TICKETMASTER RIVALS SEEK NEW BIZ

BY ERIC BOEHLErt

NEW YORK—Ever since it purchased assets from once-mighty competitor Ticketron in 1983, critics have charged that Ticketmaster faces no rival and has cornered itself a lucrative market.

The accusation, with which the Just-competition. That's because a handful of challengers covering a patchwork of regions are bidding and occasionally winning contracts to provide the same types of services that Ticketmaster offers: box-office support, phone rooms, a network of satellite outlets, and promotional dollars.

Despite Ticketmaster selling 55 million ticket tickets last year and its regional competitors moving just a fraction of that number, the seemingly mismatched duels continue to unfold.

What follows is a look at five companies—Dillard's, Tele-charge, Protix, Select-A-Seat, and ETM—and their revolutionary computer programs which have created a central system of electronic ticketing.

Morris Dives Into Sea Of New Labels

BY DON JEFFREY

NEW YORK—MCA Music Entertainment's new label deal with Doug Morris—the third high-profile joint venture announced by the MCA unit in less than a year—marks another entry into a crowded, competitive field of new labels.

More than 20 years ago, while sitting in the stands at an Arizona State University football game, computer programmer Dorothy McLaughlin joined her sister and brother-in-law, Margie and Bill Blais, in a brain teaser: Why couldn't tickets be sold electronically from various retail outlets, allowing all customers the same seat selection?

For Pro-Choice

BY CHRI$ MORRIS

LOS ANGELES—Sony 500 Music will make activist zeal with a sense of nostalgic fun on Aug. 8, when it releases "Spirit Of '73: Rock For Choice," a multi-artist compilation that will benefit the music community's abortion-rights and women's health advocacy organization.

The album features 14 female artists.

This Year, McDonald's Tells The Film Studios To 'Hold The Videos'

BY EILEEN FITZPATRICK

LOS ANGELES—After four years of courting the video industry, McDonald's appears to be re-evaluating the relationship. At least for this year, the fast-food chain is dumbing the idea of selling videos under its golden arches.

Although the oak Brook, Ill. chain has not confirmed any holiday promotion plans, most industry sources say that return problems from its 1994 promotion, coupled with a changing marketplace, have mired the promotion for this year.

According to a reliable source, McDonald's will repeat a Monopoly game promotion, which will begin in
“Any Man Of Mine”
#1 Monitor, R&R and Gavin
#1 Billboard Top Country Singles Sales
#17 Billboard Top 100 Singles Sales
#1 on CMT

#7 Billboard Top 200 Albums
#1 Billboard Top Country Albums

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Gene Smith/Assoc. Publisher International Sales 212-536-5001
Majors Eye New Options For Vid Channel Joint Venture Called Off; U.S. Continues Probe

**BY BRETT ATWOD**

LOS ANGELES—Most of the major-label participants in an abandoned U.S. music video venture may be buying the goodwill for another new U.S. music video channel to launch in 1996, sources say.

A renewed joint-venture between Warner Music Group, EMI Music, PolyGram, Sony Corp., BMG, and Telecine has reportedly been called off, although the U.S. Justice Department was not satisfied into the proposed major-label-backed channel.

Meanwhile, some industry sources suggest that another U.S. music video channel, backed by major labels, may be on the horizon.

"It's just too big an opportunity for the major labels," says one source at Warner Music Group.

Two separate sources indicate that the new U.S. channel is likely to be some sort of collaborative effort by Germany's Vivid music network and Hong Kong-based Channel V, which is the music video service of News Corp.'s STAR TV.

A spokesperson for STAR TV did not deny the possibility that a U.S. music video channel is in the works but offered no further information. Ironically, most of the major music corporations affiliated with STAR TV and Vivid are the same as those that were partners in the ill-fated U.S. music video venture. Sony Pictures Entertainment, Warner Music Group, EMI and BML are still backing the new U.S. channel.

"The majority of the major labels are unlikely to be in the new U.S. channel," says a source close to the network. "But they are looking at the possibility of putting some money into it, especially if they can get some of the major music publishers to contribute as well."
FoxVideo Moves To Cut Use Of Middlemen

BY SETH GOLDSTEIN

NEW YORK—20th Century Fox Home Entertainment is spending to avoid paying video direct to major retailers.

The studio recently signed a report that lets retailers sell direct to video. It’s called Vision Information Services. The deal gives the FoxVideo label exclusive rights to the Vision electronic data interchange system, which tracks tape sales while helping to fill orders for fresh inventory. Vision is considered to be cutting edge, and some rival studios could readily devise things from using EID systems.

But FoxVideo does have the lead among the Hollywood majors—exclusive Disney—in the race for direct accounts. And the studio has every intention of capitalizing on its advantage with the steady release of big-name catalog titles at $9.98 suggested list; retailers say this is hurting the sales of other film releases.

Although trade observers harbor doubts about the ability of FoxVideo to sustain direct sales beyond a handful of titles, they agree the studio should be able to do something about the current system. A vision of the future is to deliver video to the marketplace.

And the hope is that with FoxVideo doesn’t take delivery, newstand might. Ander’s presence on the retail scene is a much more significant development.

The hope is that if FoxVideo won’t take delivery, newsstand might. Anderson Mercandisers parent Anderson News ranks periodicals, and the addition of video to its mix of newspapers, magazines, and books was one of the major reasons for the success of its source says. “They’re not going to go away.”

Video used Wal-Mart in its test Video of the Vision point-of-sale system, which tracked 8.7 million copies of “Speed” in November 1994 and 3 million in a similar test.

The question is whether else will install Vision. Caliber, a discount chain based in the Southeast, is considered a hot prospect, but trade sources don’t think they have the infrastructure to handle the new format. Handlman reportedly is telling suppliers that none of its rack accounts are in.

(Continued on page 83)

NMPA: Mechanical Income Booming

Upbeat News On Digital Future, Too

BY IRV LICHTMAN

NEW YORK—Members attending the National Music Publishers’ Asm. annual meeting in New York in July 1995 not only met with a range of notables, but also saw a musical performance as part of the afternoon program. In addition, reports on legislative and legal initiatives, including the compromise digital-performance rights bills, were considered.

The meetings were held in conjunction with the NMPA presid. and a number of the major publishers, and the catalogs they represent—American Society of Composers, Authors, and Publishers, ASCAP, BMI, and SESAC—were also represented.

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(Continued on page 83)

GoodTimes Sweats Its Way To The Top

Richard Simmons Helps Vendor To Move Product

NEW YORK—Fitness guru Richard Simmons has GoodTimes Entertainment working out in markets far from home video.

Net fwd-based GoodTimes, which started 11 years ago with a line of public domain titles, is now placing Simmons’ name on low-fat snack foods. The GoodTimes Simmons’ tapes, such as “Sweating To The Oldies,” are big sellers, but, says Andrew Greenberg, recently named president of the newly formed GoodTimes Entertainment Group, “we quickly realized that Richard was much more than that.”

And GoodTimes, apparently, is more than a cassette vendor. Greenberg, a nine-year veteran of the fitness industry, is responsible for exploiting the company’s distribution clout, which has given it ready access to mass merchandisers. Wal-Mart, Kmart, and perhaps 10 other major retailers.

Previously executive VP of GoodTimes Entertainment, Greenberg now oversees GoodTimes Licensing and Merchandising, GoodTimes Foods, GoodTimes Direct, GoodTimes Entertainment International, and GoodTimes Publishing and Audio. GoodTimes Home Video, still the biggest revenue producer, and GT Interactive, are separate entities.

All report to Joe Cayre, presi. of GoodTimes Entertainment Group, who recently joined the company from U.S. News & World Report. “Sweating To The Oldies,” one of the first releases, was expected to rack up sales of $1 billion this year.

The units are privately held, but trade sources say GT Interactive will be available, publicly, later this year.

Simmons, who came to GoodTimes about three years ago, is being developed, according to Greenberg, “to be as vertically integrated as we can.”

Because of his visibility, “we’ve been concentrating on Richard to start Lic. Interactive, and MGM, which will spill over into other areas.

Simmons has appeared in print and television. In April, Simmons appeared in print and television. In April, Simmons appeared in television and print, promoting his book, “The Little Little Book of Love.”

(Continued on page 83)

Image Nears Purchase Of Miramar Label

NEW YORK—Image Entertainment has signed a letter of intent to acquire Miramar Records, a mid-sized audio and video label, sources say.

If the deal goes through, it would be the second acquisition the company has made in a month. In June, Image completed a deal for V.T. Laser, a laserdisc one-stop also known as U.S. Laser, for $3.25 million (Billboard, July 13).

Executives at Miramar were unavailable for comment, and Image chairman/CEO Martin Greenwald refuses to comment. But sources gener- al deal awaits completion of due diligence by Image.

Terms of the deal were not available, but sources say it has been on the block for more than a year. Sources say Miramar previously had discussions with BMG, its current distributor, and Alliance Entertainment Corp., its previous distributor, among others.

Miramar generates annual sales of around $15 million, and represents a number of artists that come from video sales. Among the artists signed to the audio label are the Veronicas, Kany Garcia, and The Nitty Gritty. Among its top video titles is “The Mind’s Eye Series.”

Image, based in Chatsworth, Calif., is the nation’s fastest-growing mid-sized label, and has signed a number of laserdiscs in North America. If the deal is completed, it would mark Image’s first involvement in becoming an originating or distributor of entertainment software.

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**Commentary**

**U.S. Must Protect Jazz Its ‘Classic’ Music Form**

BY YUSUF GANDHI

The article “Hip Hop Boosts Adult Alternative Radio” (Billboard, June 11) may have delighted some jazz/AC format proponents, but to a lot of contemporary jazz musicians, it spelled disenchantment with current radio trends.

According to comments in the article, it seems that some programmers and consultants no longer perceive jazz as a valid art form, but as a mere “chart” form. No wonder some of the greatest artists of our time are not receiving the airplay they deserve.

Jazz has evolved through the years, with artists drawing on their experiences and the sounds around them, to play the late ’60s and early ’70s, artists such as Miles Davis, the Crusaders, Ramsey Lewis, Chick Corea, Herbie Hancock, Weather Report, John McLaughlin, and others evolved their jazz stylings using rock/R&B elements to create what is referred to as “fusion” or “contemporary jazz.”

This gave rise to stations such as WRVR New York, which played a variety of jazz music and presented the opportunity to listen to a wide spectrum of music and artists.

In this group generated record sales not only for contemporary artists, but for traditional musicians as well. As a result, listeners and the baby boomer audience could listen for the first time.

However, in the early ’80s, major corporations started to buy out these stations and converted their formats to cater to popular music.

Contemporary jazz artists saw a ray of hope in the late ’80s, when the format was revived as jazz/AC, which encompassed, once again, a wide variety of contemporary jazz artists. But these stations have shrunk their formats, eliminating the creative musicians who have been on the cutting edge of the ever-evolving contemporary jazz circuit.

In fact, the jazz/AC format has become akin to soft AC formats. A host of pop artists are being passed off as “smooth jazz” for playing to Levon Helm, who are completely unfamiliar with the artists who established this genre.

One of the strongest phenomena we have come across in my experience with jazz/AC formats is the negation of some recent jazz recordings, which are called just “urban.” That does not make sense, since jazz was created in urban environments (New Orleans, New York, Chicago). If by “urban” the stations mean “black,” I cannot know and/or have worked with most of them and think they have a great deal to contribute with respect to how the music publishing business functions.

Michael Bolton (whose hits were on the cutting edge of alternative rock and his music (“Ostroushko’s American Heartstrings,” Music To My Ears, Billboard, June 17) have long appreciated the fact that White House gives to artists on smaller labels as he gives to the majors, and he writes about these artists so eloquently. At Red House Records we love to find wonders and introduce their music to as many people as possible. It’s very enjoyable to find someone who likes to do the same.

Megan Zinn
Red House Records
St. Paul, Minn.

THANKS TO YOUNG PROFESSIONALS

Thanks for a great magazine reading spotlight (Billboard, June 3). What I appreciated was the focus on the younger seasoned professionals who are really running our businesses on a day-to-day basis. I know and/or have worked with most of them and think they have a great deal to contribute with respect to how the music publishing business functions.

Irwin Z. Robinson
Chairman/CEO
Famous Music
New York

FINDING WONDERFUL TALENTS

Thanks to Timothy White for writing a letter on Peter Ostermiller’s career and his music (“Ostroushko’s American Heartstrings”), Music To My Ears, Billboard, June 17. I have long appreciated the fact that White House gives to artists on smaller labels as he gives to the majors, and he writes about these artists so eloquently. At Red House Records we love to find wonderful talents and introduce their music to as many people as possible. It’s very enjoyable to find someone who likes to do the same.

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St. Paul, Minn.

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MCA Cooks Up Buffett ‘Soup’ Plan
Set’s Selling Strategy Builds On Fan Base

BY DEBORAH EVANS PRICE

NASHVILLE—MCA/Nashville chairman Bruce Hinton says marketing Jimmy Buffett is both a dream and a challenge. It’s a dream because Buffett’s large and loyal fan base made his last album, “Fruitcakes,” platinum and his four-CD boxed set, “Bars, Beaches, Boats And Ballads,” MCA’s best-selling such collection, with more than 600,000 sold. The challenge comes in finding ways to reach that fan base.

To that end, the label has come up with some innovative ways to alert consumers to the Aug. 1 release of Buffett’s new Margaritaville/MCA album, “Barometer Soup.”

“There’s nothing like being given a marketing challenge and then being given the plan and having it work,” Hinton says, “and the reason it works so well is that Buffett’s fans are so fanatical. If we tell them the album is out there, it’s kind of like ‘Field Of Dreams’—they will come.”

To reach Buffett fans, MCA/ Nashville will utilize a variety of promotional avenues, from sailing magazines to baseball parks to the Weather Channel. “Aside from radio, how do you reach a person? You reach them by print, television, and touring, or other opportunities, like a baseball park,” Hinton says.

“Anywhere congregations gather and we can get their attention captive for a moment, we’re trying to figure out how we can get in front of them. We have to think of ways that we can reach the fans, ‘the Parrotheads,’ but the drill for us every year is to expand that base.”

Dave Weigand, MCA VP of sales and marketing, says the label will hold listening parties at retail stores, including Camelot and Musicland outlets, the weekend prior to the album’s release. Weigand says more than 500 stores are participating in release activities, including elaborate Buffett theme parties. Consumers will be offered discount coupons toward the purchase of “Barometer Soup” pricing stores are promoting the parties through in-store signage.

Retailers are primed for Buffett’s new release. “We’re stepping out on this record based on his history with us,” says Doug Smith, senior buyer at Pittsburgh-based National Record Mart. According to Smith, Buffett not only does well in the 150-store chain’s East Coast locations, but in land-locked states such as Ohio and Pennsylvania. “He hits home with the blue-collar population, and this is certainly a working past of the country.” (Continued on page 82)

Holly Cole Takes Spin Into Dark ‘Temptation’
Metro Blue Set Of Waits Tunes Is More Than Tribute

BY LARRY LEBLANC

TORONTO—Blue Note executive producers are predicting that Holly Cole’s electrifying Metro Blue album, “Temptation,” due in the U.S. Aug. 15, will distance the 31-year-old Canadian performer from her jazz/pop past.

The darkly hued album, produced by Craig Street (Cassandra Wilson), features interpretative performances of 16 Tom Waits compositions.

The album is being called Cole’s solo debut. And while it features such players as drummer Dougge Browne, guitarist Kevin Breit, percussionist Cyri Bafo, saxophonists Earl Seymour and Perry White, and the Canadian Brass, “Temptation” is firmly centered around pianist Aaron Davis, and bassist David Plich, who have performed as the Holly Cole Trio for the past nine years.

Label executives say that outside of Canada and Japan, and particularly in Europe and the U.S., marketing Cole’s previous albums under the Holly Cole Trio moniker has been an apparent drawback. They expect that dropping the jazz-inflected “trio” tag, the wryly titled disc will be available commercially in early August. It is one of four summer jazz releases on the New World label, a 28-year-old, not-for-profit concern with 250 titles in its catalog. New World was instigated by the Rockefeller Foundation.

Island Picks Hicks To Helm New Black Division

BY J.R. REYNOLDS

In an effort to increase its R&B presence, Island Records has formed a black music division and tapped veteran artist manager Hiram Hicks as its senior VP/GM.

The first Island album under the Hicks regime will be the soundtrack to the Keenen Ivory Wayans-directed film, tentatively titled “Don’t Be A Maniac, …,” set for a fall release. Acts confirmed at press time to be on the album include Boys II Men, SWV, Keith Sweat, and Luther Campbell. Hicks is based in New York, and will report to Island president/CEO John Barbis, as well as to label founder/Chairman Chris Blackwell on creative issues.

Blackwell says he has wanted to create an R&B music division for five years but could not find the right executive to run it.

“Hiram comes from manager roots, just like me,” says Blackwell. “He understands [artists] and their points of view because of working so closely with them in recording studios and on the road.”

Hicks has represented several successful R&B acts, including TLC, SWV, and Bell Biv DeVoe. He began his music career in the ‘80s as tour manager for the teen group New Edition. Subsequently, he went into talent management, representing various artists, writers, and producers.

Although the Island brass gave Hicks the key to running his management company, Hicks says he will “eventually” relinquish those duties.

“Hicks, I’ve always been an entrepreneur by heart and have demonstrated I know the record industry from the outside. Now I want to take on the challenges of the business from the inside.” Blackwell says Hicks’ outsider status will not pose a problem. Gold, the division already has an executive staff that will provide a support system during his transition.

Says Blackwell, “The main thing is to have a sense of talent and make the best records possible, while correctly placing the artist—that’s the core of the record business.”

Current Island executives who will report to Hicks include promotion VP Eugene Johnson, A&R senior director Leonis Clyburn, senior director of marketing, senior director of TV (Continued on page 89)
**Atlantic Makes Commitment To Ireland’s Corrs**

**EXECUTIVE TURNTABLE**

| Record Companies | Ramon Segura promoted to chairman of BMG Spain in Madrid. He retains the title of senior VP, Latin region. In addition, Jose Maria Camara is promoted to president of BMG Ariola Spain in Madrid. He was executive VP and managing director. Nancy Stein is promoted to VP of promotion and special projects for Warner Bros. Records in Los Angeles. She was national director of promotion. Russell Burke is promoted to VP of business planning in the finance department of Sony Music International in New York. He was senior director of finance. Bob Bernstein is appointed VP of public relations for MCA Music Entertainment Group in Los Angeles. He was managing director of public relations at Hard Rock Cafe International. David Haley is promoted to senior director of regional promotion, field specialist, for MCA Records/New York. He was director of accounting. Epic Records in Los Angeles names Ted Lowe director of A&R, West Coast, and Damon Stewart as director of A&R, West Coast. They were, respectively, A&R representatives for the black music department of Warner Bros. and Northwest regional A&R manager for Epic Music. Geffen/DGC Records promotes Gabrielle Skolnek to Northwest field promotion representative in Seattle and Alex Corin to AC promotion director in New York. They were, respectively, AC/ jazz manager and assistant in the top 40 department. Lisa Gladden is appointed VP of media and advertising for Ardent Records in Memphis. She was national publicity director for Gfenv/DGC. PUBLISHING. Brooke Morrow is appointed VP of international creative operations for EMI Music Publishing in New York. She was director of international and U.S. creative operations. David Regan is promoted to senior director of strategic planning for EMI Music Publishing Worldwide in New York. He was director of corporate finance. DISTRIBUTION. George Saadi is promoted to director of artist development for Coma Distribution in Woodland Hills, Calif. He was manager of artist development and marketing services. RELATED FIELDS. Williams Gaden is named VP of business affairs for the Am insiders and executives are a PR scan designed to keep his name in the media.

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**Artists & Music**

**Yutaka Ozaki Has Unique Role In Japanese Pop Death Of ‘Rock ’N’ Roll Rebel’ Remains A Mystery**

**BY STEVE McCLURE**

TOKYO—Singer/songwriter Yutaka Ozaki has never been more popular: His single "Oh My Little Girl" racked up sales of more than 1 million units last year after being used as a TV drama theme song. His face is in all the weekly magazines, Ozaki-related goods such as clothes, accessories, and books are hot sellers.

And he's inspired several other rock bands, including Soul Flower Universe, Kyushu Youth Movement, and Rokun Taxi, to follow in his anti-establishment footsteps.

It's a perfect pop success story, except for one small problem—Ozaki is dead.

Since his passing at the age of 26 on April 25, 1992, Ozaki has become a Japanese folk hero. His story—the rock 'n' roll rebel who followed the path of excess and paid the ultimate price in Japanese history—has given rise to many tales of doomed heroes who fought against impossible odds and perished in a blaze of glory.

Ozaki's death was anything but glorious—he died of excessive accumulation of fluid in his lungs (pulmonary edema) several hours after being injured in a motorcycle accident earlier that same morning. Yet his ability to express the frustrations of a pop singer who found that a conformist social system made him a genuine Japanese rock star.

Such frustration was captured in songs like "High School Rock 'N Roll," which contained the lyrics "I don't want to be crushed in the rush hour until my death! Why, to whom and what do have I to tie?"

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**Angelic Hymn. Members of the American Boychoir visit the New York offices of Angel Records to meet label president Steve Murphy. The choir’s new album, “Angelic Hymn,” is due out Aug. 8. on Angel. Founded in 1937, the American Boychoir performs five major concert tours each year and provided the voices for Kodak’s “True Colors” campaign.**
Rancid’s Bringing Out The ‘Wolves’ Epitaph Act Stays True To Punk Roots

BY DAVID SPRAGUE

NEW YORK—How do you keep a band part of the underground after it’s had mainstream success? That’s one of the questions Epitaph Records is pondering with the release of Rancid’s third album, “And Out Come The Wolves,” which is due in stores Aug. 22.

According to label president Brett Gurewitz, Epitaph has shipped “around 450,000 copies” of “Let’s Go,” the second album from the quartet, which rose out of Northern California’s punk-saturated East Bay scene some four years ago. (SoundScan puts the number sold to consumers at 210,000.) But judging by guitarist/vocalist Lars Frederiksen’s take on things, Rancid hasn’t lost touch with its roots.

“When you grew up totally living punk rock, it’s like the color of your skin, not something you can just change,” says Frederiksen, who splits songwriting duties evenly with guitarist/singer Tim Armstrong and bassist/singer Matt Freeman. The fourth member is drummer Brett Reed.

“We have certain ethics that we will continue to stick by no matter what. When you grow up thinking your band has backed up those words in several ways, not the least of which was its 11th-hour rejection of a seemingly completed deal with major labels (The Best, Billboard, Jan. 7). Instead, it signed another one-album deal with Epitaph.

“It doesn’t seem right to offer long-term deals, which only benefit labels, not artists,” says Epitaph president Brett Gurewitz, former guitarist for Bad Religion. “If you treat people with respect, you don’t have to worry about tying them up; that’s why NOFX and Pennywise have re-signed time and again.”

Epitaph, which has seen its financial fortunes skyrocket thanks to the multimillionaire success of Offspring, will employ similar strategies in trying to break Rancid.

While Hollywood And W.A.R.? Negotiated, The Samples Had Time To Sample MCA

SAMPLE SALE: Let this story serve as a reminder that he who hesitates is lost. Billboard was among many magazines to announce that hot indie band the Samples were going on their own—W.A.R.? to Hollywood Records. However, the Colorado band has now linked with MCA. What happened? According to the Samples’ manager Ted Gugenheim, Hollywood edged out MCA initially, in part because the band did not know how or if MCA would be restructured following its sale to Steagarn. “Essentially, the negotiation between W.A.R.? and the Samples and Hollywood took a lot longer than we had expected,” says Gugenheim. “During that time, the Samples had an opportunity to see [how] MCA would be after the deal took effect, and they saw that the atmosphere was even better than before the sale. I really love Hollywood and think they’re going to have a great future, but the negotiations took so long it gave the band time to look. MCA got the deal done in 24 hours.”

The deal has already gone first single from “And Out Come The Wolves” will be a rerelease of “Roots Radical,” which was issued as a nonalbum cut late last year. The song was appended to later editions of “Let’s Go” as a bonus track. (Continued on page 11)

Expect The Unexpected From Boy George’s New Virgin Set

BY MELINDA NEWMAN and LARRY FLICK

NEW YORK—An album of rock-ori-ented songs is probably the last thing that Boy George’s fans would expect from the pop-disco icon. But then, he’s never gone for the expected, and according to him, his new Virgin disc, “Cheapness & Beauty,” simply shows another side of his multifaceted personality.

“Music is music, and all I’m doing with this album is exploring a different form of expression,” says George. “I grew up with harder rock sounds like David Bowie. In fact, he was an obsession of mine. I used to turn up at his house and stand there like a fan. I was a big fan of David’s, and I met him. I used to play Patti Smith, the Ramones, anything but disco.”

The new album, to be released by Virgin on Aug. 29, is certainly “anything but disco.” The songs run the gamut from hard, ’80s-style rock to midsomero, acoustic folk-styled numbers. (Dance Trax, Billboard, April 15).

Much of George’s marketing plan is being coordinated in conjunction with the mid-September release of George’s autobiography, “Take It Like A Man,” which is already out in the U.K., according to Phil Fox, Virgin’s director of product management. The first 100,000 copies of the book will include a book-mark touting George’s new album. “We figure anyone who is a big enough fan to pick up the book will definitely want to know about the new album,” says Fox.

Virgin and the book’s publisher, HarperCollins, are also discussing the possibility of George doing in-stores at record stores to talk about the book.

“In terms of appearances, we’re working very closely with HarperCollins,” says Fox. “We’ve got a list of radio stations in various markets,” says Fox. (Continued on next page)

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“Music is music, and all I’m doing with this album is exploring a different form of expression,” says George. “I grew up with harder rock sounds like David Bowie. In fact, he was an obsession of mine. I used to turn up at his house and stand there like a fan. I was a big fan of David’s, and I met him. I used to play Patti Smith, the Ramones, anything but disco.”

The new album, to be released by Virgin on Aug. 29, is certainly “anything but disco.” The songs run the gamut from hard, ’80s-style rock to midsomero, acoustic folk-styled numbers. (Dance Trax, Billboard, April 15).

Much of George’s marketing plan is being coordinated in conjunction with the mid-September release of George’s autobiography, “Take It Like A Man,” which is already out in the U.K., according to Phil Fox, Virgin’s director of product management. The first 100,000 copies of the book will include a book-mark touting George’s new album. “We figure anyone who is a big enough fan to pick up the book will definitely want to know about the new album,” says Fox.

Virgin and the book’s publisher, HarperCollins, are also discussing the possibility of George doing in-stores at record stores to talk about the book.

“In terms of appearances, we’re working very closely with HarperCollins,” says Fox. “We’ve got a list of radio stations in various markets,” says Fox. (Continued on next page)
**Geffen’s Drivin’ N’ Cryin’ Steers From Hard Rock To Folk Roots**

**BY CRAIG ROSEN**

Atlanta’s Drivin’ N’ Cryin’ is back on the folk rock road and on a new label after veering into hard rock territory on its last few albums. “Wrapped In Sky,” its first album in two years, is due Aug. 29 from Geffen.

For Drivin’ N’ Cryin’ singer/guitarist Kevin Kinney and bassist Mike Devol, the change of pace was about and bandSeven, a 6-month-old band that has defied the decade-old band’s chance to “return to square one.”

After negotiating out of its deal with Island, Kinney recorded his second solo album, 1994’s “Down Out Law” for Mammoth, while bassist Tim Nielsen produced an album by his neo-punk group Kathleen Turner Overdrive, and drummer Jeff Sullivan kept busy by producing demos for such acts as Turtles and the Brian Setzer Orchestra.

Following the outside projects, the band regrouped and began soliciting a new label deal. Geffen, which lured Todd Sullivan, known for signing Weezer, was a longtime fan of the band. Says Kinney, “Todd seemed to have the best knowledge about what we were about and where the band had originally begun its trek and strayed off the trail into the heavy metal world. It was high time to get us back.”

Sullivan says, “Drivin’ N’ Cryin’ is an amazing band that has yet to make its best record. They have been focusing more on the ‘drivin’ side than the ‘cryin’ side on the last couple of records, but even when they were in hard rock territory, they have a lot more depth than 99% of the other hard rock bands out there.”

While Drivin’ N’ Cryin’ still rocks occasionally, “Wrapped In Sky” primarily has the band mining its folk rock and country rock roots. Geffen will preview the album with the upbeat “Leader The Follow,” which will be shipped to modern rock, album rock, and triple-A radio on Aug. 15. Sullivan is optimistic that the latter format will embrace the band. “That could be the biggest format for the band,” he says. “It didn’t exist for them in the past.”

Modern rock XTRA (91X) San Diego PD Mike Halloran says it may be the right time for Drivin’ N’ Cryin’ to get some overdue recognition, as several acts mining a similar style are receiving attention. "Kevin should be able to do something like Wilco, the Jayhawks, and the Bottle Rockets. There’s that whole new Americana thing happening, and that’s not a bad category to be lumped in with.”

Even Kinney says that “the playing field is a lot more level now. Where we were making records before, our contemporaries on the charts were Rush and Bon Jovi. Now, there are a lot more young bands that are getting kills.”

Yet Geffen and Drivin’ N’ Cryin’ face the challenge of harking back the band’s original fans who may have been put off by the band’s foray into hard rock. “The real fans rejected “Smoke-1,” Sullivan says, referring to the band’s 1995 release, “Now we have to go out there and find those fans again and start building it back from there.”

As Kinney explains, the band hit a low point on “Smoke-1," and on subsequent singles. They thought "Drivin’ N’ Cryin’ was dead in the water,” he says. “People didn’t understand what was going on with us. We were with Lynyrd Skynyrd for a year, and people asked us how we could do that, but everyone we asked turned us down … They were the kinds of things that kept asking us.”

Yet after the time off, Drivin’ N’ Cryin’ has regained its focus. “We had such a long vacation, it’s fun to be with each other again,” says Kinney.

For “Wrapped In Sky,” Drivin’ N’ Cryin’ recruited producer John Porter. He says, “He’s a lot of different people,” Kinney notes, “from Velocity Girl and Buddy Guy to the Smiths and Taj Mahal. He also understood why Drivin’ N’ Cryin’ was coming from. ‘He had the most intelligent things to say about the songwriting, and he knows how to work with the band and have everyone in the band feel like they have a say in things.”

The band also turned to some friends for inspiration. R.E.M.’s Peter Buck, who produced and released Kinney’s first solo effort, 1990’s “MacDougal Blues,” and also joined Kinney on tour, is featured playing mandolin and dulcimer on the album’s opening tracks, “Indian Song” and “Tellin’ Stories.”

Says Kinney, “Peter had a break after R.E.M. [drummer] Bill Berry’s accident, so we called him and asked if he’d come. We’ve been friends since that time; a lot of people in the band feel like they have a say in things.”

The result is the band’s most focused album of its career. “We took chances by playing a lot of different types of music,” he says. “And then people would say, ‘We would love to play you on the radio, and we would love to write about you, but we don’t understand why you are playing such a great record.”

“Some of the different types of music.” So I told, OK, I’ll make a folk record, and the band will make a rock record. ‘We did that, and everybody went, ‘What happened?’ It was kind of like I couldn’t win. So I just took a break.”

Now Drivin’ N’ Cryin’ has finally found the right balance. ‘I’ve figured it out,” Kinney says. “We’ve got a new record deal, and I made sure that we made a very cohesive record that has positive songwriting, storytelling, a little bit of sense of consciousness. It’s got a lot of light and sunshine in it with a few hurricanes.”

Drivin’ N’ Cryin’ hit the South with a month of dates in mid-May and started another monthlong tour on July 10 to let its fans know the band is back in action. A full U.S. tour will follow the album’s release. Kinney says he plans to spend a year and a half to two years on the road.

**EXPECT THE UNEXPECTED FROM BOY GEORGE’S NEW VIRGIN SET**

(Continued from preceding page)

“Contractually, George is obligated to do a certain amount of promotion for the book. Wherever we can, we’re going to piggyback onto that, but we also have our own plans.”

Among the plans are a press tour in August and a concert tour in October. The press tour will occur just as the first single is sinking in at radio. Virgin is shipping a double-A-sided single, which contains a rolling version of the Stooges’ “Funhouse” and the acoustic, midevint, pop-oriented “Same Thing In Reverse,” to radio on July 28. “The plan is to take ’Funhouse’ over to college radio and alternative and then use ‘Same Thing In Reverse’ at triple-A and hot AC,” says Fox. “I want to see if people want to let the formats fire it out and see which tune wins, and then we’ll take that song to pop radio.” The single will be commercially available Aug. 18.

In England, dance mixes of many songs have been provided to clubs. George is one of England’s leading club DJs; however, Virgin has no plans to play to George’s club audience in the U.S. “There are no dance remixes because, given the strength and depth of the songs, we came to the decision to take that and run with it,” says Fox.

However, the many gay denizens who habituate the clubs will not be neglected in the marketing mix for George’s new album.

“The gay audience is probably George’s core audience,” says Fox. “We have a very extensive advertising plan for the gay outlets.” Marketing gimmicks targeted toward George’s gay fans are still being developed.

Many of the album’s lyrics, including “Evil Is So Civilized,” “God Don’t Hold A Grudge,” and “Same Thing In Reverse,” deal with homosexual issues. Virgin realizes that this may be a tough sell to the mainstream listener, but Fox says that such issues can’t be the label’s concern. “It’s 1996, and we can’t pigeonhole an artist because of what we think a lot of people will think,” he says. “We have to give him the freedom to say what he thinks. Then give it to the people and let them decide.”

For George, it was simply a matter of writing what was in his heart. “I wanted to make a record like this for a long time — a record that was sort of simple and traditional, but saying things clearly that were important to me. I’m talking for a lot of people in a way.”

“Cheapness & Beauty” marks George’s fourth post-Culture Club effort. None of those records have made a dent in the U.S., although George scored a big hit on the Billboard Hot 100 Singles chart in 1995 with the theme to the movie “The Crying Game.” “That gave George a re-emergence in the ’90s that hopefully we’ll be able to build on,” says Fox.

“We took chances by playing a lot of different types of music,” he says. “And then people would say, ‘We would love to play you on the radio, and we would love to write about you, but we don’t understand why you are playing such a great record.”

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BILLYBOARDS JULY 22, 1995 13
Chilton's 'Missing' Tape To Be Released By Ardent

Ardent Records is putting the finishing touches on an Alex Chilton album that is the missing link between the Box Tops and Big Star. Although a firm release date has not been set, the label is looking at early 1996.

Tentatively titled "1969," the 14-track project was recorded at Ardent Studios on National Street in Memphis in late 1969 and early 1970 following the demise of the Box Tops, the commercially successful group Chilton headed in the mid-60s.

According to Terry Manning, the veteran engineer who backed Chilton on the recording, the tapes were originally sent to several record companies, and a deal was struck with Atlantic Records for the album's release.

But Chilton was uncomfortable with certain aspects of the Atlantic agreement and decided to switch allegiance to Brother Records, the Beach Boys' custom label. Nothing came of either deal, however, and soon Chilton's attentions switched to Big Star, the influential power-pop group he formed in late 1970 with Chris Bell. The tapes were shelved.

Over the years, a mono mix of the Chilton sessions circulated through the underground music scene, finally reaching Manning in the Bahamas in 1992 at Compass Point Studios, which he runs for Chris Blackwell. Manning contacted Ardent owner John Fry in an effort to locate the master tapes.

The original eight-track tapes were found in good condition, and Manning was able to make final stereo mixes using recording equipment, echo devices, and analog delays prevalent at the time the tracks were laid down.

Manning and Chilton decided to keep the tunes as authentic as possible; there are no overdubs. The material is mostly Chilton originals, but includes a cover of the Rolling Stones' "Jumpin' Jack Flash" and a medley featuring the Archies' hit "Sugar, Sugar."

Chilton sings lead and harmony vocals and plays lead and rhythm guitar; Manning plays bass, keyboards, and synthesizer, sings harmony vocals, and does duet vocals on "Sugar, Sugar/I Got The Feelin'"; he also plays steel guitar and banjo.

