No Longer Banned, Parallel Imports Cause Woes For EU
■ BY JEFF CLARK-MEADS

LONDON—A sleeping dog has awakened to nip at the heels of Europe’s record business.

Now that laws making parallel imports illegal have been abolished within the 15-nation European Union, enterprising retailers and wholesalers are circumventing their local record companies and buying product where it is cheapest.

This fundamental shift in purchasing patterns is creating a headache for major record companies, which, when dealing with product by artists (Continued on page 101)

A&M Soundtrack Plants Hopes With The Gin Blossoms
■ BY CARRIE BORZILLO

LOS ANGELES—In a world filled with alternative-leaning soundtracks, A&M is hoping the new Gin Blossoms track and a healthy slate of up-and-coming bands will help its “Empire Records” soundtrack stand out.

Due Aug. 22, the soundtrack to the New Regency film also includes previously unreleased songs from the Cranberries, Toad The Wet Sprocket, Cracker, Better Than Ezra, and (Continued on page 104)

Selena’s ‘Dreaming Of You’ Set Is Bittersweet Hit For Late EMI Star
■ BY JOHN LANNERT

As Selena’s bilingual, posthumous set, “Dreaming Of You,” makes its historic debut at No. 1 on The Billboard 200 this week, the Latino singing idol seems bound for the crossover stardom for which she longed.

Released jointly by EMI Latin and EMI Records on July 18, “Dreaming Of You” has already achieved two unprecedented chart achievements. It is the first album recorded mostly in Spanish to debut at No. 1 on The Billboard 200, and it is the first by a Latino artist to accomplish that feat.

Moreover, Selena, whose full name was Selena Quintanilla Perez, follows Santana and Los Lobos to become only the third artist of primarily Hispanic descent to climb to the top of the chart in the rock era. “Dreaming Of You” also is No. 1 on The Billboard Latin 50, joining five other titles by Selena that have remained entrenched in the top 10 of the chart since she was shot March 31 by an ex-employee (Billboard, April 15).

“Dreaming Of You” supplanted Selena’s long-running platinum smash “Amor Prohibido” in the top spot on that chart.

According to SoundScan, in its first week “Dreaming Of You” sold 331,000 units, the second-highest weekly sales tally this year after Michael Jackson’s two-record, set “HIStory,” which rang up 391,000 units. Though EMI shipped nearly 2 million units of the album on July 18, retailers almost immediately began asking for reorders, prompting EMI to press an additional 500,000 copies. (Continued on page 90)

Japan’s Record Sales Increase Along With Yen
■ BY STEVE MCCLURE

TOKYO—A hot producer with the golden touch, a megahit album by Japan’s top pop group, and the surprise success of two peroxide blondes from the U.K. are just some of the reasons for the Japanese music industry’s surprisingly (Continued on page 106)

Cohen Songs Are Focus Of A&M Set
■ BY SUSAN NUNZIATA

NEW YORK—In the course of a 30-year career that has spanned 11 albums, singer/songwriter Leonard Cohen has attained nearly mythical pro- (Continued on page 100)

Madison Avenue Eyes Modern Rock, But Acts Remain Wary
■ BY ERIC BOEHLERT

NEW YORK—Pearl Jam’s Edie Vedder posing for Calvin Klein underwear ads? The members of Live starring in a new Sega video adventure game? Belly pitching Hyundai cars?

Those commercial scenarios—each actually pitched by company representatives—are among the flood of offers pouring in as mainstream advertisers from Taco Bell to Top Flite try tapping into young consumers by dropping the needle on modern rock.

“I’m sure any company that can think of has contacted us,” says Pearl Jam manager Kelly Curtis. (Continued on page 74)

FUN FACTORY: ONE MAJOR DANCE ACT ON

edel
**PolyGram Profits Strong In First Half**

*Pop Hits Fuel Gains; Stock Reaches All-Time High*

**BY DON JEFFREY**

NEW YORK—With six albums selling more than 2 million units each worldwide, PolyGram reports double-digit increases in sales and profits for the first half of 1996. For the three months ending June 30, London-based PolyGram says net income rose 15% to $173 million from $150 million in the same period a year ago. Sales rose 11%, from $2.31 billion to $2.57 billion. The company points out that, on a local-currency basis, worldwide sales rose 20% and operating profit went up 27%. After currency translations, however, the increases were reduced to 11% and 21%, respectively.

PolyGram says that 12 albums sold more than 1 million units each worldwide during the six months, compared with just five same-year international hits a year ago. The biggest worldwide sellers were “No Need To Argue” by the Cranberries (12.5 million units sold in 1995). “Horse with No Name” by Jon Anderson (6.4 million). “Uprising” by Peter Gabriel (5 million). “4:00” by Red (4 million). “Bitter Sweet Symphony” by the Verve (4 million). “Runaway” by Elton John (4 million). “Casanova” by the Shanes (3 million). “Time” by Boyz II Men (3 million). “Night Music Club” by Sheery Crow (5,600,000). Some of those hits were holders from 1994: “II,” for example, has sold a total of 11.1 million units.

Poly music drove the business. Classical sales were sluggish worldwide, rising only 1% in local-currency terms and falling in Dutch (the currency in which the results are posted). Netherlands-based Philips Electronics owned 57% of PolyGram.

The company’s publicly traded stock reached an all-time high of $41.375 in the New York Stock Exchange the day before the numbers were released. “There is no security analyst who didn’t make favorable projections about forthcoming results,” says PolyGram President/CEO Alain Levy. “It’s a very healthy picture. We are breaking new acts on a very consistent basis.” He mentions Tripping Daisy and other secondary Wheel acts that could break this year.

In the U.S, PolyGram moved into second place among major distributors with a 14.9% market share for the first six months. Warner Music Group is in first place with a 21.9% share. For the first half of 1995, PolyGram tied with MCA for last place in U.S. market share with 11.3%.

Levy says that PolyGram Music Publishing posted strong sales from worldwide acts at the Cranberries, Bon Jovi, and U2, and such local international artists as Jacky Cheung in Hong Kong.

But Levy points out that music sales in Chinese-speaking Taiwan have been felt by a flood of pirated material from mainland China. “It’s an ongoing problem, and it’s not going to be solved overnight,” he says.

Nevertheless, PolyGram improved its gross profit margin from 45.6% to 46.9% because sales rose at a faster pace than costs. Also contributing to the increase was the replacement of the replacement product under the “Bass Player” and related proprietary product, which carries higher profit margins.

Selling, general, and administrative expenses rose 12% to $844 million due to costs associated with the acquisitions of such companies as urban label Def Jam Recordings and TV syndicator and distributor FTC. Levy says that goodwill (the excess amount paid for a company over the value of its assets) increased to $430 million from $9 million a year ago.

For a large entertainment company, PolyGram is relatively unleveraged, with long-term debt amounting to only about 9% of it. In operating cash flows (before interest, taxes, depreciation, and amortization) of $430 million for the first half.

PolyGram posted $5 million in start-up expenses for the co-ownership with MTV of two music video channels in Asia. PolyGram is also part of the consortium of major record companies that distributes the German music video channel VIVA.

“We are looking at the area of broadcasting as a way of leveraging our content,” says Levy. Asked if PolyGram might acquire a broadcast or cable network, Levy says, “If it is at the right price, and if it fits with what we’re doing with music and film.”

PolyGram’s young but fast-growing filmed entertainment business scored a 29% increase in sales to $330 million. But it posted an operating loss of $32.9 million for the half year, which was expected. The company found it difficult to match the results of last year, when it had a surprise worldwide hit with “Four Weddings And A Funeral.”

In the first six months, PolyGram released 18 films worldwide and plans to put out another 12 through December.

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**Distributor Drops Suit Alleging Cutout Conspiracy By Big Six**

Music and video distributor Smith & Alster's lawsuit against five of the six major record companies in which it charged that the majors were keeping it out of the lucrative discount-priced cutout market.

Says Marvin Rudnick, attorney for Portland, Fla.-based Smith & Alster, “We feel we have, based on this settlement, access to the entire market.” But, he adds, “Maybe not at the same level in all places and not always directly.”

Smith & Alster’s settlement with PolyGram and EMI Records Group North America allows the distributor to bid on those labels’ products for five years. The deals with other distributors, Columbia, MCA, Music Video, and BMG, are confidential.

Rudnick says. Warner Music was not part of the suit because it was permitting Smith & Alster to bid on product.

The suit was filed Sept. 28, 1994, in U.S. District Court in Los Angeles. (Billboard, Oct. 8, 1994). Smith & Alster has dropped the suit, but Rudnick says details are “not final.”

Smith & Alster changed in its suit that the majors had conspired with two wholesalers, Englewood Cliffs, N.J.-based Surplus Records & Tapes and Hauppaugue, N.Y.-based Countrywide Record Distributors, to “fix prices and control the cutout market.”

Cutouts—overrun or deleted product—are a $100 million business, according to the suit. DON JEFFREY
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Thorn-EMI Denies Rumors It Plans To Sell Music Arm

BY JEFF CLARK-MEADS

LONDON—A worldwide storm of media speculation as to who might buy EMI Music has failed to persuade the current owners that it should ever be for sale. However, Thorn-EMI says that such an outcome is far from certain, and that a final decision will be made by the group's shareholders. One prominent holder says that his company will part with its interest in EMI only as a last resort. Nonetheless, analysts believe that such a sale is likely and that it will lead to EMI Music being married to a partner with a larger North American market share than EMI currently enjoys. It is unlikely that EMI will be teamed with a global operator of similar size, as this would fail afoul of competition laws in Europe and elsewhere.

The speculation about a possible sale began in earnest following a Thorn-EMI chairman—Sir Colin Southgate at the group's annual meeting in London July 21. Ironically, Southgate's statement was intended to reduce conjecture of any sale. He said, "There has been considerable rumor, speculation, and comment over the past few months on matters related to the possible sale of EMI. A statement issued categorically denying that EMI was up for sale (Continued on page 106)"

K-tel Music, Vid Sections To Sell For $25 Million

BY DON JEFFREY

NEW YORK—Plymouth, Minn.-based K-tel International is selling its music and video subsidiaries to a management team headed by veteran Mickey Ellenbein for $25 million.

The marketer of compilation and reissue albums worldwide and broadcaster of special-interest videos in Europe, will become a privately held entertainment company consisting of three domestic music subsidiaries and 10 foreign subsidiaries. Mark Dixon, the company's CFO, says there is no name yet for the new company, but that it will not be K-tel.

Bill Hallquist, manager of entertainment marketing, says the K-tel label will continue to operate under that name "for the time being."

K-tel operates 12 audio labels: AJK, which has the Marshall Tucker Band catalog; Arrival, Christian compilations; AudioToSee, audio books; Chuckle, new and revised comedy re- (Continued on page 103)

HSN Founder Buys MOR Music TV

NASHVILLE—Speculation has finally ended about the plans of Roy Wunsch, the former CEO of EMI Music Entertainment Inc. who ran Sony Music here until 1993. On July 20, his newly formed company, Promotions And Marketing, LLC, announced its plans to launch an all-music cable network.

Wunsch is chairman and CEO of the startup. His partner is Stanley O. "Bud" Schaeftele of High Five Entertainment, who will phase out his involvement with High Five.

