s commitment includes in-store displays for “Unchain Your Mind” and cooperative advertising with local media. Stock commitment is made by the stores locally. "The band will be well-stocked, well-promoted, and well-merchandised," says McAllister. "We plan to get behind it in a responsible manner and make it work.

Heavyshift "doesn’t earn [directly] from the HMV show,” Green acknowledges, noting that the band is financially secure, since Dr. John's 1995 album has confirmed that the chain is not paying the act. But both executives stress that the strongest ways of getting HMV to obtain additional dates in the markets visited. "China is working with jazz clubs, other venues, and promoters in those cities to get all the acts they can into Allerdale, "and that’s an important part of the process.

In the U.K., meanwhile, Green and Heavyshift singer Laurie Jay are working to obtain a support slot on a late summer or autumn tour by a prominent act.
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Notorious Debuts In B.I.G. Way

JUST ONE WEEK AFTER Michael Jackson & Janet Jackson set a new record with the debut of "Scream/Childhood" at No. 5 on the Hot 100, the achievement is matched by an artist who has attracted considerably less media attention. Rap artist The Notorious B.I.G. makes a big entrance on the Hot 100 with his third Bad Boy/Arista single, "One More Chance." It's new at No. 5. "One More Chance" immediately becomes The Notorious B.I.G.'s most successful Hot 100 hit, peaking at the No. 6 peak of "Big Poppa/Warning."

The rapper's first release, "Juicy/Unbelievable," reached No. 27 last November, and "Can't You See," the "New Jersey Drive" soundtrack single recorded with Total, peaked at No. 13 two weeks ago. "One More Chance" debuts at No. 1 on Hot R&B Singles, the first-ever single to enter that chart at the top. The previous record was set last week, when "Scream" debuted at No. 2.

With all this action, it's no surprise that B.I.G. also debuts at No. 1 on Hot Rap Singles and Hot Dance Music/Maxi-Singles Sales.

T O T A L: NOTORIOUSLY BIG: By building 1-2-2 on the Hot 100, Nicki French's "Total Eclipse Of The Heart" becomes the most successful debut single from a U.K. artist since "I'm Too Sexy" by Right Said Fred peaked at No. 1 in February 1992. If French can eclipse Bryan Adams at No. 1, "Total" will become the 11th single of the rock era to be No. 1 by two different artists.

If "Total" doesn't rise, it will be the eighth single to reach No. 1 and No. 2 in two different versions. The first was "Young Love," No. 3 for Tah Hunter and No. 2 for Sonny James in 1957. Other titles to achieve this distinction: "I Heard It Through The Grapevine" by Marvin Gaye (No. 1) and Gladys Knight & The Pips (No. 2), "MacArthur Park" by Donna Summer (No. 1) and Richard Harris (No. 1), "Groovy Kind Of Love" by Phil Collins (No. 1) and The Mindbenders (No. 2), "Don't Let The Sun Go Down On Me" by George Michael/Elton John (No. 1) and Elton John (No. 2). "Can't Help Falling In Love" by UB40 (No. 1) and Elvis Presley (No. 2), and "Endless Love" by Diana Ross & Lionel Richie (No. 1) and Luther Vandross & Mariah Carey (No. 2).

When "Total Eclipse Of The Heart" by Bonnie Tyler was No. 1, producer Jim Steinman was also No. 2, having helmed Air Supply's "Making Love Out Of Nothing At All." French's producers, Mike Stock and Matt Aitken, have repeated the first, but in different countries. They're No. 2 in the U.S. and No. 1 in the U.K. for the fifth week with Robson Green & Jerome Flynn's "Unbelievable Melody."

SIBLING REVELRY: Bob Macdonald of Music Monitor, Billboard's sister publication in the U.K., covers last week's item about the Sylvers being the last act to feature a brother and sister at No. 1. You only have to go back to Ace Of Base's "The Sign" to find a brother and sister (or, in this case, two sisters) at the top of the Hot 100.

ALL YOU NEED IS LOVE: Jim Cech of Oak Creek, Wis., writes that Bryan Adams' "Have You Ever Really Loved A Woman?" is the 104th No. 1 single of the rock era to have a form of the word "love" in the title. That's about twice as many as all No. 1 hits.

FOUR OF A KIND: Andrew Cranmer of New York checked every Hot 100 and confirmed that last week was the first time four singles debuted in the top 40. On nine different occasions, two titles have debuted in the top 40.
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