According to Ardent president John Fry, the label originally planned to release the album this fall, but it did not want to compete with "A Man Called Destruction," the Ardent album Chilton released in February. "Because of scheduling considerations, it's probably going to be January," Fry says. Furthermore, final mixes and artwork are yet to be done, says Natalie Morgan, who works in artist development at Ardent.

"We added that to ['Let's Go] when Ardent demanded dictated," says Gurewitz.

The single will ship two weeks before the album's release and will be promoted heavily to modern rock radio—and specifically to MTV—by indie promoters.

Gurewitz acknowledges that MTV's Buzz Bin rotation of the band's "Salvation" video was a key factor in the success of "Let's Go," but "we have no say of giving credit to the channel. "Electronic media in general played a large part," he says. "But it's not the most important thing in our toolbox. The most important thing is the band's willingness to tour and its ability to write songs with economy and passion."

That ability has garnered the band increasing airplay on such modern rock outlets as WKQX Chicago, XTRA (91X) San Diego, and KROQ Los Angeles.

"We played Salvation" for about three or four months because there was such a strong response," says Lisa Worden, music director for KROQ. "We bought everyone on it, and I hear a few songs that could be just as strong."

Despite the band's success, its members have managed to avoid overthinking the group's mission. "We don't intellectualize about what we do," says Frederiksen, shrugging. "We know how to do it just like plumbers know how to fix sinks."

The sound of "And Out Come The Wolves" seems to betray a certain disingenuousness on the guitarist's part. The album, recorded in three or four months (as opposed to the four days spent on "Let's Go"), is a chockablock with irresistible anthems like "She's Automatic" and the gutterpunk allegory "Journey To The End Of The East Bay."

"In the past, you could have called Rancid a great punk band, but I think this album qualifies them as a great band," says Jim Guentert, who has managed the band since it left the team of Elliot Cahn and Jeff Saltzman last year. "It's like the difference between the Clash's first album and 'London Calling.'"

That promised progression isn't entirely bluster. "And Out Come The Wolves" maintains the energetic, politically edgy stance of past Rancid releases while moving forward with vehicles such as a handful of ska numbers—like the impossibly catchy "Time Bomb"—that hark back to Armstrong and Freeman's days in the seminal band Operation Ivy.

Although most retailers have not heard the new album, they expect good things from the band given its past performance.

"The first two records sold like crazy based on the band's live reputation," says Bob Say, head buyer for the Reseda, Calif.-based Moby Disc chain. "We sold 300-400 copies of 'Let's Go.' I'd imagine the new one will sell twice that."

"We continue to do well with Rancid's last record, as well as a lot of the harder new punk stuff," says Lloyd Hummel, buyer for the Tempe, Ariz.-based Zia Record Exchange chain. "We're definitely looking forward to the new release."

"Retail has always been very supportive," Gurewitz adds. "We'll be meeting with head buyers one-on-one to play the record and remind them that we're not prone to hyperbole. The last record sold more than 400,000 copies—saying this will do better isn't pulling anyone's leg."

The label will push for strong placement at retail and will back that push with aggressive advertising and a wide variety of point-of-purchase items that should capitalize on Rancid's distinctive visual image.

Epitaph will also make concerted efforts to reach the fans directly, using its mailing lists to send postcards to those who've already shown interest in the band. "Once it explodes, as it did with Offspring, a record takes on a life of its own," says Gurewitz. "But we're prepared to take Rancid to that point on hard work."

Epitaph is currently reading its computer site on the Internet, and Gurewitz expects it to be ready in time for the American leg of Rancid's first world tour.

"We're really excited to be getting to places like Japan and Australia," says Frederiksen. "And to be getting back to some cities the right way. In the past, we'd play places that held 300 people, and 600 would show up. Too many kids were getting sent home disappointed, which sucked."

"Things have obviously changed, but I'd like to think we haven't," says the guitarist. "We're not calculating. Hell, I didn't even know what an A&R person was until they starting introducing themselves to us last year."
Artists & Music

DOUG MORRIS DIVES INTO SEA OF START-UP LABELS
(Continued from page 1)

Interviews with music industry executives indicate that the proliferation of new labels could lead to intensified bidding wars for new and established acts, as well as for executive talent to develop, promote, and market those acts.

It is unclear how the recent activity on the new-label front will affect the record business designs of companies like Viacom and News Corp. In fact, some observers wonder whether the talent pool—both for artists and executives—is large enough to support all the new start-ups. While some sources welcome new labels as places that provide opportunities for executives to grow, they also say new bands and artists can be deprived of growth by being signed to deals too early in their careers.

Sources liken the current explosion of labels as a replay of the situation of more than five years ago, when a new crop of labels sprang up. Most of them have struggled to survive. One record executive says, "There was a whole shuffling around at that time, and it drove a lot of people's prices up."

The latest label on the scene will be headed by Morris, the well-respected and successful record executive who was fired just weeks ago as chairman/CEO of Warner Music U.S. after disputes with his new boss Michael Fuchs (Billboard, July 11). Morris will be chairman/CEO of New York-based Rising Tide Entertainment, which is fully financed by MCA Music and its new parent, Seagram. It is structured as a worldwide joint venture between Morris and MCA Records, which will handle back-office functions like business affairs and finance. The partners will share the profits 50-50. Morris says he expects to sign new and established pop, rock, R&B, and rap acts.

Al Teller, chairman of MCA Music Entertainment Group, says there is "no pressure from us on setting a timetable" for new signings or releases by Rising Tide. Asserting that there will be an "extremely sizable investment commitment" by MCA, Teller adds, "Doug's ability to grow will not be hampered from the perspective of capital." Estimations of MCA's financial commitment range from $50 million-$100 million, but Teller declines to be specific. "We'll be starting soon," says Morris. "It requires a lot of thought, and it requires the availability of great people. My role really is to develop a team of young executives who are going to have the opportunity to fly as high as their talents can take them."

WHO WILL JOIN MORRIS?

There is speculation that some executives from Warner Music may follow Morris. Warner Music U.S. is expected to be disbanded soon, and sources say its remaining top executives—Mel Leventhal, Ina Moeller, and Ken Sunshine—will join Rising Tide.

Some sources think Danny Goldberg, chairman of Warner Bros. Records, could resign and help Morris launch his new company, while others point out that he has a lucrative deal with Warner and that he might eventually land a bigger job with the world music group. Asked about hiring Warner executives, Morris says, "Not if they're under contract.

Morris is suing Warner Music for breach of contract, charging that there was no cause for his dismissal. He is seeking more than $20 million—what he would have earned over the duration of the five-year agreement. Morris' attorney Stanley Schlenker says the "value of the contract is independent of Morris'" new venture and that he is "proceeding" with the suit. Warner Music is expected to counterclaim (Billboard, July 15).

TOUGH COMPETITION

The question remains whether Rising Tide's other start-ups will be able to compete in the big-money sweepstakes that marks today's music industry.

Outside the Big Six record companies, players are poised to jump into the profitable music business. But, as Val Azzoli, president of the Atlantic Group, says, "It's going to cost them a lot of money to get in."

Viacom, now one of the largest media and entertainment companies in the world, is poised to start up its own label. A spokesman says an interdivisional company task force—made up of Viacom units MTV Networks, Paramount Communications, and Blockbuster Entertainment—is exploring the formation of a label. Viacom declines to confirm the speculation, but it had talked to Morris about a deal.

News Corp., Rupert Murdoch's media and entertainment colossus, is also said to be considering greater presence in the music business. It operates a joint venture, Fox Records, with BMG, but that is principally for soundtracks and Fox films and TV shows.

Walt Disney Co. is also said to be in the market to expand its record interests. Walt Disney Records is the most successful independent label of recent years, with its soundtrack albums for Disney's animated films. The Disney Co. also operates Hollywood Records, a pop and rock label.

Hollywood was part of the label-start-up scene two years ago. Under Peter Fornaro, it never achieved hoped-for success, proving that having big-company backing does not guarantee a winner. But Hollywood has undergone major changes in the past year, including some observers to view it as a practical label. As department heads were replaced, a new worldwide distribution deal with PolyGram is in place, and a host of new acts has been signed.

Last month, MCA announced another joint venture with a veteran record man when it agreed to provide distribution and other services through Geffen Records to the DreamWorks and SKG labels begun by David Geffen. Geffen's first signing is said to be George Michael, who has negotiated a deal in his contract with Sony Music (see story, page 1).

The multimillion-dollar Michael deal is a regular of the kind of artist transaction that could become commonplace with so many new labels, executives say. Some observers say, and some say they are not enough great new acts to support the needs of so many companies. Many observers believe the new labels will need high-profile signings like Michael to make a quick name for themselves and attract new acts. Some observers foresee bidding wars for acts whose contracts expire at the end of 1995. One source expects the new label heads to count on past relationships with artists to bolster their rosters.

But Azzoli says a strategy of signing big acts might backfire. "What if that high-profit artist doesn't sell? You can sign 10 bands for that cost. And maybe two or three of them will work."

On the other hand, the race to sign the hottest new bands has its drawbacks, too. Says Bob Pfeifer, president of the revamped Hollywood, "What happens is bands get signed too soon. Ultimately it hurts the artists, especially when the record company that wants you may not be around next year. It takes time to develop bands."

MCA also has a deal to provide financing, marketing, promotion, and distribution services for a new label. The label began by former Elektra Entertainment chief Robert Krasnow, the highly regarded music executive who resigned from Warner Music Group last year (ironically, after Morris was named to head the new domestic unit of the company). Krasnow has reeled in recording stars.

The speed at which MCA grabbed ex-Warner Music chief Morris and Krasnow has led some observers to speculate that former Warner Bros. Records chairman Mo Ostin will be the next to join the MCA family, perhaps heading the DreamWorks and SKG labels for Geffen and his partners. The companies declined comment, and Ostin was unavailable at press time.

DEMAND FOR A&R TALENT

No matter who heads the labels, they need talented A&R executives in order to sign acts. Established major labels, in order to keep their own executives from jumping to the start-ups, may have to offer them more attractive pay packages.

At Atlantic, A&R executive Jason Flom was rewarded with his own imprint, Lava Records. Atlantic has also set up new labels for indie label founder Craig Kallman (TAG Recordings) and producer David Foster (143 Records). Azzoli sees a need for new imprints providing double benefit. "You've got to look down the road four or five years. It's a way to develop not only great creative talent but executive talent." In the case of Flom, Azzoli says, "He was a very successful A&R man. It was time for him to run his own company. Now he can be the architect of his own future."

Of the new labels, Peifer says, "On the executive side they're good because they bring new blood in and give people new opportunities."

Other major labels besides Atlantic have been expanding their lists of labels. Arista Records has financed producer-driven and manager-driven labels under its aegis. Recently it started Time Records, a joint venture with Jim Guerinot, manager of Offspring and former GM of A&M Records (Billboard, July 8). Bad Boy Entertainment, a venture begun just over a year ago with R&B producer Sean "Puffy" Combs, has yielded success with two rap acts. PolyGram's Isolated Heroes, which is owned by Nylon Buffett's Margaritaville Records.

One label start-up for which industry observers have high expectations is the Columbia Records Group label the Work Group, which is headed by former Virgin Records executives Jeff Ayeroff and Jordan Harris. It has benefited from Columbia's resources, including acts that had been on Columbia's roster.
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Cuban Diva. Havana-born Albola's first U.S. album, "No Se Parece A Nadie" on Crescent Moon/Epic, came in at No. 3 among Heatseekers titles in the South Atlantic region on Saturday (15). The Miami-based singer, who dresses in tailored suits and slicked back hair à la k.d. lang, has been packing Little Havana's Centro Verso since she defected from Cuba in 1993.

The video, which was directed by Scheer-Demme and her husband, director Ted Demme, for the first single, "Saturday Nite Fever," follows similar themes. The group is set in scenes from its favorite movies: "Saturday Night Fever," "A Bronx Tale," "Reservoir Dogs," "Goodfellas," and "The Godfather."

These guys grew up in Bay Ridge, Brooklyn, watching Martin Scorsese and Martin Scorsese, says Scheer-Demme. "These things were influential to their lives, so we thought it would be fun to incorporate it into the video and the whole campaign."

The week of July 10, the label mailed six pizzas a day in special Lords Of Brooklyn pizza boxes to various executives and VJs at MTV to entice them to air the clip.

The single, which features samples from the Guess Who's "American Woman" and Shooly D's "Saturday Night," is being worked to modern rock, top 40, and R&B radio. According to Broadcast Data Systems, R&B WQOK Raleigh, N.C., is playing the song, along with five modern rock stations, including WHDE Long Island, N.Y., and WFXN Boston, and seven top 40 stations, including WHIZ (1300) New York and UB40's "Can't Help Myself," which has been a top 40 airplay hit.

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 week's subsequent albums are immediately eligible to appear on the heatseekers chart. All albums are available on cassette and CD. The label servicing its logo is available.

The Heatseekers chart is compiled on a weekly basis for the Billboard 200 chart. All albums are available on cassette and CD. The label servicing its logo is available. albums with the greatest sales gains. © 1993, Billboard/BPI Communications and SoundScan, Inc.

PRAISE THE LORDIE. Venetian-American is having a blast spreading their neo on its new Beattie Boys-meets-"The Godfather" rock-n-roll hop group Lords Of Brooklyn. Capitalizing on the fivesome's love of all things Italian, the label's awareness campaign for the group's debut, "All In The Family," released July 11, includes everything from spoofs of famous Mafia movies to deliver.

Traveling Gypsies. Michael Kline & the Gypsies will perform at a show sponsored by triple-A KXTI Las Vegas on Sunday (16) and will open for the tour stop.

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Hyman's Passing Sad Reminder Of Talent; Beware, Frank! Leverts Cut Duets Album

W I T H THE prevailing "who's the next hot talent?" sentiment among most R&B consumers, it's disheartening to note the passing of Phyllis Hyman, an endearing voice in jazz who, while not garnering an overwhelming number of chart hits over her 18-year, seven-album recording career, nonetheless scored a bull's-eye with discriminating listeners.

Hyman, who died June 30 in an apparent suicide, was scheduled to perform the same evening at New York's Apollo Theatre. She was 45 years old. As unsettling as it may be, fans will soon get the chance to hear new music from the late artist. An album, as yet untitled, is due in September from Philadelphia International, which also worked with John Lennon and the Beatles.

Hyman was known for her larger-than-life diva persona, which matched the Pennsylvania native's prodigious, vintage jazz/R&B vocals and physical stature (she was more than 6 feet tall).

Hyman began her professional music career with the group New Direction in 1971. She later gained prominence on the road with jazz drummer Norman Connors and was a featured vocalist on his 1976 breakthrough set, "You Are My Starship." In 1977, she made her self-titled debut on Buddah Records and then went to Arista two years later, where she cut four albums. In 1986, she began recording for Philadelphia International, where her last project, "Prime Of My Life," peaked at No. 10 on the R&B Albums chart in 1991.

Hyman recorded several top 10 R&B singles, including "Can't We Fall In Love Again?" "Don't Wanna Change The World," "Living In Confusion," and "When You Get Right Down To It," which was No. 1 on the R&B Singles chart in 1992.

Hyman also made a name for herself on Broadway, appearing in the musicals "Dreamgirls" and "Sophisticated Ladies," which earned her a Tony nomination in 1981. She also appeared in such films as "School Daze," "Lenny," and "The Doorman.

NOT TO BE MISSED: Be on the lookout for the yet-to-be-titled father/son duets album featuring Eddie and Gerald Levert, scheduled for release this fall on Elektra. The first single, "Missing You," is produced by Gerald and Edwards Nicholas and should be out late August or early September.

This isn't the first time Eddie and Gerald have collaborated on a duet. The two recorded "Baby Hold On To Me," from Gerald's East-West set "Private Line," which hit No. 1 on the Hot R&B Singles chart in 1991.

W A Y D I O F O E W U N W U N: Radio One owner/CEO Cathy Hughes will be honored Oct. 26 at the fourth annual Salute To Excellence Awards Dinner at the New York Sheraton Hotel & Towers. Proceeds will be donated to the Piney Woods Country Life School, an African-American boarding school in Mississippi. For more information, call 212-222-9400.


A L B U M S TO C H E C K OUT: D'Angelo's "Brown Sugar" (EMI) issues incredible, smooth cool vibes to chill out by.

E X M A C A Exec Fischer & Tribe Form Dres Force Label

Los Angeles—Former MCA A&R executive Andre Fischer has paired with Tribe, a music services firm, to form Dres Force, a label specializing in R&B, crossover, and pop music. Fischer will head the company, while also tribe president/CEO Paul Leighton will handle the label's day-to-day operations.

Instead of a long-term contract with a specific distributor, Dres Force will negotiate with various companies on a project-by-project basis.

The label's first act is the quintet Brooklyn Paraphrase, whose album, "POP Hits streets August 15 and will be distributed through Rhythm Safari/Priority. The group's current single is "Shining Star," originally recorded by the Manhattans.

Boogie Of Paradise is an international collective with members of Hawaiian, Philippine, Japanese, and Spanish heritage. The group was signed by Fischer after it was dropped from MCA following the executive's departure from the label.

A noted producer and former drummer with the 70's band Rufus, Fischer is known as an artist's executive. Prior to joining MCA, he produced such major artists as Natalie Cole, Tony Bennett, Milt Jackson, and Chaka Khan. He says Dres Force will focus heavily on artist development.

"It's scaring me how most labels only care about making quick hits," he says. "Our greatest challenge will be maintaining patience as we develop our artists and trying to enlighten consumers and bring the standard of music up to where it should be.

Dres Force will benefit from the in-house services that Tribe offers, including marketing, promotion, and development, touring, recording, and business management.

Says Leighton, "Tribe gives Dres Force the ability to do things on our own in addition to working with our distribution partners. By utilizing our distribution sources, we can take advantage of the strengths that the different companies can offer."

Musician/producer/arranger Ira (Miki) Drez will handle the creative direction of the label, while Marc Fiedler is in charge of A&R and marketing.

The label's first project features funk/soul singer Tony Bennett, whose album, "BOP," is slated for release late August or early September.

The album's centerpiece will be the song, "I'm Gonna Go Where I Belong," recorded in late August 1979 by Bennett, who was at the time recording for the album "Coming Home" on the Atlantic label. The song will feature Dres Force's 12-piece band, which was assembled for the project, and will include several of the label's new artists. "I'm Gonna Go Where I Belong" will be released as a single in mid-August.

LOS ANGELES—No Trybe/Virgin Records is taking vocalist Teddy to the people by looking five early concert dates around the Tuesday (18) release of his debut single, "Tell Me What You Want."

Although the 24-year-old's upcoming album, "Soul," is rich in traditional R&B ballads, label executives hope the more contemporary, Keith Crouch-produced "Tell Me What You Want" will attract younger listeners to the project.

Teddy's inclusion in the July 12-19 leg of a national tour featuring the youth-oriented acts Immature, Soul For Real, Monika, and Subway, is also expected to help familiarize concertgoers with his music.

Teddy's latest name is Martin, discovered on stage as a backup singer for a Jody Watley concert. The Los Angeles-based artist also has sung backup at shows featuring such artists as Aaron Hall, Morris Day, and Marvin Haight.

Says No Trybe president Eric Brooks, "Teddy is a well-rounded performer because he sings, dances, and also plays the piano for audiences. So we'll be doing a lot of promotion runs where he can show those skills off."

Although he's at home singing in front of an audience, recording music in a studio was a learning experience for Teddy. "At first, I had a hard time conveying emotion, because on stage you can look into a woman's eyes who is 10 feet away and say 'I love you,'" he says. "But eventually I got used to it."

Says he takes an artistic approach that begins with a "distinct soulful" voice that sets him apart from other singers, "I sing old-school music with a '90s flavor that has a certain singularity about it," he says. "I think it will sell."

Brooks says Teddy's audience is aged 18-34 and skewed toward females. "There's a void out there," he says. "We set out to make an album that fit right between those hard, love-you-down acts and the softer romance balladaries."

A broad marketing campaign for the single began around the July 4 holiday with the street-team distribution of album sampler cassettes to various youth-oriented centers of influence, including radio mix shows and concert venues.

"From there, we began focusing on markets where we have good relationships with radio," says Brooks, who adds that the ballad already has received some play during "quiet storm" segments at various R&B stations.

At press time, the single's clip was slated for a mid-July release.

The label plans to follow the youth-flavored first single with the more adult-oriented "Come Over." However, an underground remix of the debut single targeting teen consumers is also planned.

Teddy co-wrote five of the album's (Continued on page 30)
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* Albums with the greatest gains this week.*

1. Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 albums with $750,000 for EPs.
2. ARIA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Attacks indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EG, and all other CD prices, are replacement prices, which are suggested list prices. Greatest Gainer shows chart's largest unit increasers. Pacesetter indicates biggest percentage growth. Heartbreaker Impact shows albums removed from Heartbreakers this week. Indicator indicates present Heartbreaker title. 01/95, Billboards/Radio Commucations, and SoundScan, Inc.
ALDIN BIRDETTE

"The Lion In Me"

Forthcoming Full Length CD / Cassette
Hear Him Roar!
July 95

"Melvin, This One is For You, I Will Always Remember You."

(Melvin Franklin performed his final recording session on "Let love lead the way" and "Responsibilities")
R&B

**Lady Of Soul Awards To Bow; 5 Noms For TLC**

LOS ANGELES—LaFace trio TLC garnered five nominations to lead a field of 21 female recording artists in the hunt to become winners of “Soul Train's” first Lady Of Soul Awards—created to celebrate the achievements of women in 10 musical categories. The awards will be presented Aug. 6 during a live, two-hour syndicated telecast from the Santa Monica Civic Auditorium.

Two special awards will be presented: Rap act Salt-N-Pepa will be honored for outstanding career achievement and choreographer/actress/TV producer Debbie Allen will receive the Lena Horne Award for outstanding career achievement.

The show, which will be hosted by Gladys Knight, Brian McKnight, and Shaquille O'Neal, will be produced in a format similar to the successful “Soul Train Music Awards.” The program is scheduled to be a one-hour event.

Here is a list of the nominees:

**Best R&B/soul single—solo:**

**Best R&B/soul single—group, band, or duo:**

**Best R&B/soul album of the year—solo:**

**Best R&B/soul album of the year—group, band, or duo:**

**R&B/soul song of the year:**

**Best rap album:**

**R&B/soul music video:**

**Best R&B/soul music video:**

**Best R&B/soul music video:**

**Best jazz album:**

**Best gospel album:**

**STANDING AT THE TOP: “Boombastic” by Shaggy (Virgin) takes another step closer to the top of the Hot R&B Singles chart. This week it moves 3-2. Still in front with a very strong lead is “One More Chance” by the Notorious B.I.G. (Bad Boy/Arista), which is No. 1 for its fifth consecutive week. This week’s No. 2 hit “One More Chance” gets 1-2 on the R&B singles chart because it is beginning to register some R&B airplay for the first time. “The What” by the Notorious B.I.G. and Method Man.**

**TIGHTEN UP YOUR BACKSTROKE: “Waterfalls” by TLC (LaFace/ Aria) takes hold of the No. 1 position on the Hot R&B Airplay chart this week. Unfortunately, it gets pushed back to No. 5 on the Hot R&B Singles chart by “Freeky’Em” by Jodeci (Uptown/MCA), despite a small gain in overall points (airplay and sales). It is very possible that “Waterfalls” will rebound on the R&B singles chart next week. Meanwhile, “Freeky’Em” now enjoys a big surge in single sales this week and moves 5-4 on the overall chart and 4-3 on the Hot R&B Singles Sales chart. Jodeci’s album “The Show, The After-Party, The Hotel” is due to hit the stores Tuesday (18).**

**SUSPENDED ANIMATION: “He’s Mine” by MokenStef (Outburst/ RAL/Island) has the largest increase in total points on the R&B singles chart, but because the top 10 is so tight, it only manages a parallel move, 6-4. “Someone To Love” by Jon B. Featuring Babyface (506 Music) comes back to life at radio. This week it reutilizes on the singles chart at No. 7 and moves 8-5 on the R&B airplay chart.**

**GREATEST GAINERS: We Must Be In Love” by Pure Soul (StepStar/ Interscope) wins the Greatest Gainer/Airplay award for the second consecutive week. “Boombastic” is No. 10 on seven stations, including WQMG Greensboro, N.C., WOWI Norfolk, Va., and KVIP Little Rock, Ark. “Sugar Hill” by AZ (EMI) garners the Greatest Gainer/Sales honors. It moves 3-2 on the Hot R&B Singles chart and is breaking at radio in the following markets: Chicago, Greensboro, Norfolk, Washington, D.C., and Baltimore.**

**PREMATURE BIRTH: Two records debut a week early due to street-date violations. Our normal policy is that a single is eligible to debut a week after its commercial release date. However, if a single leaks into the marketplace a few days early and shows up on the sales chart, we are obligated to bring the record on a week earlier than normal. This scenario played out for two records this week. The first, “Player’s Anthem” by Junior M.A.F.I.A. (Uptown/Big Beat/Atlantic), is this week’s Hot Shot Debuts. It enters the Hot R&B Singles chart at No. 59 and is No. 46 on the Hot R&B Singles Sales chart. This is the first single on the Notorious B.I.G.’s new label, Uptown. This track has been very popular in the club and is just starting to penetrate at radio. “Player’s Anthem” also features vocals from the B.I.G. himself. The other record to debut early is “Who’s The Biggest” by Bushwick Bill (Rap-A-Lot/No Treating).”

**BUBBLING UNDER...**

**HOT R&B SINGLES**

**WITH THE WEEKEND, JULY 22, 1995**

**FOR WEEK Ending JUNE 25, 1995**

**Billboard**
**Billboard Summit Moves To Home Of Clubland**

**MARK YOUR CALENDAR:** It may still be a way away, but we can already prepare for the third edition of the Billboard Dance Music Summit. And, kids, get ready for changes at the annual event, which will retain many of the qualities that have become familiar to past attendees but will also bring changes that we think will be cool new territory.

The first and potentially most radical changes for Summit are its time and setting. The 1996 confab will run July 17-19 at the Chicago Downtown Marriott hotel in the eternally fertile city where house music was born. While we will dearly miss the quirky and experimental vibe of San Francisco during the winter, what could be a better site for celebrating and examining the inner workings of clubland than the place where its dom- inance over dance music has been helmed?

Addition details on these and other facets of the Summit will follow in the coming months. Look for registration rates and hotel reservation information to become available in the coming weeks. Watch this space.

**TURN THE BEAT AROUND:** Michael Jackson's recent smash, “Scream,” is barely a memory and Epic Records is already trotting out the second single from the King of Pop's current opus, “HIStory.” The R. Kelly-produced slow jam “You Are My Friend” has begun to circulate on test pressing in several key club circles, sporting gorgeous, unusually simple house mixes by Frankie Knuckles. Knuckles has charged the song, sweeping, disco-inspired groove that we fantasized about when we first heard the song a while back. His use of swirling organs, subtle hand claps, and grand piano lines adds to the song's dramatic flavor. In all, R. Kelly has crafted a blueprint for such artists as George Clinton, Bootsy Collins, Bernie Worrell, Sly Stone, and Eddie Haze. Axiom is depending on its hip-hop-influenced updating of the material to attract younger consumers, as well as old-school listeners. “This music is that we plan on for the long time,” says Bill Laswell, the innovative producer responsible for the album, “It’s funk—a song for the kids.”

After twirling round the floor with Junior Vasquez on several 12-inch singles, Madonna throws down with clubland veterans Danny Tenaglia for the post-production of “Human Nature,” the fourth single from “Bedtime Stories.” In his hands, the face-trackin' hip-hop remix is molded into a defiant house anthem that smartly captures the attitude of the original. There are moments when LaswellBoosted performance sounds a tad rushed within the track's vigorous groove context, but there are enough vocal effects and whispered goodies to make the track work extremely well.

Though all of Tenaglia's mixes of “Human Nature” are notable and useful to a variety of DJs, the best of the batch is the promo-only Human Club version, which has dark, underground-savvy synth passages that best match the overall tone of the song. You may have to begin to hurdle your buds at Maceo Parker or Warner Bros. Records for a copy of this hard-to-find mix. By the way, Howie Tee also contributed a track that sticks tightly to the downtempo vibe of the original and have the juice to rock your jeep up nicely.

**ONLINE:** While the club community continues to mourn the untimely death of DJ Dandi following last month's July 1, the act has chosen to continue recording. The group’s new release “The Dandi Dom,” which features Dandi’s final recorded vocal, will be commercially available abroad on July 31 in tribute to the charming late performer. Re- replacement singers are being auditioned. No final word yet on when Shiva's music will be domestically

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**by Larry Flick**

available, though we hear that “Free- don” may drop on the next install- ment of the label's popular “Platinum On Black” compilation series.

Speaking of compilations, Motown comes to the table with “Motown Blend,” on which a dozen of the label's classics are refashioned for '90s club connoisseurs by an all-star cast of U.K. pro- ducers—many of whom regularly function as part of the Sisco Mix Club. Not every track works, but those that do appeal vigorously: “Free- don” to West End's interpretation of “I Need Your Lovin’” by Teena Marie and to Graeme Park's version of “Let It Be” by Never Gonna Give You Up. Also coming from the Motown vaults is “The Sound Of Young Amer- ica: The First Year” c/d. A good collection that traces the label's history. We will not dare to pick faves, since there are so many, but we must note that the 1975 disc, which features the glorious “Daddy Could Swear, I Declare” by Gladys Knight & The Pips, has not left our boombox in days.

It looks like Steve “Silk” Hurley has decided to dip his toe in house waters after a quiet spell. Besides producing the much-hyped “Free- don” for West End, Hurley has been working on the forthcoming “To Wong Foo” soundtrack. He has also fleshed out Tina Moore's fab pop ditty “Never Gonna Give You Up” to a hard-edged, rugged beat or two. In his hands, this Street Life/Scotti Bros. release is reminiscent of some of the pop producer's countless vintage jams, leaving us hopeful that he is back and ready to toy loyalists more gams. His R&B staff has been fine, but none of it matches the pure beauty and electric- ity of his house material.

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**P-Funk Stars Return On Axiom Compilation**

Laswell overviews Blend Of Remixes, Rare Tracks

**BY DARREN HARTLEY**

NEW YORK—Axiom Records is re- turning the psychedelic scents of P Funk to the forefront with “Axiom Funk's Funkeronimicon,” a compilation of remixed classics and previ- ously unheard tracks by such artists as George Clinton, Bootsy Collins, Bernie Worrell, Sly Stone, and Eddie Haze. Axiom is depending on its hip-hop-influenced updating of the material to attract younger consumers, as well as old-school listeners. “This music is that we plan on for the long time,” says Bill Laswell, the innovative producer responsible for the album, “It’s funk—a song for the kids.”

According to Laswell, Axiom's label manager, the album’s star-stud- led lineup will be the focus for the label’s marketing campaign. “We’re hoping that since we have so many big names—Clinton, Bootsy, Hazel: a veritable P-Funk reunion—we can really hit it on the major chains like Tower and HMV.”

Axiom, a New York-based inde- pendent label distributed through Island Records, has released a steady stream of funk albums since it was created in 1989 by Laswell and Chris Blackwell, Island's former owner. Among its releases are the Material albums “The Third Power” (1991) and “Hallucination Engine” (1994); Henry Threadgill’s “Too Much Sugar For A Dime” (1993); and guitarist Sonny Sharrock’s “Through The Ages” (1991). Having established a distribu- tion base of nom-and-pop stores, Axi- omon wants to generate label awareness among larger retailers with “Funkeronimicon.”

On the album, Laswell successfully meshes the old with the new. Earlier, futuristic classics are enhanced with streams of jungle and hip-hop, while the more recent cuts have threads of traditional funk vibes. Tracks like “Cosmic Slop” by Garry Shider and “Animal Behavior” have the vibrant vocals, gripping synthe- sizer chords, and robotic guitar grooves that are synonymous with P Funk. However, songs like Clinton’s “Hoodoo Mutant Freaks” and DTX’s “Order Within The Universe” incorporate hip-hop beats, scratching, and samples, show the versatility and longevity of funk.

“This music has huge potential, and a lot of it hasn’t even been tapped yet,” says Laswell. Other stand- out tracks include a stirring reading of the unpub- lished Jimi Hendrix version of “Un- And Violin” by Abidun Oyewole of the Last Poets, and trumpeter Maceo Parker’s funk-in-up remix of his in- novative P Funk song “Attack” (1973), which also features cover art by Pedro Bell, who designed most of the artwork for the original Funkadelic albums.

“IT was totally vital to have [Bell] involved with this project,” says Mur- phy. “We were trying to get to a real P-Funk mood for the album cover, something really dark and really deep into funkadelia. We needed him for a lurid, cosmic slop, hip-hop look.” Bell, who created the artwork for such Funkadelic albums as “Cosmic Slop” (1973), “Hardcore Jollies” (1975), and “The Electric Spanking Of Trash- ees” (1981), feels that musical quality on the new Axiom album is compara- ble to original albums from the “mothership.” “It’s slabbin’,” he has said. It has some real powerful elements—it’s one of the best in about 10 years,” said Bell.

The promotional campaign started July 8, when the first single, a new version of Collins “If It Was” was serviced to R&B, jazz, and hip-hop programmers. A 12-inch EP featuring remixes of “If It Was” and “Cos- mic Slop” will follow.

To tap into the hip-hop community, Axiom will sponsor listening events and giveaways at colleges across the country. “This album has a lot of em- phasis on funk and hip-hop listeners who have an appreciation for P Funk,” says Andrew Kronfeld, direc- tor of promotion. “There are a lot of differ- ent Labels. They’ll hear it and say, ‘Yeah, I know that sample,’ and then they’ll want to buy the album.”

“WE’re definitely going to reach out to [hip-hop listeners],” says Murphy. “Now that George Clinton has had his P Funk tours, he has established a base among hip- hop listeners, alternative listeners, jazz/funk—across the board. George Clinton represents a whole catalog for people in terms of sampling.”

The compilation was spawned by Laswell’s 15-year production career in the innovative P-Funk movement. Laswell met Maceo Parker in the early 80s and has been working with P-Funk’s major movers and shakers ever since. The compilation chronicles Laswell’s extensive ca- reer and the evolution of funk through his eyes.

“A lot of it comes from having di- rect contact with everyone on their albums and their works,” says Las- well. “There’s definitely a lot more in the back catalogs of artists like Bootsy, Bernie, and Eddie Hazel. This was just a summary of what’s been going on around me.”

Laswell is dedicating the album to Hazel, the late Funk-Mob singer/ guitarist, who was working on a project with Laswell before he died in 1993. “I dedicated the album to him because Eddie was one of the last Funkadelic members that I had contact with,” says Laswell. “We met and decided to get to- gether and work on a project. We completed two songs together, but he died while he was [on tour] in Japan.” The Axiom compilation con- tains Hazel and Laswell’s final col- laborative efforts: the earthshaking “Orbitron Attack” featuring Collins, and Hazel’s haunting instru- mental ballad “Pray My Seat”.

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**DANCE**

**ARTISTS & MUSIC**
### HOT DANCE MUSIC

**CLUB PLAY**
Complied from a national sample of dance club playdates.

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### MAXI-SINGLES SALES
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Decca’s Darling Part Of Tradition
She Follows Line Of Strong-Willed Women

■ BY DEBORAH EVANS PRICE

NASHVILLE—In its heyday, Decca Records was famous for its strong female artists. The vocal talents and engaging personalities of Loretta Lynn, Tammy Wynette, Brenda Lee, and Kitty Wells helped shape country music. In the 90s, Decca executives are banking on newcomer Sammy Kershaw to help re-establish that dynasty.

“When you think about the kinds of songs they were doing, they were very strong women and very strong messages for the time in which they were recorded,” says Sheila Shipley, Biddy, Decca senior VP and GM. “If you talk to Helen, you’ll find her to be very strong-willed, very determined. She was very much wants to do songs she relates to and has a passion for,” she did the other women who recorded for Decca.”