Although limited by Securities and Exchange Commission rules regarding self-promotion of a new stock offering, Wunsch and Schaeftele offered some details on the fledgling company, which has already leased 10,000 square feet in Cummina Station, the downtown office complex owned by the late Music Legend's son Bobby Bland, who is currently engaged in the purchase of the 12,000-square-foot facility for his Speer Communications Ltd.

Wunsch told that they will launch a new first artist signings and the staff appointments within a few weeks.

"Artist development is the business," says Wunsch. "Bed and breakfast is the business. We want to meet with our long-term client's entertainment needs."

The $1-million-plus investment made by Mary Caplan Carpenter, and we are very interested in singer-songwriters. It doesn't mean that these are the biggest stars, but they're the ones who interest us. Our tastes tend to push the envelope a little bit in terms of mainstream country.

Although rumors are rampant about artists they will be signing, Wunsch says he can't name any. He notes that he and Schaeftele have logged a lot of time at showcases and are looking primarily at unsigned artists.

"The Allison Krauss success proves that an artist on an independent label can join in the mix," Wunsch says.

"We want to have a boutique label sensibility," adds Schaeftele. "We can focus on a few artists and go as far down as we want. We can have a well-funded operation without having a quota. We hope to avoid the scattershot approach, which does nothing for anyone."

The obvious advantage of being answerable only to stockholders, both say, is that they can do exactly as they please. The company is not likely to hire only three artists in their first year and to never expand beyond 9 or 10.

The company staff is expected to number 22 by year's end and will concentrate on A&R, marketing, and production. The backgrounds and reputations of both men are such that observers on Music Row are positive about the potential for the cable network. "It's going to be interesting calls from managers and artists," Wunsch says.

MOR's growth will come via a variety of schemes, Schaeftele says, including his company's purchase of distribution pipelines and affiliations with cable operators and direct broadcast satellite companies, as well as content- (Continued on page 10)"

Promotion Pioneer Dave Clark Dies At 86

‘Visionary’ Label Exec Worked First Record In 1938

BY JANINE McADAMS

Dave Clark, the veteran label executive who ‘wrote the hook’ on record promotion, died July 22 of natural causes in Madison, Miss. He was 86.

Clark was considered the first African-American record promoter. In fact, according to some observers, he was the first U.S. record promoter of any race. His methods and philosophies for breaking records at radio formed the basis of today’s record promotion departments.

Although he was living in a nursing home at the time of his death, Clark still held the title of senior VP of Mala-co Records’ music division.

Born March 6, 1909, in Jackson, Tenn. Clark grew up in Chicago. He graduated from Lane College in Jackson in 1934 and from New York’s Juilliard School of Music in 1939. Back in Chicago between college and Juilliard, Clark was a newspaper columnist and song plugger, bringing sheet music to the big bands of the day.

He promoted his first record in 1938, Jimmy Lunceford’s “Walking Through Heaven With You." Initially, he was hired to work records independently to local radio stations, and his success and enthusiasm landed him a series of staff promotion jobs at some of the best-known independent R&B and blues labels of the soul era, including Decca, Chess, Apollo, and United.

In 1954, Clark became promotion director at Decca-Peacock, where he spent 16 years promoting records and writing hits for Bobby Bland, the Dixie Hummingbirds, the Sensational Nightingales, and others.

In 1971, he was hired as national promotion manager by Al Bell at Stax (who would later become that label’s president and also president of Bell-mark), where he moved hits by the Staple Singers, Otis Redding, Hayes, Jean Knight, among others. In 1976, already in his 60s, Clark moved to TK Records as national promotion manager before joining Malaco in 1980.

Over the years, Clark worked re- leases by such artists as Louis Armstrong, Nat ‘King’ Cole, Billie Holi- day, Cab Calloway, Duke Ellington, Dinah Washington, Sam Cooke, Aretha Franklin, Quincy Jones, Nat ‘King’ Cole, Clara Ward, Mahalia Jackson, Inez Andrews, the Caravans, the Original Blind Boys, the Dixie Hummingbirds, B.B. King, Z.Z. Hill, the Jackson Southerners, the Mighty Clouds Of Joy, Johnny Taylor, Rance Allen, and many others. He was a mu- sic consultant to several movies, including Steven Spielberg’s “The Color Purple.”

Tommy Couch, president of Jack- son, Miss.-based Malaco, met Clark when he promoted such Malaco-produced titles as “Mr. Big Stuff” on Stax in 1967. "We’re proud that we have had a great relationship with Malaco," said Couch. "We have watched Dave grow in the industry and we have been proud to have worked with him."

Dave was responsible for changing the rules regarding promotions, and the industry is different today because of what he did."

(Continued on page 10)"

Sony To Eliminate At Least 50 Jobs; New Hires Expected

Sony Music Entertainment is cutting about 50 mid- to low-level jobs in the U.S., and is expected to bring in several new executives in the coming weeks.

An executive says, "We are restructuring our operations to accommodate our continuing growth. This has resulted in the elimination of approximately 50 positions."

A source at Sony places the number of jobs lost at closer to 50. (Continued on page 10)"

Roy Wunsch Goes Public With New ‘Boutique’ Label

BY CHET FLIPPO

NASHVILLE—Speculation has finally ended about the plans of Roy Wunsch, the former CEO of EMI Music Entertainment Inc. who ran Sony Music here until 1993. On July 20, his newly formed company, Promotions And Marketing, LLC, announced its plans to launch an all-music cable network.

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www.americanradiohistory.com
BY BRIAN EAGLES

The entertainment industry is buzzing with the news that DreamWorks and Virgin Music have come to the rescue of George Michael, who has recently released them from their inexorable control.

However, it is of little surprise that a knight in shining armor would eventually resolve one of the most expensive and false hardy pieces of litigation to hit the English courts in many years. Such is the case when egos and pride, so prevalent in the entertainment industry, take over from common sense and commercial reality.

From the satisfaction of the parties, this was just the sort of case where mediation could be effective.

Any system that can only provide a decision by a third party, whether it be a judge or an arbitrator, could never be effective in such a case making legal judgment would only give the victor a pyrrhic victory: a judge or arbitrator can’t compel a provider of services to “be friends” with their party, although he or she, of course, prevent that person from performing for others. Had Michael succeeded, he may have found other record companies and distributors somewhat wary to pay large sums of money to a very highly paid performer whose history of contractual relationships is so careless.

The resolution of the dispute leaves Michael able to record for his rescuers and Sony a reported $40 million release fee and a 4% royalty for future recordings. In other words, a straightforward, effective, common-sense compromise.

It is, therefore, very surprising that such a solution should be proposed only after several million of pounds have been spent on lawyers fees, thousands of hours of management time and personal time have been lost, and the recording talents of a much-loved and respected performer have been kept from earning expenses.

This utter waste could have been avoided by engaging the services of a skilled mediator, who has the ability to reduce “outbreak of common sense” (to use the name of the book on the subject by Andrew Floyer Acland). Trained mediators have the skill to formulate novel and tangential solutions to what appear to be wholly legal problems.

The Michael dispute was one in which egos had to be satisfied, pride acknowledged, and the parties given their “day in court” to enable them to vent their anger, lawyers fees, and other feelings. For that reason, the mediator’s ability to use knowledge of psychology and other nonlegal attributes was essential.

For those who may not have been involved in mediation, I must stress that this is not a procedure synonymous with conciliation, in which at the end of the day the parties shake hands and announce “it’s all settled.” A mediator’s function is generally only facilitative—namely, to assist the parties in reaching their own agreement, focusing on the way the situation can be approached in their strict legal positions. This is not achieved by everybody sitting at a table to get “all the facts.” The process is usually followed by “one to one” sessions with the mediator, who shuttles from one room to the other.

Case management and head of the entertainment unit of Hammond Sudwards, Solicitors, in London.

Litigation is exceedingly expensive.

Brian Eagles is an accredited mediator and head of the entertainment unit of Hammond Sudwards, Solicitors, in London.

Country music fans are being discriminated against! Just about every Hot 100, rap, and R&B song is put on a cassette single, but when it comes to country, the labels seem to ignore them or, in a few cases, make them available for a short time until they hit the top 10, then cut them out. Just look at Tracy Byrd’s “Keeper Of The Stars” and Toby Keith’s “You Ain’t Much Fun” as prime examples.

Country music fans complain every day because of the lack of country singles, and many think it’s the retailer’s fault for just stock- ing the titles they want. If the major labels think that by not having the titles on a single, that customers will go ahead and buy the whole tape, they’ll better look again. Many will either borrow a friend’s tape and copy it or else tape it from friends who have purchased them locally.

I’ve seen too many sales of blank audiatope to disappointed country music fans.

Joe Campbell Co-owner taking home The Hits New Albany, N.Y.

COUNTRY SINGERS DISCRIMINATE AGAINST COUNTRY MUSIC FANS

In his article “The Door Is Open: Jazz’s Pan-Styleistic Beer Hug,” one of the questions that writer Jim Macnie says is facing the jazz community is “What’s the best way for jazz to evolve?” (Billboard, July 1.) Perhaps we should consider the equally important question: Can jazz return to the forefront of American popular culture?

As a jazz and cabaret composer, I believe the answer is a resounding “yes,” provided that jazz artists, labels, and radio stations turn their attention to one key element: quality songs.

The driving force behind every popular music form—be it jazz in the ’40s, rock’n roll in the ’60s and ’70s, or in the country in the ’90s—is—quality songs. The “mainstream” audience has always appreciated clever, insightful lyrics coupled with a well-honed melody. Great songs provide the fuel for each genre’s popular success; without them, no musical form can achieve widespread exposure and acceptability.

To put it simply, jazz needs new standards. If the jazz community wants modern listeners to admire Diane Schuur, Rachelle Farrell, John Pizzarelli, the way their parents admired Ella Fitzgerald, Sarah Vaughan, and Frank Sinatra, it will have to inject exciting new songs into the repertoire.

When was the last time you heard a high school student humming a jazz tune? How about a college kid? How about anyone under the age of 20? Yet there are companies that have begun searching for alternatives to top 40 and adult contemporary—the type of open- ended listeners who have spoiled country’s phenomenal growth. Give them dynamic, young jazz singers performing memorable songs, and they will turn in their radio, try on new CDs, or go to a club. Labels and publishers can assist this effort by searching out and nurturing quality songwriters. Jazz radio stations can do their part by devoting more air time to up-and-coming vocalists, who will draw the largest number of new listeners. While this may mean a de- crease in traditional programming, it will benefit the long-term growth and health of jazz for both singers and instrumentalists alike.

Vince Bonsall Composer Villa Park, Ill.

GANGSTA RAP INFLUENCES MINORS

I don’t think that letter writer Michael Franti (Billboard, June 24) has the entire grasp of the lyrics issue. I have worked in mu- sical retail for eight years and have come to the conclusion that “gangsta” rap is influencing a large percentage of today’s youth.

The retail industry does have it can be by putting parental advisory stickers on most of the objectionable material. The retail indus- try does what it can by curbing minors, but that is just a band-aid. The recorded music industry can do to find a way to teach our children that what artists are saying in their lyrics is not acceptable behavior in our society.

Merie Teeter Rockaway Beach, Mo.
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Billboard

IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD
Artists & Music

Wilson Bio ‘Made For These Times’

Don Was Produces Film, Soundtrack

BY MELINDA NEWMAN

NEW YORK—Producer Don Was remembers the exact moment that he became ensorcelled with the idea of creating “I Just Wasn’t Made For These Times,” the upcoming documentary and soundtrack chronicling the music of Brian Wilson.