Shipley-Biddy says she and Mark Wright, senior VP and head of A&R, extensively discussed Decca’s future and direction. They even met with legendary current Decca artist to talk about his 30 years with Decca and MCA, which are now sister labels. “Listening to that and looking at the roster that was there then, we have some pretty big shoes to fill,” Shipley-Biddy says. “We’re thrilled to find those artists that were just so unique and so special that we felt they would totally measure up to the history and the legacy.”

Shipley-Biddy feels Decca is that caliber of artist. “Carrying on any torch like that is overwhelming and scary,” Darling says. “You hope you do the reputation proud. I would hate to do anything that would in any way tarnish what those incredible women left behind, but you have your head out of your mind and you have to say, ‘I’m just gonna go out and do my best.’

“If you think about it, you run the risk, kind of like when you’re driving down the road and you only look at what’s right in front of your car and you get overwhelmed and scared of the road ahead. You have to look ahead and do the best you can possibly do.”

Darling is a Baton Rouge, La., native who honed her vocal skills singing jingles in Chicago. When she decided to pursue a career in Music City, she began singing demos, and her voice caught the attention of Garth Brooks. During one of his demos of “Whisper My Name,” a Randy Travis hit that Brooks had first thought about recording for his “Pieces” album, Brooks was so impressed that he asked for a meeting. Brooks and Shipley-Biddy began working the record and talked about developing a new album. “For the Blood And The Beautiful,” Shipley-Biddy says. “It’s a great hit the real thing.”

(Continued on page 29)

For Giant’s Carlene Carter, ‘Treason’ Is Nothing To Rush

■ BY JIM BESSMAN

NASHVILLE—Keeping strictly to her own timetable, Carlene Carter is finally following up her 1990 Giant Nashville album, “Little Love Letters”—which spawned the hit single and video “Every Little Thing”—with her new album, “Little Acts Of Treason.”

“Carlene’s Carter,” explains Giant Records promotion head Nick Hunter. “Instead of making a record in six months, she takes 16. She works at her own speed. Instead of getting an artist to fit a record company’s agenda, you end up fitting Carter’s agenda, which isn’t bad—it just doesn’t fit the time frame you want.”

On the upside, though, the label gets an album like “Little Acts Of Treason,” which Hunter feels is both best and deepest work to date.

“This is unique,” he says. “There may not be that one single which over shadows the rest like ‘Little Every Thing’—but what is there will make it a bigger album over the next year or two.

Preceding the 13-track album’s release on Aug. 8 is the first single and video, her cover of Kennedy Rose’s “Love Like This.” It’s one of only three songs not written entirely or in part by Carter, who also debuts as producer this time, in association with Giant Nashville president James Stroud.

The other two cover songs, though, are especially noteworthy. “The Swingin’ Stream” is a 1982 Carter Family song. Carter, of course, is third-generation Carter family and accompanying her here are her mother, June, and sister, Helen and Anita. Her daughter Tiffany makes her recording debut this year.

“Loose Talk” was a chart-topping hit for Carter’s father, Carl Smith, in 1964, and she enlisted him for a duet. The two had talked for years about doing a duet but kept waiting. “I want to see my future,” says her father. “It’s about time that song came to me. I’ve been writing a song for me and finished a half-dozen potential numbers but felt that none of them was worthy. Her father, though, was totally supportive of her final choice, saying, “That song made me a lot of money in my career, and I’m gonna pass it on to Carlene. Maybe it will make her a lot of money, too.”

The experience of signing with Carter was her father was scaring for her, she says, but Carlene and Paul McCartney would be. Smith, she says, grabbed her and made her look at him. “She is an artist who understands and is well-versed in many modern country, adding that she hopes this duet will turn people to Smith.

“Loose Talk” was an album that was released in 1962 by Carter Family, and they are often credited for being one of the first country music groups to feature women in the industry. The album featured songs such as “Wreckless Behavior” and “I’m Just a Country Girl.” Carter Family was known for their harmonies and their ability to tell stories through their music. They were also known for their strong female presence, with Carter as the lead singer. Carter Family’s music was often characterized by their use of humor and storytelling, and they were known for their ability to capture the essence of the American countryside in their songs. Carter Family’s influence can be heard in many modern country artists, who continue to draw inspiration from their work.
Billboard Top Country Catalog Albums

**FOR WEEK ENDING JULY 22, 1995**

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**TOP COUNTRY ALBUMS**

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and the heads of corporate america.

Nobody delivers country music fans like we do. And where the audience is, advertisers follow. With cross-promotions and marketing alliances that can send your artist to the top, TNN: The Nashville Network brings it all together.

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<th><strong>WEEK ENDING</strong></th>
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**Billboard Top Country Singles Sales**

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<td><strong>WHEN YOU SAY SOMETHING AT ALL</strong></td>
<td><strong>ALISON Krauss &amp; Union Station</strong></td>
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<td><strong>WALKING TO JERUSALEM</strong></td>
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**Complied from a National Sample of Retail Store and Radio Sales Reports Collected, Compiled and Provided by SoundScan.**
DECCA'S DARLING PART OF TRADITION

Co-written by: Darrell Scott, Jerry Pounds, Jerry O'Sullivan, Bill Cashman, Jeff Dowd, Bill Cashman, Mickey Murphey, and Mike Chase.

(Taken from page 5)

pressed with Darlington's voice he adds with her new and harmonious sound, the newcomer by calling her up, inviting her to lunch and offering her to get her career off the ground. However, somehow the newcomer took her to Wright. As a result, she landed the deal with Decca. Omarit and Wright co-produced her self-titled debut album, which was released in Aug 15. The first single, "Jenny Come Back," was shipped to radio July 10. It was a group decision, Darlington says of the first single. The song is a lighthearted approach to saying something serious. It's about a girl who could have had anything, but she sold herself short and decided to chase someone else's dream.

Meanwhile, Decca's radio one third March during the National Radio Seminar and has held a series of receptions for her new artist to come into theRuns on the charts, a series of country radio and music venues. According to Dave Weigand, MCA VP of sales and marketing, Darlington will do an in-store appearance Aug. 12 in her hometown, Baton Rouge.

"Consumers will have a chance to pre-purchase her CD," he says. "They'll get the CD insert for Helen to sign, and then bring it back on the release date and receive the CD for free." Other consumers also have a shot at getting an autographed copy of Darlington's CD. "We took her to the press event in Pickwick, N.C.," Shiple-Biddy says of the original Decca pressing plant, which still displays one of Decca's old signs. "When her CD came off the line, she autographed the first 100 CD booklets. She came up with the idea because she wanted to reach her fans. Darlington is hoping radio will be receptive to her new release, but says she didn't make the album with radio in mind. "We ran the songs around before we made the album. There's no way to aim for it. By the time you pick the songs, cut them, and get it out, you've missed. So my goal is to get the songs that say 'I want to say.'"

CARTER'S TREASURE NOTHING TO RUSH

(Continued from page 5)

(Continued from page 5)

seas, because she sells almost as much over there as here."

In fact, Carter is in the middle of a European promotional tour, which will last through mid-July. The video-friendly artist, who has hosted shows on both VH-1 and CMT Europe, is also finishing a series of four TN special titled "Carlene Carter: Circle Of Songs." The first aired in May and ex-amined her family and musical roots, featuring guests including June Carter Cash, Brenda Lee, Pam Tillis, and Kathy Mattea. The second airs in August and focuses on her many releases with Nashville songwriters as Emmylou Harris, Guy Clark, Rodney Crowell, Albert Lee, and Hal Ketchum.

The remaining two episodes await taping and will air in the fall. "She's been interested in providing something with a different look and feel for TN, and this gets her back to her songwriting roots," says Mark Hartley of Carter's Fitzgerald-Hart-l ey management company. "It's also a wonderful forum for presenting music off her new album. One thing we've also learned is that she has a tremen-dous amount of loyal friends out there."

This only serves to underscore Carter's unique appeal, Hunter feels. "She's been out of the marketplace for 18 months, which is a lot of time for other entertainers," he says. "But she's unique, a true artist, and in this day and age in hillbilly music, there isn't too much of that."
Artists & Music

The QUEEN IS BACK: "There's something about a live audience," declares Shirley Caesar, who as the official "queen of gospel" should know. "You can see how the folks are being blessed. When I am secluded in a studio, I have to make my own church, but with live audiences I am really inspired to belt it out, and I think I'm most effective when I'm able to let go and let God." That's a good part of the reason she says her previous live albums have been so successful (with "Live In Chicago" ranking as her biggest seller to date). It's also the reason her latest effort, "Shirley Caesar Live—He Will Come," recorded live at the Greater Bibleway Miracle Temple Worldwide Church in Atlanta and slated for release Thursday (20), is expected to generate big sales.

Already, Chuck Myricks, who heads up the gospel division at Word Records, reports that his staff has fielded an overwhelming number of inquiries and preorders.

The album's release will coincide with the 23rd annual convention of the Shirley Caesar Evangelistic Crusade, Sunday (16)-Saturday (22) at the North Raleigh (N.C.) Hilton. Featured speakers include some of the nation's top evangelists as well as top name gospel artists, including Hezekiah Walker and Dottie Peoples. Like Caesar's work, the event is a blend of ministry and gospel.

It's becoming more popular to mix the two. It's one of the exciting new trends, especially for some of the singing preachers like me," says Caesar, who pastors the Mt. Calvary Holy Church in Raleigh.

She's also enthusiastic about the growing frequency of television opportunities for gospel artists. Caesar is preparing to do a series of gospel-oriented TV shows for CGI Records, while getting national coverage from a recently taped GM commercial. But what most excites her these days is the exploding popularity of some upcoming gospel artists—namely Kirk Franklin.

"I believe his song Why We Sing is the song of the decade," Caesar says. "It's clear to me that God is using gospel to grab the hearts of the people. There's no need for anybody to fear Kirk Franklin's success and where it will take him or the music. Gospel is becoming big business. I hope they play 'Why We Sing' in a nightclub, everywhere they can play it.

"Just where does the "queen of gospel" fit in? "I call myself in the 'E' club," she says. "I'll be here when they come, and I'll be here when they go. While Kirk Franklin is fighting out front, I'll hold up the rear."

Meanwhile, Donald Lawrence, the innovative director of the Tri-City Singers, is another artist following the growing trend of mixing ministry with gospel. This, in part, to tap the bountiful church market. In conjunction with the prerelease campaign for their latest release, "Bible Stories," Crystal Rose Records (distributed by Sparrow) teamed with the manufacturers of the "African-American Heritage Bible" for radio giveaways, contests, and cross-market endorsements, before officially bowing late last month with a half-hour special on BET's "Video Gospel," hosted by Bobby Jones.

The campaign paid off with a No. 4 debut earlier this month on the Top Gospel Albums chart and a No. 14 entry on the Top Contemporary Christian chart. The North Carolina-based Tri-City Singers are in the midst of an extended touring schedule in support of their sophomore effort, which spotlights familiar Bible characters like Job and is also available in full concert video.

Teddy Tells What He Wants

(Continued from page 17)

12 tracks and cites Sam Cooke, Marvin Gaye, Al Green, Otis Redding, and Jackie Wilson as artistic influences. He says that "Soul"—which is due in October—is a traditionally styled R&B album with story-driven lyrics.

I write songs about realistic things that could happen to you where you live—not just hot topics of the minute," says Teddy. "How can somebody live in Boston understand what's happening on Crenshaw [Boulevard] in L.A.?"

The producers on the album are Bishop "Stick" Burrell, David Knight, and Ian Boxhill and Jean Bellefaire.

Among the tracks on "Soul" is the catchy "Ain't No Fun," which features the group H-Town. Also included is a slowed down, dancehall-tinged cover of Michael Jackson's hit "Rock With You."

Teddy included the Jackson track as sort of a tribute. "I always liked music, but when I first heard Michael's 'Dancing Machine,' I knew I wanted to become a recording artist," he says.
In the Spirit

THE MYRA WALKER SINGERS - 9155

SLIM Supreme Angels
STAY UNDER THE BLOOD
SLIM & THE SUPREME ANGELS - 9144

WILLIAM BECTON - 9145

MIGHTY CLOUDS OF JOY - 9147

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www.americanradiohistory.com
“JUANGA” IS ONE-DERFUL: Last week, Arista/BMG megastar Juan Gabriel achieved the unthinkable when his droleful recounted forsaken affection “El Palo” made its bow atop the Hot Latin Tracks. “El Palo,” whose galloping son mucho mucho musical arrangement belies its lyrical sadness, is the first title to debut at No. 1 on the Hot Latin Tracks since the chart was reinstated in 1988.

Moreover, “El Palo” is the first chart-topping song for Mexico’s biggest solo star and his label since last year, when “Juanga” sealed the Hot Latin Tracks with “Pero Que Noeasidid.” Also, fame is fleeting on the ever-fluid Hot Latin Tracks. This week, Selena’s “Lá Lá Love” (EMI Latin) dislodges “El Palo” from the top of the chart. “El Palo” is taken from Gabriel’s latest album, “El México Que Se Nos Fue” (The Mexico That Left Us), which is due out Tuesday (18). As suggested by its title, “El México” contains a nostalgie underscored driven by climactic parables of personal betrayal and occasional tales of ethnic self-esteem. “Con la Ciudad,” for instance, is a wryly witty yarn that tweaks California’s Proposition 187 while recounting the story of a Mexican immigrant who travels throughout the U.S., only to discover he was better off in his hometown in Mexico.

And when Juan Gabriel discharges his entrais wailing these narratives over an assortment of time-honored Mexican genres, such as son, nortena, huapango, and ranchera, it becomes plainly evident that he is grasping for the last straws of an era when Mexico was not auctioning its material and spiritual belongings to the highest bidder.

“El México” probably would have been the ideal come-back album for Gabriel. Nevertheless, this entertaining record boasts a cornucopia of hits that will keep Juan Gabriel entrenched near the top of the Billboard Latin 50 for many months to come.

ANG SELENA ROLLS ON: With Selena’s Spanish/English set, “Dreaming Of You,” slated to be dropped on (Continued on next page)

EMI Mexico Adds DLV. EMI Music Mexico recently acquired Discos Larga Vida, based in Monterrey, Mexico. Shown at the signing ceremony in front row, from left, are Mario Ruiz, president, EMI Music Mexico and Basilio Villarreal, founder of DLV. Shown back in row, from left, are Alejandro Padile, technology and information director, EMI; Marcelo Ripoll, finance director, EMI; Rafael Gorostieta, marketing director, EMI; Francisco del Campo, sales director, EMI; and José Pérez, operations director, EMI.

JUAN GABRIEL

EL MEXICO QUE SE NOS FUE

The greatest composer and singer of our times, the magnificent Juan Gabriel, now presents his most recent production of Mexican music that includes Huaquangos, Sones, and Mariachi. The album contains 10 original recordings all written by Juan Gabriel with musical arrangements by Rigo Gomez Cova and the participation of the Mariachi De Mi Tierra.

Juan Gabriel has been nominated and won a multitude of awards including “The Grammy” and carries a roster of numerous double platinum and gold records. On July 18, 1995, musical history will be made with the debut of his much awaited production of Mexican music with a style that only Juan Gabriel can create.

RCA Victor Woos Women With ‘Romeo And Juliet’

SURRENDER TO THE PASSION: There are about 80 versions of Tchaikovsky’s “Romeo And Juliet” Overture-Fantasy on the market, so how do you market yet another one stand out in the crowd? RCA Victor Red Seal decided on a novel form of niche marketing for the new Leonard Slatkin/St. Louis Symphony Orchestra version. It’s pitching it to a demo that Carlos Anthony, product manager for BMG Classics, calls “women who revel in the romance novel and are torn by their favorite soap operas. This is a large population with lots of purchasing power—look at the number of romance novels that are sold.”

Presumably, these romantic consumables can just skip over the decidedly unromantic “1812 Overture,” which is also on the disc; Tchaikovsky’s Symphony No. 2 is also part of the package.

BMG first tried the romantic angle with last fall’s St. Louis Symphony release. The sultry black-and-white cover girl on Orff’s “Carmina Burana” showed lots of cleavage, and a big cable TV campaign invited buyers to “experience the pagan panoply and fierce sexuality” of “Carmina Burana.” That title peaked at No. 6 on the Top Classical Albums chart, and has sold 26,000 copies as of July 5, according to SoundScan. Since BMG is taking aim at women this time, the album art, which was designed to mimic a romance novel cover, features a mostly naked male—a sulky-looking, pin-striped, obviously positioned sheet and an adoring female draped over his shoulder.

The plan goes beyond image, however. BMG Classics has teamed up with fellow Bertlesmann company Bantam Books, publisher of romances, for a co-promotion tied to the September publication of Bettina Krahm’s new romance, “The Perfect Mistress.” Its centerpiece is a sweepstakes whose grand prize is a one-week trip for two to Verona, Italy (the setting of “Romeo And Juliet”). The sweepstakes will be advertised at two levels of retail: in 400 Coconuts and Trans World Entertainment stores around the country and in 10,000 bookstores, supermarkets, and drugstores that stock romances. Two thousand special stands that hold both the CD and the book will be distributed to key bookstores—Barnes and Noble has 500 of them.

The first printing of “The Perfect Mistress” (300,000 copies) will carry a cover tagline inviting readers to look at the inside back cover for the sweepstake offer; that page will have an advertisement for the CD (with the album cover pictured) as well as the sweepstakes details. Additional prizes include a CD player plus five different BMG versions of “Romeo And Juliet,” as well as autographed and unautographed copies of the CD and the book.

The CD hits stores on Tuesday (18), giving BMG a chance to build advance awareness before the book comes out. Print ads in five soap opera magazines, along with Combined National Circulation, will include a teaser for the sweepstakes, and cable television spots will be concentrated in markets where “Carmina Burana” did well. Print mailings have gone to bridal magazines, where they have met with “a good response,” according to BMG Classics publicist Melanne Mueller.

Will BMG take the romance strategy beyond this release? “The romantic consumer is an untapped market,” enthuses Alceo. “This is not a one-time thing.” However, Andre Becker, the mastermind of the campaign, was fired from his job as U.S. marketing director for BMG Classics just a few weeks ago, so who knows? Label head Günther Henschel was traveling in Europe and unavailable for comment about any changes in marketing strategy.

NEW KID ON THE BLOCK: André Previn is going universal with Deutsche Grammophon. He will be wearing all his hats on upcoming label recordings: conductor, composer, and pianist, both of classical music and jazz. First out of the box is this month’s Shostakovich Symphony No. 8, with Previn conducting the London Symphony Orchestra. Next month, he headlines DG’s first-ever jazz release, “Showboat,” for which he teams up with guitarist Mundell Lowe, bassist Ray Brown, and drummer Grady Tate for Previn’s own arrangements of songs from the Jerome Kern show, plus original Previn tunes based on its music.

Future plans include recordings with the Vienna Philharmonic, the Staatskapelle Dresden, and the London Symphony, as well as Kornfeld’s opera “Die Tote Stadt,” and the world premiere recording of Previn’s “Honey And Rue” with the Orchestra of St. Luke’s and soprano Kathleen Battle.
Tuesday (8), her misty-eyed mariachi take of the classic ‘‘Tu Sólo Tú’’ as- sumes the No. 1 slot on the Hot Latin Tracks. ‘‘Tu Sólo Tú’’ is Selena’s seventh chart-topping single. The re- nouned Mariachi Sol de Mexico, di- rected by the song’s producer, José Hernández, provided the shimmering vocal and instrumental support.

What’s more, when Selena’s English-language smash ‘‘I Could Fall In Love’’ reached No. 2 on July 8, the seductive romantic confession became the highest-charting English- language single to enter the Hot Latin Tracks. ‘‘I Could Fall In Love’’ moves 4-3 with a bullet this week. ‘‘I Could Fall In Love’’ was written and produced by the much-sought-after song- smith/producer Keith Thomas.

A final note regarding unprece- dented chart feats achieved by Selena. The Tejana megastar is the first recording artist to place both a Spanish- and English-language title in the top 10 of the Hot Latin Tracks.

RODRÉN HOOKS SANTIAGO: Eddie Santiago has inked a recording deal with Roden, the label for which the Puerto Rican native recorded in the late ’80s, when he was one of the leading purveyors of the so-called ‘‘romantic salsera’’ wave. Santiago was most recently signed to EMI Latin.

GETTING CAUGHT UP: Manny/ WEA Latina Tejano act Culturas, whose third album is due out in Septem- ber, kicked off a nine-date mini- tour in Texas June 30 at the Border- fest in Laredo . Culturas’ labelmate Raúl Alberto is currently on tour in Mexico in support of his latest album, ‘‘El Rullo.’’ The actor/singer will star in a new telenovela ‘‘Lasov De Amor’’ opposite Melody/Ponovisa chanteuse Lacerce . Missat/Balboa’s standout singer/songwriter Joan Sebastian is set to headline the Latin bill of mari- ción’s ‘‘Rock & Soul & A Grand Fi-esta’’ concert July 23 at the San Diego Naval Base. Rounding out the lineup are La Sonora Dinamita (Fuentes/ Velez), Graciela Beltrán (EMI Lat-ina), Sergio Luis Cabrera (Missat/ Balboa). Cárdenas, Fernández & As- sociates is promoting the show . RMM president Ralph Mercado has opened a club called the Latin Quarter in New York. Dubbing the 1,000-seat facility a ‘‘music complex’’ that will contain a lounge and cabaret, Mercado hopes to use the venue as a proving ground for upstart talent.

ARGENTINA NOTAS: With winter approacing, the concert scene in that country is starting to heat up. Buenos

(Continued on next page)
**Artists & Music**

**Jazz**

by Jim Macnie

**BLUE NOTES**

TOMES & TONES: Anyone who caught the profoundly troubled bassist Jaco Pastorius toward the end of his life and has just how ruptured his talent became. As Bill Milowski's new biography reminds us, his earlier days—productive and lucid in comparison—remain quite obscure. His family, and the clinics and hotels where country music is, nobody who grew up in church who thinks when you add a steel guitar to a song, it’s country.

Holloway’s album is filled with slice-of-life vignettes based on his experiences, and he delivers them with an emotional honesty that never comes across as preachy—just moving. One of the best cuts is “Don’t Wanna Go Alone,” about a song about wife not wanting to go heaven without her husband.

“I am in one night drunk and stoned and slipped into bed,” Holloway says. “I thought [my wife] was sound asleep. She rolled over and put her hand on my shoulder and began to pray... ‘God, I don’t want to go to heaven without him. I want to see him saved. I want to see him be the kind of man I know he can be.’ And that’s what saved my life.”

Luchinger says, “The idea is to find an inventive way of life. She began performing in her native Oklahoma with her siblings (sisters Alice and Reba and brother Paleo) as the Singing McEntires. Those days, she is the CCMA’s reigning female vocalist of the year and recently released her second album on Mobile, Ala.-based Integrity Music.

“Do you see the theme is around family,” Luchinger says, “and I got my family to come in. The Singing McEntires reunited on the album. We did a song called ‘God You Never Cried.' We did it on ‘Music City Tonight’ last year. I ran it by Reba, and she thought it was a wonderful idea because her husband/manager [Mel Blackstock] preaches, ‘You’ve got to make a thing an event, not just an album.’”

Luchinger also enlisted Reba’s participation in a duet titled “If I Could Only Be Like You.”

Before embarking on her own career in Christian music, Luchinger sang harmony with Reba on her tours and later performed as a duo with Paleo.

Since signing with Integrity, Luchinger has become successful in the Christian country field, and Integrity hopes to market her music to mainstream country radio.

To that end, the label plans to release the uptempo “You’re It.” A release date and specific promotion plans have not been finalized.

Christian country artists may be getting some broader exposure, as some nightclubs are sponsoring family nights, in which they don’t serve alcohol and bring in family entertainment.

**Top Contemporary Christian**

**For Week Ending July 22, 1995**

**ARTIST**

**LABEL & NUMBER DISTRIBUTING LABEL**

**No. 1**

1 | 3 | VARIOUS ARTISTS | WORD 6646 | June 27 | MY UTMOST FOR HIS HIGHEST

2 | 2 | KIRK FRANKLIN AND THE FAMILY | GOSPEL MUSIC | June 27 | KIRK FRANKLIN AND THE FAMILY | HOUSE OF LOVE

3 | 4 | AMY GRANT & | MYRHYTHMS/WORD | June 30 | HOUSE OF LOVE

4 | 3 | YOLANDA ADAMS | VIRGIN/WORD | June 30 | MORE THAN A MELODY

5 | 6 | POINT OF GRACE | WORD 5605 | June 30 | THE WHOLE TRUTH

6 | 1 | HEZEKIAH WALKER | BENSON 4161 | June 30 | LIVE IN NEW YORK. BY ANY MEANS NECESSARY

7 | 7 | THE AARON JEEFY PROJECT | PFR | June 30 | JARS OF CLAY | BRENTWOOD 5573

8 | 9 | STEVEN CURTIS CHAPMAN | SHARROW 1093/DIAMANTE | June 30 | JARS OF CLAY | GOING PUBLIC

9 | 10 | JARS OF CLAY | BRENTWOOD 5573 | June 30 | JARS OF CLAY | SHARROW 1093/DIAMANTE

**Latin Notes**

(Limited from preceding page)

Aires promoter Rock & Roll Interna-

tional has firmed up two shows at the Obra theater. R&B artists Black Uhuru and Yellowman are slated to headline a reggae festival Aug. 11, while Ruffhouse/Columbia rap act Cypress Hill are set to perform Aug. 26. Tickets for the shows range from $15-$30. . . Sony is planning to launch its Latin label "Sony Music Latin" set that he recently taped for MTV Latino in September. . . After a four-month hiatus following their six concerts as an opening act for the Rolling Stones in Buenos Aires and Santiago, Chile, Sony rockers Rationes Para Soñar and Rationes Para Soñar do a two-week stint shows June 9-10 at the Obras theater. Future plans call for a new album to be produced once again by Andrew Long Oldham. In addition, domestic indie Del Cielito, for which he briefly released, is also recording a collection containing the band's early material.

**Assistance in preparing this column provided by Marcelo Fernandez Bilbao in Buenos Aires.**
Hammerstein's 100th Adds To An Already Banner Year For His Works

BY IRV LICHTMAN

NEW YORK—Although commentary and special disc releases have received a lot of interest in the world of lyricist/composer Oscar Hammerstein II, his truest legacy is already in the spotlight with the 100th anniversary of his birth on July 12, 1915.

In 1998, he shared his billing, as he did in 17 years of collaborative efforts with composers Richard Rodgers, in the flurry of activity that marked the 50th anniversary of the pair's first Broadway musical, "Oklahoma!" He's also received indirect mention as the successor to Lorenz Hart, Rodgers' partners of almost 25 years, whose centennial birthday was May 2.

As the Rodgers & Hammerstein Organization says, "Even without his 100th birthday, 1995 would be a banner year for [Hammerstein]." In a 12-month period, there have been hit productions of "Show Boat," his 1927 groundbreaking musical with melodies by Jerome Kern, and "Carousel" in New York, as well as national tours of "State Fair," "The Sound Of Music," and "Carousel." Also in the works are a pre-Broadway tour of "The King and I," a tour of "Cinderella" this summer, and the return of the New York City Opera production of "Cinderella" in November. Similar productions, including "Carmen Jones" on Broadway and "Porgy and Bess" playing abroad. "Carmen Jones" was a black-cast reworking of Hammerstein's Bizet's opera "Carmen." On Hammerstein's birthday, the Rodgers & Hammerstein Organization, along with the producers of "Show Boat," will sponsor "Something Wonderful," a one-hour tribute to Hammerstein at the Gershwin Theatre in New York, where "Show Boat" is now playing.

The stage will also get a production of "State Fair," the only Rodgers & Hammerstein film musical, originally made in 1945 and remade in 1962. The production will premiere in August in Des Moines, Iowa, during the Iowa State Fair, which served as the films setting. A national tour will play Chicago, Detroit, San Francisco, Vancouver, Boston, and Philadelphia.

A new production of "Cinderella," which was Rodgers & Hammerstein's only musical during the early years, will open early next year in a version to feature pop superstar Whitney Houston, according to the Rodgers & Hammerstein Organization. The original, Hammerstein was sold and starred Julie Andrews, while another production was first aired in the mid-'60s. As of now is a full-length animated version of "The King and I," to be offered in the summer of 1997.

While the "Oklahoma!" 50th anniversary salute brought about an expanded release of Rodgers & Hammerstein-related discs, further exploration of the Hammerstein legacy will include a Mandy Patinkin album for Nonesuch with songs by Hammerstein and Stephen Sondheim (who considers Hammerstein his mentor) and an album of Hammerstein songs by cabaret performer Phillip Phillips on a label yet to be determined. Full season is also to star in the CBC2 radio production of "Carousel" in July.

A two-hour special was broadcast during the weekend that marked the 100th anniversary, "Public Radio, and Donald Smith is producing a Hammerstein tribute, "Grand Nights For Singing," over several evenings.

Returning to the bookshelves is Hugh Firestone's revised paperback edition of "Getting To Know Him," which was first (Continued on page 39)
The Harry Fox Agency, Inc.
1995 Rate Reduction

COMMISSIONS REDUCED
July 1 to December 31, 1995:

- Rate on mechanical licensing distributions lowered to 2.75% from 4.5%
- Rate on TV synchronization licensing distributions lowered to 3% from 5%

For the third consecutive year, HFA's commission rates have been reduced—this year, to their lowest levels in more than two decades.

*During the past year, HFA collected $357.9 million on behalf of its publisher-principals—an all time high.*
Music Video
ARTISTS & MUSIC

For Herbie Hancock, Dis Is Da Video
Mercury Set Has 1st Computer-Produced Clip

BY DOUGLAS REECE

LOS ANGELES—Herbie Hancock may have another “Rockit” in his pocket. The musician, whose innovative “Rockit” clip helped push his 1986 album, “Future Shock,” to sales of more than 500,000, is back on the cutting edge with another groundbreaking video. The clip for the title track of Hancock’s new Mercury album, “Dis Is Da Drum” (Billionaire, April 15), is one of the first 100 computer-produced videos.

Those involved with the video’s production are banding together on it not only to assist sales of Hancock’s album, but to showcase new possibilities in computer-generated imagery, known in the trade as CGI.

The clip features a swirling blend of images, including a cyber-Hancock, primitive planetary landscapes, and a cast of computerized species ranging from microorganisms and insects to opalescent, aquatic, human-shaped figures.

The project, which originated under the auspicious care of Mark Dippé and Clint Goldman, veterans of special-effects company Industrial Light & Magic, was cultivated over a three-year friendship between the two and Hancock.

Hancock, known for his willingness to experiment, was eager to hand over the creative reins to director Dippé.

“One thing that I identify myself with is innovation and not doing the same thing twice,” says Hancock. “I always try to create with my music a new approach, and I hope that carries through to my videos, too. I did want the video to be mind-blowing and fresh, and they basically came through with that.”

Despite the shared enthusiasm, concern over working within Mercury’s budget finally made the duo wary.

“We took the approach that we’d just have to be resourceful to accomplish our goals,” says producer Goldman.

Instead of handling the production in-house at ILM, Dippé and Goldman opted to work with angle LA’s Metrolight Studios, which is best known for its Academy Award-winning work on the high-budget film

PRODUCTION NOTES

LOS ANGELES
- Director Marty Thomas is the eye behind the video for Skeer-Lee’s “1 Wish” for Sunstone/Atlantic Records. The clip was produced by Marlon Parry, and Luc Nicknair directed photography. Thomas also directed “That’s What I Like” for Harmony Innocents, which was produced by Roe Hixing.
- Steven Hant is the eye behind Dandelion’s “Weird Otah” and Luna’s “Chinatown” for Propaganda Films.
- Foreigner’s “All I Want To Know” video was shot by Francis Lawrence for Instinct Entertainment. Michael Rosen produced, and Jeffrey Cutler directed photography.
- Charles Sumner Stone directed the Screaming Headless Torsos’ “Rammie” clip, which was produced by Brad Adams for Wico Art International.
- Stephania Sednaoui shot the clip for NMS’s “Hell Is Round The Corner.”
- Spanish Fly’s “Crimson & Clover” video was shot by Jesse Vaughan. Jim Glander produced.

NEW YORK
- Director Ronnie Rentner recently completed the latest music video for Jadee, “Freek’n You.” The clip, which was shot at the Apollo Theatre in Harlem, was produced by John Benet.
- David Cameron shot the video for the Gin Blossoms’ “Till I Hear It From You” for A+B Group. Brendan Heath produced, and Dave Stockton directed photography.
- Isaac Hayes’ “Funky Junky” clip was lensed by Andrew Dossumun. John Benet produced.

OTHER CITIES
- Craig Henry directed the clip for rapper Jamal’s upcoming single, “Fades ‘Em All;” for Rowdy Records. The clip was produced by Gary Rapp for Power Films, with Bob Leceter directing photography for the Philadelphia show.
- Ignocito’s “Everyday” video was lensed by director Tim Royes, and Polly Da Plessis produced for the A+B Group. Gary Revson directed photography for the London shoot.
- George Doughtrey is the eye behind 13 Engine’s “Beneath My Hands” clip. Allan Wernik produced the Canadian shoot for Industrial Artists.

VH1 To Launch New Shows And To Air Best Of Live Aid

VH1’S NEW BREW: VH1 has un- veiled ambitious plans for a new lineup of music-themed shows set to debut in late summer and fall. Among the new brew of programs are VH1’s “Hot List,” “Duets,” “8-Track Flashback,” and “Morning Music Wire.”

“VH1’s Hot List” (which begins July 27), is a 30-minute weekly guide to new music. Hosted by VH1’s Robin Dorton, the program will contain information on new releases and viewer feedback on current releases.

An interactive version of “VH1’s Hot List” will be accessible via E-mail to viewers who have access to online and Internet services. VH1 plans to E-mail a free one-month summary of each week’s new releases to viewers. The network will also provide the same information via fax, by request.

“Duets,” which debuts September, is a new series of specials that will pair two artists for a single concert performance. The first installment will air on Madonna with Chris Isaak.

“8-Track Flashback” is an anthology series that focuses on the music of the ‘70s. The retrospective program, which is set to debut Sept. 9, will comprise early music video footage, as well as studio performance and concert footage.

Finally, VH1 has set Aug. 8 for the premiere date of its new morning news service, “Morning Music Wire” (Billionaire, July 1). The three-hour program will continuously air music video programming, as well as a scrolling ticker for news, weather, and sports information at the bottom of the screen. News content will be provided by Bloomberg L.P.

LIVE AID RETURNS: In other VH1 news, the channel has acquired the rights to air highlights from the historic 1985 Live Aid concert. Eight hours of performance footage from the event will air Saturday (15) in honor of Live Aid’s 10th anniversary.

The retranscast marks the first time that the all-star benefit concert has been seen in the U.S. since the original broadcast a decade ago. New interviews with many of the original participants has been added to the “best of” special; these include Bob Geldof, Paul McCartney, Bruce Springsteen, and members of Duran Duran.

TICKETMASTER BEDS THE BOX: A wholly owned subsidiary of Ticketmaster has finalized its purchase of 50% of interest in the Video Jukebox Network International Ltd., which operates the Box UK. The sale was initially announced last year (Billboard, Oct. 29, 1994).

The Los Angeles-based ticket distributor paid $2.25 million in cash for a deal that also includes a five-year administrative services agreement with the Box. Ticketmaster is also licensing VNJI the equivalent of $1.5 million. Speculation that the U.K. subsidiary will begin on-air ticket sales were dismissed by a spokeswoman for the company.

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Jazzin’ It Up: The jazz and blues music show “Jazz Alley” caught up with several celebrated artists during its recent coverage of the Big Easy Awards, held in New Orleans. Pictured, from left, are actor John Goodman, Jazz Alley president and host Kenny Burgmaier, and Neville Brothers keyboardist and vocalist Art Neville.
Crowning anyone country music's greatest singer is always a task. Here Lefty Frizzell biographer Daniel Cooper writes that "Frizzell was the embodiment of country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...he was the man who made country music...
International

Pickwick Drops Name, Reorganizes
U.K. Company To Search For Irish Talent

■ BY FRED BRONSON
and KEN STEWART

LONDON—The London-based Pickwick Group, the doyen of budget-priced music and video, has unveiled a new name, a new logo, a new internal structure and a new desire to find the cream of Irish talent.