“I had become friendly with Brian, and we started doing a few gigs. We did a pediatric AIDS benefit, and he dug deep into the song ‘Love And Mercy.’ It was just one of the most remarkable performances I ever heard,” Was says. “It made me stop playing the bass and wonder what got into him. I thought that if people could see him the way I knew him... it was so different from his public image of a drug burnout or some one catatonic propped up by a greedy

Joy Division Has Afterlife With Two New Compilations

BY CRAIG ROSEN

LOS ANGELES—Fifteen years after the suicide of Joy Division leader singer Ian Curtis, the influential British post-punk act is enjoying an afterlife.

Qwest/Warner Bros. will release “Permanent—The Best Of Joy Division” Aug. 15, while Virgin will unleash the tribute album “A Means To An End—The Music Of Joy Division” Sept. 12.

The two releases follow the publication of “Touching From A Distance,” the story of Curtis and Joy Division written by his wife, Deborah Curtis. The book was published in the spring by Faber and Faber in the U.K. Although the publisher has no plans to issue the book in the U.S., an executive at Qwest has passed it to Warner Books to see if it has interest in publishing it statewide.

The renewed interest in Joy Division is surprising if one looks at the group’s album sales in the U.S. alone.

Of the group’s four albums, only the posthumous 1988 compilation, “Substance,” cracked The Billboard 200. It peaked at No. 146 and spent a mere eight weeks on the chart.

Despite only moderate sales statewide, the band’s two studio albums, 1979’s “Unknown Pleasures” and 1980’s “Closer,” were reissued by Qwest/Warner Bros. in the U.K. The 1981 compilation “Still” was rereleased in the U.S. by Qwest in 1991.

Party Time. Capitol Records executives and artists celebrate the release of the movie “Olellessa” and its Capitol soundtrack at an MTV premiere party in Los Angeles.

Debut Acts Dominate U.K.’s Mercury Nominees

BY THOM DUFFY

LONDON—Several of the young U.K. acts that have reasserted the appeal of British rock and pop in the U.S. this year are among the 10 nominees for the 1995 Mercury Music Prize, which is the annual competition to choose the best album of the year from Britain and Ireland.

Albums from Oasis, Elastica, Poirishead, and P.D. Harvey were among the contenders announced here July 25 by music journalist Simon Frith, chairman of a 10-member panel of critics and broadcasters who reviewed more than 140 entries submitted by record companies. The eligible titles were released between August 1994 and July 1995.

Supergrass was nominated for “I Should Coco,” which is currently No. 1 on the U.K. Albums chart and was released July 18 in the U.S. (Billboard, July 29).

The nomination of Porishead’s “Darumy,” along with those of Leftfield’s “Leftl” and Tricky’s “Maxinquaye,” demonstrate the continuing strength of pop that is rooted in Britain’s dance culture.

Six of the 10 nominated albums—those by Oasis, Elastica, Leftfield, Tricky, Portishead, and Supergrass—are debut efforts. In sharp contrast is the nomination of veteran Irish rocker Van Morrison for his current release, “Days Like This.”

The Mercury winner is chosen by the judges and announced Sept. 12 at a London awards dinner, which will be broadcast by BBC television and BBC Radio 1 FM.

The Mercury Music Prize, sponsored by telecommunications company Mercury Communications in association with the British Phonographic Industry and the British Assn. of Recorded Music, is conceived to generate retail traffic and consumer interest in recorded music during the traditionally slack third quarter. The competition has gained traction.

Suit Over Hendrix Estate Settled: Family Gets All

BY PAUL Verna

NEW YORK—A bitter, two-year court battle, the parties contesting the rights to the Jimi Hendrix legacy have ended their dispute. The settlement effectively transfers ownership of all Hendrix materials to the late guitarist’s father, James A. “Al” Hendrix, and other members of the Hendrix family.

The settlement was announced July 26 by representatives of the Hendrix estate, who said in a statement that they expected a formal agreement to be signed by July 29. Terms of the settlement were not disclosed.

The defendants in the case included former Al Hendrix attorney Leo Branton; music entrepreneur Alan Douglas, who, until the settlement was reached, oversaw the Hendrix tape archive; and various U.S. and overseas corporations that had profited from the sale of Hendrix-related materials.

Al Hendrix had sued Branton, Douglas, et al. in 1993 in U.S. District Court in Seattle over what he alleged were 20 years of “abuse of his trust, representations, mismanagement, injustice, enrichment, and self-dealing” by the defendants, according to the release from the estate’s publicist, July 26, 1995.

Representatives for Branton and Douglas were unavailable for comment at press time.

Commenting on the settlement, Jimi Hendrix’s sister, Janie Hendrix, says, “We’re proud and pleased that Jimi is now back home in Seattle, his hometown. I’m sure Jimi is very happy too. Now he can rest in peace.”

Jimi Hendrix adds that she is grateful to fans of the late artist’s music. “We’re all very happy with the outcome of the case,” she continued.

The experience Music Project, a museum.

The artist’s sister further notes that Pearl Jam members Mike McCready and Stone Gossard gave depositions on behalf of the Hendrixes and were prepared to testify as expert witnesses if the suit had come to trial. The settlement was reached well before the scheduled trial date of Aug. 17.

The statement from the Hendrix estate notes that the settlement allows Douglas and the Hendrix projects already in the works: the documentary “Room Full Of Mirrors” and a live album titled “On The Road,” however, the estate notes that the estate will retain ownership of both those properties, as well as the right to approve or disapprove the completion and exploitation of the documentary.

The Hendrix estate consists of master and unmastered recordings of Hendrix’s concerts, albums, and studio and live improvisations; musical compositions; shares of stock in Bell Media, a New York publishing company set up during Hendrix’s lifetime to administer rights to his compositions; copyrights; publicities; exploitation rights; royalties to various sources; and photos, films, writings, and other personal property that belonged to the artist, who died in 1970 at age 27.
**MCA To Drag ‘Wong Foo’ Album Across Demo Lines**

**BY BRETT ATWOOD**

LOS ANGELES—MCA is aiming to cross over the soundtrack of the cross-dressing comedy “To Wong Foo, Thanks For Everything, Julie Newmar” from the gay to the straight community.

The soundtrack, due in stores Aug. 29, features Salt-N-Pepa, Crystal Waters, Chaka Khan, and a reunited Duran Duran as well as classic songs by Tom Jones, the Commodores, and Patti LaBelle. In the U.K., MCA is expected to release the soundtrack Nov. 3.

The Amblin/Universal film, which is scheduled to open nationwide Sept. 8, stars Wesley Snipes, Patrick Swayze, and John Leguizamo as drag queens who take an ill-fated road trip from New York to Hollywood, Calif. The trio end up in the fictional, conservative town of Natchez, Miss., by their son Allan, who is also a musician. Rich, who rose to towering stardom in country music in the early ’70s after more than a decade of struggle, is described by friends and associates as a reticent man unequipped for stardom. Yet he could excel in any style of music—country, rock’n’roll, jazz, blues, or even gospel.

A 1969 song lyric penned for Rich by his wife, “Life has its little ups and downs like ponies on a merry-go-round,” and Rich’s seesawing career before his ’70s breakthrough bore out the truth at the heart of the tune.

The son of cotton farmers, Rich was born Dec. 14, 1932, in Coll, Ark. He was schooled in gospel music at the local church and in blues piano by C.J. Allan, a black plantation hand. Also a student of saxophone, he was a jazz enthusiast; he was known as “Charlie Kenton” because of his fondness for big band leader Stan Kenton. Rich wed Margaret Anne Greene, a classmate at his Forrest City, Ark., high school, in 1952. Assuming a role he would hold, through good and bad, for the remainder of Rich’s life, she became his husband’s most ardent booster. They were, respectively, VP of marketing for American Recordings in Boston. She was classified as senior director of promotion for American Recordings in Boston. She was

**Charlie Rich, ‘Musician’s Musician, Dies At 62 Versatile Country Star Rose To Fame In Early ’70s**

**BY CHRIS MORRIS and CHET FLIPPO**

Sam Phillips, who released Charlie Rich’s first records in the ’50s on his Sun Records subsidiary, Phillips International, recalls the late singer/pianist as “one of the most unusual people I ever knew.”

Phillips says, “He will be remembered as a musician’s musician, yet he was also a musician for all people, which was very difficult, if not impossible. I’ve never seen anybody else span the musical spectrum the way he did...Nobody, nobody ever exceeded him in versatility, in what he could do with music.”

Rich, 62, died July 25 in a motel room in Hammond, La., of a blood clot on the lung. He and his wife of 48 years, Margaret Ann, had stopped in Hammond on the way back to their home in Memphis from Florida; the couple had attended a performance in Nashville, Tenn., by their son Allan, who is also a musician.

It was no surprise when Bright and Lucious, a local gospel group, sang “We Shall Overcome” at Rich’s funeral in New Orleans.

Pebbles’ Production Co.

**Files $10 Mil Suit Over TLC**

**BY CRAIG ROSEN**

LOS ANGELES—As TLC’s “Waterfalls” enjoys its fifth week at No. 1 on the Hot 100 Singles chart, a flood of legal activity and drama continues to swirl around the R&B trio.

In the latest legal salvo, Pebbleton, the production company run by recording artist Perri “Pebbles” Reid, has filed a $10 million suit against Arista Records, LaFace Records, and the latter’s founders—Kenneth “Babyface” Edmonds and Antonio “L.A.” Reid—claiming they are attempting to shanghai TLC from Pebbleton.

The twist is that L.A. Reid is Pebbles’ estranged husband. The pair filed for divorce early in July in Atlanta,

**Pebbles’ Production Co. Files $10 Mil Suit Over TLC**

The lawsuit, filed July 20 in Los Angeles Superior Court, comes in the wake of TLC’s Chapter 11 filing in U.S. Bankruptcy Court in Atlanta (Billboard, July 22).

Pebbles’ suit calls the bankruptcy filing “the culmination” of “conspiratorial plans” that include relieving TLC of the obligation to return $500,000 in advances and deliver at least six additional albums to Pebbleton; in the group members’ individual bankruptcy filings, Pebbleton is only one of the creditors listed. The production company is owed $566,434 by each of the group members, for a total of more than $1.7 million.

**BILLBOARD MUSIC GROUP**

Laura Rivechun is named account manager/classified for Airplay Monitor in New York. She was classified sales assistant for Billboard.

**RECORD COMPANIES**

Elektra Entertainment Group in New York appoints Michael Pollack senior VP/general counsel and Mike Kelly national director of urban promotion. They were, respectively, VP/assistant counsel for Sony Music Entertainment and director of Southwest regional promotion for Motown.

Barbara Bolan is named senior VP of marketing for Virgin Records America in Los Angeles. She was GM at Epic Records in Hollywood. She will be a key player in the development of Virgin Records in the West Coast.

Jeremy Marsh is named senior VP of BMG U.K. in London. He was managing director of RCA Records U.K., where he was responsible for all aspects of field promotion for American Recordings in Boston. He was named vice-president of field promotion for American Recordings in Boston. He was named

**EXECLUTIVE TURNTABLE**

**BILLBOARD** AUGUST 5, 1995

wood Records.

Atlantic Records in New York promotes Richard Bates to VP of creative services and Bonnie Silfin to director of promotions. They were, respectively, VP and assistant to senior VP of creative services.

Almo Sounds appoints Carole Silver East Coast director of A&R and artist relations in New York and Paul Kremen GM in Los Angeles. They were, respectively, VP of West Coast A&R at Elektra and liaison between Disney’s film and music labels, supervising soundtracks for Hollywood films.

Charlie Rich, ‘Musician’s Musician, Dies At 62 Versatile Country Star Rose To Fame In Early ’70s

**ENRICHED ASSESSMENT**

By Chris Morris and Chet Flippo

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NEW YORK—Ideally, an artist should strike while the iron’s hot, but it’s taken more than a year for Lisa Loeb to finally follow up her massive No. 1 “Reality Bites” RCA soundtrack single, “Stay (I Missed You),” with her album debut.

“Tails,” from Loeb and her band, Nine Stories, will be released on Geffen Sept. 12, following the first single, “Do You Sleep?,” which goes to radio Aug. 15 and to retail one week later.

“Geffen doesn’t release many commercial singles, but we’re recognising her past performances in the marketplace,” says A&R rep Jan Barber, noting the sales success of “Stay” in the U.S. and abroad. As for the long wait between that single and “Tails,” well, there were a few distractions.

“After she finished recording, she went on tour to England and then travelled to France. She also had all these promotional obligations from the single still spilling over, especially in the U.S. and abroad. As for the long wait between that single and "Tails," well, there were a few distractions.

Loeb, who produced “Tails” with "Stay" producer Juan Patino and recently parted with Vector/Side One management, is still being pursued by virtually every manager around, didn’t even sign to Geffen until last August, following her extensive study of all her record options—and the fierce bidding war those options generated (Billboard, July 23, 1994). She then figured on starting the album immediately, but had to push production back because of her promotion and concert bookings.

Loeb says she also thought the studio was going to last only a month, except that she forgot how meticulous both she and Patino are. “I like the vocal parts in tune and getting the right instrumental parts for the songs, and these things take time,” she says, flashing the bright smile that is as much her trademark as her cut-eyed tortoiseshell glasses. "The arrangements range from acoustic guitar and vocal to full band, to full band with strings, and in the midst of the production came the trip to England, then to the Bahamas, then the holidays. But there was no record company pressure, no deadline.

The Heart Of The Matter. Heart’s Nancy and Ann Wilson take a break from the filming of two live acoustic performances by the band at Seattle’s Moon Theater. Shown, from left, are Tim Devine, Capitol Records VP of A&R, Patty Spranks, Capitol's VP of international; Nancy and Ann Wilson, Liz Heller, Capitol's senior VP of new media; Bruce Kirkland, Capitol's GM/senior VP, and Michelle Peacock, Capitol’s VP of video production and development.
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IRELAND

AD CLOSE: 8/15
ISSUE DATE: 9/9
With the success of acts like U2, the Chieftans, Enya and the Cranberries, Ireland's musical vision is ever-present. Billboard guides you through its chart-topping musical terrain in our September 9 issue by highlighting its music, superstars, new acts, record retailing activity and recent musical trends.

Contact
Robin Friedman
171-323-6686

TOMMY LIPEMA

AD CLOSE: 8/22
ISSUE DATE: 9/16
Billboard's September 16th issue honors Tommy Lipuma's contributions over the last 35 years to the music industry. Our spotlight celebrates his career path - from promotion man to A&R rep/producer to label founder/executive. This issue also features coverage on Lipuma's hits and GRP's reactivation of Blue Thumb, his '60s/’70s imprint.

Contact
Pat Jennings
212-536-5136

NETHERLANDS

AD CLOSE: 8/29
ISSUE DATE: 9/23
With the appeal of its vibrant dance music, the Netherlands is making great strides in the world music market. Our annual review of its music includes a comprehensive state-of-the-art market address that looks at the artists, retail, music video market, and efforts at boosting the Netherlands domestic repertoire.

Contact
Christine Chinetti
171-323-6686

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www.americanradiohistory.com
Billboard's September 23 spotlight celebrates a decade of Dove Audio's accomplishments. This issue features an inside look at this audio-book pioneer's beginnings, current projects (including its most recent book and movie acquisitions), and future goals.

Contact
Lezlie Stein
213-525-2329

AUSTRALIA
AD CLOSE: 9/5
ISSUE DATE: 9/30
Rising from "Down Under", Australian talent continues to impact the music industry. Billboard's September 30th issue taps into Australia's musical trends in A & R, radio and marketing. Our spotlight also contains ARIA Week events, a graphic list of ARIA award nominees, and an in-depth look at the business relationship between Australian executives and their Asian counterparts.

Contact
Amanda Guest
613-824-8260

DIRECTORIES
ITTD
AD CLOSE: 8/4
PUB. DATE: 10/11
This ultimate reference guide lists artists, agents, personal managers, charter services and more! Reach promoters, lawyers, events managers and merchandisers around the world.

POWER BOOK
AD CLOSE: 8/16
PUB. DATE: 10/4
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Artists & Music

Robben Ford's 'Handful' Is All Blue Thumb
Jazz/Blues Guitarist Bows On Revived GRP Imprint

BY CHRIS MORRIS

LOS ANGELES—Robben Ford renews an old camaraderie with the blues and forges a new alliance with producer Danny Kortchmar on "Handful Of Blues," the singer/guitarist's new album with his trio, the Blue Line, due from GRP imprint Blue Thumb Records on Sept. 12.

GRP senior VP of marketing and sales Jim Cavely sees Ford's album as a potential vacuum-filler in the rock/blues world.

Cavely says, "Stevie Ray Vaughan, specifically, was such an incredible artist, and, even though there are other players, I don't think anyone's really stepped up in that particular spot. A lot of people see Robben as the person who could fill that or could walk toward that, [though] Robben would never say that himself. I think those people are not incorrect.

Ford may be better known today for his long tenure as a jazz soloist, his stints with such contemporary jazz acts as Tom Scott's L.A. Express and the best-selling Yellowjackets, and his work as a sideman for Miles Davis. But he got his professional start in the early 70s as a blues guitarist, with family act the Charlie Ford Band and as the lead player in harpman Charlie Musselwhite's group.

The Blue Line, Ford's 5-year-old blues trio, has released two albums on jazz pianist Chick Corea's Stretch Records. But Ford calls a suggestion by GRP president Tommy LiPuma (who signed the Yellowjackets to Warner Bros. in the 70s and hocked Ford up with trumpeter Davis) to release his album on the reconstituted Blue Thumb "an auspicious coincidence."

Ford says, "We were planning with this record to approach GRP about not having the GRP logo on the album, because there are people, radio stations, [and] programmers who see the GRP logo and they won't even give our record a listen because they just assume it's not going to fit their format. That's (Continued on next page)

THE BOO RADLEYS: Tim Brown, Martin Carr, Sice, and Rob Cicca.

Columbia's Boo Radleys Aim To 'Wake Up' U.S.

BY CRAIG ROSEN

Hot on the heels of the Boo Radleys' chart-topping triumph in England, Columbia Records will attempt to reuse its interest in the quartet's brand of rich, melodic pop with the Sept. 12 release of "Wake Up!"

The album, which came out overseas on the independent Creation Records, entered the U.K. album chart at No. 1 on April 8 and has spanned the top 20 single, "Wake Up Boo!" On the album, the Boo borrow from several sources, ranging from the Beach Boys and the Beatles to such late-70s/early-80s Liverpool acts as the Teardrop Explodes and Echo & the Bunnymen.

The Boo Radleys' co-manager, Peter Felstead, owner of CEC Management, takes credit for the plan to hold back the U.S. release of the album. "It's always a problem for U.K. acts," he says of simultaneous releases. "There's always a great deal of pressure for a band to be in the U.S. at the time of the release of any promotion. We do feel America is very important, so we wanted to make sure that the band was available to work America properly."

According to Felstead, parallel imports of the album weren't a problem. "It just vibed everyone up about how great the album was."

While the Boys' songwriting/guitarist, Martin Carr, admits he initially wasn't thrilled with the delayed U.S. release, (Continued on page 61)
BILLY STRICKLAND, 1944-2004
When the guitar player's death was confirmed, music fans were saddened to learn that a master craftsman had died. Strickland was a celebrated guitarist and a versatile musician whose work could be heard on countless recordings.

His death left a void in the music community, and fans around the world mourned his loss. Strickland's contributions to the music industry will be remembered for generations to come.

We offer our condolences to his family and friends during this difficult time. May he rest in peace.
Artists & Music

LEONARD COHEN SONGS FOCUS OF A&M & TURE
(Continued from page 1)

portions among his loyal following.
Now A&M has assembled 13 high-profile artists who have recorded Cohen compositions in a variety of styles, from country to alternative, and the label's senior VP of A&R, David Anderle, calls it "a love fest for Leonard Cohen." 

"Tower Of Song: The Songs Of Leonard Cohen" is slated for release Sept. 11 in all markets except the U.S., where it will appear Sept. 26. The project features pop superstars Billy Joel, Sting, Don Henley, and Elton John, alongside country legend Johnnie Cash and new-generation star Trish Yearwood, each of whom brings a unique style and sensibility to the collections. Others on the album are Echo of U2, Tori Amos, Aaron Neville, Peter Gabriel, Jan Arden, Suzanne Vega, Martin Gore of Depeche Mode, and the Chieftains (who are paired with Sting).

Yet, Cohen never seems far from the project. He likes to watch each track, gracious and clad in black, discussing what he terms the "virtues of the monotone." He's happy with the album, and Cohen would feel about things in a way that would excite even the most diehard Cohen lovers. His songs are his own, and Cohen would feel... Every artist I spoke with was so concerned with their art and about Leonard would feel about their song that he was always present in the classic Cohen way, as a hovering presence.

A&M is hoping to use the diversity of the recordings to broaden Cohen's fan base. Says A&M executive director of marketing, Steve Lindsey, who is producing A&M artist Aaron Neville at the time, "I'm confident that the project Cohen says that there is no guarantee that "To Wong Foo" will repeat the pattern of "Priscilla."

However, he says there is no guarantee that "To Wong Foo" will repeat the pattern of "Priscilla."

A&M will target the gay and lesbian community through advertising in such publications as Out, The Advocate, and Ten Percent, according to Caroline Debsane, MCA director of marketing.

"This will go beyond the gay market," says Debsane, "We are also targeting young females.

Advertisements for the soundtrack will appear in such women's fashion publications as Cosmopolitan, Vogue and Elle.

In addition, A&M will turn to the dance community to a handful of the songs from the film, which is a tool to promote in the movie and its soundtrack.

The label is also planning to send press materials to target media for the soundtrack to 3,000 Conair salons.

Film trailers containing music from the soundtrack are running in front of Universal's two latest blockbusters "A Fish Called Wanda" and "My Cousin Vinny.

"I hope that people aren't scared off by the film content," says Kathy Nelson, MCA senior VP of soundtracks.