The 33-year-old Pickwick does not disappear completely, but what was known as the Pickwick Group is now called Carlton Home Entertainment.

"Having decided to change our name, there was only one choice, given the parentage," says chief executive Paul McGruire. Founded in 1962, Pickwick was purchased by rival group Carlton Communications PLC in 1992. The Pickwick name is now reserved for the children's entertainment division, which includes Pickwick Video, Carlton Video, and Carlton Publishing are new names for those respective divisions. All fall under the Carlton Entertainment Group new business structure. McGruire describes them as "the businesses whose job it is to build our catalog of products in the different areas that we operate in, either by licensing product or by creating and producing product of our own." They are separate from the operating divisions, designed to exploit product from the repertory centers as well as product from other owners.

The records division will have four principal labels, Carlton Sounds will be a full-up-rare price imprint reserved for product owned by the company. The first album will be an autumn release by theatrical vocalist Maria Friedman. The label also expects to announce shortly the signing of some established artists who will fall into the adult contemporary genre.

The Miracle label, launched last year for the line of product that was appropriate for the Pickwick label, will continue, with a focus on dance singles and albums. The Old Gold label will be relaunched next month as a singles-only label and will no longer be in the compilation business. The four principal labels will be Hallmark, a super-budget line with CDs priced at 2.99 pounds ($1.93). The Hallmark label will also show up under the classics division, along with BBC Radio Classics, a rare cooperation between the BBC and Carlton Communications, two organizations that are broadcasting industry rivals.

In Ireland, an $800,000 first-year budget has been set with the disposal of Cartoon Records' Irish managing director Vincent Smailuk to fund his search for acts with a recognizably Irish identity, but also with global appeal.

Carlton's first signing is Carmina, a six-piece band with a wide range of musical styles. They fuse jazz, folk, salsera, and classical, and Celtic influences, giving the band both world music and mainstream chart potential.

Carmina is led by a duo from Bristol. (Continued on page 14)

BMG U.K. Revenues Hit $150 Mil
RCA & Global TV Are Success Factors

■ BY ADAM WHITE

LONDON—The recent reorganization at BMG U.K., in which RCA managing director Jeremy Marsh was made president of a newly created music division (Billboard, July 15), reflects the major's growing business and the diversified future it seeks. "These changes are about strategic intent, not operational immediacy," comments company executive John Preston. "We're looking to the future." Sources say BMG's annual U.K. revenues (excluding distributed labels) passed $100 million for the first time in the 12 months ended June 30. Preston declines to discuss this, but does say the firm had "an enormously successful year." He estimates its market share, including distributed lines, to be in the 17%-17% range.

RCA made a significant contribution to the figures, and Preston credited Marsh and label marketing director Hugh Goldsmith (who succeeded Marsh) for this.

He also cites the achievements of BMG's fledgling TV merchandising unit, Global. "It's had an astonishing first seven months," he says, "exceeding our best forecast by about 30%". Top-selling releases were the "On A Dance Tip," "Girls With Guitars," and "New Soul Rebels" compilations.

Preston—due to acquire additional duties of his own Wednesday (19), when British Phonographic Industry members are expected to elect him as new chairman—says Marsh's role will be to develop and expand repertory centers. "I see BMG U.K. having three or four full-time record companies [in the long term]," he says, "but I can't do that via acquisition, so we're growing our own.

The formation of the music division puts Arika Records U.K. under Marsh for the first time. "Jeremy will bring his strengths to the Arika environment," says Preston. "He won't be running the label, but he will be involved in that reporting line.

"We've been doing a good job with international repertoire and developing Clive's business," Preston continues, referring to Arika U.S. president Clive Davis, "but we haven't been successful in local A&R. That's clearly got to be a focus.

Preston and Marsh have been looking for several months to recruit a new Arika managing director. The BMG chairman will continue to run the label while the search continues.

Of the major's classical unit, Preston says: "They've done very well, and that in 1994. "I switched it to Jeremy last year when I had these changes in mind. I wanted him to start learning the classical lore.

(Continued on page 14)

Russian Record Executive Filgin Found Murdered

MOSCOW—Grigory Filgin, director general of record manufacturer Aprelevka Sound, has been found dead of knife wounds at his apartment here.

Police suggest he may have been murdered by burglars; Filgin was stabbed more than 20 times. However, police are investigating the theory that Filgin's death is connected with the Aprelevka shareholders meeting due to be held July 26.

Press reports here say that Filgin knew his killers, as there were drinks and food on a table in the apartment when his body was discovered.

Aprelevka is Russia's oldest producing plant. Situated 70 miles from Moscow, it was founded in 1910 and became part of the former Soviet state monopoly, Melodiya Records. It became Aprelevka upon Melodiya's disintegration in 1992.

VADIM YURCHENKO

EMI Targets U.K., European Markets For Kelly Family

■ BY DOMINIC PRIDE
and WOLFGANG SPAHR

EMI is hoping for success in the U.K. and continental Europe with the Kelly Family, an act that is shaping up as a sales and live phenomenon in Germany.

The label is mounting campaigns in several countries, including the U.K. and France, to introduce the 13-strong Irish family to new audiences after EMI Germany signed it to an international distribution deal outside Germany/ Switzerland/Austria earlier this year.

After more than 15 years in the German music business, the Kelly Family has made an impressive comeback over the last year. The family live record, Kelly Family, was released in the Rhine near Cologne. They write, sing, and produce their own recordings, reissuing the CDs on their own label, Kelly Live.

To date, the Kellys have sold 1.86 million copies of their latest album "Over The Hump," in Germany, where it is distributed by edel. The album spent more than 18 weeks in the top five on the German album charts, and it has also sold 150,000 units in Austria and 140,000 in Switzerland. In Holland it has just gone gold with sales of 50,000 units.

In Germany, 80% of the sales have been through retail outlets, with the balance coming from clubs, mail order, and concert sales.

Yet the Kellys are more than just a sales phenomenon. Last year, 1.7 million people experienced them live in 24 concerts. Since September 1994, the band has been performing only at large venues, most of which have sold out at least twice. In May, for example, they played Dortmund, Germany's Westfallenhalle, which was sold out for four consecutive days. On July 25, 5,000 people a day come to the concerts.

EMI is looking for the family's strength as a live act to break the Kellys in the U.K. They played at the annual Florence Festival June 10 and will play at the Greenbelt Festival Aug. 25-28 in Corby. At the Florence, several thousand four-track sample cassettes were distributed free to festival-goers as part of EMI's promotion.

In the future, Kelly Family recordings are to be distributed throughout Europe by EMI Music companies. The inclusion of EMI Group, producer of Classic FM Music Germany, says, "I'm confident that the Kelly Family's great success in the German-speaking countries will also spread right across Europe.

EMI Electrola has the European distribution rights for the Kelly Family's next studio album, although there are variations from territory to territory. The Kelly Family itself will be conducting marketing and promotional activities in individual countries.

"We are distributing the 'Over The Hump' album in European countries with the exception of GSA and Benelux," says Fest. "The Kelly Family's success may come as a surprise to some people, as their music does not reflect current musical trends. Yet the response, not only in Europe, has been phenomenal. Over the next (Continued on page 44)

BMG To Create Subsidiary In India; Focus To Be Domestic

■ BY MIKE LEVIN

HONG KONG—BMG Entertainment International outlasted nearly a year of Indian-government red tape to finalize its majority stake in licensee Crescendo Music & Marketing June 28.

BMG is the second international label to establish a subsidiary in India; PolyGram India was set up in 1994. EMI Music, with a minority stake in a local partner, is the only other foreign company with equity in India.

Crescendo was created in 1992 and is India's market leader in foreign repertoire. "Now, with BMG's resources behind it, Crescendo will be able to add new depth not only to its international business but also to local," says Michael Snellige, BMG senior VP, Asia-Pacifica. BMG will also give much more support to its marketing efforts than when they were just a licensee.

Crescendo will continue to distribute all of BMG's labels in India, as well as four domestic labels: Alankar Music, Rhythm House Classics, Super Music, and Sangreeta Records. Crescendo also distributes for Sony licensee Pan Music in many parts of the country and holds the license for Disney products. But the 51% limit will change Crescendo's market strategy. Prior to the purchase, about 80% of the company's business was the distribution of BMG's international repertoire. "We are heading straight into domestic music development," Crescendo's Rowsome says.

"Within two to three years, I would like to see Crescendo's domestic repertoire account for only about 5% to 10% of our business." This reflects the status of foreign music, which holds less than a 4% market share in India.

Thomas plans to concentrate on film soundtracks (which account for approximately 30% of domestic revenue), pop music (approximately 10%), ethnic, devotional, and classical will also be part of the roster. Crescendo has two offices in Bombay as well as branches in New Delhi, Calcutta, Madras, and Bangalore.
Jimmy Nails Scandinavia; Julian Cope's in Europe

This week's column was written by David Pecaut. Pecaut will be on vacation and will return with the Aug 5 issue.

WANT A FIGHT? It might have been Jimmy Nails' reputation as a hard man that did it, or just the fact that he's a internationally well-liked and well-respected artist. It was a packed full of robust songs. Either way, the actor and singer, signed to EastWest U.K., has found the Scandinavian market a push, with some 40,000 sales in Sweden and more than 30,000 in Norway.

As in the U.K., where the Geordie-geared star from Tyneside has notched up sales of almost 900,000, "Crocodile Shoes" has been propped by the TV series of the same name, which features Nails as an aspiring Welsh taxi driver negotiating the hurdles of the recording business.

The introduction of the national TV in Sweden and Norway in February and is currently rerunning in Sweden by popular demand. Warner Music Scandinavia's head of international A&R, Matthias Wechtmeyer, says, "We felt this was an excellent pop album, and with country not being traditionally strong here, we emphasized the pop elements. The plot was so strong, we were hoping for a tour later this year, and we hope this will turn from a TV series into a serious artist project.

ONE NOTEWORTHY consequence of the Echo label's licensing deal with MCA (Billboard July 15) will be an international push for Julian Cope's new single and album. On July 31, MCA is going to release the single of "Try Try Try," along with Echo in the U.K., which distributes through Pinnace. The album, "2 Matthews," is expected Aug. 23. The 20-track album has Cope revamping his pop roots and has more in common with his commercial succès from 1984's "World Shut Your Mouth," than with his recent politicized works.

Cope's radical political and ecological leanings have earned the onetime front man of Liverpool's The Teardrop Explodes the epithet "St. Ju- lian." When Island Records dropped him in late 1982, it caused an outcry in the press and among his loyal fans. His deal with Echo last year allowed him to complete his environmental trilogy with the anti-earth album "Auto-2.

The trilogy started with "Peggy Sue-icide" on Island, and while Cope was without a contract he put out "Jehovah" on his own label, Ma-gog, through mail order.

As of July 4, six albums on the Chrysalis and 11 on the Virgin label will be released through CMA in major European territories. They are "Heard Of Instinct," by O Rang, two former members of Talk Talk; "11-Track Player" by pop rock act Nyack; Cope's "Autogeddon;" and "Ancient Modern" by Anne Dudley, one time Art Of Noise member now orchestral arranger on such albums as Annie Lennox's "Medusa.

IN HIS NATIVE Ireland, Michel 6 Stillsheabban is already famous as an academic and a TV and radio presenter, but he also happens to be Ireland's first international hit when Vire's Venture label uses his composition "Lumen" July 24 in the U.K. A piece of music that manages to be ethereal and anthemic at the same time, "Lumen" was commissioned by Irish broadcaster RTE as the interval music for the 40th Eurovision Song contest in May. This is the coveted TV slot that launched Bill Withers' "Riverdance" to international success last year.

They have created music's label chief, Declan Coogan, says, "It would be lovely to emulate the success of 'Riverdance'; I think it's the same potential even though it's in a completely different style. It would be a long overdue success for Michael.

"Lumen" was released after this year's Eurovision Song broadcast and has already gone platinum in Ireland selling 15,000 copies and hitting No. 4 on the Irish charts. The moving piece features the London's Four Cornet Orchestra, the monks of Glenalst Abbey, Maire Brennan, and 6 Stilsheabhan's wife, Nortalin Bhan. The song will also be included on a retrospective CD of 6 Stilsheabhan's work for "Venture," Between Worlds, which will be put out in August.

BORDER CROSSINGS: New Zealand's Mutton Birds are due in London for dates. They will be promoting their album "Nature"—an amalgam of the songs from their first two albums "Intuition Through Rain" and "Salty"—released on the band's own label, Bag Records, through Virgin. The band, named after one of New Zealand's ornithological rarities, have played Glastonbury and will do other dates, including a set at London's Mean Fiddler on July 27.

Meanwhile, Supergrass, that exponent of Brit-pop, is storming Japan, with more than 40,000 copies of "I Should Coo" sold, according to PAR- lophone in the U.K., which has also seen notable success in Japan with Food Records female trash-pop duo Shampoo.

Belfast duo the Sunday Club are the first Irish Republic on day (21) as support for Vic Chesnut. They will perform at the Dublin club Whelians. Members Dodge McKay and Alan Neilson are former members of Ghost of An American Airman and are signed to Fire Records. The "MURC" EP, out, titled "Underground Cinema."

Home & Abroad is a biweekly column highlighting the activity of the international music business and artists outside their home markets.

GEMA Grants Board Memberships

■ BY WOLFGANG SPAHR

MUNICH—The world's biggest music publishers are set for an international push in the German market.

At its recent annual meeting, German authors' rights society GEMA approved a motion by chairman Reinhard Freile and board member, Peter Preuss, to set up a "a form of the society "industry publishers" be eligible for board membership." This means that at the next election of board members in two years, publishers that are connected with a record company will have their head offices in non-European Union countries in this category are the publishing operations of BMG, EMI Music, MCA, PolyGram, and Sony Music, along with Peer, Rondor, and Warner-Chappell.

The significance of such companies will continue to increase in the digital age, Kreile told the GEMA meeting in Munich, while they are in a position to provide the new users of music/sound be able to use the worldwide repertoire and can make global deals from just one source.

In the process, the authors' societies will place particular emphasis on practical needs, such as the granting of rights and accounting procedures, Kreile added.

He says, "The authors' societies and their members accept the digital age. It should be used in the telecommunications industry to make use of the technical developments and opportunities. The authors are only insisting on but are reinforcing their claim to reap reasonable benefits from the new technology for themselves strategies now have to be developed in the royalties sector.

Kreile feels that copyright protections rooted in the Berne Convention are so comprehensive that they already cover what is required in the new, technology-driven fields of music usage. "New rights may only be introduced after carefully examining the need for them, and the form they may assume must be governed by practical requirements."

"A highly decisive aspect is that the organizations representing the interests of authors will not allow rights for companies to be introduced at the expense of the authors."

The traditional distinctions between authors' rights, called droit d'auteur, and the rights of producers and performing artists retain their importance even in the digital age, Kreile asserted. "What is needed, however, for the economic enforcement of authors' rights all over the world, is a bridge linking the two systems and thus also linking the droit d'auteur and the copyright system."

Kreile argues that every copyright holder, the societies representing them, the EU governments, and even the EU administration all face the same challenge. That is, they must make a claim that the present systems of protecting fixation, ownership, and revenue will not impede the future plans for the global information market.

However, this should be achieved, Kreile stated, with a guaranteed equitable remuneration for the use of intellectual property.

(Continued on page 44)
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### CANADA (The Record) 7/19/95

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### FRANCE (SNEP/GOFF/Title/Tour) 7/19/95

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### ITALY (Music & Entertainment 7/7/95 (FIM) 7/19/95)

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### HITS OF THE WORLD CONTINUED

**EUROCHART HOT 100** (7/15/95) **NEW ZEALAND** (RANZI) (6/24/95)

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**SWITZERLAND** (Melia Contact Switzerland) (7/15/95)

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**SWEDEN** (GLP) (7/7/95)

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**FINLAND** (7/7/95)

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**PORTUGAL** (Populous) (7/7/95)

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**ARGENTINA** (Argentina Productions 9/5)

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**JAPAN**: Singer Toshiki Kato has been in the news recently for two rather different reasons. She is one of the vocalists featured on French producer Hectors Zazou’s much-applauded project “Songs From The Cold Seas” on Columbia (Billboard, April 22), which consists of songs from various parts of the Arctic region. The album was covered by the singer of Japan’s northernmost island, Hokkaido, whose indigenous Ainu people have all but disappeared in the face of the northward advance of the Japanese, recalling the fate of the native North American peoples. On “Songs From The Cold Sea,” Kato sings an ethereal version of an Ainu lullaby titled “Yaisa Manoeza,” backed by the Ainu Dancers Of Hokkaido on percussion. And Kato—a city of Sapporo, to be exact—was where Kato and her band were headed June 22 for a concert tour when their plane was hijacked by a man who was wielding what appeared to be an icepick. Guitarist Nobutaka Tsuchi used his cellular telephone to contact police from the plane’s toilets during the 16-hour ordeal, which ended when police stormed the plane and apprehended the hijacker. Kato’s tour of Hokkaido went on as planned. **STEVE MCLURE**

**GERMANY**: An inspired blend of free-flowing jazz and pulsating Latin American rhythms is the hallmark of the remarkable trio Xixme. The band’s second album, “Canto D’Alma” (Song Of The Soul), on Berlin-based Traumton Records, is scheduled to release a CD-ROM. As the full CD-ROM based label DNA!, Meanwhile, its self-titled debut is due out in America this month and includes an exceptional version of Thelonious Monk’s “Round Midnight,” in which the active melody is played with marked touch on bass by Jorge Degas. Formed in 1990, Xixme comprises two German-born musicians—Michael Rodach, who studied classical guitar at the Conservatory of Music and at the Berklee College of Music, and percussionist Andreas Weiser—together with Rio de Janeiro, Brazil-born Degas, who has worked with such luminaries as Marcello Salazar and Al DiMeola and now makes his home in Denmark. On “Canto D’Alma,” Degas’ smoothly syncopated Portuguese-language vocals are complemented by Danish singer Naja Storebjerg, whose graceful yet powerful voice lends a special flavor to the tracks, including single “The Wedding Day.”

**ROMANIA**: The magazine Actualitatea Muzicala, edited by the Union of Composers and Musicologists, awarded its annual trophies to singers Maria Florea and Dan Spaturo, rock group Compact B, composer Marius Teicu, newcomer Otilia Miriam Romea, and jazz musician Marius Popp. Meanwhile, another magazine, Vox Pop Rock, announced the results of its readers poll: Monica Anghel (female pop artist), Aurelian Temisan (male pop artist), Timpuri (pop/punk group), “Dineolo De Nori” (Beyond Clouds) by Dan Bittman (song of the year), and “Maia Cu Jazzolina” (The Jazzelene Car) by Ioan Gurcuu (album of the year). **OCTAVIAN URSULESCU**

**POLAND**: “Dziecko Slonica” (Child Of The Sun), on the Digiton label, is the latest album by Marek Bilinski, one of the most popular Polish instrumentalists. More activity was marked in the UK, where new singles and the act of good fortune as well as the feelings of loneliness, hope, nostalgia, faith, and love. Like Jean Michel Jarre, Bilinski plans to perform with the album with massive open-air concerts at which he will bring big sets of luminaries for audiences of about 50,000 people. He also plans to release a CD-ROM. “Bilinski, a performer whose thinking is as big and bold as his music, Bilinski has proved that electronic music (simply called electronic music) has a universal appeal. Like jazz or classical music, it is comprehensible and enjoyed by listeners all over the world.”

**SPAIN**: It sounds like one of the least likely musical encounters of the year: renowned Tex-Mex accordionist Flaco Jimenez and leading traditional Basque country folk band Oskorri from northern Spain. But Jimenez can be heard lending his party-time feel to good effect on a song called “Tapa Daguin” (“Let’s Drink A Toast”), one of 17 songs on “Landalan,” Oskorri’s 15th album in 20 years. The band’s double bassist, Txarlot de Pablo, explains how the collaboration came about. “A friend of ours, Kepa Junkerra, who plays the Basque diatonic accordion on the album, is a friend of Flaco, so Oskorri arranged for Flaco to spend an afternoon in the studios with us. Flaco radiates energy and a real good-time feel.” In fact, without realizing it, Jimenez was taking part in a major revival of traditional Basque folk music, a movement led by the likes of Elicar in the Basque region of Spain and Arpa Folk and Nuevos Medios in Madrid. The Basque language, Euskara, is the oldest in Europe, so just imagine what its traditional music is like. Watch this space.

**HOLLAND LEEWELLEN**

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**EDWIN LEEWERT**

**EUGENIE POLYGRAM**

**HUGH LEEWERT**
PICKWICK DROPS NAME, REORGANIZES
(Continued from page 10)

England, of Irish ancestry: lead singer, alto saxophonist, Pixie Baggs, and guitarist Rob King. Their album "Weather In The Heart," produced by one of Ireland's most distinguished traditional musicians, De Launey, was released last month on Carlton's Bridge Street Records. It was launched via a showcase at the Boston's pub in Dublin, which was open to the public as well as industry and media invitees.

The first single, "Red River Valley Girl," a traditional folk favorite, will be followed in August by an edited version of "Weather In The Heart," which is described as a "Celtic salvo."

In gearing reaction to the show, Smialek says he learned a lesson that should help improve Carmina's presentation: "The gig at Whelan's was to let people know about a band that is different, I talked to many people, looking for constructive criticism."

"The label thought the show was brilliant, but a few music business people felt that the problem was too many over-long jazz and dance elements, so we see that. Do just one encore and get off, don't outstay your welcome."

Smialek, an Englishman currently cal business. Also, being chairman didn't allow him to really focus on music.

BMG's strategy of developing different editorial centers is underscored by its joint venture with deConstruction Records (of which BMG owns 75%) that recently taken charge of its own marketing and promotion activities, moving all the company's RCA wing. Marsh will work with deConstruction's principal Keith Blackhurst and Pete Hadfield to further develop the label's reach and impact.

"I'm not in favor of joint ventures as a way of doing a deal more expensively."

It says: "In this multimedia working group, we're giving them the resources for the kind of development they need. I believe in the company as quintessentially record business. We're not about to see them doing [in A&R] what they've always do, but extending that."

In video, Preston has recruited Colin Boswell, senior editor of the Los Angeles subsidiary of U.K.-based home video company VCI. Hayles has worked for Venturer and MCM in Europe. "We have to diversify in video," says Preston.

PIECE-MAN-DROPS NAME, REORGANIZES
(Continued from page 10)

BMG U.K. (Continued from page 40)

three months, we will be releasing "Over The Hump" in all European coun-
tries.

"We have noted an immediate reaction in the countries in which the album has already been released," he continued. "In France, for example, the album entered the charts within 10 days of its release. The reaction in countries normally considered to be 'difficult,' such as Germany and France, has been most surprising."

"Over The Hump" has been mar-
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gie Marketing, a division that was recently dismantled as a result of EMI's restructuring. It is understood that the new special projects division, EMI Pre-
miere, will take over the job of market-
ing the Kellys.

The group is also at the top of the

shareholders' list in the U.K. with some
other deals.

EMI TARGETS U.K., EUROPE FOR KELLY FAMILY
(Continued from page 40)

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eastwest

the genesis and evolution of a record company.
“The creation of the East-West group of companies marks an extremely important development which will have a great deal of influence in shaping the future of Warner Music International. The East-West global network of companies is central to the fulfilment of our commitment to the development of national and international repertoire.

This is part of a strategy to enable us to stay close to our artists, strengthen the identity and local culture of each of our companies, and ensure co-operation between each of the East-West affiliates to maximise the international potential of our artist.”

Ramon Lopez Chairman & CEO Warner Music International
CGD East West Italy

Since its founding nearly 40 years ago in 1980, CGD has created and maintained important relationships with the most successful artists of the Italian pop music scene. Since its acquisition by Warner Music International in 1989, CGD, which over the years has continued its commitment to local talent, has existed as one of the companies within Warner Music Italy’s dual company operation.

The roster of artists signed to CGD ranges from the firmly established talent of Andrea Bertolotti, Poesia, Oriana Vannini, Paolo Conte, Umberto Tozzi, Enrico Ruggeri, I Nomioli and Baccini to a list of more recent signings featuring Pina Danieli, Pat, Irene Grandi and the internationally successful Laura Pausini who has passed the 4 million sales mark worldwide in just two years and achieved major chart success throughout Europe and Latin America.

In 1986, CGD East West was formed as an integral part of Warner Music International’s East West group, the Italian label has successfully recognised its importance to the entertainment market from the Atlantic Records Group and other East West labels is of ever-increasing importance to its future development.

Historically one of the most important labels in Italian music, CGD East West, with its new name, has an increasingly important international profile within both Warner Music Italy and Warner Music International.

East West Japan

The origins of East West Japan lie in the independent Japanese company MMB which was formed in 1989 when the original MoMo label acquired the rival Mother and Children and Garland labels.

In the same year MMB became the third company in Warner Music International’s operation in Japan which at that time included the Warner Music Japan and WEA KK divisions. The company’s restructuring in 1983 resulted in the creation of two companies with MMB renamed East West Japan and operating alongside the new WEJ Japan within a dual company structure.

Throughout its development MMB - the original MoMo label dates back to 1982 - has been a major force in Japanese pop and rock music and its roster of major artists includes Tatsuro Yamashita, Hound Dog The Blue Hearts, X Japan and Mariya Takeuchi whose latest album passed the three million sales mark and was Japan’s best selling record in 1994. Maintaining this tradition for discovering and developing local talent, East West Japan has a range of new artists such as Tison Ishida, Miki Itoh, Miyuki Kunita, Kengo Suzuki, Takashi Okamura, Yoshitaka Ono and Hideki Matsumoto.

East West Japan has a long established reputation for nurturing the best in local Japanese talent and as part of Warner Music International’s East West group it has also successfully adapted to meet demands of handling repertoire from both the US Atlantic Records Group and sister East West affiliates.

Four years later, in 1993, Warner Music International acquired the DRO Group, making it part of both the existing Warner Music Spain operation and its global dual company strategy.

Since their earliest days in the early 1980s, the DRO and Gasa labels, which were both founded by members of Spanish pop groups, have enjoyed a reputation for discovering and developing influential Spanish artists. The addition of Twins Records, brought further local repertoire into the DRO Group and today established best selling acts including Dunia Dkh, Los Noño’s, Theresia Cortina, Seguridad Social, Milan Ertoh, Yoki Yamashita, Re Ortega, Rie Etoh and Garland labels.

In 1989, Warner Music International’s East West Group, DRO East West has successfully been rebranded as the US Atlantic Records Group and has been an integral part of Warner Music International’s marketing operation.

The Spanish DRO East West Group of companies emerged in 1989 when the DRO and Gasa record labels, which originally merged in 1984, purchased the rival independent Twins Records.

When East West UK was officially formed in 1990 it was the first brand new record company to be established by Warner Music International and it heralded the introduction of the name East West. WEA Records had existed in the UK for many years before East West UK was created and the dual structure that now operates within Warner Music UK was first introduced.

East West UK’s roster of artists boasts some of the most respected names in contemporary music. Simply Red have passed the 25 million sales mark with their four albums including over eight million copies of ‘Stars’ while Chris Rea has sold over 4 million. Keyboardist and composer Vanelli, the Human League, actor and singer Jimmy Nail, former Eurythmics Dave Stewart and soul singer Paul Young are just a few of the artists that have been part of East West UK’s roster.

In addition East West have triumphed through their Magnet and Perfecto labels with artists like Paul Carrack, Billie Ray Martin, The Perfecto All Stars, George and R&B whilst the Clive Records label has produced The Hues and Sherman. Robert Palmer’s West West UK has won the single achieved major success in the UK with artists from the US Atlantic Records Group and has been at the forefront in the introduction of international artists from its sister East West companies to its own market place.
**EAST WEST AMERICA**

Since its launch in 1991 East West America has consistently sustained the kind of depth and diversity of talent that has become the hallmark of East West companies around the world.

Consolidated under the Elektra Entertainment Group banner, and boasting an array of major artists such as En Vogue, AC/DC, Pantera, The Rembrandts and Alina Howard, East West America is looking forward to achieving new levels of co-ordination and communication with its international East West partners.

With new East West companies in France, Italy and Spain, alongside those established in the UK, Germany, Australia and Japan, Warner Music International has created a network of affiliates that are both genuine sources of repertoire and effective marketing operations. East West America is proud to be part of the ongoing East West success story where a dedication to the cutting edge of talent and commitment to breaking new artists is what unites all the East West companies around the world.

*Sylvia Rhue*
Chairman, Elektra Entertainment Group

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**WARNER MUSIC INTERNATIONAL**


www.americanradiohistory.com
It’s Also No. 1 With Country Albums; PGD Leads In R&B

U.S. Market Share By Distributor: R&B Albums

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U.S. Market Share By Distributor: Country Albums

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Retail

WEA Top Distributor In 1st Half Of ’95

NEW YORK—WEA stayed off a strong surge from the independent distribution sector in the first half of 1995 to maintain its perch as the No. 1 U.S. music distributor.

WEA landed 21.9% in total U.S. market share during the six-month period ending July 2, up slightly from the 21.7% share the company had in the first half of 1994. But that gave WEA a comfortable margin over the independent label community, which collectively scored the biggest market-share gain among U.S. distributors.

Total market share for independent distributors grew to 19.5% in the first half of 1995, a 5.7-point increase over the 13.8% slice the sector held in the first half of 1994.

Helping WEA stay at the top was its strong performance in the country field. WEA was the top distributor of country albums, with a 22.3% share of the market.

In the R&B field, PGD almost doubled its market share to take the lead as the top distributor, finishing the six-month period with a 25.2% share of the R&B market.

The market-share rankings are determined by SoundScan, which collects point-of-sale information from retail and rack accounts. About 85% of the U.S. marketplace reports to the Hartsdale, N.Y.-based company, which then projects for the entire U.S. market.

Total market share is based on unit sales for all music configurations and formats. The market share for country and R&B albums consists of data collected by SoundScan exclusively for those genres as reflected in Billboard's album charts.

In addition to country albums, WEA, perennially the top U.S. distributor, had strong showings in all other categories. The distributor received a big boost in the year's first half from "Cracked Rear View," the Atlantic records debut album by Hootie & the Blowfish, which so far is the second-largest-selling album of the year.

Other sellers for WEA are by Green Day, Van Halen, and 2 Zac. Each of those albums has racked up sales of more than 1 million units this year as of July 2, according to SoundScan.

The independent distribution sector continued the upsurge it experienced in the second half of last year. That growth was enough to earn it the No. 2 spot at the end of last year.

In continuing to hold down that spot, independent distributors were helped by hit soundtracks from two movies: "The Lion King" and "Friday Night Lights." According to SoundScan, both of those albums have so far racked up sales of more than 1 million units. Another indie album moving more than 1 million units in the first half of 1995 was Offspring's "Smash" on Epitaph.

Independent distributors collectively had strong showings in the classical, new age, and rap genres during the first six months of the year. PGD, which was tied for last in total U.S. market share in the first half of 1994, generated a gain of 3 percentage points to finish with a 14.3% slice of the total market, displacing BMG's Music Distribution division as the third-largest U.S. distributor. Sony dropped to fourth with a 13.4% market share, down from the 16% it had in the same time period last year.

Like Sony, BMG Distribution, Uni Distribution, and Cema Distribution all suffered market-share losses in the first half, as compared to the first half of 1994.

BMG dropped back one notch in the rankings to finish fifth with a 12.1% share, down from the 13.4% it generated during the first half of 1994. Uni lost a percentage point to finish with a 10.3% slice, while Cema, which had the top-selling album in the history of the company—"Girls Just Want to Have Fun"—by Cyndi Lauper, landed at No. 6 in the rankings but enjoyed market-share growth of 1.5 points to close the half-year period with 9.8%.

The indie sector, which until last year was traditionally at the bottom of the barrel as a country album distributor, enjoyed a nice market-share growth of 3.2 points to finish with a 10.1% slice of the pie and a 1.5% slice in the rankings. That moved the indies past PGD, which landed 5.7% of the market, up 1.5 points from the market share it garnered in the first half of 1994.

PGD's R&B EXPLOSION

On the other hand, PGD, which distributes Motown, the pre-eminent R&B label, became the top R&B album distributor so far this year. It saw its R&B album market share surge to 25.2%, up from the 13.5% it had in the same time period last year.

One of PGD's growth fuels was fueled by taking over distribution for the Def Jam family of labels in the middle of last year. PolyGram acquired what sources say is a controlling stake in Def Jam in the summer of 1994.

Top-selling R&B albums for PGD included titles by Boyz II Men and Montell Jordan.

WEA fell from its perch as the No. 1 R&B album distributor with a 19.7% share, down from the 22.2% it had in the first half of 1994. Sony held steady as the No. 2 album distributor, though it had a slight decline in market share, finishing with 16.5%.

Independent distributors collectively finished with a 13.4% showing, up almost 6 percentage points from the 6% they had in the first half of 1994, when they finished behind the six majors.

BMG lost more than 8 percentage points to go from being the No. 2 R&B distributor for the first half of last year to No. 6 this year, which crunched a 10.8% share of the R&B album market. Uni finished sixth with a 9.8% mark, while Cema suffered a 3.8-point decline in the first half of this year to finish in the last spot with a 5.8% slice of the pie.

From CD Samples To Audiobooks, Telescan Expands

With its roots firmly entrenched in the business of providing ways for customers to sample music before buying it, Telescan has branched into other areas of the entertainment business, including videos and audiobooks.

The Burlingame, Calif.-based company is the new and improved incarnation of Persönics, the brainchild of Charles Garvin and partner Tom Sharpless, which allowed customers not only to sample music but to create customized cassettes featuring tracks from different albums.

"Persönics was an extremely ambitious attempt to rethink retail music delivery," says Garvin, Telescan co-founder and chairman. "The consumers and retailers reacted very positively to the idea. Our failures were at the label level. The major labels proved completely unwilling to allow their material to be distributed in anything other than the traditional manners, despite a great deal of attention to security and copyright issues."

When Persönics closed about five years ago, Garvin and Sharpless turned their attention to the "listening booth" concept in the business.

"Telescan was founded in 1991 by Tom and I basically on personal savings," Garvin says. "We started up in a garage and kept the core persons engineering team together, largely working without salary for the first few months. We took the first end of the old Persönics system—the listen-before-you-buy part that had never been controversial."

"Garvin and Sharpless's vision has sprouted into the design and implementation of a variety of in-store systems, ranging from the simple CD, a mor-phased Solo machine to the Top 100 CD changer, which can accommodate up to 100 discs. Of all the lessons he's ever learned in the business, Garvin always keeps one rule in mind. "In our work, what works best has to have three characteristics: It's got to be small, cheap and reliable," says Garvin. Prices for Telescan equipment range from $500 to $1,000.

Telescan systems are in use by many major chains, including the Musicland Group, the Wharehouse, Nobody Beata (Continued on page 41)
Trans World Entertainment Dumps Unprofitable Outlets

**MOVING TARGETS:** Trans World Entertainment headed into its annual shareholder meeting ahead of plan in terms of the restructuring it announced in early February. At the July 11 meeting in Albany, N.Y., the company announced that it has closed more than 100 outlets, bringing the total store count to 622.

At the time the restructuring was announced, the company said it would take two years to rid itself of unprofitable stores, of which there were said to be 125.

In making that move, the company took a pre-tax charge of $211 million, which resulted in a $6.2 million loss for the year and put the company in default on its loan agreement. While the restructuring was in the works, the bank that provided $25 million in chain with a revaluing of line of credit and the insurance company that provided it with a term loan gave waivers on the defaulted loan items. On June 30, the restructuring agreement was finalized with both the insurance company and the bank.

Trans World moved quickly to close unprofitable stores in order to ensure a faster return to its historical profit levels, according to company officials.

**RAINY DAY MONEY:** Retail Track hears that Alliance Entertainment Corp. is in the midst of a roadshow in support of a planned $110 million bond offering. The proceeds of the bonds, which have not yet to be priced, will be used to pay off two of the company’s proposed acquisitions, INDI and One Way, as well as to pay down current debt. The planned offering is being underwritten by Bear Stearns, Chase Securities, and PaineWebber.