"It's a good-hearted movie, and the music is strong."
IN LOVING MEMORY

DAVE CLARK
MARCH 6, 1909 - JULY 22, 1995

From your MALACO Family
pop/punk princesses: After a massive setup campaign, including exposure via the “Mighty Morphin Power Rangers” movie and soundtrack, England’s Shampoo is finally making its full-length U.S. debut on Tuesday (1) with “We Are Shampoo” on I.R.S. Already, “We Are Shampoo” has sold 1.2 million copies worldwide, according to I.R.S. In Japan alone, it has sold more than 860,000 units (Billboard, July 8).

“Trouble,” the first single from the Atlantic soundtrack and the bratty pop/punk duo’s I.R.S. debut, reached No. 11 on the Hits Of The U.K. singles chart in September 1994. I.R.S. is hoping to see similar success here for the self-proclaimed pop/punk princesses. “The ‘Power Rangers’ really is the kernel of what people expect from this new single,” says Paul Orescan, VP of marketing and creative services at I.R.S. “It wasn’t the main focus, but an added opportunity for exposure.”

The label, which owned the press and retail relationships in the U.S., was focusing on press and retail tie-ins for the album’s release date. Early reviews ran in Details, Detour, and Spin, and the retail tie-ins have included a “coming soon” announcement in their solicitation letter with the “Power Rangers” soundtrack.

“We wanted to make sure people knew this wasn’t just a ‘Power Rangers’ kid-friendly band,” says Orescan.

Orescan says the jury is still out on whether modern rock radio or MTV will support Shampoo. So far, top 40 and alternative-leaning top 40 stations, including WKTU in New York, have given “Trouble” the quickest and warmest reception.

The label is hoping to win fans over by placing the album in various listening posts at major chains in August. In September, a promotion tie-in to 100 Wet Seal stores and 260 Musicland outlets will target female teens. Wet Seal customers will receive coupons for the album; Musicland, and Musicland customers will receive Wet Seal coupons. Additionally, 15,000 cassette singles of “Trouble” will be given away at Wet Seal stores.

In addition, I.R.S. created a video reel of “Trouble” and Shampoo’s other two international singles, “Delicious” and “Viva La Megababes,” in an effort to land in-store play at retail outlets.

POWER TRIO. Tuesday (1) marks the Gai Saber/I.R.S. debut from jazz supergroup the Rite Of St. Stanley Clarke, bass; Al Di Meola, guitar; and Jean-Luc Ponty, violin. The trio tours throughout August and September. Appearances on “The Today Show” weekend edition and BET’s “Jazz Central” will air in August.

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

As of press time, I.R.S. is putting the "Power Rangers" soundtrack together. "We’re planning a regional tour, and the album should be out some time in the fall," says I.R.S.’s Jerry Smith.

Toenut jams. Atlanta’s Toenut is on a Southeast tour that includes an album release party Friday (4) at Clyde’s in Columbia, S.C. The band’s debut, “Information,” was released on Mut-E-Faction, Aug. 25. "Mouthful of Penis" is garnering loads of college radio airplay.

Weirdos. "Weird Out," the first single from Dandelion’s new Ruthouse/Columbia album, "Dyslexicon," bows at No. 30 this week on the Modern Rock Tracks chart. Starting Monday (31), MTV will air the video for the song, "Dyslexicon" is due Tuesday (1). The Philadelphia-born band is on an East Coast tour.
Hot R&B Airplay

Billboard

WEEK ENDING AUGUST 5, 1995

Hot R&B Singles Sales

Billboard

WEEK ENDING AUGUST 5, 1995

Hot R&B Recurrent Airplay

Billboard

WEEK ENDING AUGUST 5, 1995
**R&B**

**JAM & LEWIS FOR SOLO**

(Continued from page 19)

After signing Solo to Perspec-tive, Jam began looking to record songs that were similar in style to what they were singing on the stage.

"It was not about changing what they were doing," says Jam. "We tried to write songs where all three lead voices could be heard, and we structured the songs so they would fit the kind of harmonies they had."

Lew adds, "This is a group of guys who can let it rip (vocally) at any time. In order to introduce [to the public], we knew we had to develop a repertoire a little, but we feel we captured a good percentage of what was there when we first found them."

**CAPLETON**

(Continued from page 19)

A succession of records, including "Stampeade," "Equal Rights & Justice," and "Alma House," won him the closest spot at the 1994 Sting concert, Jamaica's annual dancehall show held on Boxing Day, the day after Christmas.

After nearly singing to Elektra Entertainment Group, Capleton was successfully wooed by the director Everse Dixon to Def Jam, where he cut a 2-year, two-album deal, exclusive of the Caribbean.

"Prophecy" uses a creative formula similar to the one that made "Tour" popular, Capleton's booming, percussive chants address such Rastafarian themes as the "Black Man's" system of rights and justice, and reggae's militant take on brotherly love. His rants reverberate with enough hot-stepping hip-hop and dancehall tracks that feature thick reggae basslines beefed up by stylish hip-hop-styled beats.

Included among the album's 11 songs is the second single "Wings Of The Morning," another previous Capleton-esque throwback, also revamped by the Dynamic Duo. Other hits mixed in with new tracks are "Heaven Rage," "Send Them Come," "Die The Trinity," and "Where's The Feeling?"

Def Jam's task—introducing Capleton to the general public—has been made easier by the success of his first album.

"The first thing we wanted to do was to let people know Capleton is signed to Def Jam," says Jackson. "We mailed slicks to these 'Capleton, on Def Jamui-

**BUDDING UNDER... R&B SINGLES**

**RECORDS WITH THE GREATEST SALES GAIN THIS WEEK...**

*Records with the greatest sales gains this week...*}
## Billboard Top R&B Albums

**For Week Ending Aug. 5, 1995**

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*Classic Album*.

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Artists & Music

‘Ancient Voices’ A Medieval Music Sampler;
Classical Music Host Back On The Radio

Ancient Voices for Bookstores: Harmonia Mundi's new compilation disc, "Ancient Voices—Vox Sacra," which features performances by Anonymus 4, Ensemble Organum, and Soeur Marie Kreyrouz, kills a number of birds with a single stone. Retailing for $60, it offers consumers intrigued by medieval music through "Chant," an inexpensive way to sample some other groups and repertoire. And by including a tosser for the hit group Anonymous 4's upcoming release, "The Lily And The Lamb" (due out in August), it attracts Anonymous 4 fans and introduces them to some other Harmonia Mundi artists. Ensemble Organum is a large choir that performs a variety of medieval masses and chants, and Sister Marie is a Lebanese nun who sings the haunting early-Christian chant that originated in the Middle East.

Released in July, "Ancient Voices" debuted at No. 14 on the Top Classical Album chart last week. The disc kicks off a new Harmonia Mundi compilation series; more releases, not necessarily focusing on early music, will be out in 1996. Harmonia Mundi USA also has its eye on another market for this release: bookstores. The company visited the

"This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future 'knock-out' events." Monique R. Perez, Events Coordinator, City of Miami.

"The Billboard International Talent & Touring Directory is a lifesaver! Year-to-date I have booked over 150 room nights thanks to your directory. This is a must in sales offices." Carol A. Lobaito, Director of Sales, Days Inn Santa Rosa.

Order Now!

Classical Music Keeping Score

by Heidi Waleson

American Bookstores Assn. convention in Chicago this year, bearing an "Ancient Voices" counter display that included 10 CDJs, plus one for in-store play, as well as quotes about each group. HMU wants to infiltrate the book market even beyond the bigger chains—such as Barnes & Noble and Borders Bookstores—which already carry HMU titles—to the smaller mom-and-pop stores.

These stores, says Sarah Folger, HMU's director of promotions, "are in the market, but they don't know what to carry—they normally only have $2.99 cassettes in a dump bin by the cashiers." Folger says that about 200 such stores are stocking "Ancient Voices." Other classical labels are getting the hint. Folger says that HMU was the only one at the ABAA convention last year; this year, half a dozen turned up.

More ancient voices: Some recent early-music releases deserving special mention include the Hilliard Ensemble's "Codex Specialist," on Ecm, a fascinating program of 14th- and 15th-century Czech polyphony performed by this male vocal quartet; and "Laude di Santea Maria" by La Reverdie. The latter is an Italian vocal-instrumental quintet composed of two pairs of sisters and the husband of one of them. It is on the French label Aracna, which is now distributed by Koch Internationale. For "Laude," conceived as a "viglia" of lay prayers to the Virgin in the 14th-century Florence, La Reverdie added three male singers and two instrumentalists; the result is a lively, beautifully balanced disc.

Columbia's Boo Radleys Aim to 'Wake Up' U.S.

(Continued from page 14)

he's since had second thoughts. "It was a really good idea, because there was no way we could go over to America at least until September," he says. However, Carr and the rest of the Boo's—vocalist Sice, bassist Tim Brown, and drummer Rob Cleka—don't exactly have their hearts set on conquering America.

"It's not one of our chief objectives," says Carr. "It doesn't mean any more or less than anywhere else." In fact, the band has had a rough time in the States so far.

Its first two albums for Columbia—1982's "Everything's Alright Forever" and 1983's "Giant Steps"—failed to crack the Billboard 200. "Lazurus" and "Harvey (And All The Others)," from the last album, both stalled at No. 30 on the Modern Rock Tracks chart. And while the band's stint on the second stage of 1984's Lollapalooza Festival was a less than pleasurable experience.

"It was grim," says Carr. "Being on the back of a truck in a car park for four weeks isn't our idea of fun. I'm sure we could have found some better way of spending our time."

The Boos also have to adjust to dealing with the major U.S. labels. After building a base for the band, Columbia plans to issue "Wake Up Boo!" in the U.S. with the hope of eventually taking the track to top 40. Carr says the label's decision could be right for the Boos' American breakthrough. "Radio seems to be more open to English bands these days, with Elastica and Oasis paving the way," he says.

Before the U.S. visit, the Boos ended a short stint in Japan in mid-July. The band planned to record tracks for a new British single or EP in late July before playing some festival dates, including the Peace Festival in Ireland on Aug. 6, Tea In The Park in Glasgow on Aug. 8, and the Reading Festival on Aug. 26. In October, the band tours the U.K. as the support act for Eledra, which features former Echo & the Bunnymen front man Ian McCulloch and guitarist Will Sergeant. Plans call for the band to appear Sept. 9 at New York's Mercury Lounge. In November, the band is tentatively scheduled to tour the U.S., ideally as a headliners tour. This month, Deutsche Grammophon has "Mad About Angels" and "Mad About Love," while Phillips has "Mozart On The Menu" and "Baroque At Bathtime" (including, of course, such "lovely, liquid sounds for relaxing and unwinding" as Handel's "Water Music" at the latest entry in its "Set Your Life To Music" series.

www.americanradiohistory.com
Rollin’ with EightBall:

Summertime in clubland has not even peaked yet and the folks at EightBall Records are already braceing for what promises to be an active autumn. Although the new Twelve-inch operative, EightBall has always been consistently solid on the creative tip, label head Alex Kaplan and A&R guru Kevin Williams have assembled a sterling lineup of records that are equally strong in commercial viability. At the top of EightBall’s agenda is “Run To Me,” the long-anticipated follow-up to Wall Of Sound’s 1986 winner, “Critical.” Gerald Letham makes good on the promise he displayed on the last single, proving himself as a better with notable gospel chops amid a potentially daunting storm of piano-driven house rhythms and choir chants. Credit is due to Chicago label Maurice Jones and fellow Vibe Music cohorts Georgie Porgie, D’Horn, and Meechie for pouring out the original R&B-flavored composition with a taut new baseline and a fresh, contagious melody. “Run To Me” will be out in mid-September, serving as a preview of the Wall Of Sound long-player “Storyteller,” which will be issued in November.

Also scheduled for September release is “The Art Of Sampling,” a throwdown that pits drag queen Roxy’s attitudinal verve against Louie “Bado” Gussman’s forceful tribal/house percussion. Both come out on top in this amazing, but ultimately intense indictment of clubland’s more shady characters.

Given its dominant house music sound, it is easy to forget that EightBall was conceived with strong acid-jazz influences. The label stays true to its roots this season with a pair of deliciously chilled double-A-sided singles: “King”/”Binwa” by Groove Theory and “East Side Drive”/”Anatii” by Butter Foundation. “East Side Drive” has been artfully experimentally restructured by Peter Daou and DJ Chillfreeze.

October will bring “Lift Em Up,” an inspired collaboration between groove master Junior Vasquez and underground vocalist Connie Harvey. A sneak preview of the still-evolving, spiritually charged locker left us positively breathless. We can already see clubs testifying on dancefloors everywhere. Around the same time, we predict that panners will also be praising “Appreciate,” the third jam resulting from the pairing of rising ingenue Jacqueline and producer/composer Al Mack. Slot this one among your rave church-styled garage movers.

Joi Cardwell, EightBall’s flagship artist, will close out the year in early December with a double-A-sided single from her just-released album, “The World Is Full Of Trouble.” The slow’、“Killing Time” will be positioned as the singer’s vehicle onto crossover radio with a batch of jeep-friendly remixes, while house die-hards are given new versions of “You Got To Pray.” By then, Cardwell should be well on the way to becoming clubland’s most successful export since CoCo’s Peniston.

Not a shabby reason for a little ol’ indie, eh?

Turn the Beat Around:

While you patiently await the completion of Billie Ray Martin’s full-length debut on Elektra, sate your desire for new material from that glorious, honey-soaked soprano with “Skyhigh,” a giddy slice of Italo-house produced by the Soul’d Out posse. In the track’s bright, trance/NRG context, Martin sounds downright jovial—quite a feat given the melancholy tone that permeates even her most romantic efforts. Despite this double-pack of respectable remixes by Soul’d Out and the Bustin’ Team, take our advice and stick with the original version. It best represents the nicely structured song and Martin’s performance, while also providing the breaks needed for easy mixing. Available on Radikal Records.

Need to unload a little stress? Spend some time with the Witchdoctors’ “Primal Scramble Therapy,” a playful jam that urges twirlers to let out cleansing whoops and walls over a a soft-tasting, spicy and dubby versions.

We have been wondering where Miami’s Ian Appel has been keeping himself in recent days. The good news is that he has not only resurfaced, but appears to be on the verge of a smash hit with “The Horn Ride,” a moody trance/house dub on Tribal America. His knack for concocting off-the-wall effects and twisting basslines is gracefully intact, as he melts a minor key bassline into a space, spine-crawling groove. A well-organized double-record of remixes gives Danny Tenaglia, the Deep Dish studio clique, and the underground Sounds of Loud a chance to rethink Appel’s concept, with the USL lads scoring the highest marks for a forward-reaching tribal mix that leaves us wondering when state-side A&R reps are going to start tossing them some post-production work.

Godwin, a longtime protégé of producer/writer Tony Moran, makes his first official foray into clubland with “One On One Love” (Dig It International), a gleeful ditty that relies heavily on the singer’s robust and engaging style. He makes the roast of Moran’s no-frills pop hook and by-the-numbers words of love. This single stands out from the pack on the strength of a star-powered vocal and production that is widely direct. Look for Ronnie Ventura’s rugged Deep Flavor remix.

Ventura also makes a fine impression on “Zappo Mambo,” a spicy treat from the EastWest soundtrack to “My Family” by Randy Muchos. Love those percussion breaks! Bobby D’Ambrosio also contributes a pair of butt-wiggling versions to the record. Very tasty.

Paul Taylor may have left the Love-trance fold, but the act is forging forward with the title track from its slick Eastern Bloc/PWL International album “The Wonder Of Love.” Frontwoman Rachel McFarlane never wavers as the focal point of this sugary pop/house track, even in slick and dubby versions by Joe T. Vannelli.

BeatSNPieces:

Red-hot producer DJ Junior Vasquez and his managers, Jane Brinton and Dennis Wheeler, are expanding their industry horizons with the formation of Pagoda Records. The New York-headquartered label will be a showcase for a variety of genres, including dance, modern rock, and hip-hop. The three are in discussions with several major labels for national distribution and are planning to have the label’s first, still-to-be-confirmed single on the street by the fall.

We are pleased to note that pioneering techno outfit N-Joi is finally back on active duty and showing warm-bes to how to properly deliver aggressive, but three-dimensional catalysts for dancefloor catharsis. In addition to its current 12-inch, “Bad Things” the act will be stomping in support of a self-titled album in October as a joint release of deConstruction and Logic Records. Look for a refreshed romp through N-Joi’s 1991 club breakthrough, “Anthem,” to ship as the next single. A smart move, given that the track did not get a fair shake at radio the first time around. The current

(Continued on next page)
HOT DANCE MUSIC

CLUB PLAY

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Classic hits are reemerging on the dance charts, with the recent reappearance of "Movin' On," a 1970s soul classic by Marvin Gaye. The song, originally released in 1976, has been given a new lease on life by DJ Spinna, who has added a modern electronic twist to the classic R&B sound.

"Movin' On" was one of the top tracks on the dance charts this week, along with "Get Up (Out Of Your Seat)" by Janelle Monáe, which continues to chart strongly.

DANCE TRAX

(Continued from preceding page)

DANCE TRAX

(Continued from preceding page)

climate over the airwaves sparks hope that the time is right for mainstream listeners to embrace this genre.

Meanwhile, rumors persist that Vaipe and his beloved Sound Factory nightclub will resurface as a new Big Apple location called "Sound Factory II," planned to open for the first time since the original club went dark.

Denver-based indie Spiner Records is celebrating several of its hit singles, including "You're the One," which remains a hit on college radio stations.

The rich history of the now-dormant Movin' Records (arguably the most important and influential indie to ever emerge from New York) was effectively captured on "Movin' On," a 1970s cut-down version distributed by New York's Mix Masters. Among the many hits on this album were songs by the legendary Vaipe, who is not only a master of the genre but also a key figure in the music industry today.

And while you're feeling so '80s, go out and check out Kumbia King's chipper take on the Cher classic "Up All Night." This version, which features a Latin pop twist, has become a staple on the dance charts.

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**K-tel's Cutting Edge, Urban, Street Flava label presents**

**Club Mix '95 V.2**

**THE DANCE COMPILATION OF THE YEAR!**

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3. **LICK IT (20 FINGERS CLUB MIX)** - Roula
4. **MR. PERSONALITY (RADIO MIX)** - Gillette
5. **FAT BOY (J.J.'S CLUB MIX)** - Max-A-Million
6. **WHAT HOPE HAVE I (THE BIG MIX)** - The Sphinx
7. **GET READY FOR THIS (EAST ORANGE BOO MIX)** - 2 Unlimited
8. **TOOTSE ROLL (SET IT OFF DANCE VERSION)** - 69 Boyz
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4. **DREAM ON DREAMER (HEAVY MOTION MIX)** - Brand New Heavies
5. **DEFINITION OF A HOTHI (REMIX)** - R. Kelly & Public Announcement
6. **FUNK DAD (PG 13 MIX)** - Saget
7. **MR. MEANER (SPIKE VOCAL)** - Mack Vibe featuring Jacqueline
8. **YOU BRING ME JOY (60P TIL 'DROP MIX)** - Rhythm Factor
9. **I GET LIFTED (UNDERGROUND NETWORK MIX)** - Barbara Tucker
10. **WHAT'S UP (48'S MIX)** - DJ Mika

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NASHVILLE—Conventional wisdom in the music industry usually follows the time-worn path of signing the act, creating anticipation, releasing a single, and then having them with the album.

However, Columbia is taking the window in introducing songwriter Marcus Hummon by releasing the entire album Aug. 29, with no plans to release a single until December or January. The game plan is to put him on the road performing in clubs, introduce him to consumers by having them become acquainted with the album as a whole, then pursue radio airplay with a single.

Sonny senior VP Scott Siman says the label has viewed Hummon's album, titled "All In Good Time," as unique from the outset. "We said, 'there's one thing we're not going to do, it's the same old thing.' We used different players, different studios, a different producer [Monroe Jones, whose previous credits include work in folk-rock, pop, and R&B]," Siman says. "We gave Marcus an incredible amount of latitude into how he wanted to make his own record—the kind of things not typically done with a new artist.

"A lot of the Nashville way is to use those certain players. [There are] four or five established producers—pick one of those... and get the same songwriters. I'm not criticizing that method of doing it, but I don't think that's the way you should do every record. The Columbia staff shares Siman's enthusiasm for the unique strategy being taken with Hummon. "We all agreed what we didn't want to do here was take the cookie-cutter approach," says Deb Fisher, Columbia's senior director of national promotion. "We felt we had an opportunity with an album as strong as this to go first to the public and take a different route and create an identity and a base at the consumer level before ever going to country radio with that first single.

Siman thinks Hummon is the type of artist radio has been asking for, and that's why Sony decided to take this novel approach to his launch. "I think Marcus symbolizes the best Nashville has to offer as a writer and an artist," Siman says. "There's a lot of concern among A&R people as to where the musical climate is. A lot of consultants are talking about it, and we've been hearing rumblings for a long time. I think what they've wanted was something fresh, something with energy, and something that's country. And I've told a few of them, 'Just wait, cause I think we've got something that fits the bill of what you're asking for, and it's Marcus Hummon."

Prior to signing with Columbia, Hummon made a name for himself as a popular live performer on the Nashville club scene with his band Red Wing, and also as a songwriter. Among the songs he's had recorded are Wynonna's hit "Only Love." Alabama's "Cheap Seats," and the title cut on Hal Ketchum's latest album, "Every Little Word." He's also had cuts done by Alan Jackson, Western Flyer, Doug Stone, and Michael Martin Murphey.

Hummon is pleased with Sony's approach to his album's release. "I feel real good about the way it's been projected to me," he says. "It's a real pro-active stance. It's not in any way a move away from radio, because we're going to play that, too. We're very respectful of the marketplace and its needs. A real important part of all new country acts is the setup. We felt in my case I've honed what I do both as a writer and performer, so we thought, Why not give it a chance, and let it stand in front of them and sing the songs out there in front of people on a grassroots level.

With that in mind, Sony let Hummon use his band to cut the album, and now the label is putting him out on the road to perform the new release. The club tour for these last six months has been in the ACE Circuit, a group of clubs in Fort Wayne, Ind. Tom Gibson, VP of marketing and artist development at Columbia, says there are plans to place ads supporting Hummon's local appearances.

"We will focus on locally oriented advertising, print, advertising, or radio, but most likely print," Gibson says. "And obviously that advertising will be linked to both the date and with an appropriate retailer.