**RETAIL TRACK** trekked down to Philadelphia for the Universal One-Stop convention June 20, and, with its first three conventions, the Philly-based wholesaler once again hit a home run.

The event, held at the Egyptian Club, was attended by approximately 1,500 merchants. More important, the merchants had better staying power than in the past.

Universal’s advertising manager Jennifer Dyke, who organized the event, says the company was aware that in past years some retailers left early. So this year, as it promoted the convention, the company made a point of advertising special giveaways and contests that were announced throughout the event.

The shelving drew a crowd of vendors, who brought all kinds of promotional products and giveaways. And, of course, Universal luminaries such as owner Harold Lipisius, GM Bob Perloff, and VP Frank Lipisius were in attendance.

Although not certainly not least, the label community brought an array of talent. Among the performers were Tony Thompson, Questionmark Asylum, Solo, Jesse, Shabba Ranks, Miles Peña, U.N.V., Tina Moore, Xcape, Alvin Slaughter, Reunion, Christine Lavin, Outcry, Eric Ambel, and Loren of Brooklyn.

Retail Track was thrilled to see Tommy James and The Shondells working the In-Tune Music Group booth. John, who didn’t perform, was out laying the groundwork for his new album, “A Night In The Big City,” which will be released Aug. 15 on his own label, Aura Records, distributed by M.S. Distributing Co.

**GEFFEN RECORDS** has restructured its sales staff. The label, which recently cut back to three regional marketing managers and four local marketing managers, will now employ nine marketing managers in key markets around the U.S. reports Jayne Simon, head of sales for the label. In talking about the restructuring, she says, “The point is to break bands on the local level. The local marketing managers will be working side by side with Uni Distribution to maximize opportunities in local markets.”

**CHANGING THE GUARD:** House Entertainment, which is currently trying to restructure its heavy debt load, has announced that it has a new CFO, Henry Del Castillo. Del Castillo, who replaces the departing Kathy Ford, previously served as a CFO at Powerline Oil Co., a refiner, distributor, and marketer of petroleum products.

Back in the 1980s, Jerry Goldress, now Wherehouse CEO, was CEO at Powerline. In a statement, Goldress said that Del Castillo “was instrumental in managing [Powerline] through its successful 1986 reorganization.” The changes were a result of the collapse of the world oil market in the early ’80s.

**END OF THE DAY:** Mobile Record Service, once regarded as the premier jukebox supplier in the U.S., has shut its doors and sold its assets to ATM Distribution, acquiring a distributor from the Pittsburgh-based company. ATM, a one-stop based in Streebath, Ohio, is a division of rackjobber Arver Distribution.

**HAFFIL:** Michael Koch, president of Koch International, the independent distributor based in Port Washington, N.Y., was named one of 13 winners of the annual Long Island Entrepreneur of the Year competition, which is sponsored by Ernst & Young, among other organizations. Koch won the award in the wholesale/distribution category.

**MAKING TRACKS:** Robin Wolfson, formerly director of advertising, promotions, and merchandising, has left Kemp Mill and is seeking opportunities. She can be reached at 302-244-8025 or via voice mail at 202-388-1816.
Successful Music Merchandising

Telescan co-founder Tom Sharpless stands next to the company's Top 100 CD sampling system in a Nobody Beats The Wiz store. Behind him is co-founder Charles Garvin.

where they think they have a good chance of getting some results.

Although he will gladly sell a machine to a record label, Garvin maintains a strict policy against soliciting advertising for kiosks. "Advertising is a real issue for every maker of interactive devices," he says. "Our policy is that we believe co-op advertising of any flavor is the business of the retailer, and therefore we don't make any effort—as much as we have been tempted—to approach labels or studios for co-op advertising."

While the majority of Telescan's business falls under the audio merchandising category, interest in its Video Attractor—a family of systems customers can use to sample theatrical releases via full promotional trailers and albums via music videos—has been building for the past several years, according to Garvin.

"We see a much wider variety of devices that use video in cheap, efficient ways," he says, explaining that the company plans to help its clients segue from their typical use of the Video Attractor systems as a store centerpiece to more common usage throughout the store.

"We want to do with video what we've already done with audio; that is, to have it percolate throughout the store. You will see from us much smaller, less expensive video devices, which can bring the power of video throughout the store."

Last year, Telescan also made a move into the video game sampling business with its MediaScan systems, and in June the company debuted a fully interactive touch-screen offering in that arena, called GameScan. To

Introducing the mid-line MARKET fixtures for the CD and Cassette starting at $399. The CD/Cassette sits on a non-grooved beveled tray. Stocking and re-distribution within the fixture is easy and no adapters are needed for double CDs. These fixtures are compatible with all current jewelbox-only frames.

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(Continued on page 35)
Retail

Georgia's Wuxtry: The Stores R.E.M. Put On The Map

BY BRADLEY BAMBARGER

ATHENS, Ga.—Thanks to former employee Peter Buck's endorsements in interviews over the years, Wuxtry Records here has become about as famous as any college-town record store can get. Legions of R.E.M. fans make pilgrimages to the shop where the band's gui-

tariat worked and where the fertile Athens music scene gathered, and still gather, to stock its record collections.

“We hardly advertise anymore because everyone's heard of us,” co-owner Dan Wall says. “Because of the connections with the boys in [R.E.M.], we're more than just a music store—we're a music store.”

As recently as 1988, Buck worked at Wuxtry when not on tour, taking his pay in the form of records. Besides Buck, Kate Pierson of the B-52's and Mike Richmond of Love Tractor used to work at the store, too. And, according to Wall, “Everyone who works here now is a musician.”

Such a staff makes Wuxtry an uncommonly music-focused music store—full of people for whom records are a passion. Located downtown at 197 E. Clayton St., Athens' most venerable music retailer also has a distinctly funky vibe and Southern-style congeniality that is perfect for pleasing people who make Wuxtry part of their pageant of R.E.M. landmarks. Accordingly, the Athens shop (Continued on page 8)

Billboard

TOP REGGAE ALBUMS

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>NATURAL MYSTIC</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
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<tr>
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<td>TOUGHEN UP</td>
<td>SHABBA RANKS</td>
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<td>3</td>
<td>REAL TING</td>
<td>MADO LION</td>
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<td>4</td>
<td>HERE COMES THE HOTSTEP</td>
<td>IRIE KOZOMO</td>
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<td>REGGAE GOLD '95</td>
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<td>6</td>
<td>BAD BOYS</td>
<td>INNER CIRCLE</td>
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<td>7</td>
<td>SNOW</td>
<td>UB40</td>
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<td>JULIA'S HOMECOMING</td>
<td>MEGA BANTON</td>
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<td>PROMISES &amp; LIES</td>
<td>BOB MARLEY</td>
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<td>BEST OF REGGAE</td>
<td>VARIOUS ARTISTS</td>
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TOP WORLD MUSIC ALBUMS

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<td>LEBO M</td>
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<td>BEST OF BEATLES</td>
<td>GIPSY KINGS</td>
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<td>3</td>
<td>THE LONG BLACK VEIL</td>
<td>THE CHEIFTEANS</td>
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<td>4</td>
<td>HAWAIIAN SLACK KEY GUITAR MASTERS: INSTR. COL.</td>
<td>VARIOUS ARTISTS</td>
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<td>5</td>
<td>THE MASK AND MIRROR</td>
<td>LORIENNA MCKEN NITT</td>
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<tr>
<td>6</td>
<td>CELTIC LEGACY &amp; GLOBAL CELTIC JOURNEY</td>
<td>VARIOUS ARTISTS</td>
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<td>7</td>
<td>A DIFFERENT SHORE</td>
<td>NIGHTHOISE</td>
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<td>8</td>
<td>CLANNAD THEMES</td>
<td>CLANNAD</td>
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<td>9</td>
<td>ALEGRIA</td>
<td>CIRQUE DU SOLEIL</td>
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<td>CELTIC HEARTBEAT COLLECTION</td>
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<td>GIPSY KINGS &amp; ELEKTRA</td>
<td>GIPSY KINGS</td>
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<td>12</td>
<td>LOVE &amp; LIBERTY</td>
<td>GIPSY KINGS</td>
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<td>13</td>
<td>LOOKING BACK</td>
<td>MARY BLACK</td>
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<tr>
<td>14</td>
<td>TALKING TIMBUKTU</td>
<td>ALI FARKA TOURE WITH HY COODER</td>
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TOP NEW AGE ALBUMS

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<td>YANNI</td>
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<td>2</td>
<td>LIVE AT RED ROCKS</td>
<td>JOHN TESH</td>
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<tr>
<td>3</td>
<td>SHEPHERD MOONS</td>
<td>ENYA</td>
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<tr>
<td>4</td>
<td>VIVA!</td>
<td>OTTAR LIEBERT + LUNA NEGRA</td>
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<td>5</td>
<td>IN MY TIME</td>
<td>YANNI</td>
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<tr>
<td>6</td>
<td>FOREST</td>
<td>GEORGE WINTHORPE</td>
</tr>
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<td>7</td>
<td>BY HEART</td>
<td>JIM BRICKMAN</td>
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<td>8</td>
<td>NOUVEAU FLAMENCO</td>
<td>OTTAR LIEBERT</td>
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<td>9</td>
<td>QUEST OF THE DREAM WARRIOR</td>
<td>NARADA</td>
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<td>10</td>
<td>ACOUTIC PLANET</td>
<td>CRACK CHAUQUO</td>
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<td>11</td>
<td>BEYOND THE THUNDER</td>
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<td>12</td>
<td>CRACK CHAUQUO</td>
<td>ARMIX</td>
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<td>13</td>
<td>EYES OF THE THRONES</td>
<td>OTTAR LIEBERT</td>
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<tr>
<td>14</td>
<td>TYRANNY OF BEAUTY</td>
<td>TANGERINE DREAM</td>
</tr>
<tr>
<td>15</td>
<td>HOURS BETWEEN NIGHT</td>
<td>OTTAR LIEBERT + LUNA NEGRA</td>
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Ubiquity Grows With Acid Jazz’s Wide Appeal
Greyboy, Spirit Level Titles Find Bigger U.S. Audience

FUNKIN’ THE JAZZ: Ubiquity Recordings/Luv N’ Haight in San Francisco got in touch recently, to rightfully charitate us for not mention- ing it in a recent overview of acid-jazz reissue activity in these pages and to update us on its current slate.
Ubiquity, you may recall from a Dec. 17, 1994, front-page Billboard story, got its start in 1990, when ex-DJ Mike McFadin and his wife, Jody, established the label and its sister imprint Luv N’ Haight as outlets for rare groove and acid-jazz albums and 12-inch; it was one of the first American lines to delve into the style, which originally burst out of the U.K. While the company initially catered to the club trade, the growing awareness of the genre has attracted a growing coterie of aging jazzbos—like us.

Noting the interesting cross-demographic appeal of the music these days, Michael McFadin recalls a scene he encountered recently at a Tower Records outlet in the Bay Area: “There was a really young kid buying one of our records, and right next to him in line was a lady in her late 40s buying [one as well].

It’s easy to see why the audience has become diverse—the body-friendly, soulful appeal of such Luv N’ Haight compilations as the three-vol- ume “Jazz Dance Classic” (which was the result of a rare licensing deal secured from Berkeley, Calif.’s Fantasy Records, a primo receptacle of ‘60s jazz-funk) and the neo-grooves of Ubiquity artists like Greyboy cut across any age line.

Ubiquity/Luv N’ Haight will be issuing “one album a week for the next several weeks,” McFadin says. Titles will include a new Greyboy album, a set by London-based Spiritual Level, and a disc’s worth of new material by cult Latin/jazz artist Bobby Matus. Also due is a reissue of a rare Ivan “Boog- aloo Joe” Jones album, which originally came out on the musician’s own Joke label.

McFadin sells his product through Independent National Distributors Inc., but says his company moves most of its releases direct to mom-and-pop and such chains as seven-store, Boston-based Hear Music.

With big labels like Fantasy and Blue Note now enthusiastically mining their catalogs for rare groove and funk titles, McFadin says that Ubiquity’s business, which once was mostly export, is increasing “a lot” on the domestic side.

He also makes note of the best indicator that a trend is taking off in the U.S.: “All of a sudden, the television commercial people are calling.”

FLAG WAVING: Jule Brown farms about two acres of the 30-acre spread he lives on in a rural area known as Snow Camp, located in tobacco country between Chapel Hill and Greensboro, N.C. He eats what he grows and supports himself by playing near his home.

He’s one of the most amazing per- formers you’re likely to hear this year.

Brown’s debut album, “The Leg- endary Magic Of Jule Brown,” on New York’s No. 6 Records, is a solo record in the truest sense of the word. Brown plays everything on the set—guitar, drums, organ, piano, harmonica. It’s a ghostly, haunting thing: Knotty vocals and eerie chords float through disqui- eting original songs like “You Say ‘Take Yourself Away’,” “You Tore Me In Two,” and “That Woman Got To Me.”

This absolutely astonishing artist acknowledges the influence of such country performers as Hank Wil- liams, the Louvin Brothers, George Benson, and BB King. “It’s really soulful, passionate, original music,” Brown says of his precursors. “It’s been mashed up and spak out.” Brown channels his influences through an entirely self-taught style.

“When I tend to learn an instrument if there’s a need for it, if I hear something in my head,” the 28-year-old mu- sician says. “I never took a lesson. I learned chords along the way.”

To date, Brown’s music hasn’t traver- sed far outside his home region. For the longest time, I was playing mostly for friends who were having barbe- ques,” he says.

But that changed when Mark Hol- land, who plays in the Chapel Hill band Jennyanykind, found Brown on his 4-track machine. “We did it in his living room,” Brown says. “It took me about two days and cost about $25.”

Until now, Brown has been living what he calls a “nonstressful” life. He can hardly be considered part of “the music business” at this point; his interview with Declarations of Inde- pendents is his first ever.

But he’ll be dipping his toe into the industry waters this August, when he embark on a 2-week tour through Florida, Texas, and the MidSouth organized by No. 6. “I’m very nervous about that,” he says. “There’s been no need for me to get out beyond a 30-mile radius.”

Hopefully, he’ll try for further, for “The Legendary Magic Of Jule Brown” is the best and most original record we’ve heard so far in 1996.

FROM CDs TO AUDIOBOOKS, TELESCAN EXPANDS
(Continued from page 51)

the clients’ products, ascribe in one-shot, providing a high-touch personal- ity, and offer full-service CD fulfillment & e-commerce.

TELESCAN will have more to advertise. "We are going to take some of the lessons we have learned in entertainment retailer and apply them to other, non-entertainment retail sectors," he says. He de- cides to be specific.

TeleScan also plans to expand into the online business. “With the enter- tainment business now finally moving into a position where it can make use of the high-bandwidth approaches out there, there are new areas where we can develop products to supplement the same kind of content,” he says.

A long way from the days in the garage, TeleScan currently employs about 50 full-time staffers. Aside from Brown and Sharpless, who serves as company president, the executive staff includes Michael Bruchman, head of sales and marketing, and Bill Matthews, CFO.
GEORGIA'S WUXTRY: THE STORES R.E.M. PUT ON THE MAP  
(Continued from page 53)

sells loads of Wuxtry T-shirts and R.E.M. collectibles. "We sell R.E.M. ashtrays... anything we can find," Wall says. He adds that a gargoyle plaster-cast sculpture sells well not because it has anything to do with R.E.M., but because it resembles the cover art on the band's debut EP, "Chronic Town."

A LOVE OF RECORDS
What started out as a modest used LP business in 1976 has grown to two operations—the Athens Wuxtry and a second store in Atlanta—that each ring up more than $500,000 per year in sales. Wall and his partner—Mark Methe, who runs the Atlanta shop—were college buddies from Illinois who moved south for the mild climate in the mid-'70s and ended up establishing a retail institution. "We didn't have any training in business," Wall says. "It was a love of records that got us into this."

The Athens Wuxtry comprises 2,500 square feet spread out among three interconnected stores: the main shop; the sidebar store, ABCD, which stands for "Always Buying Compact Discs," a used CD outlet; and Bizarro Wuxtry, upstairs and around the corner, which sells a multitude of comics and stacks of used vinyl (some of which goes for $1.99 per pound). The main shop does 70 percent of the business, ABCD 20 percent, and Bizarro 10 percent. The music sales break down to CDs, 50 percent; LPs, 30 percent; tapes, 10 percent; and accessories (mostly T-shirts and posters), 10 percent.

With Athens the home of the University of Georgia, Wuxtry traditionally sees sales dip 20 percent in the summer. But Wall says this is lessening somewhat as Athens' tourism increases.

MEETING THE COMPETITION
The Athens Wuxtry competes with Best Buy and other, smaller stores downtown, according to Wall. But he doesn't really consider those outlets true competition, he says, because Best Buy doesn't have a deep or broad selection, and the small stores each have their particular specialty, whether it's top 40 or used CDs. Wuxtry concentrates on alternative music, meaning not only indie rock but jazz and world music.

"We may not be able to compete with Best Buy on price," Wall says, "but everybody knows we beat them on selection. We carry more jazz than any mom-and-pop in the South-

Pictured in Bizarro Wuxtry, the comic book and vinyl emporium in Athens, Ga., from left are Devlin Thomason, Bizarro Wuxtry's manager, and Dan Wall, Wuxtry's co-owner and manager of the Athens Wuxtry. (Photo: Bradley Bambarger)

east, for instance. And we still consider ourselves a discount store."

Lately, two recent Touch And Go-distributed releases have been top sellers at the Athens Wuxtry: the garage-classical strains of Rachel's "Handwriting" album, as well as the newest from Chicago rockers Seam, "Are You Driving Me Crazy?" A vinyl EP from local band Supervixens is selling well, too. It should: Wall's sister, Debbie, who works in the store, plays in the band.

Another prime mover has been "Sorry Ma, Forgot To Let The Cat Out," an album of 17 Athens bands (Continued on next page)
The Wuxtry Records store in Athens, Ga., has become a landmark of the fertile Athens music scene and a shrine to all things R.E.M. The shop is located downtown at 197 E. Clayton St. (Photo: Bradley Bambarger)

The hottest current releases.

UP FOR SALE

With Wall and Metha now involved in other businesses, they have recently begun to consider selling Wuxtry. "This is still fun, but it takes a lot of time," Wall says. "We've thought about putting the stores on the market. We'd be receptive to a good offer."

The Wuxtry name comes from an obscure comic by Jack Kirby, "Boy Commando," which depicted newspaper boys in New York during World War II who moonlighted fighting the Nazis. Their Brooklyn accents turned "extra" into "Wuxtry."

This comic book connection still reveals much of the operation's soul. No. 15 of Peter Bagge's popular "Hate" series of comics features a funny episode with Bizarro Wuxtry and its manager, Devin Thompson. The comic ends with Bagge's endorsement of Bizarro Wuxtry, dubbing it "the funkiest business establishment I've ever seen."

Reminiscing about the more laid-back days of yore—before the Wuxtry enterprise drew tourists and generated a million bucks a year—and back when R.E.M. was just another local band—Wall says, "When I have a chance, I like to hang out upstairs in Bizarro because it's quieter, and with all the old records and weird stuff, it's more like the old days."

FOR THE RECORD

Grove Atlantic Press is the publisher of both the hardcover and paperback editions of Jack Womack's "Random Access: Senseless Violence." Henry Rollins' 213CD label is publishing the audiobook version only. Incorrect publisher information was given in the July 15 Bibliotech.

Daydream Believers. The J&R Music World staff rallied around Peter Tork as the former Monkee launched a Minnesota supermarket to promote his new album, "Strange Things Have Happened" on Beachwood Records. Shown, from left, are Loren Polans, J&R manager; Jim Drzik, J&R assistant manager, pop store; Jay Rosen, J&R assistant manager, pop store; Doug Diaz, J&R head music buyer; Rich Kuenion, J&R indie buyer; Charlie Sagaraossa, J&R store manager; Mary Jane Glaser, J&R video buyer; Tork; Sue Vovsi, J&R GM; Babsy Runparin; J&R marketing; and Burt Goldstein, president of Big Daddy, which distributes the Tork album.
Spotlight

FOO FIGHTERS

Negotiations (Chappell 34027)

Band fronted by former Nirvana drummer Dave Grohl—now on vocals and guitar—hits all the right buttons to excite the fans of the Seattle quintet. Grohl is loud, fast, and driven by inspired songwriting and passionate performances. FOO Fighters' foil and sound rival will soon remand fans of other alternative rock and punk taste makers, from Green Day to Offspring, off the stage. An album's first single, This Is a Call, is a hit at album rock and modern rock radio. Grohl's solemn, at times almost inappropriately sweet voice is a stunning cover of a song that features the reggae rhythms and verse, and wry, gut-wrenching sentiment. Leadoff single “E-Pal,” which was a strong, unapologetic debut at No. 1 on the Hot Latin Tracks chart last week, could be followed by a number of potential hits, including humorous insect laden “Canción 1970,” playful romantic narrative “Juan Y María,” and bittersweet ode to love and beloved country “Mi Bendita Tierra.”

Spotlight

MAIRE BRENNAN

Maire Brennan (Ariola/BMG 15151)

With the international press pounding Maire Brennan's image into the forefront of the country's incomparable singer/songwriter, her new album is the perfect launching pad. This album's opening track, “The Call,” and the title track, “E-Pal,” are strong, unapologetic debut at No. 1 on the Hot Latin Tracks chart last week, could be followed by a number of potential hits, including humorous insect laden “Canción 1970,” playful romantic narrative “Juan Y María,” and bittersweet ode to love and beloved country “Mi Bendita Tierra.”

Spotlight

CYNTHI LAUPER

Twelfth Daffodil... (Vital Records 14152)

Lauper is the host of her own talk show, which features the reggae rhythms and verse, and wry, gut-wrenching sentiment. Leadoff single “Lipstick on My Collar,” which was a strong, unapologetic debut at No. 1 on the Hot Latin Tracks chart last week, could be followed by a number of potential hits, including humorous insect laden “Canción 1970,” playful romantic narrative “Juan Y María,” and bittersweet ode to love and beloved country “Mi Bendita Tierra.”

Spotlight

JUAN GABRIEL

El México Que Se Nos Fue (Ariola/BMG 15151)

In these previously unreleased 1967 recordings of late trumpeter/vocalist Chet Baker, his solo accompaniment is bassist Bob Savakus and guitarist David Wheat. Baker's scarcely inflected, almost mesmerized approach to both his instruments made his legend and is borne out by his treatment of such Gershwin themes as the title track, “Three Little Boys,” and “How Long Has This Been Going On.” Includes customarily sparse versions of “What Is There To Say,” “While My Lady Sleeps,” and “On Green Dolphin” with the comparison of Baker's jazz and pop versions of “Little Girl Blue.”

Spotlight

CHET BAKER

Enamorado (Ariola/BMG 15151)

As he made an album of, classically influenced themes. Although “Natural Selections” is inspired by the mind of the late trumpetist Miles Davis, Enamorado plays his own “Gymnopedie No. 1”—the guitarist shares Satchie's sense of impressionism more than his sartorial. Breathy, sampled flutes ornament “Eine kleine,” and sparse synthesizer and percussion tracks lace “Summer Winds.” “Blue Period” is especially effective, with an effusive Morning-ridge-meets-the-blues sound.

Spotlight

WILLIAM ELLWOOD

Natural Selections (Berea 14152)

Ellwood is neither a virtuoso guitarist nor a distinctive stylist, but his album is an album of, classically influenced themes. Although “Natural Selections” is inspired by the mind of the late trumpetist Miles Davis, Ellwood plays his own “Gymnopedie No. 1”—the guitarist shares Satchie's sense of impressionism more than his sartorial. Breathy, sampled flutes ornament “Eine kleine,” and sparse synthesizer and percussion tracks lace “Summer Winds.” “Blue Period” is especially effective, with an effusive Morning-ridge-meets-the-blues sound.
BLESSED UNION OF SOULS Let Me Be the One (4:53)

PURVEYORS ASCAP (3:53)

Sincerely yours in song,

CALVIN SHEPARD

ALLIGATOR Cassetes (casette single)

Purveyors of "rural soul" who recently cracked the top with "I Believe" return with this meaty song. The difference lies in the rising rhythm base that eventually overtakes this tune. The groove is cheery, the crackerjack pace is catchy, the vocals flush out the chorus nicely. Second single from the album "Homes," which has several solid moments which should help it generate a warm welcome from the band's already ardent supporters at top 40 and AC radio.

TAKE THAT Back For Good (no time listed)

PRODUCER: not listed

WHITE METAL Serted (no time listed)

Anita (240b) (CD+SMC) (single)

Note: that this U.K. hit single vocal act has become all the sales and radio rage throughout much of the world, perhaps U.S. radio programmers have largely ignored this act—will finally look beyond its calculated teen idol image and discover its solid vocal skills. A perfect way to chill the summer season away. From the forthcoming album "Baby" (Polydor).  

CURTIS SMITH & SHERWIN TIME (4:35)

PRODUCER: David Fender

COLUMBIA CBS/EUROPE (cassette single)

GOGGIN, C.M.R. (Smirke's Sosie Single: Junctions/Reprise (cassette single)

Bruce Y. &.fromLTRB 7465 (76) (no time listed)

Not since Lisa Loeb has a laid-back rock balladally soul-tinted ballad that is mainly fueled on his unique and throaty vocal style. David Fender's production is perfectly scaled and melodramatic as expected, though Sugers maintains control over the track at all times, leading the way with an invitingly climatic that assures fast and active play at pop and AC levels.

EDEN READER Nobody Lives Without Love (4:04)

PRODUCERS: Terrence Horn, David Fender

HAWES: Pease/Putman (cassette single)

PRODUCER: White Metal (12-inch single)

Since Lisa Loeb has a laid-back rock balladally soul-tinted ballad that is mainly fueled on his unique and throaty vocal style. David Fender's production is perfectly scaled and melodramatic as expected, though Sugers maintains control over the track at all times, leading the way with an invitingly climatic that assures fast and active play at pop and AC levels.

MAIRE BRENNAN Days Of Dancing (5:29)

PRODUCER: Chris Maloney

WILLIAM, B. (cassette single)

PUBLISHER: not listed

Aid (no time listed)

Eoyla did it. So did Enigma. New Maire Brennan aims to conquer the Hot 100 with an album of grace-imbued vocals and dreamy synthesizers. Classic fans will remember Brennan from that Irish act, which was also launched under our Care of Music banner.

SCOTT JOHN STONE (3:30)

PRODUCER: John Burke, Ken Fox

WILLIAM, B. (cassette single)

PUBLISHER: not listed

Aid (no time listed)

Eoyla did it. So did Enigma. New Maire Brennan aims to conquer the Hot 100 with an album of grace-imbued vocals and dreamy synthesizers. Classic fans will remember Brennan from that Irish act, which was also launched under our Care of Music banner.

LADY APACHE Rock Alert Con (4:41)

PRODUCER: Matt Lion

PUBLISHER: WARNER MUSIC GROUP (cassette single)

Co-produced by Mad Lion, this debut by Lady Apache comes straight from da underbelly. The catchy rapped-up vocal and mind-numbing backdrop contrast over a repetitious piano melody. A nervous-breaking dance-pop. Contact: 919-780-7060.

PIECES OF A PUZZLE Thank You (4:23)

WRITERS: John Barlow, White, Boyd, Day, Arnetty, J. Burke, J. Burke, J. Burke

PUBLISHER: BERNSTEIN (ASCAP)

MAGNIFIC (901) (no time listed)

Sincerely yours in song,

CALVIN SHEPARD

ALLIGATOR Cassetes (casette single)

It is impossible to completely describe, but some artists have tried to translate A Tribe Called Quest into the ignore of a mega-stardom. Deborha Cox clearly could use a little help. This first single from her triumphal Arista debut. The Toronto native is married with real producer Dallas Austin (and writer Colin Wolfs). Stepping forward with a chilled, but wickedly catchy vibe that helps set the mood for the rest of the album, Deborha is seen up perusing and popires in the air. They will stomp past her competition with a voice that is tendentious but in no way appealing. The next step is for programmers at pop, R&B, and crossover stations to take a chance on this track on RCA's upcoming "Clutch Outa America" compilation.

LADY GREGG When You've Had Enough (no time listed)

WRITERS: F. Harris, B. Stoller, T. Perkins

PUBLISHER: not listed

BMG (90210) (no time listed)

Grayson cleverly chooses to plant star-power to spare on this bitter letter of infidelity. Her firm and confessional performance is supported by a mesmerizing lead vocal and an ominous steel guitar solo that quietly winds throughout the track. Kudos to Lady Grey for an arrangement with such texture. 715-376-6982.

DAVID DANCER It's A Hell-GoD-damned World (no time listed)

WRITERS: Albert MacDonald

PUBLISHER: CAMPUS/David, Dan/Morgan Cooper (BMG) (no time listed)

SIGNED NVE 12 (12-inch single)

Though you may not think of Ontario, Canada, as a hotbed for twangy country music, that's exactly where this down-home delta country club hails from. Dancer has a world-wide story-teller's baritone voice that is surrounded by simple but direct instrumentation that will please the traditionist. First single from Dancer's fine debut album, "Consider Me." 419-822-1251.

JAMMA QUADRANT One Dance Time (4:39)

WRITERS: L. Lenoir, O. Guay, A. Price

PUBLISHER: not listed

BMG (7-inch single)

A perfect perfect pop song cooks up a languid organ line over a thick deep-house baseline, making for a smooth and refreshing way to wean listeners to the more edgy and wonderfully foolish, though...there is a nice energy going on here. Rather, this is a feasible and well-crafted jam that is as pleasing to the ear during a relaxed moment as it is in the heat of the dance. Either way, get on it. Contact: 419-520-1011.

RU&B

KEITH MARTIN Moment In Time (3:37)

WRITERS: John Oke, Keith Martin

PUBLISHER: not listed

BMG (cassette single)

R&A

CLINT BLACK One On Me (4:21)

WRITERS: David Johnson, McCloskey, Wolfe

PUBLISHER: not listed

BMG (7-inch single)

SIGNED NVE 12 (12-inch single)

Black follows his up tempo No. 1 smash, "Summer's Comin'," with a pretty love song based with steel guitar. No bells and whistles can dim the shine of thisomba solid. A sure bet for country airwaves.

RUSS TAFF Beat It (5:39)

WRITERS: R. Taff, T. Taff

PUBLISHER: not listed

BMG (7-inch single)

AbePleas 7804 (White Man, 17-inch single)

Taff has one of the most incredible voices in America and his talent is as simple and soul into a song that comes alive. This tune is a perfect example, as Taff delivers on this fiery celebration of the joy found in good love. The song has a quality of grace that listener want to stick around and "Beat It." The track is smokin', and Taff's vocals throw fire on the emotional.

STEACY DICK CAMPBELL Honey (Do I 2:57)

WRITERS: S.D. Campbell, A. Campbell, Pugh, M. Drury, McClellan

PUBLISHER: not listed

Columba CSI/2004 (no time listed)

With a driving rhythm track and charismatic vocal, this song is a winner. Campbell's smooth voice makes loneliness sound almost seductive in this up tempo track for a lover's return. Fresh sounding and fun, this record could be a cure for the sameless permeating country radio.

WADE HAYES Don't Stop (2:44)

WRITERS: Ken Dye

PUBLISHER: Sony-Totem/Cashier/Diamond (ASCAP/ASCAP)

Columbia 77594 (no 45) (7-inch single)

Combine Hayes' vocals with Don Coo's production on a Chris Rainbow/Thomp composition and you have a hit—that is exactly what sounds like Hayes. This fun, up-tempo record should find a great deal of support at country radio.

DARLIE SINGLETARY Let Me Go (2:52)

WRITERS: T. Johnson, Lamb

PUBLISHER: R.C. & T.C./Columbia

Columbia 77927 (no 45) (7-inch single)

Darl, struggling with his lover's infidelities, is a country voice that says justice is a right of pass to pay for a resignation. A fine song that could really boost this newcomer's career.

LADY APACHE Rock Alert Con (4:41)

PRODUCER: Matt Lion

PUBLISHER: WARNER MUSIC GROUP (cassette single)

Co-produced by Mad Lion, this debut by Lady Apache comes straight from da underbelly. The catchy rapped-up vocal and mind-numbing backdrop contrast over a repetitious piano melody. A nervous-breaking dance-pop. Contact: 919-780-7060.
Jackson's Virtual Museum

Area To Include 'Community Center'

LOS ANGELES—Those wondering where the monumental statue featured in Michael Jackson's "History" theatrical trailer went after production wrapped need look no further: It's in a museum.

"The Museum Of History," to be exact, which opened its virtual doors to online traffic July 4 and was already quickly overrun. "Overall Sony Music Online access has gone up by something like 50% since the Michael site went live," says Barry Johnson, head of new technologies for the Epic Records Group. "It created what we call a problem of privilege, because it basically melted our line, so we had to move to a new server to handle all the traffic. But if that's any indication of success, we'll take the problem."

Jackson will wade ever deeper into cyberspace on Aug. 3, with his first-ever scheduled online cyberchat with fans. The event promises to be another first as well. It will be carried simulta-

eously on three commercial online services (AOL, CompuServe, and Prodigy) as well as over the Internet via "Internet Relay Chat," Johnson says. The event kicks off at 10 p.m. EDT. The new online site (http://www.sony.com/Music/MichaelJackson) (Continued on page 62)

FRANK ZAPPA

HOT RATS

Frank Zappa's "Hot Rats" is one of the first albums to be "on-line annotated," using Voyager Co.'s new CDLink technology. The interactive album notes, which are not-linked to the CD, can be found within RykoDisc's online area.

reviews will already have to own the album to hear the audioclip. "It's more for detailed analysis than for decision-making," Zappa says. "More album appreciation really."

Voyager will put that theory into practice itself via a joint venture with Spin magazine that will see a selection of Spin reviews annotated with CDLink and placed within the Voyager online music store. Net surfers can still read the reviews, Kauffman adds, as they can any CDLink annotated text, whether or not they have the specific CD to put in their CD-ROM drives. "It's another level of experience that labels can offer," he says. Pritzkat says that while online sites (Continued on page 69)

BLACKBUSTER VIDEO GUIDE TO MOVIES & VIDEOS Creative Multimedia
(PC CD-ROM, $19.95)

Blockbuster Video, which has been testing CD-ROM sales and rental in its stores, wades into the supply side of the multimedia equation with this jointventure project that is right up its alley, or aisles anyway. Based on a paperback book of the same name, the disc covers more than 21,000 films and (surprise) video titles with short reviews and photography, as well as character clips for 40 of the selections, including the 1962 classic "Nosferatu."

If the concept isn't new (the movie-review shelves are already bulging with some wonderful CD-ROM choices by prominent critics), it's the style here that's noteworthy. This is a good-looking, plug-and-play version, its opening "guided" introduction led by an usher to its movie-trivia game that features the likes of Ingrid Bergman and James Dean game pieces. The disc also scores bonus points in a competitive field by addressing the inherent problem in reference titles: their inevitable outdatedness. Buyers of the "Blockbuster Video Guide" can connect to 50-600 online movie-review updates that will be posted monthly. Creative says. Software for doing so is embedded in the disc. Users pay an additional $3 per update for the service, however.

Another highlight in the disc itself is the detailed genre overviews, which provide rich, guided tours of such styles as horror and science fiction, from their rise on the scene to their most recent incarnations in the hands of contemporary filmmakers.

The search engines are also nicely handled, allowing users to narrow their options down by applying any or all of a wide variety of filters, such as film rating, country of origin, actors, awards won, and genre of choice. Thus, anyone in the mood for a five-star, Academy Award-winning horror film would be pointed to "Rosemary's Baby," for instance. Searches also can be made by such keywords as actor, director, writer, and Spin magazine that will see a selection of Spin reviews annotated with CDLink and placed within the Voyager online music store. Net surfers can still read the reviews, Kauffman adds, as they can any CDLink annotated text, whether or not they have the specific CD to put in their CD-ROM drives. "It's another level of experience that labels can offer," he says. Pritzkat says that while online sites (Continued on page 69)

LABELS LINK CD'S, WEB SITES VIA CDLINK

BY MARILYNN A. GILLEN

LOS ANGELES—As RealAudio technology catches on as a way to serve up audio online without the "download" delay, some record labels are also trying a different musical approach within their Internet sites: real audio. Rykodisc and ECM last week became the first labels to roll out CDLink, a new technology developed by the Voyager Co. that connects World Wide Web text and images to the music on existing CDs. "It makes the hot-links online trigger specific passages on a CD when that CD is in the CD-ROM drive," explains Trevor Kaufman, head of online activities for the New York-based Voyager Co. The highlighted hot-links, Kaufman says, can be pictures, graphics, or text within Web sites. "Anything clickable can be linked."