Gibson says the grassroots efforts to promote Hummon will also include lots of mailings. "We have access to the promoters' mailing lists," Gibson says. "Most promoters and clubs have their own mailing lists. Many of these marketplaces have local songwriter associations. We have access to the offices of these associations. We are a writer, we're using a lot of things like that. We're mailing a lot of postcards, emails, letters, or the like to people who play plugged in creatively, whether they be songwriters or music fans, are either going to be on these songwriter association mailing lists or the mailing list of a local club they go to. So we're going to reach those consumers directly."

Though video plans have yet to be finalized, Gibson says a video campaign for the fall is planned to heighten awareness of this new business toward the single's release. The first single hasn't been selected yet, and the release date hasn't been set. Gibson says the label is looking at December January, after consumers have time to become familiar with the album.

Asked where he sees the record fitting in the overall market picture, Hummon replies, "I really believe it's part of the overall mainstream picture. The music is not Joe Diffie. It's not even Jackson. It doesn't lean heavily toward traditional, but in my thinking it's part of the (Continued on page 30).

Back In Nashville, RCA's Joe Galante Has High Standards And Lots Of Ideas

WELCOME HOME: Joe Galante, who has just finished his first six months back in Nashville, has a unique business portfolio. This is the second time that Galante, now chairman of the RCA Label Group, has taken on the task of restructuring RCA's Music City operations. In 1985, Galante, then 31 and the youngest-ever head of a Nashville label, took charge of RCA Nashville and built it into the giant of Nashville companies. In 1996, he moved to New York to become president of RCA Records.

Galante is known as a very intense executive, and I asked RLG VP/GM Randy Goodman about working for the chairman. "Joe sets the highest standards there's he's constantly raising the hurdles and asking questions," he says. "Sometimes it's frustrating, but I prefer this kind of environment where you're constantly learning."

Nashville Scene recently talked at length with Galante. We offer here the thoughts of Chairman Joe:

ON THE NEW RCA: "Compared to the last four years, RCA has been very rewarding. We have completely re-established the roster in half. We have about 35 acts; now we're down to about 13. We've changed the entire organization. We have two labels [RCA, BNA] very focused on artist development and promotion, and then a central core operation [RLG] that is there to support the rest of the organization. I think we are starting to show the charts. Everything we've put out since January has been a top 10 record or better."

ON TALENT: "We've signed some really great singers, and that's the main thing we look at when we go to the roster together. We say, 'Yeah, we have this wide world. But Marcus is a really good singer.' We've also infused some new talent into the production side of RCA, in terms of using people like Eric Lee [Gordy Jr.] or reaching out and bringing in people like Mark Wright and Don Cook. The charts seem to be going on the right direction."

Cheyness and Lorrie Morgan are the first two records we have really worked on as RLG. Lorrie's has been out less than 30 days, and we're almost gold. I think Kenny Chesney will have a gold-plus record. Alabama's last album was platinum. This I think this one will do better than that. And we're introducing Ty England. And then we have a Clint Black Christmas album coming with all new material. We're in the studio with Lari White, on the follow-up to her gold record. John Anderson's going into the studio. We signed a great new singer named Ray Vega—big voice, very distinctive, great look, sings in Spanish and English."

"Martina [McBride] has just finished a record that is going to be platinum-plus for her. Aaron Tippin just did a complete turnaround. He's put his music in our hands, and we've gone out and found a number of outside tunes for him, because he was writing most of his own records and we were hitting a wall."

ON COUNTRY IN GENERAL: "We're enjoying success in the format, but we're also enjoying a great deal of mediocrity in a lot of areas. You need a great song and a great singer. And if you didn't have either, you didn't make it through the door. Today, you can have a good song or be a good singer, or be a fair singer with a good song, and make it through the door."

So, instead of the hurdle being raised, I think it's been lowered. I don't think that musically we have in Nashville as much to be proud of as we did 10 years ago. I think we're making good music again, instead of great music in certain cases. Ten years ago, nobody would walk in and say, 'I've got a guy who wears a hat, he's good-looking, and you oughta see him in his jeans.'"

ON THE RADIO INFLUENCE: "There are new artists making mediocre records, and there are established artists making mediocre records. The problem that we have is that record companies don't control their roster size. Radio does. Radio does, because it says, 'I'm only gonna allow you to do this.' So, if you look at how many labels are out there and then you multiply that by how many new acts are coming in, you can see where the glut is. In pop music, we never were controlled by radio in the number of new acts we could sign, because (a), we had a number (Continued on page 80)
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>No. of Weeks on Chart</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>09/05/95</td>
<td>The Tractors</td>
<td>The Woman in Me</td>
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<td></td>
<td>John Michael Montgomery</td>
<td>John Michael Montgomery</td>
<td>17</td>
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<td></td>
<td>Shania Twain</td>
<td>What's Next?</td>
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<td></td>
<td>Various Artists</td>
<td>Greatest Hits Vol. 26</td>
<td>82559 (10.98/15.98)</td>
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<td>Pat Benatar</td>
<td>Greatest Hits</td>
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**Note:** Compiles a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.
of formats and b), there were years between records. Country is on a cycle basis. So, we need to look at the ability to execute. If a heavy buyer bought maybe 12 to 14 records a year, heavy buyer now is 24 to 36 records a year. You see a lot of acts getting their first break, and those acts are being played on that song. I'll buy the album. Before, you had to have three hits, four hits before you. You can have one now and you've got them.

"This audience is more like a mainstream pop audience than a traditional country one. You have the backwoods broadcasters trying to hold it back to a core. Country needs to have that ability to be wider."

ON THE FUTURE: "In New York, I had the world to choose from. Here, I have 214 or 215 radio stations to choose from, depending on what trade you're looking at. If we restrict it, it's gonna get stale, and we're already losing people on the younger side replaced by Sheryl Crow and Hootie & The Blowfish. We shouldn't be restricted in trying to get to those folks, who are having an impact at an earlier age and as artists, and we should allow them to explore a little bit more.

"We're not limited by money. Any of these labels here could sign double the number of acts. We shouldn't have to say, 'We gotta keep it small because I can't get anybody else through the door, and you'll have to wait five years.' Because we're gonna miss some things. I wouldn't think that if the Eagles walked through the door today, what would you do? Say, 'Sorry?'

"Some of the rules we're creating don't make any more sense because of radio. I understand what they have to do because of advertising, but good broadcasters allow that creativity to surface in terms of new acts."

ON WHAT COUNTRY NEEDS: "We are stars. We are the consummate entertainers we had in a Waylon Jennings, Willie Nelson, Daily Parton, Kenny Rogers, and folks like Waylon Jennings. We've been on top for years. We've had Alabama, we've had George Strait, and we've had other people who came along. But they are not people who we can go to Coliseum or Madison Square Garden and fill it."

"His songs are strong, and they totally fit the context of country radio. No, they are not traditional songs and he doesn't wear a hat, but his music fits in with what's going on on the radio."

"Our intention is to take their individuality and market them in unique ways, not just for the sake of being unique. We want to take the individuality of our artists and build on their strengths. Every record should have a different plan, because every artist is different."
### Top Country Singles

<table>
<thead>
<tr>
<th>WEEK NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
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<td>YOU MIGHT AS WELL BE DEAD</td>
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<td>63</td>
<td>BRING ME TO LIFE</td>
<td>TREY LOPEZ (C.WISEMAN, P.NELSON) (CI) (V) EMI/CAPITOL</td>
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<tr>
<td>62</td>
<td>DON'T YOU (BETTER NOT CRY)</td>
<td>DAVID LEE Murphy (R.TAFF, T.TAFF)</td>
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<tr>
<td>61</td>
<td>STOP THE WORLD AND LET ME OFF</td>
<td>EMERSON, LAURIE, WILLIAMSON (J.R.CORNELSON, M.J. HICKS)</td>
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<tr>
<td>60</td>
<td>DON'T TELL ME THAT YOU LOVE ME</td>
<td>WILLIAM SHELTON (T.RAY, C.BRATTON)</td>
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**Notes:**
- Billboard Top Country Singles: A chart run by Billboard magazine that ranks the top country music singles by sales and streaming. The chart is based on data from Nielsen SoundScan, which tracks sales of digital, streaming, and physical downloads. The chart is published weekly and is compiled based on retail sales, streaming, and radio airplay data.
- Hot Country Singles: A sublist of the Billboard Top Country Singles chart that highlights the top-performing country music singles. The chart is run weekly and reflects the popularity of country music singles across various formats, including radio, digital, and physical releases.
Like a nascent hurricane gathering strength over the open sea, the Selena phenomenon continues to burgeon inrexorably to a proportion that eventually will be too great for Latinos than the fabled legacy left behind for Anglos by another beloved musical legend—Elvis Presley.

This comparison might sound like a blasphemous stretch of imagination to many, but bear in mind that when Selena went bi a pop icon of Selena next year, the touching story of her rags-to-riches life will be a blockbuster film that finally opens completely the gates of mainstream entertainment to all Latinos.

Then the crossover dream so cherished by Selena when she was alive will have been fully realized—and made much closer to reality for Latino entertainers of all stripes who aspire to follow in her footsteps.

SARZO BOWS LABEL. Cuban-born bassist/producer Rudy Sarzo, who has played with well-known rock acts Ozzy Osbourne, Quiet Riot, and Whitesnake, has launched his own rock imprint, Sarzo Music. The label's first release, "Generacion Mutante," by Argentinian hard rockers Logos, is due out in September. Sarzo produced the album.

STATESIDE BRIEFS: SoundScan has signed two California retailers as reps for Billboard Latin 50. Discos Azteca (three stores) and Discoteca Linda (two stores) ... Latino independent retail chain Ritmo Latino has relocated its corporate headquarters to New York, N. J. . . . Karen is now being distributed by PolyGram Latino for all product except "Grandes Exitos De Juan Luis Guerra 440," which

(Continued on page 39)
Communications chart's largest unit increase.}
Artists & Music

Chile's La Ley Returns After Setbacks

SANTIAGO, Chile—After spending the past year enduring personal tragedy and professional disappointment, Chilean pop/rock act La Ley is reaping the rewards of its perseverance.

The Santiago-based group, which recently signed a new record deal with Warner Music Mexico, has just released its latest album, "Invisible," to strong positive reaction at radio and retail.

Band leader and front man Alberto "Beto" Cuevas says he is encouraged by the album's initial results.

"The record's release was delayed, but we have had a good response since we released the first single ("El Duelo"), and now people are getting used to hearing the songs live," Cuevas says. La Ley is currently touring Chile.

The band's troubles began April 10, 1994, when guitarist Andres Bobe died in a motorcycle accident. Bobe's passing left the group in a creative lurch, because he composed the music for the songs (Cuevas is the lyricist).

Several months after Bobe's death, the group's remaining members, which include bassist Luciano Rojas and drummer Mauricio Claveria, decided to return to work. They eventually recruited two new bandmates: Pedro Frugone, guitarist with Chilean rock acts Viensa and Animach, and Rogerio Aboitiz, keyboardist with an earlier incarnation of La Ley.

Aboitiz remembers the integration of the old and new bandmates as being smooth and productive.

"For me it was difficult incorporating myself into the band," says Aboitiz. "It was a simple reconciliation with old friends after a long time. That made everything flow very rapidly."

La Ley's problems were not over, however. After recording "Invisible" last year at the Record Plant in Los Angeles with noted producer (and fellow Chilean) Humberto Gatica, the band returned to Chile to learn that Bobe's heirs were suing the band, alleging copyright infringement.