"It's a way of increasing the value of an existing CD for the consumer and also of maybe reigniting a passion the consumer might have for an artist who hasn't been heard from in a while," says Carl Pritzkat, label director for ECM, which launched its Web site in February. "Here you can take something that has maybe been on the shelf for years and make it new and exciting again."

CDLink technology will enable the user to retrieve graphical liner notes, without having to go back and press another CD," adds Ryko-
disc's Lars Murray, who oversaw the label's Web launch last November. ECM, which can be found online at http://www.ecm.com, is using CDLink in a number of different ways initially, Pritzkat says. For the album "Nordaze" by Lena Willemark and Alex Moller, for instance, the Web-based descriptive text written by the artists will be under-scored by specific album passages. "They say, OK, on this particular track we were using these particular instrumen-
tals, and we modified them here, and tried this there, and you can hear exactly what they are talking about," Pritzkat says.

Another ECM CDLink project links an album by David Darling to an online short story that was commissioned to go along with the music. Pritzkat says: "As you read and click, the music serves as a soundtrack for the story."

Rykodisc is trying something a little different with the two CDLink annotated albums it is launching: Frank Zappa's "Hot Rats" and Elvis Costello's "Imperial Bedroom." Users choose from the site out to the Zappa album, for instance; while reading through, they can click on various hot-links to hear for themselves what the writer is talking about.

The links also will work to create intan-
gredient album reviews—al-
though the catch is that readers of the

Online Merchant Dials SoundScan

MAYBE IT'S A SIGN of things to come, or maybe just another scattered signpost along the cyberhigh-

way. In any case, an online record retailer has just become the first such music merchant to report its sales to SoundScan, the company whose data is used in compiling Billboard charts.

"Rock The Strip" (http://www.digijaz.com/VIM) is a record store in entertainment clothing— and interactive online trivia contest that is billed as the Internet's first episodic game show. Hosted by former MTV VJ Nina Blackwood and DJ Kenny Sargent, the "show" opens with music videos from eight different featured artists each month; the hosts then ask visitors daily trivia questions about the selected artists.

Winners get a shot at the monthly grand prize, which in the first month is a CD changer provided by sponsor Fisher AudioVideo. Correct answers also earn tickets redeemable for dis-

ounts on such products as CDs and DVDs.

Which brings us to the sell: Also online within the site are product de-
scriptions and ordering information for albums by the fea-
tured artists. The site includes corpo-
rate advertising and hot-links to other label sites. Labels pay a "co-op" fee to be included in the site, accord-
ing to marketing VP Gale Rosenberg, who described the entertainment por-
tion of the site as an "in-store
designed to bring in foot traffic."

While the new site is the first such online-exclusive SoundScan reporter, it's not the first nontraditional retail operation to be included in Sound-
Scan figures, according to SoundScan CEO Mike Fine, who cites other such sales vehicles as QVC and mail order. The requirements, he says, are that SoundScan must be able to verify the sales, that sales reports can be made weekly, and that sellers provide the ZBA code of the purchaser. "I think there will be more reporters," Fine says of the online music merchants, "though I think there is certainly some reservation on the part of many they are really going to sell."

Also new online is EMUSIC, a Marina Del Rey, Calif.-based online record retailer at http://www.emusic.com. The site has more than 100,000 albums for sale, along with a huge collection of album graphs-

ics to peruse. Sales have been relatively slow in the early days (about 100 orders in the first two weeks, ac-
cording to president Mark Chasan), but hopes run high. "There's always a ramp-up period," Chasan says.

Not for Tower Records, ap-
parently. The "bricks and mortar" re-
tailer opened a store on America On-
line June 11, and business has been "very brisk" from day one, according to Tower Records executive Mike Farrass. At launch, the site featured about 12,000 albums, though that number will rise quickly.

Got something to share? E-mail the Enter*Active File with quibbles and newbits at MGillembalAOL.com.
Directory Surveys European Market
No Threat Seen From New Technologies

By PETER DEAN

LONDON—Prerecorded cassettes are alive and well in Europe and, despite the rumors, are not facing any competition from digital videodisc and video on demand.

That’s the basic message from “The European Video Directory,” the most accurate survey of the marketplace yet undertaken. Its data indicate that cassette sales and rentals grew 10.2% last year to $6.1 billion, about 40% of the size of the U.S. market.

“The European Video Directory” is a result of a collaboration between the International Video Federation, Espaces Video European, and the MEDIA program of the European Union to bolster the video release of European programming.

The objective of these organizations is to provide regular and reliable market statistics, something the industry had never accomplished. America has yet to do the same, although the Video Software Dealers Assn. is taking a stab at creating a rental database.

Says IVF director general Martin Boulton, “The European Video Directory” is aimed at eliminating this misunderstanding and misinformation and will be the first of an annual publication that will contain detailed information on the video industry as it develops in the new age of technological evolution.

Much of the information comes directly from the manufacturer, and so there is no reason to discount it.

“Some commentators would have it that the future for video is at best gloomy and at worst nonexistent, but in my view that is rubbish,” says Paddy Toomey, director of Video Collection International and a retail veteran, “I remember well many of the so-called experts who told me 10 years ago that the public would not buy feature films and that video was only viable in rental.

Invariably, ‘experts’ are simply good talkers and get that most things wrong.”

“I believe the 10 years from now there will be a very strong retail video industry and that a good proportion of it will still be on the cassette as it is today. It would appear the disc is shaping up for a format war between two different suppliers of DVD. Should that war develop, the life of the cassette will be prolonged further.”

VCR penetration in large markets and the sheer size of the business are reasons why it will be years before DVD gains the upper hand, says Gary Hunt, European executive VP of Technology at Video, describing developments in the U.S. will lead the way.

While DVD is the likely candidate for the next step, it will not be in more than 5 million American homes by 1999, Hunt notes. Meanwhile, VCR sales, which set industry records in 1994, are projected to bring the player population to 80 million in four years.

Despite the threats of raw-material price increases, which could make cassettes vulnerable to less-expensive media, Hunt believes video could be “safe” for 15 years. “Consumers stay away from the nasty side of the business,” says Hunt.

Onward, Christian Toddlers. In an effort to bring quality children’s titles to the Christian marketplace, Sparrow Communications has agreed to distribute Pamplin Entertainment’s line of audio and video programs, starting with the late-summer release of “Bibleman.” Present at the deal signing, from left, are Bill Hearn, Sparrow president, Mike Schatz, Pamplin executive VP, and Gary Randall, Pamplin president.

Research tells us that people enjoy visiting video stores because of the browsing experience.”

“The European Video Directory” shows the continent as a patchwork quilt of differing cultural and socio-political identities in which video is viewed favorably by some and unfavorably by others. Demand has been stunted by excessive taxation and licenses in Scandinavia, a harsh censorship system in Germany, and pay-TV favorism in France, where government policies have nurtured local station Canal Plus’ telecast services.

But the irritants have been minor. Wholesale revenues, according to the directory, jumped 11.2% last year to $2.8 billion. Suppliers have increased their take 44% since 1990, when they reaped close to $2 billion. In fact, studio and independent income has grown faster than consumer revenues, reflecting an increasingly competitive retail environment. Over the past five years, retail expenditures have grown 38.4% from $4.4 billion.

Wholesale revenues from rental product have skidded 39.6% in the

(Continued on page 63)
WAL-MART EXPANSION: Having solidified its position as a through-the-wall powerhouse, Wal-Mart is making a bigger move into retailing. The mass merchant operates approximately 80 rental departments and plans to open an additional 140 by the end of 1994. The company does not comment on future plans.

The move is expected to be a fourth quarter self-set through rental. New plans call for the installation of refrigerated lockers with the Aug. 29 release of "Mortal Kombat: The Animated Video." The $14.95 direct-to-video title will be packed with 875 worth of discount coupons for "Mortal Kombat" merchandise and tips to play the "Mortal Kombat III" arcade and video game. The video and related subjects will also be talk up on a "Mortal Kombat" Internet site.

New Line plans to spend $3 million on advertising the title on major broadcast networks and the Turner cable channels. Discount coupons feature the offer of a free watch and reduced prices on T-shirts, Pops, assorted video game accessories, and a subscription to GamePro Magazine. A discount for tickets to the "Mortal Kombat" live-action tour, which begins in September, is part of the package.

Hashsh Toys will support the title on 1.2 million "Mortal Kombat" action-figure packages this summer.

PERSONNEL CHANGE: The Video Software Dealers Assn. has hired Crossen "Bo" Andersen for the newly created position of VP and general counsel, replacing executive VP Rick Karpe1, who left VSDA last month. Andersen will assume Karpe1’s duties dealing with legal affairs and governmental issues.

A former assistant California district attorney, Andersen was hired by VSDA from the Motion Picture Assn. of America, where he was involved in more than 2,000 anti-piracy investigations. Prior to joining MPAA, Andersen was a deputy U.S. Justice Department’s anti-trust division.

FOOTBALL FREEBIE: Fuji is giving away a free NFL prerecorded cassette when consumers purchase multiple packages of blank audio and video tapes. "Tuff Talk: NFL’s 100 Greatest Soundbites" will be available at retail this fall priced at $18.95.

The offer is part of the upcoming Sights and Sounds of the NFL promotion, which includes a "watch and win" contest scheduled to air on NBC Sept. 7-30. The grand prize is a trip for six to Super-Bowl XXXI in Phoenix. A freestanding newspaper insert with on-site coupons for Fuji products is scheduled to hit 45 million homes Oct. 1. The video giveaway, as well as other promotion elements, will be promoted on in-store displays and in the newspaper insert.

The chain is said to be exploring 300-store locations in the chain.
"Funnier than Monty Python! Hipper than Fawlty Towers!"

"This utterly original, utterly hilarious series is one of the best comedies ever made."

- The New York Post

"...absolutely unique, absolutely rude and absolutely politically incorrect."

- Daily Variety

- Video release coincides with "Ab Fab" Series 3 debut on Comedy Central, which includes a multi-million dollar promotional campaign.

The biggest British comedy hit since "Fawlty Towers."

Big consumer awareness, big critical acclaim—Comedy Central's top-rated show.

$19.98* ea. SRP
$24.98* ea. Canada
Dealer Order Date: 7/21/95
Street Date: 8/15/95

Suggested Retail Price

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The animated, musical, and educational vignettes of "Schoolhouse Rock," which have been running during ABC-TV's Saturday morning lineup for most of the past 20 years, are designed to help kids learn multiplication tables, as well as rules of grammar, history, and science. "Conjunction Junction," "Lolly, Lolly, Get Your Adverbs Here," and "I'm Just A Bill" are the titles of some of the segments, which, according to ABC, are watched by 4 million viewers every week. Each of the video volumes has been digitally remastered, features an original animated introduction, and includes previously unavailable segments.

The 30-minute cassettes, each with eight to 11 three-minute episodes, list for $12.95, about $2 more than the usual price for half-hour programs. ABC Video president Jon Peisinger cites "a number of factors" in the decision to go for a higher price tag, including the digital remastering, original animation, and the "aggressive promotional campaign." Television spots will air on such cable networks as Nickelodeon, USA, Family Channel, Cartoon Network, Lifetime, and various ABC affiliates. Radio promotions are to run in the top 150 markets. Meanwhile, Video Pipeline's next in-store reel will carry the word to more than 4,000 retailers.

ABC is also exploiting its tie to Paramount Home Video, which distributes the label. "A "Schoolhouse Rock" trailer will appear on the front end of Paramount's "The Brady Bunch" cassette, as well as on ABC Video's "Mr. Rumpay's Karaoke Cafe" and on future "Bump In The Night" programs. Twelve, 24-, and 36-page counter and floor displays are available to retailers.

Other "Schoolhouse Rock" formats are in the offering. In the fall, a "Schoolhouse Rock" CD-ROM will debut from Electronic Arts. TW Kids is re-releasing the original "Schoolhouse Rock" soundtrack, containing songs from the show. And, in first quarter 1996, a cover album featuring alternative rock and urban artists will be released on Atlantic Records.

Andrew Leary, VP of A&R at Elektra Records and album co-producer, says the project has "been in the works awhile." A portion of the album's proceeds will benefit the Children's Defense Fund. Leary adds, "We will probably show a video clip of the artists." Stone Temple Pilots are reportedly among those acts; however, Leary says no one has been confirmed.

The cover album is intended to target the twentysomething audience that grew up with "Schoolhouse Rock." Peisinger says the video and audio formats will be marketed to that group. "We're really having two separate marketing campaigns: families with small children, and at the same time we're looking at the 25-plus Generation X demographic." ABC plans to take full advantage of multimedia cross-promotional opportunities.

Peisinger claims "Schoolhouse Rock" is sui generis. "When it comes to defining a preposition or an ad verb, the basics of electricity and gravity—with an effective use of animation and music—"Schoolhouse Rock" has stood alone in this category," he says.

Kevin Kash and has been promoted to the newly created position of senior VP of sales and distribution. He had been VP of sales.

Paul Newman is appointed to the newly created post of director of nonfeature acquisitions for Columbia TriStar Home Video.

Joe Swyt has resigned as president of Macromedia Corp. in Mountain View, Calif., to found MediaPhysics, Senior VP Bill Kreckic is named interim president/COO, reporting to chairman/CEO John Ryan. Macromedia encodes antipiracy signals on cassette, cable, and satellite programming.

JACKSON'S VIRTUAL MUSEUM

Consists of two distinct parts: One area, now fully open, is devoted to Jackson's new two-disc album, "HisStory: Past, Present And Future—Book 1." Within the area are such things as a recorded welcome from Jackson, audio and video clips from the album (including that aforementioned trailer), exclusive audio commentary from Jackson about various tracks, storyboards detailing the making of the "Scream" and "Childhood" videos, and alternate video mixes.

"We felt it was important to do more than just digitize material and put it online," Johnson says. "We wanted to take people behind the scenes to the making of the album and videos and up close to hear what Michael was thinking and feeling when he wrote these songs.

The other online arena, which will eventually encompass the stand-alone "HisStory" site, has been designed as a seven-story virtual museum, with each of six full floors devoted to a different Jackson solo album (one each for the new set's two discs) and the seventh an "interactive community center" that will function as a jumping-off platform for the exploration of various social issues and causes, Johnson says.

Floors, which are accessed through an overhead menu, have staggered opening dates, set for few every weeks throughout the summer. The first level opened July 4; the next level, centered around the album "Thriller," is due to open Monday, July 17, with the third set for July 31.

Each floor will follow a format similar to that established with level one. Johnson says, which is devoted to the album "Off The Wall." On that level, first-timers can learn about the album on the album, with 30-second audio clips of each track. There also are three video segments that can be downloaded for playback.

Each floor will also have what is called an "interactive exhibit," whichbrings "a touch of Jackson beyond Jackson to encompass related subjects.

The first floor's exhibit, "Africa: The Cradle Of Mankind," offers information about Africa and its culture, for instance, along with a database of "hotlinks" to other Internet sites centered on subject; clicking on hotlinks sends users directly into the separate sites.

Interactive exhibits on other floors will include the history of dance, the history of music, "history rediscov- ered," and the "history of the future."

The Remarkable Rock titles: "Grammar Rock," "History Rock," "Multiplication Rock," and "Science Rock." The rebate certificate, plus proofs of purchase from the Tropi- cana's Season's Best Juices and (the video's cash-register receipt) can be mailed in through May 31, 1996. The 80-off coupon will also be packed with the "Schoolhouse Rock" tapes. An on-cassette sticker, along with identification on all "Schoolhouse Rock" point-of-purchase materials, will provide further notice of the offer.
PolyGram Gets Scarry; Warner Home Video Makes ‘Play’ For Preschool Lines

SCARRY TALES: We recently did a roundtable for Schoolhouse TV, the fastest-growing subcategory in the children’s market (Billboard, July 1). Since then, some new entries in the genre have surfaced, notably from PolyGram Video and Warner Home Video. PolyGram, whose kid-vid profile has been pretty low since it lost its “Mighty Morphin Power Rangers” license to WarnerVision, recently announced plans to expand children’s programming to include 52 episodes of “The Busy World Of Richard Scarry.” The animated series is based on the best-selling annual readers (over $100 million in worldwide sales) by the late, lamented writer and illustrator. “Busy World” is set to air on Showtime, set to begin airing this month on Nickelodeon’s Nick Jr. preschool segment. Featuring favorite series characters, like Huckle and Lowly Worm, each episode encompasses seven to nine minutes stories plus two interstitials. The first two titles, which street July 25 at $9.95 each, are “The Best Birthday Present Ever” and “Sergeant Murphy’s Day Off.” PolyGram is working with the New York Hall of Science to promote the series via an interactive science exhibit called “Buzyway,” which will be on view there until Sept. 10, before traveling the country.

“Children’s” by Moira McCormick

Senior sales and marketing VP Bill Sondheim says PolyGram’s “Busy World” is not to be confused with four previous Richard Scarry titles, which were acquired by Sony Wonder from Random House. Sondheim, a father of two young Scarry devotees, says he knew “from a personal as well as professional standpoint how potent this property could be.” According to VideoScan, those first four have averaged 500,000 units shipped and now sell $20,000,000 units a year. In fact, the numbers are bigger, he claims, since Toys ‘R Us doesn’t report to VideoScan. Sondheim views the series’ TV presence as crucial: “Ongoing exposure builds repeat viewing, which leads to a video purchase.” He acknowledges the current flood of preschool product, but says, “There’s not an enormous amount of brand preschool product. We’re trying to acquire product which already is strong brand awareness, and convert that awareness to video consumption.”

Marketing plans include making available to major retail accounts 4-foot, full-color growth charts, “which they can use for in-store merchandising and giveaways,” says David Rabinowitz, assistant vice president of PolyGram’s children’s marketing. “We’re [packaging] free sticker sheets on the videos themselves, as well. It’s important for us to differentiate between our own product and the four older titles.”

Point-of-purchase materials, Smith says, will include a 24-page display with a Richard Scarry header card.

“We’re doing on-air promos with both Nickelodeon and Showtime. We’re also [negotiating] with three Richard Scarry licensees—Simon & Schuster, Tomy Toys, and Gund—regarding possible cross-promotions. And we’ll be probably release the video product in pairs every quarter, which enables us to continually offer new opportunities to licensees.”

Having worked with such popular lines as the Power Rangers, X-Men, and Shaquille O’Neal, Sondheim maintains a long period of time—and not lose momentum or oversaturate,” says Sondheim. “You’ll see a plethora of product from us,” including entries from Jim Henson Production Co.’s “Stinky & Jake,” which airs on Free TV; “Weirdos FromInitializing Entertainment, which

Additional rentals. Video games are also covered.

The legislation is sponsored by North Carolina Republican Rep. John Weatherby and has been moved to committee in the Senate. “The session closes this month, and we might not be able to get the bill passed,” says Weatherby, “but there’s still hope it will be acted on by the time the session ends.” He and the retailers who initiated the legislation are confident that it will pass.

DIRECTORY SURVEYS EUROPEAN MARKET

(Continued from page 59)

same time frame, outpacing the 22.8% decline for independent retailers, who can trim purchases to cushion lessening consumer interest.

The U.K., which continues to dominate the rental and total market, has a 22.8% and 28.1% share, respectively. Its 1996 revenues of $715.7 million finished sig

ificantly behind second-ranked France, which pulled in $663.4 million. Germany was third at $466 million, followed by Italy at $241 million, Spain at $249.8 million, and the Netherlands at $107.6 million.

Great Britain, Germany, France, and Italy accounted for 62.7% of retail wholesale revenues and 72.5% of rental and sell-through.

Sell-through has become the great equalizer among program suppliers. American movies comprise up to 90% of the European rental market but only 40% of purchases. Disney holds a 12%-15% share of sell-through volume, leaving a healthy 40% to nontheatrical titles, many of them produced locally. Nothing comparable exists in the U.S., where Disney has cornered 35%-40% of self-through and movies dominate throughout.

It is this product area with which Europe is most closely allied, lending money to help European suppliers market and distribute. In effect, the organization has helped to create a sizable home-grown industry that tried to reach the 65% of all European homes equipped with a VCR.

The potential is being tapped. On average, video now generates almost twice the theatrical revenue through- out Europe. In some countries, it’s much higher: Video has 3.5 times the theatrical revenue in the U.K. and Denmark. Smaller VCR markets still have a distance to go, in Greece, where video is underdeveloped, cassette revenues are one-quarter of theatrical.

More than $6 million in rentals in 1995, just the start of a market that is expected to grow by at least 25% in 1996.

While there is no comparable information on self-through, it seems clear that much of the growth has come from the independent sector, which has not been as hard hit as the major home entertainment companies. In the U.K., for example, the market is expected to grow by 25% in 1996.

The current situation is one of uncertainty. While the major home entertainment companies have been hard hit, the independent sector has been able to maintain its market share. This has led to a situation where the independent sector is now more important than ever before.

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CHILD'S PLAY (Continued from preceding page)
debut in October on PBS; and ABC's hi-tech series "ReBoot.

"One of the beauties of getting good kids product," says Sondheim, "is the ability to keep replenishing consumer demand.

Warner Home Video's new live-action preschool series "Baby's At Play" rains a bit thinner than does "Daisy World," with a target audience of 9 months to 4 years. The three-volume series appears in 12 title ones by showing their peers "playing, learning, and experiencing family life with songs of old and new," Warner claims.

Created by Children's Director Tami Williams, the series comprises three titles, "In Their Favorite Places," "On A Fun, Rainy Day," and "A Blue, Blue Sky," each just under 40 minutes for $14.95.

POSTSCRIPT: Child's Play's final installments on this year's Video Software Dealers Assn. convention weren't able to run last month, but we thought our views on one particular aspect of the VSDA show are still worth noting.

As we walked through the Dallas Convention Center exhibition hall, we were inundated with kid-friendly costumed characters running around, puppet shows, live revues based on family movies like "The Swan Princess" and yet no one under 18 was allowed on the floor. Thankfully, there were thoughtful people like Arrow Video's VP of sales Alan Sherman, who escorted his booth's Gusby character outside the hall to cheer up a pair of crestfallen kids (our Lily and her pal Rachel, who won't be 18 for another decade plus).

We know about insurance regulations and all. But isn't a wee bit histrionic to have a convention awash in top-pleasing characters like Barney, Lamb Chop, and Huckle Cat—not to mention the myriad kiddie-orientated presentations—and not let kids in to see them?

CHILDREN'S

"Thomas & The Special Letter & Other Stories," Anchor Bay Entertainment (800-786-7077), 40 minutes, $12.98.

The 14th volume in the Thomas The Tank Engine & Friends series, which contains six shorts plus the latest Thomas-starring music video, is in the hands of Video Treasures parent Anchor Bay. Among the stories is a title episode, which finds an over-anxious Thomas almost missing a journey to a remote station to see a special friend of Sir Topham Hat: "Home At Last," which features a homecoming/dating resce with Skarloey; and "Toad Stands By," in which Oliver and Toad prepare to teach the truck a lesson in humility. "Don't Judge A Book By Its Cover" is the entertaining and semieducational videoclip.

"Picture This! Sing-Along—Walk The Fly," Goldsholl: Learning Videos (800-243-8300), 30 minutes, $14.95.

Another one for the "why things work" category, this fun half-hour investigates the merits of wheels, wings, and even feet via a collage of live-action footage and original songs. Short segments focus on such people-movers as cars, trucks, buses, planes, and even a sheep. In perhaps the most eye-catching chapter, the creatures take to the skies and provide some footage of hot-air balloons in movies. Not being the colorful one pictured on the cover. Also available for sale is "Picture This! At The Zoo," a live-action animal adventure that follows a similar format.


Based on his downright uncanny popularity, making new friends is not something most people would think Barney might have trouble with. But in his latest video, the purple one lets children in on the difficulties often associated with moving to a new city and going to a new school. The program also explores what it might be like to come back and visit an old neighborhood or school after being away for some time. Of course, Barney provides plenty of demonstrations about ways kids can help newcomers feel welcome and at home in any situation. The usual songs, skits, and dances are included. Barney's also a brand new treehouse and some new characters.

"Learn To Hip-Hop Dance," M.A.D. Degrees Productions (800-326-4957), 30 minutes, $18.95.

Aerobics for children? You bet. This compilation of short routines—led primarily by a set of teen twins in black cutoff jeans and fringed vests for a class of children wearing varying degrees of cool street clothes—looks at first more like a youth fashion show than a workout class. But the look and feel of this video might not be entirely ridiculous, as it lends a casual, fun air to the proceedings that is entirely appropriate for its intended audience. The workout, geared primarily toward late elementary- and junior high-aged children, includes a warm-up and sequences, each of which explores the ever-changing patterns of natural light as it dances across a variety of backgrounds.

Among the Santana selections are "Bella," "Europa," "Aquarius," "Blues Latino," and "Dance Sister Dance." These new age/nature videos continue to generate consumer interest and demand—some with added exposure via Santana's current summer tour—which would make a fine addition to the collection.

DOCUMENTARY

"Forecast For Victory," The Weather Channel (800-441-1600), 57 minutes, $19.95.

Unique documentary focuses on the various effects of weather on not only D-Day, but some of the most salient battles of World War II. The program, which was rebroadcast on the Weather Channel in June—looks not only at the ways in which the powerful, often unpredictable forces of nature played a hand in the outcome of even the best-planned operations via action in favor of one side or another, but also at the difficulty surveyors had in trying to forecast and report weather conditions 50 years ago. This one of a kind video will appeal to historians, as well as those interested in World War II, weather, or both.

"Light Music," Miramar Productions/Mary Distribution, 40 minutes, $19.98.

Carlos Santana provides the instrumental score to this natural history, provided courtesy of sweeping, artificially manipulated film footage from award-winning cinematographer David Fortney. Digitally mastered "video album" includes seamless video sequences, each of which explores the ever-changing patterns of natural light as it dances across a variety of backgrounds.
A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to: Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY
July 20, BMI Jazz Composers Workshop Eighth Annual Jazz Showcase Concert, the French Institute/Alliance Francaise, New York. Sarah Greenwood. 212-586-6411.
July 25, NARAS Global Song Marketing Summit: Defining Domestic And International Markets," presented by the Texas branch of NARAS, Omni Hotel, Austin, Texas. 512-329-7997.

AUGUST
Aug. 21, Fourth Annual Bobby Hatfield Celebrity Golf Classic And Righteous Brothers Concert, benefit for the Southern California chapter of the Lupus Foundation of America Inc., Los Coyotes Country Club, Buena Park, Calif. 714-833-3461.
Aug. 24-27, BLAST Music Convention, Omni Hotel, Jacksonville, Fla. 904-725-2788.

SEPTEMBER
Sept. 6-9, National Assn. of Broadcasters Convention, New Orleans Convention Center, New Orleans. 202-429-5000.
Sept. 16-18, Focus On Video '95, International Convention, Missoula, Mont. 406-222-2121.

OCTOBER

NEW COMPANIES
Nina Records, formed by Erwin布鲁达. An independent label focusing on urban and adult contemporary music. Nina is distributed by Independent National Distribution Co., Inc., Malvern, Big State, and CRDL. First release, "Killer Blues" by Cocozza Morgan, sent five weeks on Billboard's R&B Singles Bubbling Under chart, 1641 Eddy Road, Cleveland, Ohio 44112; 216-851-8321.
CSG Music, formed by Michael Wyner and Jeff Robert. A production and management company. Roster includes Tami Vianpure, Lisa Binneker, and Carol Gray. CSG will also be active in movie soundtracks. Parent company is Cinema Sound Group. Wyner is an artist- manager and former major-label consultant; Robert is an artist, songwriter, and producer. 11490 Burbank Blvd., Suite 6, N. Hollywood, Calif. 91601; 818-752-9821.
Scorpion Records Inc., formed by John Domsiewski and Thomas Jordan Jr. A record label focusing on the North Florida music scene. Scorpion will serve as an outlet for local bands to get exposure, with efforts targeted toward major labels. Scorpion will also handle management functions, booking, marketing, and promotion. 9827 N. Meridian St., Indianapolis. 317-982-2500.

FOR THE RECORD
A July 1 Billboard Report titled "Dirt" To Motlhakla: Rock Collecting A Dusty Challenge" stated that Byrds founder Roger McGuinn had donated a collection of drumsticks to the Rock and Roll Hall of Fame and Museum in Cleveland. In fact, McGuinn donated Rickenbacker guitars; a fan donated the drumstick collection.

LIFELINES
BIRTHS
Girl, Michaela Anne, to Dan and Clare Beck, June 20 in New York. He is senior VP of marketing at Epic Records. She is a freelance liner-notes editor.
Boy, Alexander Brett, to Bob and Tammi Fuller, June 27 in Cleveland, Ohio. He is GM of Record Revolution in Cleveland Heights, Ohio. She is a sales rep for PolyGram Group Distribution.
Boy, Leo George, to George Gilbert and Cherri Fein, June 30 in New York. He is an entertainment attorney with Soloway, Marshall & Edlin. She is VP of public relations with Rubenstein Associates Inc.

MARRIAGES
D. Scott Meyers to Cari Potapovsky, May 26 in Long Island, N.Y. He is director of national promotion and marketing at Eagle Eye Records.
Peter Garbnik to Tracy Davis, June 11 in Spring Valley, N.Y. He is senior director of A&R for EMI Records in New York.
Walker Martin to Lucy Perkins, June 20 in Durham, N.C. He is manager of Poindexter Records there.

DEATHS
James E. Farmer, 68, of complications of pneumonia and aneurysm, June 26 in Nashville. Originally a member of the Marty Robbins Band, Farmer was president of Robbins’ music publishing company, Mariposa Music, and was affiliated with the company for more than 40 years. He is survived by his wife, Betty, a son, a daughter, five brothers and one sister, and three grandchildren.
Dennis Fine, 46, of a heart attack, July 6 in New York. Fine was a music industry veteran who, at the time of his death, was head of Fine Media Associates, the management company and PR firm that he founded. He began his career as a music journalist in the late ’80s, writing extensively for Rolling Stone, Creem, Crawdaddy, McCall’s, and other publications. In the early ’70s, he worked for Columbia Pictures. From 1973-76, he was head of the music department of Solters & Rosskin. He spent nine years at Arista Records, where he was VP of publicity and creative services, before launching Fine Media. He later left that company to become VP of communications for RCA Records, and then VP of communications for the PolyGram Label Group, before returning to Fine Media in June 1984.

NEW NARAS FOUNDATION TIES: The NARAS Foundation, the nonprofit partner of NARAS, and the Interlochen Center for the Arts, a nonprofit organization that promotes youth and arts education, have linked for a program called "Grammar Sessions," which launches Monday (17) on the Interlochen campus in Northern Michigan. The program is designed to foster interaction between aspiring young artists attending Interlochen Arts Camp and Interlochen Arts Academy and the professional guest artists who perform there. More than 1,000 students ages 8-18 from around the world come to the camp each summer and another 400 young artists and scholars attend the Academy during the school year. The NARAS Foundation is dedicated to returning music education to schools. Contact: Maureen O’Connor at 310-281-8615 or Fran Curtiss at 212-779-3500.

GOOD WORKS
Country Cure. Country artists Tim McGraw, Tracy Lawrence, Little Texas, Toby Keith, Martina McBride, and others raised $70,000 for the Cystic Fibrosis Foundation at a recent benefit performance at the House of Blues in Los Angeles. Shown, from left, are Shawn Parr, Paul S. Williams, Faith Hill, WEA Corp. president/CEO David Mount, and event chair Sheri Mount presenting a check to Ed Arnold, president of the Southern California/Southern Nevada chapter of the Cystic Fibrosis Foundation.

NPR’s Steve Henn reports that the Foundation has raised the net proceeds of the sale of nearly 5,000 cassette singles of pianist Danny Wright’s special composition “In Memory” to benefit Oklahoma Ge. Frank Keatley’s Victims and Family Relief Fund on behalf of the victims of the Oklahoma City bombing. The cassette, which lists for $3.98, is being sold in major retail outlets, according to label president Doris Nichols. Contact: Carolyn Broner, 213-822-1458.

Friends’ Benefit: Musical acts Billy Vera & The Beaters, Carlin Olson, Walker, and the Ringling Brothers are among those who will appear at the Derby in Hollywood, Calif., Tuesday (18) to benefit My Friend’s Place, a nonprofit volunteer resource for homeless youth there. Tickets are priced at $40 and can be obtained by calling 818-771-5693. Contact: Steve Levesque or Eric Stein at 213-651-5830, or Suzy Feinberg at 213-462-4495.
Beinhorn Invents Format For Ozzy
Modified 8-Track Gives Drums New Life

BY PAUL VERN

NEW YORK—Operating on the premise that drums are the backbone of rock ‘n’ roll, most producers, engineers, and studio operators strive for the elusive drum sound that they hope will elevate them to stardom.

While many people go to seemingly ridiculous extremes to capture such a sound, no producer has ever been known to invent a format just to record drums. That is, until Michael Beinhorn did just that for the upcoming Ozzy Osborne project.

Beinhorn, who is renowned producer behind Soul Asylum’s “Grave Dancers Union,” Soundgarden’s “Superunknown,” and other ground-breaking records by Aeromith and the Red Hot Chili Peppers, found that no recording medium he could come up with adequately got the drum sounds he heard in his mind as the ultimate drum sound to complement Osborne’s heavy metal thunder.

After some tinkering, Beinhorn figured out the solution. He took a Studer 800 1-inch 8-track machine, doubled the head width to 2 inches, and ran it at 7.5 inches per second.

“The difference, sonically, between that setup and any other I’ve heard is amazing,” says Beinhorn, who is staff producer/A&R at Epic Records.

“It’s not just a storage mechanism. It alters the notion of what analog recording is really for. It colors the sound a lot more. What we were getting back on the tape sounded way better than what we were monitoring before tape.”

The recording speed of 7.5 ips “enhances the low end like you wouldn’t believe,” says Beinhorn. “It gives you a strange tonal effect on the drums—a punch that didn’t seem to exist before. Plus, you can get an hour’s worth of music on a reel, and it winds faster than a digital machine.”

Another hallmark of the 2-inch, 8-track format is the unprecedented low cost for audio storage. “One advantage we’ll get is eliminating high-frequency degradation, according to Beinhorn.

Because of the limited number of tracks, Beinhorn was forced to bus signals at the console in order to route more than eight inputs onto eight tracks. He was aided in that process by his own creative placement of vintage mikes and by the outstanding sonic properties of the immense drum booth at Studio Gil- laume Tell in Paris.

The eight drum tracks—played by Deen Castronovo—were synced to two analog 16-track recordings, for a total of 40 tracks. Because the time code on the modified Studer sits between audio tracks 4 and 5, no track space is wasted, according to Beinhorn.

The veteran producer says he has stumbled onto a recording breakthrough. “Sonically, this format is so far removed from the run-of-the-mill sound you get from a 24-track that there’s no way I’m going to do another record without it,” he says.

“I just can’t think I could go back. There’s no way another machine would reproduce that kind of frequency response.”

Beinhorn says he is considering building more 2-inch, 8-track machines and selling them, or at least licensing the technology. “An entire culture has developed around this format. Everyone who’s heard it says, ‘What the hell’s going on? That doesn’t sound like any drum I ever heard.’”

(Continued on page 69)

Architect Of His Own Destiny, Storyk Has Designs On The Whole World

BY PAUL VERN

NEW YORK—Having earned his stripes as one of the pre-eminent studio architects in the U.S., John Storyk is expanding his empire to such building overseas territories as Malaysia, India, India, Israel, Russia, Brazil, and Argentina.

The move coincides with Storyk’s 25th anniversary in the studio business and the fifth year of his marriage and business partnership with interior designer Beth Walters.

From their home base near Poughkeepsie, N.Y., Storyk and Walters oversee overseas projects, and a global empire unified by an adherence to high technological standards.

“The world is big, but it’s smaller than we think it is,” says Storyk. “I go halfway around the world, and there’s an entire culture that’s built from ours. I mean, Malaysian culture is extremely different from ours, but they have E-mail, they have PCs, and the way they build studios is very similar to the way we build them. I might be on a site with foremen whose command of English is weak, but we’re right there with the same drawings.”

Besides affording them the luxury of traveling to exotic places courtesy of their clients, the foreign jobs tap into Storyk’s and Walters’ expertise in all areas of studio design, from acoustics to aesthetics to wiring to equipment specification.

“The foreign clients are actually looking for us to make gear recommendations, instead of coming in and saying, ‘I don’t have any wiring and installation,’” says Storyk.

Along with Storyk-Walters’ recent or ongoing projects outside the U.S. are Synchrosound in Kuala Lumpur, Malaysia; Fonovision in Bogota, Colombia; Bob Marley Studios in Kingston, Jamaica; Sonido A&D in Buenos Aires and Hijosrenti Studios in Reykjavik, Iceland. They have also designed world-class recording facilities in Brazil, Israel, and India.

“We’ve been doing so much international work that I told one of the

creators to go out and get some clocks to monitor time zones around the world,” says Storyk.

The global projects made Storyk realize that modern communications technology has eliminated geographical barriers.

“It doesn’t matter where you’re based,” says Storyk, noting that when he and Walters moved update from their former headquarters in New York, they suffered no resulting loss in business. “These days, everyone has phone, fax, and E-mail. It seems that if you don’t have three numbers, there’s something wrong with you.”

Storyk says territories outside the U.S. are growing at a much faster rate than the well-established domestic industry. The growth is occurring at every level of industry and ultimately reflects on the studio community.

They want to leapfrog right to the top,” he says of Asian territories. “The tallest building in the world is now being built in Kuala Lumpur. The next five tallest buildings in the world by the end of 1989 will be in Asia. It’s exploding.”

As Storyk and Walters widen their reach, they continue to do a substantial share of their work in the U.S. However, they have become more selective about the jobs they take.

“If I can’t say that the project I’m working on now is the best or close to the best of what I’ve done, then something’s wrong,” says Storyk. “I’ve either compromised or else there’s been an acknowledged compromise—or maybe an economic compromise—right from the get-go. But I don’t have too much of the latter anymore.”

Although Storyk was a professional architect and serious musician by his early 20s, he did not emerge those two vocations until a fortuitous call from Jani Hendrix thrust him into the nascent studio community.

Hendrix, impressed by Storyk’s design of hip Greenwich Village night-club Cerebro, hired Storyk to work on a club he had bought nearby. Before the project came to fruition, however, Hendrix producer Eddie Kramer convinced the guitarist to build a recording studio instead of a club, seemingly blowing Storyk’s chances at stardom.

Storyk felt defeated. “I said, ‘I don’t know anything about recording studios.’”

However, Kramer did not perceive Storyk’s lack of experience as an obstacle. “He said, ‘Take a month off, we’ll delay the project, and you’ll learn everything there is to know about recording studios.’”

Months later, Hendrix’s Electric Lady Studios became a reality, and with it a distinguished architectural career that now spans 600 studios on every continent on the globe.
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## PRODUCTION CREDITS FOR BILLBOARD'S NO.1 SINGLES (WEEK ENDING JULY 15, 1995)

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<tr>
<th>TITLE ARTIST/PRODUCER</th>
<th>TITLE</th>
<th>Country</th>
<th>Album/Label</th>
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<td>SOUND EMPIRE (Nashville) John Kelton</td>
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<td>Studer A800</td>
<td>Sony 3348</td>
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<td>A820 Yamaha NS10</td>
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<tr>
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<td>Ampex 499</td>
<td>Sony VK 1</td>
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<td>THE CASTLE (Nashville) John Jasek</td>
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<td>MASTERMIX Hank Williams</td>
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David Kahne Looking Toward Worlds End
Broad-Based Producer Signs With Management Firm

NEW YORK—Independent producer David Kahne, until recently head of Columbia Records’ A&R department, has signed with leading producer management firm Worlds End, according to Worlds End principal Sandy Robertson.

Since joining the management firm, Kahne has mixed an upcoming album by alternative rock trio Presidents Of The United States and begun production on a new Tony Bennett record.

The contrast between those two projects typifies Kahne’s broad-based background. At Columbia, he excelled in genres ranging from straight-ahead pop to alternative rock to mainstream rock. His discography lists Bennett, Shawn Colvin, Fishbone, the BANGLES, Romeo Void, Wire Train, Jorma Kaukonen, and Rank & File among his production credits.

In addition, Kahne mixed Mike Watt’s “Ball Hog Or Tugboat” and hit records by Billy Joel and Dionne Farris. Kahne also worked with top Columbia acts Soul Asylum, Chris Whitley, Sophie B. Hawkins, and Bruce Springsteen.

Kahne says, “I’ve worked in so many different genres, I haven’t decided exactly what I want to do next. I mean, I’ve produced the BANGLES, Tony Bennett, and Fishbone.”

Kahne says the Presidents Of The United States project reminded him of his pre-Columbia indie days.

“We mixed the whole record in four days,” he says, noting that the group was signed to Seattle indie Pop Llama and later picked up by Columbia. The record Kahne mixed is due for release later this year on Columbia. Kahne also produced additional tracks for a future Presidents re-release.

Kahne notes that the Presidents’ sound centers on the self-imposed limitations of a two-string bass and a three-string guitar.

“It limits them in a certain way that they really like,” he says. “There’s a quality you get that you wouldn’t get if you didn’t tune that way.”

While Kahne’s current projects began before he signed with Worlds End, he says he is confident that Robertson will keep him busy. “Sandy is looking out for projects for me,” says Kahne.

EUROSOUNDS

(Continued from page 66)

since the breakup of the Soviet Union. Orf’s crew, which filmed at high altitudes and low temperatures in salty air, specified a Soundfield ST250 multi-capable mike to deal with the conditions.

“Even in the Arctic, the ST250 behaved well and performed without fault down to nearly 30 degrees Celsius,” says project sound engineer Florian Camerer. “The coincidental stereo image is brilliant, and the ability to remotely adjust the mike patterns and the opening angle in XY configurations is great.”

SWITZERLAND

NAGRA HAS SOLD the world’s first two AREC-C portable solid state location recorders to hire company Richmond Films in London. The units are aimed at radio reporting and offer digital recording onto PCM/CIA cards with on-board editing, a large LCD, scrub wheel, and ISDN linkup.

“We feel confident that we will be able to promote the AREC-C, particularly as full-bandwidth audio and timecode are coming soon,” says Richmond Film’s Nigel Woodford. “I see it as a great replacement for those horrible cassette recorders that reporters have been using.”

BEINHORN INVENTS FORMAT FOR OZZY

(Continued from page 66)

...said it’s the best drum sound they heard in their life.

“Drums can sound mushy and without definition. This defies the notion of having to use samples or drum machines.”

The next frontier for Beinhorn’s modified 8-track, he says, is vocals. He is even thinking about taking vocals recorded in the digital domain and flying them back to 8-track. But for now, Beinhorn’s focus is on mixing the Osbourne project, which is scheduled for early fall release on Epic. Some of the mixing sessions are currently taking place at Room With A View in New York, where studio manager Leslie Ballard reports that the project is going full steam ahead, despite the difficulty in synchronizing a 7.5 ips machine to other analog decks running at different speeds and to digital machines.

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( Continued on page 72)
a concord between New World and NRBQ's current label, Rhino's Forward imprint, which released the band's "Message For The Mass Ages" album in 1994. "We've struck up with Rhino to do a pop mailing as well as our jazz mailing," says Marotta. "That's a first for us."

On the road, NRBQ will work much of the "Terrible" material into its vast repertoire. In fact, the other members of the quartet—drummer Tom Ardolino, bassist Joey Spaminato, and guitarist Johnny Spaminato—will have appearances on "Terrible."

Additionally, trumpetist Dave Gordon and trombonist Tyrone Hill, one-time members of the late jazz bandleader Sun Ra's famous Arkestra, tour with NRBQ on a semiregular basis. Along with trombonist Ros- weil and of course the "Terrible" horns, they're part of the "Terrible" horn section.

“I really got some inspired performances,” says Adams enthusiastically. “Some of the stuff is indescribable.

Take "Le Sonny," an homage to Sun Ra, one of Adans' heroes. "I've never heard anybody play that kind of rhythm," he says, proud of the statement that his band has captured. "Obviously the closest would be Sun Ra himself. But I couldn't have gotten any more than NRBQ to play that stuff."

A few of the tunes have already been debuted by the band during the endless array of gigs that are about to roothouses and concert halls. "One of them, 'I Feel Lucky,' is real old," Adams says. "I think we first cut it around the time of 'Scooopy.' That would place it in the early '70s. Another, the bubby 'Toodlehead,' written for Adams' son, is brand new.

Adams a Kentucky native with a deep knowledge of jazz history, has been writing since he was 14. "I never really had public piano lessons; I studied composition instead.

His previous forays into jazz in- clude a 1977 stint with Carla Bley's most audacious group. In 1993, Adams appeared on David Sanborn's "The Good Life," as well as on Robert Altman's "Short Cuts," which backed up vocalist Annie Ross in that soundtrack film.

It was during the "Short Cuts" sessions that Adams met percussionist Bobby Previte, an impressive band leader himself, who also appears on "Terrible."

"During 'Short Cuts,' I really got a chance to work with Bobby up close," says Previte. "He's done some very interesting things. These days you can get fooled on record; between editing and click tracks and other things, you can be surprised by someone's playing, in both good and bad ways. But when you're actually playing with them in real time, you hear their sound, their approach.

"Terrible," says Adams, "is an excellent musician, very idiophoneic, someone with a real voice, a guy with a slightly tilted approach.

The pitch of that incline fits right in with the aesthetic of New World's Counter Current series, which deals in jazz and experimental music. "That's the core of what we're all about," says Previte, whose current group is the jazz musician who's a composer—someone who's more than a mere solo-ist," says Marotta. "We look at people who play jazz with a disparate group of influences. It could be metal, hip-hop, or the jazz tradition itself."

"It's really a cross between different music, because there are certain songs where there is no咽咽. Adams isn't afraid to experiment with his sound, and he's not afraid to push the boundaries of what's considered jazz.

On the road, NRBQ will be accompanied by a full horn section, which will add a new dimension to their sound. "It's really exciting to be able to work with such a talented group of musicians," says Adams. "I'm looking forward to seeing how it all comes together."

The "Terrible" tour is set to launch in the fall, with dates in major cities across the country. For more information, visit the band's official website at www.nrbq.com.
NYC Gets A New ‘Alternative’
Ex-Album Rocker WNEW Welcomes Change

BY PHYLLIS STARK

NEW YORK—After some initial confusion, the reaction to heritage album rock station WNEW New York’s July 7 format change to “rock alternative” has been overwhelmingly positive. Listeners, labels, and even other stations in the market applauded the move and called it long overdue.

It has long been circulating that the station would flip to modern rock or triple-A, many initially assumed that this was what meant by “rock alternative,” but the architects of the format, SBR Radio and Paragon Research, have a different definition.

Mike Henry, managing partner at Paragon, describes the format as “mainstream alternative music from the ’80s to the present. It’s more familiar and more library-based than a typical modern rock station, which is why we bring in more adult numbers.” It is also distinct from triple-A. Henry says, because it does not combine the diverse mix of styles, such as blues and folk, that defines triple-A.

WNEW is not a modern rock station playing 80-90% current, but we’re certainly more current than we were a week ago,” he says.

“Get out of WNEW are artists such as Rush, Van Halen, AC/DC, and Aerosmith, bands that Henry says “have a very distinct image within the rock world that is not particularly compatible with alternative music.” In their place is a new library of more cortex-oriented acts.

“WNEW is going to be more pivotal than ever in breaking artists,” says Danny Buch, VP promotion at Atlantic Records, who ran to the station the minute he heard the new format in an effort to convince Edwards to play “Solitude” by new Atlantic artist Edwin McCain.

Buch, a lifelong New Yorker who grew up listening to WNEW, says, “It just makes total sense to me. If it’s a fragmented universe, right now their position is perfect. They took out some of the classic stuff that seemed to be burned and was holding them back. They have an identity again, and it’s an identity that nobody else in the market has.

If WNEW kept doing what they were doing, they’d be over, they’re dead. But if they went alternative, they would blow out their whole heritage.

The Bottom line is that radio has finally caught up with the fact that there is a better universe of music out there that radio hasn’t taken advantage of,” Henry adds. “People like this music more than they like the music that’s been crammed down their throats for the last 15 years.

“There is a heritage to this kind of rock,” says Edwards, who previously spent a few years in the United States.

“It’s not as much a change in the currents we play,” says Henry. “It’s a change in the library, because if you’re a rock station today you’re already playing Dave Matthews and the Cranberries.”

The “rock alternative” format is already being employed by four other SBR/Paragon client stations: KXPK Denver, WSHE Miami, WCWD Columbus, Ohio, and simulcast Cape Cod, Mass., stations WNEW/WUNZ. Although Paragon’s Henry says each station is distinct and does not employ a “clone” approach.

“In New York, we found the opportunity to maintain many of the heritage acts that have been in the format for a long time,” says Henry. “This may seem like an incredibly bold move, but the research confirmed that rock listeners are ready for a fresh approach to rock music, and it doesn’t have to be hard, it doesn’t have to be extreme, and it doesn’t only have to appeal to 18-24 year olds.

What WNEW is doing is based heavily on the opportunities we found that exist in the market,” Henry continues. “It’s clear that listeners that have grown up with rock are more ready than ready for this new approach. With a format like this, we can make a lot of sense of it. With WNEW, WNEW wouldn’t be making this change if it wasn’t for strong indications that we would be carrying our curve with us.”

traveling The Dial With ‘Essential Radio’
Guidebook Tries To Stay Portable, Comprehensive

BY DOUGLAS REECE

LOS ANGELES—While traveling on business several years ago, Jeffrey Dingle found his life’s calling in arguably the least inspirational of places: a rental car.

Frustrated by his inability to locate a station suited to his tastes, Dingle struck upon the idea of creating a radio directory aimed for travelers. The most recent result of Dingle’s travels as a radio dial surfer can be found in the third edition of “Essential Radio,” a guide to approximately 5,000 FM and 1,000 AM stations across the U.S. The book is published by Marblehead, Mass.-based Peregrine Press.

Due out next month, the latest edition of the directory organizes stations by state, city, format, and frequency with signal strength and broadcast maps provided to help travelers familiarize themselves with stations in unknown locales. This information was painstakingly researched and compiled by Dingle, who traveled thousands of miles to create a database. He also used FCC microfiche and industry trade publications to create what he hopes is a more convenient radio guide.

“Traveling and out there was a need for all their information, but were hardly consumer-oriented,” says Dingle.

Although he admits selecting stations for the guide was not an exact science, Dingle did consult a computer specialist who helped him create a program that figured such variables as antenna height and effective radiated power to estimate broadcasting distance. This was a plus since it avoids including stations with poor coverage.

For the newest edition, Dingle updated information on these stations and added more comprehensive listings of public radio outlets. Limiting the number of stations, however, remains a consideration for Dingle. “I don’t think the average traveler wants or needs very radio station listed. All of a sudden, it becomes more of a reference book to look up rather than a pocket guide.”

As the guide continues to get more attention by the press and potential sponsors, Dingle is beginning to plot new ways of marketing his book and gathering data.

A direct mail survey to stations in its initial stages, as are proposed plans to create an online version of “Essential Radio” with an undisclosed publisher. Dingle also claims a major car-stereo installer is interested in customizing the guide with promotional materials for distribution to customers.

“It’s a handy, unique publication that lends itself to being fairly personalized by a company. I’m pretty excited about possibilities on the corporate side of things,” says Dingle.

Despite apparent interest by some companies, radio has been slow on the uptake.

“I was really surprised we didn’t get one single call from total stations once we started to get some press here in Boston,” Dingle says. “This is really their book because it has no idea what’s out there.”

Not to say the guide has gone completely ignored. KGK San Francisco talk host Bryna Laub became the guide’s most devout supporters after using it to monitor the BG & Simpson trial while on vacation.

“Having the book meant being able to find appropriate station numbers without wading through commercials,” Laub says. “No self-respecting radio listener should be without it.”

Peregrine also publishes market-specific cards that provide a listing of all stations in a given area.

The Bottom line is that radio has finally caught up with the fact that there is a better universe of music out there that radio hasn’t taken advantage of,” Henry adds. “People like this music more than they like the music that’s been crammed down their throats for the last 15 years.

“There is a heritage to this kind of rock,” says Edwards, who previously spent a few years in the United States.

“It’s not as much a change in the currents we play,” says Henry. “It’s a change in the library, because if you’re a rock station today you’re already playing Dave Matthews and the Cranberries.”

The “rock alternative” format is already being employed by four other SBR/Paragon client stations: KXPK Denver, WSHE Miami, WCWD Columbus, Ohio, and simulcast Cape Cod, Mass., stations WNEW/WUNZ. Although Paragon’s Henry says each station is distinct and does not employ a “clone” approach.

“In New York, we found the opportunity to maintain many of the heritage acts that have been in the format for a long time,” says Henry. “This may seem like an incredibly bold move, but the research confirmed that rock listeners are ready for a fresh approach to rock music, and it doesn’t have to be hard, it doesn’t have to be extreme, and it doesn’t only have to appeal to 18-24 year olds.

What WNEW is doing is based heavily on the opportunities we found that exist in the market,” Henry continues. “It’s clear that listeners that have grown up with rock are more ready than ready for this new approach. With a format like this, we can make a lot of sense of it. With WNEW, WNEW wouldn’t be making this change if it wasn’t for strong indications that we would be carrying our curve with us.”
Radio

Z-Rock Wants To Get Out Of Your Face
New Playlist, Logo Aid In Escape From Hard-Rock Image

BY CARRIE BORZILLO

LOS ANGELES—Z-Rock has grown up. The 24-hour ABC/Satellite Music Network hard-rock format has done away with its party-hardy attitude, in- nounced in 1989, and made itself into a bandwagon of new music that is popular among broadcasters, because they’re the ones who get to use the listeners.”

The plan is to design a new logo, educate the broadcast community about Z-Rock’s evolution, and focus on the music rather than the rocker image. Abrams says the 9-year-old network is in the midst of formulating a strategy on how it will let people know about the changes being made at Z-Rock.

“I ran into a guy recently who was looking for a new format of the new rock bands,” says Abrams. “I said, ‘Wow, That’s really hard.’ He giggled and said ‘Oh no, that’s Z-Rock. So, we’re doing a complete overhaul. If it were up to me, it’d change the label, but who can afford it. I’ve heard, because we’ve had to change as much as we’ve had to change.”

Another way Z-Rock is changing its image is with its positioning statements and promotions.

“Where America rocks” has replaced “it’s too loud, you’re too old” and “less music by dead people” as the network’s positioning statement.

In addition, Z-Rock’s “party ‘til you puke” attitude has been replaced with the message to “party sensibly.” Special promotions such as “Headbanger’s Heaven” has been replaced by “Too Much Traveling.”

Even the jocks have had to change with the times. For instance, Loud Deb DiWol has dropped the precarious to her name.

On the production end, corny sound effects (such as sounds of bodily functions) are a thing of the past, while a more “theater of the mind” vibe, which Abrams describes as “Pink Floydability, less wacky, more heady,” has taken over.

EIA To Meet With U.S. Stations
Aims To Promote Awareness Of RBDS

As part of its continuing effort to convert stations to Radiodatas Broadcast Data System technology and to raise consumer awareness of RBDS, the Electrrodatas Information Association has just completed a series of meetings with stations in Los Angeles.

Three stations there, KTWV, KCRW, and KPCO, have converted to RBDS technology, and a fourth, KGGF-KM, has agreed to adopt it. The EIA says it will concentrate its efforts on 12 other Los Angeles stations.

RBDS is a technology that allows listeners on one radio station in a market, rather than frequency. RBDS-equipped radios use an LCD display that can show call letters, station names, formats, song titles, or advertising messages on the tuner. Stations equipped with RBDS encoders can transmit the messages.

Since April, EIA representatives have met with stations in San Francisco, Chicago, and Philadelphia. Meetings with New York stations are next on the EIA’s agenda and are scheduled for the week of July 24.

Meetings in Dallas and Houston will take place in August and will be followed by September meetings with Washington, D.C., and Baltimore stations and October meetings in Boston.

The remaining top 25 markets will be visited between October 1995 and April 1996.

The meetings are designed to raise support for a program that calls for the EIA to provide cooperating stations with RBDS encoders, radios, software, and technical support in exchange for airing or underwriting credit in advertising or underwriting credits to be used in a consumer awareness campaign. In addition to the campaign for consumers, the EIA plans education programs for retailers and advertisers in each of the targeted markets.

The program is sponsored by EIA members Delco Electronics Corporation, Denon Electronics, and Pioneer Electronics.
"There have been moments in the show where I've completely lost myself and I'm this other thing—that's happened at different parts and drums, and put me to bed with a smile on my face. That's the way it's supposed to be—if you're still feeling like the music you're in the dressing room, then it's not happening."

One aspect purposely missing from Wandering's burgeoning live shows is cover tunes. "Ones in a great while, we'll do [the Who's] 'The Kids Are Alright,' but usually not. We're the world's worst cover band. It's just sort of amzing and even more proof we're perfect for each other as Wandering, but boy, you throw some thing different in there and we're horrible. At rehearsal we play a whole Led Zeppelin medley: ' Custard Pie,' 'The Rover'... you wouldn't want to be there."

That's what you want to be, a machine. Click the switch on, and it's flint and it feels very much like there's an engine running in the back and drums. 'I think after the sixth night in a row, that occurs and it's a pretty amazing feeling because you're doing something that's so natural, it's hard to believe you have license to do it. It's just amazing. It's kind of thing that's been on my mind forever, and now I'm doing it.
Granum Communications' WVEE (103.9) Atlanta has dismissed the civil lawsuit it filed against Mary Catherine Snead, GM of new Atlanta radio rival WQUL, which signed on July 3.

The suit charged Snead with unfair competition and use of proprietary information— formed in June 17). Prior to joining WQUL, she was an executive at V100's former owner, Summit Communications.

Granum issued a release announcing that the two sides reached "a mutually satisfactory resolution to their dispute." Snead denied any liability or wrongdoing, but both parties agreed to keep all additional details of the settlement agreement confidential.

In other news, radio-advertising revenue continued its double-digit growth with a 10% increase in May over the same month last year, according to the Radio Advertising Bureau. That figure is based on a 12% hike in local revenue and a 4% national-revenue increase in May, both of which were up in comparison to the same month last year. This year, combined local and national revenues were up 11% over the same period in 1994. That figure is based on a 10% local-revenue improvement and a 14% national-revenue gain.

Programming: Clark to Pittsburgh

Keith Clark, former operations director/PM at WHIX Jacksonville, Fla., has been named VP/Market Manager at WZQ2/WWJT Pittsburgh, replacing Buddy Scott, now at SFX Broadcasting. Clark was most recently senior director of A&R at Cleveland-based Nine Records.

KKFR Phoenix hires PD Don Parker from KTHI Houston to replace Rick Stacy, now at KYKS Los Angeles.

K H O T  F M Phoenix flips from talk to a full-time simulcast of new KROK rock station sister station KEDJ. The syndicated Howie Mandel show, which was heard on KHOT and KEDJ sister station KGME, now airs on all three stations. Former KEDJ morning man Dead Air Dave moves to afternoons, replacing PD John Clay, who crosses over the air.

WGF-FM Norfolk, Va., assistant PD/afternoon jock Randy Brooks has been promoted to PD, replacing Smokey Rivers, now with KPXL Dallas.

WSM/WMYI Greeneville, S.C., OM Lloyd Ford, moves to the PD position at sister station WTDY. He replaces Ron Ellis, now OM at WCKT/WXIX Fort Myers, Fla.

New Networks picks up three affiliations with its newly acquired stations.

Clear Channel's Cohen Juggles Duties In Duopoly

In this age of duopoly, Clear Channel Communications' Bob Cohen serves as a textbook example of a manager successfully running multiple stations. Cohen has moved up to General Manager of the four San Antonio, Texas, radio stations: WLNI, KTKR, KAJA, and KQXT—and he is responsible for marketing crosstown KSJL through a joint sales agreement.

"It's certainly different now from when I first became a GM of one station," Cohen says. "My duties have increased, and the demands on my time have increased. I'm used to having my hands on a lot of things, but I just don't have enough hands any more.

"The only way I survive this is by having great people at every position, clear communication with them, and even though the hours have been long, the challenge has been enormous, it's made me a much better broadcaster than I could have been managing just one radio station.

"The whole playing field has changed. You have to have what we do is to respond to the change and deal with it. Our job is to run multiple stations and maximize revenues in each of our markets. We have different tools to do that now than we did several years ago.

"I think anybody a few years ago, "Wouldn't it be great to have the resources to do that? Now the challenge is to get good people, groom them, give them more responsibilities, and let them run their operations to make them even better.

Just as managers like Cohen get used to running duopolies, the radio industry is bracing for the realization that the combination of federal regulation and the realization of new federal legislation allowing complete ownership deregulation of the medium has led to an exciting time.

"I'm really excited about what could be happening in our industry in terms of deregulation," he says. "The law is over. We can do things with even more properties in a single market than we have now is a real possibility, and what's next about our company's future is an exciting time. Some of the first [to] get the opportunity to test those waters. It will be an incredible challenge... and it's exciting to be in the middle of all that."
YUTAKA OZAKI HAS UNIQUE ROLE IN JAPANESE POP (Continued from page 11)

spotlight.

For Ozaki fans, the sanctum sanctorum is a nondescript house deep in the bland urban sprawl of northwestern Tokyo. The house belongs to Tadao Komine, a typical character from Tokyo's skitamaachi (working-class, class district). The alley in which Ozaki's house was found is beside Komine's house.

Komine felt sorry for the fans who turned up and broke into the home and would have been in his late thirties, so he converted one small room of his home into what amounts to an Ozaki shrine. The walls are covered with photos and the pages of his newspaper column. Some fans have placed bottles of liquor on a table in front of a picture of Ozaki; this is an echo of Japanese tradition. But for some of the items left, the deceased are left at a grave or Buddhist altar to placate their souls.

"This room is a place for them to be together and remember Ozaki," says Komine.

Another reason for Ozaki's posthumous popularity and his legendary status is just as everywhere else, death sells. For example, in the six months following the death of endo (a Japanese ballad style) singer Hibi Misora in June 1989 at the age of 52, sales of her recordings increased by 800%.

Similarly, those of the first half of the year. Misora, like Ozaki, remains a popular subject for Japan's mass-circulation weeklies, but her appeal is more nostalgic than Ozaki's.

Ozaki's legacy of rebellion is very slight, dry and real to his ex-tremely loyal fans.

"He's honest with us," says Ozaki fan Kyoko Hayashi, a high school senior. "In his songs he says what we feel. He was against society and adults who are dirty and aren't honest."

Addys Hayashi's 20-year-old sister, Kazumi: "He was different from other pop singers—he sang more than just love songs.

Songs like "Seventeen's Map," for instance, deal with a sometimes grim reality: "On the corner a girl is selling herself, doing anything for money/She lost her dream, playing at love/She forgot that she had to

mind shine all the time/Little by little she is getting to know that meaning of things/What have never been taught to her in school.

Ozaki's fan base has expanded beyond the original core of young people and includes older fans who feel the themes of rebellion to include a broad cross section of the Japanese public.

"His death really boosted his popularity," said one woman interviewed at a recent exhibition of photos of Ozaki. "My daughter was a fan of his before, but after he died, I became a fan, because I'm from the same area of Tokyo that he was. Some see him as a neighborhood kid who made good."

Ozaki wasn't the first Japanese recording artist to deal with the classic rock themes of alienation and rebellion. Artists such as Panta, yond, and the rock singer of the new generation, were not

debunked. "We've got a few times when I guided and nudged people into pursuing music, and that kind of stuff, not getting messed up," says the pop production maestro. Foster acknowledges that the Corrs, who wanted to be known in the entire record industry, processed something of a challenge.

"They had the Tubes and Alice Cooper and played with Chuck Berry, so I have a bit of a rock-'n'-roll side—

though it's heavily buried most of the time."

Indeed, the Corrs were unfamiliar with Foster until they saw all the pop charts. "It was a real eye opening experience freshmen at Chaka Khan and Chicago, as well as the Tubes. "When we were recording, he nev-

er wanted to take us down his road completely," says Sharon. "He just wanted to enhance what was already there. He said, 'if we end up with an album that's totally different than your demos, then we failed.'"

Hughes also admits reservations that "the Corrs" would be a "David Foster Malibu record," but he credits the producer's "strong in-

fluence on the material" in keeping the Corrs "the Corrs.

"The worst thing that could have happened would be for them to have heard the finished product and then say they wanted something else, but couldn't get David to do it," says Foster. "There may have been a few times when I pushed more of a Celtic vibe, since the way they weave it into the pop music is so exciting. But it would have been such a mistake to try and take over."

Foster got to co-write an album track with the Corrs, "Some-

day," which was the group's first-ever collaboration. The album's first single, however, will be "Runaway," which Flom says will be targeted to top 40 radio, with "no decision" yet on other formats for release date. Much of the marketing aspect will rely on a visual element, says Azoll, "because of their looks, and they're so charming and sincere—what I want to have them all the time!" To this end, he forecasts a "a lot of TV, one-on-one interviews, meeting the brothers, going to TV stations, and in-store appearances. We've got to put them in people's faces, because they're their best salesmen."

Azoll calls "The Corrs" an "all-

format kind of record." Steve Hamilton, VP of operations at Virgin Retail Group, suggests it would be a "David Foster Malibu record," but he credits the producer's "strong in-

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More significantly for the domestic side, Foster reports fa-

orable reaction on his own home front.

"In all my years of making music—other than maybe 'The Bodyguard' when I was working on the soundtrack for the movie, and my kids are playing something I've done when I get home," says Foster. "They're playing the Corrs' album to death, which is an indication to me that I'm really on the right track—or they're on the right track!"
providing detailed information about all outlets, Select-A-Seat was formed, ushering in the age of modern ticketing.

The company courted retail outlets and quickly landed nearby Diamond Department Stores of Phoenix, which saw Dillard’s alliance as a way to provide a service to its customers as well as increase foot traffic. Another key Select-A-Seat client was the box office at the Gem Theater in Tucson, Arizona, followed by the University of Arizona Student Union; working there at the time was Albert Lefebvre, who later became a co-founder of Ticketmaster in 1976.

By the end of the 1970s, mismanagement, poor marketing and Dillard’s bad name had split the company into two fractions, each with franchises in San Diego, Denver, Atlanta, Minneapolis, and Norfolk, Va., Select-A-Seat was forced into bankruptcy. Amid moun-
tains of litigation, Globe Ticket stepped in and bought the company in 1984.

The Diamond chain continued its ticketing business, Diamond Box Office, which was overseen by Mystery. The Diamond Box Office generated all Montreal Olympic ticket sales in the U.S.

In 1984, Dillard’s Department Store in New Orleans sold its entire ticketing business for $410 million to the Minneapolis-based Dayton-Hudson Corp. The acquisition of Ticketmaster of New York, the Phoenix (seven), Tucson, Ariz. (two) and Las Vegas (three). As part of the purchase, Dillard’s inherited Diamond Box Office and retained the Dillard’s name. (Dayton-Hudson’s Ticketing of Minneapolis was sold to Ticketmaster in 1989.)

Dillard’s now has a new ticketing office in 23 states (eight new locations opened in 1994), 50 of which are home-grown.

In terms of business, “Dillard’s looks at the operation differently than Dayton-Hudson did,” says Tom George, director of Dillard’s Ticketing Systems. “We are definitely interested in expanding.” Yet the company still maintains a strong retail presence: it is still measured in inches, not feet.

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ticket outlets found in the Phillips and 20 outlet locations located in 23 states (eight new locations opened in 1994), 50 of which are home-grown.
sor of the '90 Olympics clearly helped close the contentious deal. Years earlier, when developing software for grocery store-stationed ticketing kiosks on behalf of the Wolf Trap Foundation for the performing arts outside Washington, D.C., ProTix had teamed with IBM programmers from the D.C. area.

For the Olympic proposal, the two companies joined forces again to handle all out-of-print proprietary seating and purchasing software.

Out of one-time events like the Olympics, Hanson says the biggest obstacle in landing new business is not selling the ticketing over venues with ticketing demonstrations and testimonials, but getting them to turn away from a sure thing like Ticketmaster. "It seems like a huge risk for them to change to a smaller company. No (venue GM has) ever been fired for selling Ticketmaster," Hanson says. Ticketmaster's 1992 prospects, it states that "Ticketmaster has never lost a significant client," due in part to the "relationships associated with venues" switching ticketing systems.

One client that did recently make the move was the University of New Mexico's athletic campus facilities. Athletic ticket manager Mark Koson says ProTix's software and ticketing services were "ultimately the deciding factor"—there was no risk, it was a "no-brainer.

SELECT-A-SEAT

During the '70s, Nicholas Flaskey worked the streets on Manhattan's East Side as the "managing partner" of New York's Cocktail Ticket Co., delivering hard-ticket orders for such clients as Madison Square Garden and Shubert theaters; tickets that were then stashed in box-office rings and sold to the public.

Toward the end of the decade, Flaskey saw the advent of computerization in ticketing, but it wasn't until 1979 that he convinced his bosses at Globe to back his proposed Globe Information Systems, a ticketing software company. In the end, the Globe money was never materialized, and Flaskey and other investors came up with GIS's initial $7,000.

Globe executives were not alone in their skepticism. Equally resistant were box-office managers, who told Flaskey they could grab tickets out of racks faster (and surer) than any computer could spit them out. Plus, they complained, the tickets produced by computers were too fancy and colorless.

Flaskey continued to trumpet ease and efficiency and, on the ticketing-service landscape, SELECT-A-SEAT out of bankruptcy and landed venue contracts—complete with retail outlets—in Columbus, Ohio, and Norfolk, Va. Soon SELECT-A-SEAT's focus shifted toward Florida.

By the mid '80s, counting the Lakeside Center, the PGA National, the NBA's Miami Heat at Magic, and the Bayfront Center in St. Petersburg among its roster, SELECT-A-SEAT had sewn up much of Florida's ticketing cake, as well as several retail outlets around the state. In 1987, the company sold $25 million worth of tickets.

During the '90s, Ticketmaster's Rosen regularly told Flaskey that it was just a matter of time before the two tickets were head-to-head for Sunshine State business. Rosen went as far as setting up South Florida offices, hiring Lake-\naland Civic Center's Donna Dowless as regional manager.

"But in his infinite wisdom," Flaskey says, "Fred cut a deal," and in 1988 he purchased Florida's SELECT-A-SEAT assets (i.e., the software and, over time, Overnight, Ticketmaster Florida became the ticketing source for the fastest-growing state in the nation and one that soon exploded with new concert venues and professional expansion teams.

Asked about the sale, Flaskey says he's an entrepreneur at heart and prefers creating businesses. Besides, "the deal got too good." (Earlier this year, Flaskey was hired as business manager for Quicken systems and control systems company Lastergare for $4 million.)

His latest ticketing company, Mid-Atlantic Partner's SELECT-A-SEAT, serves in North and South Carolina venues. Among its clients are the Greensboro (N.C.) Coliseum, Greensboro Auditorium, Clemson (S.C.) University's Frank Howard football field (aka Death Valley), and the Asheville (N.C.) Civic Center.

Mid-Atlantic, says Flaskey, is the first company to eliminate the middleman and focus on concert venues and buildings. "If you [run a venue and] control 1 million tickets a year, your ticketing choices are to do it yourself, contract with Ticketmaster, or create a joint venture with us," Flaskey says. "We install the system, get it operational, sign up outlets, handle accounting and administration, and become partners. We share the profits. It's essentially the same system as Ticketmaster; we're a third party earning revenues."

Mid-Atlantic Partners will sell more than 50 million tickets this year, according to Flaskey.

Flaskey notes Mid-Atlantic also gives arenas control over service charges, although he's quick to point out that "we don't intend to have lower service fees than the market justifies. We're in the business to make a profit." Over the phone, charges for Greensboro Coliseum concerts are generally $3.50, with a $1 handling.

The start-up has not been without its setbacks, though. Growing pains were on display at the Greensboro Coliseum this past New Year's Eve, when local promoter Anthony Williams hosted a holiday bash, charged $20 a head, but did not have to pay building a dime in rent.

That's because just days earlier, the city-owned building opted to settle a lawsuit Williams had filed claiming that SELECT-A-SEAT overcharged his operation. Williams had cost him $60,000 in lost sales when an R&B show went on sale April 9, 1994. The only ticket Williams could buy was for the holiday bash, charged $20 a head, but did not have to pay the building a dime in rent.

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George Michael Goes From Pinup To Respected Solo Artist

This story was prepared by Dominic's Pride in London and Melissa Newman in New York.

LONDON—If the expectations of George Michael’s deal with his new partners are fulfilled, Virgin and DreamWorks’ (DreamWorks) deal could turn the pantheon of million-dollar superstars.

Before the hiatus caused by his illness, Wham! and George Michael made a fortune on his own in the 1980s, Michael gained attention for his proficiency as a songwriter, performer, and singer, and for the high degree of creative control he exercised over all his work.

His first U.K./U.S. No. 1 was as a member of Wham!, with the 1984 single “Wake Me Up Before You Go-Go,” which was released on the Epic-labeled single, “Ain’t No Other Man.” This was followed by the No. 1 single, “Ain’t No Other Man” on Epic such as “Freedom” and “I’m Your Man.” One, “Last Christmas,” was released December 1 and 1985, and 1986.

In the U.K., “Wake Me Up” was a gold single (500,000 sales at the time), and “Last Christmas” sold 1.5 million in the U.S., and sold platinum (“Wake Me Up”) certified platinum (1 million sales). Wham’s last No. 1 was “(A)Horse With No Name” in June 1986.

In the U.S., Wham! was known as Wham! at the time of its debut album, “Fright,” in 1983, although this was changed to “Wham!” in 1984. On scene for Wham! second’s LP, “Make It Big,” an album that spent three weeks at No. 1 and 50 weeks in the top 10 and sold 6 million units, according to the Recording Industry Assn. of America.

The third album, “Music From The Edge Of Heaven,” was released in 1986 in the U.S. and U.K., but by then Wham’s popularity was waning. The recording studio in the South of France, Virgin says a realistic release date for the album is the first half of 1986.

On June 13, 1986, Michael sang live all the time,” says Leary. “It’s more of a European album than American. As usual, he does his own arrangements and most of his own work on the songs. This is a very slick, bright songs, moody pieces—no inter- nal, soul-searching material. It’s very upbeat and danceable.”

The last album, “Faith,” was released in the U.K., with more than 1.2 million sales.

George Michael performing for a sold-out audience at New York’s Madison Square Garden. (Photo by Starlifer)

Michael’s last record was the “Five Live” EP, released in the U.K. by EMI’s Parlophone label and by Polydor Records in the U.S. in 1993. This featured a recording of live performances at the Freddie Mercury Tribute Concert at Wembley Stadium. Michael sang “Some- body To Love” backed by Roger Taylor, John Deacon, and Brian May of Queen, and “Love Me Fragile” backed by the E.U.K. singles chart in May 1993.

This performance was Michael’s last gig, although at the May 26 Eurovision Song Contest in Norway he opened the proceedings with “Freedom ’90.” Michael appeared again at the Eurovision Song Con- tests in front row as he sang, “You don’t belong to me, and I don’t belong to you.”

Michael was now also the pre- mier of one of Michael’s new songs, “Like Jesus To A Child,” which is likely to be his new single (see story, page 1). The last record issued by his former U.K. label, Epic, was in 1992; titled “Too Funky,” the upbeat dance track was used as part of the “Let’s Dance” AIDS benefit record.

His contribution to such charity projects was reportedly a source of friction with Sony Music. Michael’s lawyers, including Joel Black and John on “Don’t Let the Sun Go Down On Me,” a U.K. No. 1 hit in December 1992, Michael cites, records, and produces most of his material himself, which is rare for an artist of his stature. In June, Mark Cran, said that the business of producing his own records was “rather onerous and not something [Michael] necessarily enjoys.”

Other parties close to the deal suggest that Michael’s transfer from Sony to DreamWorks and Virgin is a “clean separation” and does not involve an over- due payment.

After his pair of albums for DreamWorks and Virgin, Michael can report that the deal has taken a few years, but remotes the more club-oriented projects and typically takes a lot of chart records, says one inside executive in the negotiations. “Please God, I’ll be longer than two months to deliver material,” he added. Michael is receiving a “superstar” royalty rate—which could be in the 20% range—higher—from DreamWorks and Virgin.

Berry is looking forward to the challenge of marketing an artist who has a potentially huge fan base. He expects interna- tional sales to surpass those of 1987’s “Faith.”

That was the benchmark,” he says. “In fact, the global record market has expanded since ‘Faith.’ He can have an even bigger record today, as new territo- ries become accessible to him. Europe, which was not meaningful last time around, and Southeast Asia has some of the biggest in the intervening time. While we’ve had problems in the past we’ve overcome them,” says Carey selling 2 million [units] in Southeast Asia, then it’s possible with an artist like George.”

Virgin now faces the task of marketing a singer who has been absent from the new-releases schedule for half a decade. This is a new Heges, argues Berry. “George has not been released by being away from the recorded music market. We know he has a huge fan base,” he says. “The territories where he has had the most success, namely Japan, Europe, Latin America, and Southeast Asia, are the ones expressing the most interest in this.”

Berry does not err on the side of complacency, though. “We are not testing when he puts an album out,” he says. “George is no exception.”

Meanwhile, Sony has rights to re- lease a greatest-hits compilation. It will include selected tracks from Michael’s next album and new material, a single release for the album, which the singer will record specifically for the compilation. This is ex- pected in 1997.

The new [DreamWorks’] track will probably be for the hits album,” says one source, “and George will record new songs for the time being. This is a test. We want to see if the audience responds to the new artist’s new labels have sold a "substantial number of records," according to an insider.

In addition, Sony will receive an over- ride (in the 3% to 5% range) on the artist’s new album sales have sold a "substantial number of records," according to an insider.

Settlement gives Michael his freedom

(Costumed from page 1)

the world. The first album under this deal—and Michael’s first since 1990—is due for release early next year.

“Every indication is that all is well but a little slow,” says a source close to the singer. “But all signs point to a more enthusiastic audience, and it marked Michael’s attempt to lose the teen idol image that had propelled him through the 80s.

In the U.K. Michael’s first single as a solo artist was his all-time best. “Faith” hit No. 1 in 1990, the song was released as Wham!’s first single and was unequal to the audience. Yet, Michael’s much-lauded contract- al problem with Sony has been in the British courts since October 1992. It was officially settled on July 13 in London, with both sides agreeing to the terms and the record companies signed all the relevant documents.

DreamWorks and Virgin will begin marketing Michael’s new music in the fall, with the September or October release of “Like Jesus To A Child,” the first single from his debut album. Michael sang the heart-rending ballad—which showcased his full vocal range—live in Berlin at the MTV Video Music Awards last November.

Regarding Michael’s freedom to control his musical output within the contract, it appears that Virgin has been given the right to approve any material he seeks from Sony. "The artistic con- siderations were not controversial at all,” says Berry. "If you look at the history of Virgin, you will find the artists have always had a huge say in what they do, such as choosing producers and video di- rectors, and they have an influence on our decisions.”

Yet at one point earlier this year, the DreamWorks/Virgin pact began to stumble, according to one source. When Michael’s lawyers decided to deliver an album, the record company had no obliga- tion to release or promote it. When his second solo project, “Listen Without Prejudice Vol. 1,” sold less than “Faith” in the U.S., Michael became distressed that he had so little influence over how the deal was run.

On June 21, 1994, Justice Jonathan Parker ruled that Michael had ample chance to challenge the deal when it was renegotiated in 1988 (Billboard, July 22). Soon afterward, Michael announced that he would appeal the judgment, and last December a February 1990 date was set for the appeal. It is understood that the request for an appeal will be dropped, both Michael and Sony must give notice to the court that they wish to withdraw from the case.

The changeover took place July 13 with the signing of contracts with Virgin and DreamWorks and deals to release Michael from the Sony contract. At no point did DreamWorks or Virgin principals expect any immediate benefits from the new deal.

The settlement was ultimately reached, industry observers say, be- cause Michael was willing to live for a longer, more expensive legal fight— Sony finally appeared willing to release him, at a price—and because Dream- Works/Deffenberg and Virgin Music Group chairmen Ken Berry constructed a new recording deal to suit the singer’s creative goals and his pocketbook. Sources say that, in particular, Geffen and Sony Music International chairman Mel Iberman worked their way through the existing contract and Michael’s recording contracts—old and new—over the past nine months.

Both on and off stage and in the music industry, Michael was unequal to the audience. Yet, Michael’s much-lauded contract- al problem with Sony has been in the British courts since October 1992.
NEW GEORGE MICHAEL SONG MAY SIGNAL A CAREER BOOST

(Continued from page 1)

commercial radio station, London's Capital Radio, during its Help a London Child charity project over the Easter weekend.

The station's drive-time producer, Russ Evans, says Michael has always had a special relationship with the station and with Help a London Child in particular, and he was happy to devote a performance of the song.

Evans says that “Like Jesus To A Child” had a powerful impact on the station's professionals and its listeners.

“I was there when [presenters] Dr. Fox and Chris Tarrant heard it for the first time, and the effect was fantastic,” says Evans. “We all just thought it was brilliant.”

Because of the charity nature of the single's broadcast, listeners were allowed to ring in and pledge cash before it would be played. “The phones were still for about an hour, and we raised $110,000,” says Evans. “Judging from this single, there's much greater maturity about what George is doing. He may be going for No. 1 records, but I think what we will see from him in the future will be quality more than anything else.”

Nicola Tuer, head of chart buying at the 300-outlet U.K. record retailer Our Price, says, “There's definitely a sense of anticipation out there, because the last two solo albums have been very, very good and critically acclaimed.

"Because he's gone through a very public trial and taught a record company, and because people don’t know the way these things work, people have tended to sympathise with him. Because of what's happened, it's possible he's now even bigger than he was.”

STILL A SUPERSTAR IN EUROPE

Elsewhere in Europe, there is also a sense of anticipation. Michael retains superstar status in Germany, and his older albums and Wham! tracks remain on the playlists of radio stations such as NDR 2 in Hamburg.

Station program manager Peter Urban says of any new Michael release, "It's bound to be a success. If the music doesn't differ too much from the norm, we'll definitely be playing the songs, and people will be dying to listen to them."

Kristina Degen of Radio Hamburg adds, "We're definitely interested—not last year, at least most of the publicity generated by the chart race.

German retailers, though, sound a note of caution. Says Renate Vientainer of Harse Automaten, "If there is a new CD, its quality will be decisive. People only buy what they like and don't care who the artist is.

However, Frank Hankel of Schallplatten Rambur in Gernische-Parn kircheren says, "George Michael has not been forgotten by his fans. I assume the new CD will be a success."

In Italy, Grant Benson, music director at national Italian pop radio network RTL 102.5 Hit Radio—who, like Michael, was born in the London satellite town of Watford—says he is optimistic about Michael's comeback.

"At last year's MTV Europe Awards in Berlin, Michael performed an excellent new song, indicating that he has not lost his touch," says Benson. "Michael is a master craftsman of the pop song; he manages to be both commercially without reverting to the usual pop clichés.

Michael's comeback will make a bigger impact than the Beatles' return last autumn, at least in terms of the quality of the songs."

However, Italian trade journalist Alfredo Marziano warns, "Since Michael's last album release, there has been a generational change which will harm his chances. 'Faith' sold extremely well here, but the last album ['Listen Without Prejudice Vol. I'] was a flop in comparison. His name will therefore not be enough, but obviously much rests on the strength of the first single release."

POTENTIAL IN ASIA

The last time Michael was seen in the Asia-Pacific region was during Wham!'s groundbreaking 1985 concert in Beijing.

However, executives in the region believe there is a potential audience for Michael in territories that have begun to mature during the singer's absence from recordings.

Colvin Wong, EMI regional marketing manager for international repertoire, is ecstatic at the possibility of handling the star's albums, which are due to come his way via EMI's ownership of Virgin.

"A new release would probably be our top priority of the year. I would be thrilled to handle it," says Wong. "Michael has massive potential in Asia, because he is one of the few international artists that can cross over borders and genres in Asia. You could put him up against any Western artist for sales potential in Asia."

Assistance in preparing this story was provided by Wolfgang Spok in Hamburg, Mike Lewis in Hong Kong, and Mark Dezzani in Milan.

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SONY SUIT SETTLED

(Continued from preceding page)

ple a hit package under its old contract with Michael and was said to be planning the album's release last fall before the first settlement moves. Now, Michael has control over its contents.

Sony continues to hold rights to "Faith" and "Listen Without Prejudice Vol. I" and is expected to proactively market these when Michael's new release comes out next year.

Regarding deals that are split between labels for different parts of the world are rarer today than in the past. Among those with such an arrangement is Peter Gabriel, who is signed to Geffen Records for North America and Virgin for the rest of the world.

Aside from his recording contracts, Michael is signed for publishing to London-based Dick Leslie Music, which has a worldwide (outside the U.K.) subpublishing pact with Warn er-Chappell Music. The singer currently has no manager but is said to be talking to several candidates. He is also thought to be close to hiring a seasoned music industry executive to liaise with DreamWorks, Virgin, and others involved in renewing his career.
**Hot 100 Airplay**

**FOR WEEK ENDING JULY 22, 1995**

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**Hot 100 A-Z**

**FOR WEEK ENDING JULY 22, 1995**

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CRAZY HISTORY IN THE MAKING

CONGRATULATIONS TLC

CrazySexyCool

THEIR 4X PLATINUM ALBUM INCLUDES THE LATEST AND MOST EXPLOSIVE SMASH YET WATERFALLS

PLUS THE TWO PLATINUM #1 SINGLES CREEP AND RED LIGHT SPECIAL

Love,
Antonio "L.A." Reid and Kenneth "Babyface" Edmonds
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**No. 1 Greatest Gainer**

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**Hot Shot Debut**

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**Continued**
SONY'S 'SPIRIT OF '73' ROCKS FOR-CHOICE (Continued from page 1)

artists and bands fronted by women, performing songs from the '70s made popular by female stars (see box, this page, for complete track listing). Of course, female artists' royalties and a portion of Sony's proceeds will be contributed to Rock for Choice.

The release of the album culminates an arduous and frustrating process in which its co-executive producers, Joy Ray and L.A. Heremlin, persevered from label executives and saw their project nearly frozen out at the height of a national furor over rock lyrics. One of many conflicts Rapoport came out of the film and video business. "Literally, we knew nothing about the music business," Heremlin admits. "We had just moved to L.A."

The former production associates became involved in offering film and video support for the often-checkered "Spirit of '73," which originated as a fund-raising arms for the Feminist Majority and the Feminist Majority Foundation, the women's rights organizations founded in 1987 by Eleanor Smeal.

Rock for Choice's efforts have always been hindered by fundraising events. The first, held in Los Angeles on Oct. 21, 1991, featured Nirvana, Hole, and the female quartet LT, who helped raise $2 million. In late 1991, Heremlin and Ray hit the idea of putting together an entertaining mix of covers of '70s songs by women to rock for Choice. From the beginning, the partners saw "Spirit of '73" as an attempt to channel the historic 1973 Roe vs. Wade Supreme Court decision on abortion rights, as different from line-minded female-fronted bands. Rock for Choice has basically [put on] concerts with an alternative slant to them," Ray says. "With this album, we wanted to throw the net a little wider and bring in artists from a wide variety of musical styles. If I think we did, it's one of its strengths."

Heremlin adds, with more than a hint of optimism, "A president of a record label said to us, 'You've got enough good music by women to fill up a record?' Literally ... We felt, let's go for it. Even if things don't go back to the talent well. Many of those, like Etheridge, who had original-ly been interested in participating in "Spirit of '73," were no longer available because of their touring and recording schedules. Of course, several artists ultimately featured on the set, like Boston's Letters To Cleo, were unknown when the project first took shape, but fit the package perfectly. "They brought their own, organizing and raising money for this issue," Ray says of the band. "Actual-ly, it's the first time we've seen from Letters To Cleo [Ray Hanley] used to take part in abortion protests when she was a child. She was one of those kids holding fetuses posters. It's come full circle."

Later, an unexpected call of support came from one performer who had heard Napoleonic power of "Dancing Barefoot."

Ray remembers: 'We got a call a couple months ago. Some网gans called and said, 'Oh, hi, is Julie or Julie there? This is Joy,' 'Oh, this is Patti Smith, and I just wanted to say I heard the 'Dancing Barefoot' and I got to thinking I guess you guys are doing this.' It was so excit-ed."

Once all the music was recorded, it was sequenced connecting a tematic full of arrecources to such '70s cultural detritus as disco and water-beds. The spoken-words segments were recorded with the assistance of Tom Rothrock and Rob Schnapp, producers of Beck's "Loser" and operators of Bon-gold Records.

Though past years have seen some-thing approaching a glut of star-stud-ed benefit projects, one observer be-lieves, "Spirit of '73" can score in the marketplace.

"It's very cool music, and it's an interest-ing selection of artists and songs," says Bob Bell, new music buyer for 94-store Westhreath Entertainment in Torrance, Calif. "This sort of thing can do a lot more good here in Los Angeles. It's all about Arista. These benefit records can cut through the clutter and get noticed. I would feel comfortable about it," he says, "especially if Sony is involved."

Cognizant of the album's appeal to al-ternative, R&B, and country buyers alike, 550 Music has no singles or video plans. "It's a real benefit album," says One of the progressive "Spirit of '73" director with an eye toward letting programming-ners make the picks. "It's really a great album record of many artists."

However, one of the major problems facing the album is the "Spirit of '73" for many radio stations that have been reluctant to play the album. "The label has also manufactured stickers that will be distributed at record stores, on college campuses, and at women's events to encourage the labeling of the album, which is Rock for Choice is supporting a book. "The goal is to be a positive woman's resource and to make sure all organizations information about the record so that they know about it," Gottlieb adds. The album will also be promoted in cyber-space on the Sony Server.

The most natural tie-in of all lies in Rock for Choice's ongoing concert activi-ties. "I believe Rock for Choice is trying to do their usual slate of concerts, which we wish we could," Gottlieb says. "They also have a number of local organizations. Through our resources at Sony, our college reps may try to produce lo-cal concerts that may have just local bands, but still tie in to everything that's going on."

by Geoff Mayfield

LIKE OLD TIMES: It was a year and one week ago, in the July 16, 1994, issue, that Walt Disney's "The Lion King" climbed to No. 1 on The Billboard 200 soundtrack album chart with a top album sales week of 145,000 copies and a marketing and planning that are practically mirror images of "The Lion King"'s strategy, the soundtrack from "Pocahontas" wreathes the top of the chart away from the vanguard of Michael Jackson Fear the Power of God, the label's tried-and-true game plan, the album's release preceded the movie's platformed theatrical release. It's a proven recipe for success, and the Disney label has it down pat.

ADDITION: SUBTRACTION: "Pocahontas" wins the Greatest Gainer nod with an increase of more than 14,500 units, which gives the album a one-week total of more than 192,000 units. Meanwhile, the Michael Jackson twist, which experienced five months worth of unseasoned buzz and the sizable summer sales were driven by the huge tide of the tour and past Disney successes from "Beauty And The Beast" and "Aladdin," the soundtrack from "Pocahontas" includes radio-friendy guest appearances, making it a must for DJs who are used to spinning the album's tortured opener, "Hi Story's" sales were 19% more than the first week sale total that his "Dangerous" saw in 1991, but "Dangerous" had a better second week, as the U.S. numbers on "Hi Story" are behind the pace set by his last hit. Now that the huge tide of pre-release publicity has subsided, we'll see how the second phase of "Hi Story's" life evolves.

REALITY CHECK: Despite the undeniable appeal of "Hi Story's" 15 greatest hits, the length of this album's active shelf life will ultimately determine how well it does. Its opening-week sales reaction has been reassuring. But Jackson has a few tricks up his sleeve and seems determined to work his album this time in the early days of "Dangerous." That 91 album was overshadowed by the controversial "Black Or White" video, but immediately thereafter he began to devote more energy overseas than he did in the U.S. A little more than a year ago "Dangerous" came out, he mounted a serious media blitz—including the NAACP Image Awards, the American Music Awards, the Super Bowl, the Grammys, and his much-watched Oprah Winfrey interview—that breathed new life into that album's sales. This time, he's not waiting. You'll soon feel like you see him more often than that of your next-door neighbor, with planned appearances on the MTV Video Music Awards and BET's 15th anniversary special included in the mix. To borrow a phrase from the great baseball philosopher Yogi Berra, this one ain't over 'til it's over.

RAREFIED AIR: "Apollo 13" has topped the box office chart for two weeks, but it had been in theaters only a few days when its soundrack debuted last week at No. 170. With more moviegoers on board, the album's sales more than doubled from 10,000 to 20,000 the week to No. 90 with the Pacific- side, better award ... As noted in a Billboard story last week, "Batman Forever" has helped stir sales on Seal's 1994 album, but his latest U.S. tour has also been a catalyst. After a five-week absence from The Billboard 200, his '94 al-bum re-entered the chart in the year's June 3 issue—just days after the album's re-issued U.S. dates—and three weeks later his first album re-entered Top Pop Catalog Albums. This week, he holds at No. 50 on the former chart and No. 68 on the latter.

YOUR MOVE: I've lost count of the label liaisons I have worked with in my five years as chart manager. Luckily, most have been pleasant associations, but none of these folks—be they sales execs, promotion people, or publicists—has been nicer than Larry Douglas, who has hung up his VP stripes at Epic after 17-year run with the label and a 31-year career in promotion. The hard-nosed, larger-than-life stooge of unseasoned vacation time give you just one hint of his dedication. But while some of his friends think he'll be bored in retirement, I happen to think he'll enjoy this new chapter, because he is one of those rare record rats who knows that there is more to life than just the music business. You've been a true professional and a class act, L.D., and we wish you well.

www.americanradiohistory.com
HOLLY COLE TAKES SPIN INTO DARK 'TEMPATION' (Continued from page 10)

"Jersey Girl."

Evered says that Cole has built up a base of goodwill and made friends everywhere she's gone. "We have people at [distributor] Corner just ready to kill for her with this record," he says. "One of the hardest things will be to get her out of the vocalist section [at retail] and into the pop and rock section. We're encouraging retailers to file the album under pop and rock rather than where they have Sarah Vaughan and Lena Horne packaged."

In Canada, unlike the U.S., Cole is well-established as a major concert draw and has a solid retail seller. According to Berry, Cole's 1990 debut, "Girl Talk," has sold 80,000 units to date in Canada, while "Blame It On My Youth" (1992) and "Smoke In Bed" (1993) have both achieved Canadian platinum status (100,000 units). According to Berry, Alert shipped 35,000 units of "Temptation" on June 27, and the album debuted at No. 26 on the July 17 retail album chart of Cana-

dian music trade journal, The Record. While Cole's debut album was not issued in the U.S., "Blame It On My Youth" has sold 19,000 units there, an additional 12,000 units in Canada. "Smoke In Bed" has sold 39,000 copies.

To date, commercial radio airplay of Jersey Girl, released in Canada June 22, has been limited to spotlight showcases. Initial support has come primarily from CBC-Radio and college and community stations. "Jersey Girl" is on medium rotation right now," says Ray Dupuis, assistant music director of CKWLR Waterloo, Ontario. "She does really well with our listeners here, and we play her [al-
bars] here all the time."

Last year, when Gary Gersh, presi-
dent of Capitol Records U.S., suggest-
ed that Cole record an album of Waits songs, Lundvall admits he was highly skeptical. He didn't think there were enough suitable Waits compositions. However, Cole was immediately on board about the idea. Said the producer Street began picking Waits songs, some obscure, others more popular, and he returned to Lundvall and Cole realized the concept was artistically and commercially vi-
able.

"This is not a tribute album," says Cole. "I'm not the female Tom Waits. I've been a fan [of his] since I was a teenager, and I just thought, 'Here is a guy from the 20th-century British pop writers. Let's use the songs he wrote, and do what we do.' It was no less than a challenge for us to try to prettify them up or sing them sweetly. The point was to revisit them and make them ours. His music is a hy-

bri of styles, and he's someone who defies categorization, which are things people have always said about me."

Cole first met Waits in the late 1980s, and some of his albums and singles are obscure, defying categorization. According to the Records, Waits composition "Blame It On My Youth" has sold 70,000 units. Additional in Japan in the 1994 com-

pilation "Yesterday And Today," which Berry says has sold 55,000 units.

On May 24, Toshiba-EMI released "Temptation," which Berry says has sold 42,000 units to date.

"I just got back from our fifth tour of Japan two weeks ago," says Cole. "We're playing bigger venues every time we go, and this time we played more cities. We did eight shows and played in Tokyo, Osaka, Nagoya, Yokohama, and Hiroshima."

After returning, Cole did a sold-out Canadian theater tour, which included performances at the Discovery Theatre in Vancouver (two shows June 24), the St. Denis Theatre in Montreal (two shows June 27 and 28), the National Arts Centre in Ot-\n
tawa June 30), and Massey Hall in Toronto July 5. Also immediately on the U.S. release of "Temptation," Cole will start an American tour, which includes shows at the Florence Gould Hall in New York (Aug. 15), The Magic Bag in Det-

roit (20), the Royal George Theatre in Chicago (25), and the Fine Line in Min-

neapolis (22). West Coast dates, slated for September, will be followed by a European tour.

"We're going to get her to perform at either the EMF/UK conference or during the international EMI confer-

ence," says Girardi. "We're going to send her out doing the-

aters around Europe in major cities for a two-week stint."

Girardi says he is not in appreciation of Waits. "Waits-free advertising."

Aramones cover of the Waits composition "Don't Want To Grow Up," entered the Top Tracks chart at No. 33 for the week ending Saturday (15). Cole covers the song on "Temptation," and Rickie Lee Jones has also recorded a version of it. Waits compositions have also been cover-

ed by Rod Stewart, Bruce Spring-

steen, and the Eagles.

November and run through December. The promotion, which was first off-

ered in May, awards free food items, as well as $2 million in cash, as a draw, but it does not include video or music product.

McDonald's apparently passed on two music deals as well as video in favor of the Monopoly promotion, according to the source.

As previously reported, McDonald's was unable to come to terms with Wa-

er Home Video, which had offered the chain "Bam-Wa~, "Bam-Wa~ Returns."

McDonald's reportedly wanted "Free Willy" and "The Secret Garden," which broke the deal (Billboard, July 15).

While video has worked well for the fast-food chain, McDonald's doesn't seem to be interested in other profiles. In years, matters fell apart in 1994, when

McDonald's overbought on four titles from MCA/Universal. One source close to McDonald's says the burger chain was forced to liquidate at least 250,000 units from its 1994 pro-

duction. Other sources just the returns figure closer to several million.

The titles included "Field Of Dreams," "An American Tail," "The Land Before Time," and "Back To The Future." Prior to liquidating the excess inventory, McDonald's lowered the price of video titles to $2 each, which didn't help.

"Maybe McDonald's is finding out that video doesn't work as well as everyone thought," says Suncoast Mo-

tions Pictures president Jim Varney.

Under the deal, McDonald's was not allowed to return the unsold units to MCA.

Under previous deals with Orion Home Video and Paramount Home Video, consumers had few appetites for selling video, according to "Billboard's" "Web," "Ghost," "Wayne's World," and "The Adventures of the Family. During the an-

nual fall video promotion held in 1993, however, the chain easily sold 10 million units without a hint of leftovers.

But since McDonald's first began selling video, the market has changed dramatically. Prices are down, product variety has increased, and the number of outlets carrying video has grown to meet consumer demand.

"When I was meeting with Handle-

man, all they wanted to talk about was $5.99 product," says one studio execu-

tive. "They're just not the new retail price point."

With budget lines offering $9.98 cata-

log, consumers can easily find a wide va-

riety of product discounted to $8-$7. And more are interested in advertising its Val-

ue Meals and Big Macs than in giving studios free advertising for movie prod-

uct."

While McDonald's may be giving re-

tailers a break this year, fast-food pre-

miums aren't likely to disappear.

"I don't think retailers could claim any credit if McDonald's didn't do a video promotion," says Video Software De-

alers Association president Jeffrey Eves. "The reason there may not be a deal is be-

cause it wasn't beneficial to both par-

ties."

Eves speculates that both the suppli-

ers and McDonald's may be going back to the drawing board to come up with a new plan.

"It's a fine balance to say video and fast-food deals are automatically bad," he says. "It all depends on the struc-

ture of the deal."

In fact, sources say McDonald's is already looking into getting together again for 1996. Sketchy details indicate that the deal will involve a single title to be played on all chain and tied into a theatrical re-

lease. The promotion will be moved from the fourth to the second or third quarter of 1996.

Eves has proposed that studios, fast-

food retailers, and key retailers hold a summit to "be sure everyone is on the same page" as to how future cross-promotions could be beneficial for all parties.

To date, no company has accepted Eves' offer.
"HOUSTON, WE HAVE A HIT..."

HUM
YOU'D PREFER AN ASTRONAUT

- "STARS" TOP 10 MODERN ROCK RADIO.
- "STARS" ^ ADD.
- "YOU'D PREFER AN ASTRONAUT" OVER 65,000 UNITS SHIPPED.
- LOLLAPALOOZA, AUGUST.

"...SUPersonic BLaSTS oF CHURNING GUITAR..."
- BOSTON PHOENIX

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

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YEAR-TO-DATE ALBUM SALES BY ALBUM FORMAT

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YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

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<td>CASSETTE</td>
<td>28,413,000</td>
<td>25,723,000</td>
</tr>
<tr>
<td>OTHER</td>
<td>255,000</td>
<td>434,000</td>
</tr>
</tbody>
</table>

COUNTRY & POP: The Twain Shall Meet

SHANIA TWAIN is having a good chart week all around. Her Mercury album, "The Woman In Me," reaches the number one position on the Billboard 200 and at the same time surpasses Garth Brooks and John Michael Montgomery to head up the Top Country Albums chart. Her debut self-titled album peaked at No. 67 on the country albums chart in 1998, "The Woman In Me" started higher than that, debuting at No. 15. The momentum of the album is doing so well that the high-powered single, "Any Man Of Mine," which is the new No. 1 title on the Country Singles chart, fits its B-side, "Whose Bed Have Your Boots Been Under?" is No. 1 on the Top Country Singles Weekly chart for the fourth week. On the Hot 100, the two-sided hit slides 40-45, but even though it's moving down, it's worth noting that the record was one of the few country singles to crack the top 40 in the past few years. Other notable top 40 country singles on the Hot 100 have been "Archie Bunker's Heart" by Billy Ray Cyrus and "Indian Outlaw" and "Don't Take The Girl," both by Tim McGraw.

And Seal It With A Kiss: The biggest Batalong of them all is not U2's melding of The Rev and James Bond, "Hold Me, Thrill Me, Kiss Me, Kill Me," but Seal's "Kiss From A Rose," which moves faster than a Batarang at 25-12. The momentum should carry the record into the top 10; giving the British-born artist his most successful entry since his first release, "Crazy," went to No. 7 in 1993. "Kiss," heard over the "Batman Forever" end credits, could easily become Seal's biggest hit to date. The highest-ranked soundtrack single on the Hot 100 is a Batrecord, but "Childhood," Michael Jackson's contribution to "Free Willy 2," it's down, 6-9, along with its A-side, "Serve You." The third-highest ranked cinematic tune is Vanessa Williams' "Colors Of The Wind" from the new No. 1 album on The Billboard 200, "Poohbears..." That gives the Hollywood label its biggest hit since Elton John's "Can You Feel The Love Tonight?" from "The Lion King." It will be interesting to see if Walt Disney Records will do to "Poohbears" what it has done to "The Lion King" and other recent soundtracks for animated films; you can find "The Lion King" album translated into French, German, and Italian. It just proves that the compositions of Elton John and Tim Rice sound great in any language. "Il Cercchio Della Vita" (Circle Of Life) anyone?

WHISPER'S GETTING LOUDER: Just one week shy of the 30th anniversary of the first appearance by the Whispers on Hot R&B Singles, twins Walter and Wallace Scott are back on that chart at No. 76 with "Come On Home," their latest Capitol release. Although "Time Will Come" on Soul Clock was the Whispers' first chart single in 1960, they recorded as early as 1964, when "The Dip" on the Dore label was a hit on Los Angeles radio.

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**LETTERS TO CLEO**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
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<tbody>
<tr>
<td>SUMMER 1970</td>
<td>Future LETTERS TO CLEO singer Kay Hanley meets future pen pal Cleo at summer camp. Sharing a love of Kumbaya, the Carpenters' &quot;Close To You,&quot; tie-dye and hip huggers, they become pen pals.</td>
</tr>
<tr>
<td>SPRING 1974</td>
<td>&quot;I am not a crook&quot; enters American popular vernacular. Future Cleo drummer Stacy Jones, bassist Scott Riebling and guitarists Greg McKenna and Michael Eisenstein steal their first instruments. Coincidence? We think not.</td>
</tr>
<tr>
<td>FALL 1976</td>
<td><em>Autoworld</em> Magazine declares the AMC Pacer &quot;Car of the Future.&quot; Tom Scholz rejects a young Kay Hanley as vocalist for the groundbreaking musical band Boston (bad move, Tom — with Kay, maybe you could have sold a few more records).</td>
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<tr>
<td>SUMMER 1979</td>
<td>Kay and her disco supergroup release the album &quot;More Dance Fever: A Tribute to Denny Terrio&quot; (200,000 shipped, 200,000 returned).</td>
</tr>
<tr>
<td>WINTER 1982</td>
<td>Amidst the chaos of the Reagan Revolution, Kay's letters to Cleo are returned marked &quot;Addressee Unknown.&quot;</td>
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<tr>
<td>SUMMER 1990</td>
<td>LETTERS TO CLEO coagulates in Boston.</td>
</tr>
<tr>
<td>SPRING 1993</td>
<td>LETTERS TO CLEO releases first 7&quot; single &quot;Here And Now&quot; on CherryDisc. Throwing caution and an expired car insurance policy to the wind, they begin touring relentlessly (300 nights/year) and repairing their Chevy van incessantly (ditto).</td>
</tr>
<tr>
<td>FALL 1993</td>
<td><em>Aurora Gory Alice</em> released on CherryDisc. A&amp;R weaselfest officially commences.</td>
</tr>
<tr>
<td>FALL 1994</td>
<td><em>Rolling Stone</em> cheers for Cleo's &quot;memorable, shamelessly big and beautiful hooks.&quot; Promising any and all Eagles opening dates in the Philippines, Giant finally signs the band, re-releases <em>Aurora Gory Alice</em> and services &quot;Here And Now&quot; to Alternative Radio.</td>
</tr>
<tr>
<td>WINTER 1994</td>
<td>&quot;Here And Now&quot; is a Top 10 Modern Rock track everywhere. After 10 weeks in MTV Buzz Bin, it crosses to the almighty Top 40 (yipeeee!!!) <em>Aurora Gory Alice</em> jumps into the BB 200 and floors it up the Heatseekers Chart. Armed with an Allstate policy for the Chevy, they continue touring.</td>
</tr>
<tr>
<td>AUGUST 1995</td>
<td>Wholesale Meats And Fish, a brand spankin' new LETTERS TO CLEO album featuring the first single &quot;Awake&quot; out on Giant. A new generation of raucous campfire sing-a-longs is born.</td>
</tr>
</tbody>
</table>

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