Nonetheless, La Ley decided to terminate its recording contract with PolyGram and signed with Warner Bros. The release date of the record, originally set for June, was set back until the band's legal snafus were resolved.

La Ley, whose name means "the low," finally settled out of court with both Bobe's family and PolyGram. While details of the settlement were not revealed, the agreement among the parties allowed "Invisible" to be released.

"During this whole time," says Claveria, we felt an impotency [in] seeing the record not being released. We were always in the middle of uncertainty, and that is debilitating. But we took advantage of the time by meditating and rehearsing."

The wait paid off. "El Duelo" is one of the most requested singles on Chilean radio. In September, the band will embark on a tour of Mexico, followed by a stop in Los Angeles for an appearance on the TBS music program "House Of Latin Tracks A-Z (Continued on page 39)

LA LEY

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CECE WINANS TAKES CENTER STAGE. "When people hear her, it’s goose bumps and weeping. When she sings the songs, it’s her heart. It comes through on records, but it’s a whole different experience when she is in front of you live, and that’s how we’re going to market this record." It’s also Governor's Families’ first release with CeCe as a solo artist.

The words are those of Bill Hearn, president/CEO of Sparrow Records, which will team with Capitol Records in launching a massive marketing campaign to coincide with the release of Winans’ solo debut, "Ain’t He In His Presence."

The single drop Sept. 28, and the album sports a street date of Oct. 10, but the campaign—which is high on personal appearances—is already in high gear. Last month, Winans performed at the 35th annual Christian Rockers’ Assn. Convention in Denver, the Full Gospel Baptist Church Fellowship Conference in New Orleans, and the African-American Women’s Tour in Washington, D.C. She’ll also perform at the Gospel Music Workshop of America’s annual meeting in Los Angeles.

“It’s an extensive plan with a lot of focus on CeCe being personally accessible to the church, to the trade, to retail, and to radio,” Hearn says. “She’s a superstar, platinum-selling artist, and it’s hard to be accessible once you’ve reached that level. But what we want to do with CeCe’s solo album is to bring it right back around to square one and put her in front of the people.”

For Winans, it’s answering another call. “This is something I felt I personally needed to do,” she says. “The hymns of the church and worship music is what I feel the Lord is calling everybody to do. Contemporary gospel is wonderful, but sometimes we can get into the beat and forget the sacred. But songs like I have on this album minister to me. I think our young people don’t realize the importance of the hymns of the church and the quiet time we should have in order to have a solid foundation in Christ.”

“Her songs range from the Great Is Thy Faithfulness’ is duet with her mom) to a jazzy rendition of the hymnal classic, ‘Blessed Assurance’ to a Steven Curtis Chapman composition, ‘His Strength Is Perfect.’” Winans penned the title cut, as well as “All Because Of You,” which is geared to children and is the first single to gospel radio. “He’s Always There,” a tune from Belle & CeCe’s ‘Relationships,’ is also featured as part of gospel radio (notably Kirk Franklin), what more could you ask for?” Hearn asks.

As for Belle & CeCe, “We’ll probably go back in the studio soon,” CeCe says. “We don’t know when, so I have time to concentrate on CeCe.”

BRIEFLY: Among the new releases set to coincide with the 38th annual Gospel Music Workshop of America, to be held in Las Vegas Aug. 13-18, are “Shout” by Milton Brunson & the Thompson Community Singers (Word), “Lord, Take Me Through” by George Washington (Sonny) Carter, “We Bring The Sacrifice Of Praise” by Victor Bailey & Free (Glorious), “Live Celebration” by Luther Barnes & the Sunset Jubilaires (AIR), and “Sing Out” by Ron Kenoly (Integrity).
EPIC SEES PUBLIC WARMING UP TO G. LOVE & SPECIAL SAUCE
(Continued from page 11)

Dave Matthews and Blues Traveler are breaking out; these were artists that MTV [initially] had a very hands-off approach on. [Love] had playing nine dates this year in his H.O.R.D.E. tour, and his tracks will be included in a sampler package. (A longer tour, with Love headlining 1,000- and 1,500-seat clubs, will begin in October.)

Pointing to the chart success of other H.O.R.D.E. acts, Martin thinks triple-A radio will be “very receptive” to Love’s “melodic, but still rootsy” sound that works well on those formats. A few top 40 outlets have also been receptive to the album. Predictions, which will affect the album’s live appearances, include ticket giveaways and “best seat in the house” contests, where fans can win a seat on-stage with the band.

In Martin’s opinion, the sales possibilities for “Motel” are “wide open,” especially if “Kiss And Tell” has the same opportunity as Blues Traveler’s “Run-around,” which has climbed into the top 10 of Billboard’s Hot 100 Singles chart. “Run-Around” comes from Blues Traveler’s “Four” album, which has been certified platinum.

That doesn’t occur with G. Love & Special Sauce. Martin sees the band developing more along the lines of Phish, “a singular sound that act keeps building an audience.” Love, himself, is ready to get back on the road. “We’ve always been a gigging band,” he says. “Recording has always been tricky for us because we’re a bar band, so playing without people drinking in the room is kind of weird.” To ease the transition, Caplan brought in Jim Dickinson (who was on Big Star and the Replacements) to produce. “He’s the perfect producer, very musician-friendly,” says Caplan. Recorded in New Orleans, the album builds on the loose-limbed grooves of the debut, with the trio (Love, Jeffrey Creps on drums, and Jimmy Prescott on bass) joined by Dickinson on keyboards and the Rebirth Brass Band on “Bye Bye Baby.” Love also gets a solo showcase on “Comin’ Home.” But he shrugs off any suggestions that the band has changed direction. “This record,” he says, “is the accumulation of us playing on the road.

Love’s heavy touring schedule (38 weeks on the road in the last year) has increased the band’s visibility. “He goes into a market; the albums fly out,” notes Caplan, who says the debut still sells about 1,500 copies each week. Caplan says Love’s live following will give the new album “a few good weeks at SoundScan, right off the bat.” The band’s fan club has amassed a mailing list of about 10,000 names. “Our plan is to make a lot of noise at retail,” Martin says, “and capitalize on this base.”

Martin estimates that half the debut album’s sales came from about 10 cities and names New York, Philadelphia, Boston, Washington, D.C., Atlanta, Chicago, Minneapolis, Los Angeles, and Seattle as Love’s strongest markets. These cities will be “saturated” with print, snipes, and other visual advertising. For the rest of the country, Okeh Records will follow the same strategies that worked on the previous record, only on a wider basis. Love’s a “great in-store performer who works well in the indie world,” Martin says. “Now we’re going to take that to more mainstream accounts.”

Love is planning a “back to school” advertising campaign with G. Love & Special Sauce as one of the highlighted acts. There will be a one-stop incentive program supplemented with heavy advertising and merchandising, including a CD sampler for retail outlets, giveaway cassette samplers, and backpacks. A summerlong Okeh Records awareness campaign will concentrate on independent stores, offering all Okeh albums at deep discounts. The displays will promote “Coast To Coast Motel.” In what has become standard for Okeh albums, a vinyl, 10-inch pre-release sampler of “Motel” will be available. An Okeh cassette compilation featuring Love as well as other label artists will be available at blues festivals where Okeh acts perform.

Additionally, Love has a few promotion ideas of his own: He already privately sells a tape of his solo debut, “G. Love, Oh Yeah,” and is press to a vinyl version of outtakes from “Coast To Coast Motel” and sell them at shows.

The band has a music video on Love’s plans, Caplan says. The song “Motel” ends with the line: “I’ll see you when I get back.” When he appears on Love’s plans, Caplan says and laugh, “Well, I don’t know . . . What can I tell you, the kid’s deep.”
SONGWRITERS & PUBLISHERS

Per-Unit Royalties Only One Option
Buyouts Mean That A Genre Has ‘Arrived’

BY SETH GOLDSTEIN

NEW YORK—Home entertainment has nurtured a following in nontheatrical markets that renews memories of the days in which music publishers negotiated royalties on every cassette sold. On per-unit deals for special interest programs, says Joanne Boris, executive VP of music services for EMI Music Publishing in New York, “we’re doing a fairly good business.”

Children’s video in particular is active, and multimedia, still in its infancy, is on the verge of becoming so.

But music-oriented fitness tapes used to count one cassette at a time. But that genre is increasingly turning to the buyout deal, which specifies a single payment regardless of whether the program sells 1,000 units or 1 million. Because it does so well, “a lot of exercise people will only do buyouts,” says Boris, who regrets the trend. “To me, it’s fair to get per-unit. I always prefer to do it that way.”

Such is the price of success. Buyouts are a cap on licensing costs, but the price can go up as exercise cassettes move up the rack. The music industry’s main source of revenue in the last decade is the film, the dominant genre in home video, arrived early. The Hollywood studios realized more than a decade ago that they were best served by buyout agreements that covered theatrical and cassette sales. A single, negotiated payment covered both.

Buyouts are considered vendors’ best protection against escalating payments in a bull market for cassette sales, when demand routinely runs into the millions of units. Music publishers, meanwhile, don’t have to worry about keeping an exact count of sales in the 60,000-80,000 outlets that regularly carry sell-through hits.

Paramount’s “Forrest Gump” is the “perfect example,” says Jeffre Brooks, the head of area accounts for Chrysalis Music Group in Los Angeles and co-author of “Music, Money, and Markets.” Paramount’s “Forrest Gump” soundtrack had dozens of excerpts from the songs of the last three decades, but Paramount had a limit on what it would spend, Brabec says, adding that, for a slice of the studio budget allocated to music, “You negotiate the best you can.”

Music negotiation is normally the last item on the agenda—and often the smallest. Brabec says fees can range from a few thousand dollars to several hundred thousand, a tiny (Continued on page 88)

Prime Direction Steers Toward Opportunities
London Publisher Pursues Areas Ignored By Majors

BY NIGEL HUNTER

LONDON—The London branch of Japan’s leading dance label, Axx Trax, including its Prime Direction International publishing arm, celebrated its first birthday in June. PDI director Helen Gammons believes there is cause to cheer.

“With Prime Direction we intend to find energetic and innovative ways of making the most of a small but talented roster of artists,” she says.

Gammons’ mission with PDI is to return to the roots of music publishing. “There’s a huge void between the conglomerate majors, who may have big budgets and excellent administration, and the independents, who stick to the grass roots of publishing but are often understaffed or underfunded,” she says.

“Publishing has the potential to be the most creative area of the music business. Writer’s careers cannot be developed by lawyers and accountants alone, and checkbook signings are not the answer. I’m intent on finding the best talent and keeping it very active.”

Gammons is an advocate of exploring and expanding publishing possibilities that, she feels, are largely ignored, especially by the majors, because of the prevailing lack of creative vision.

“We’ve adopted an aggressive approach towards the film industry,” she says. “This is an important medium of the future and an additional marketing platform for our writers and the promotion of artists in our record division. We’ll be attending the independent film festival in New York in September. I was amazed to learn that it’s an event at which publishers are rarely seen.”

FOR THE RECORD

In a story on Carlin Music in the July 29 issue, it should have been stated that Johnny Bienstock is the brother of Freddy Bienstock.

Prime Direction is involved with eight movie projects, either through being commissioned to provide the soundtrack music or placing individual masters of songs to be featured in the films. Among the latter are “Neverending Story III,” “Within The Rock,” “Chasing The Deer,” and HBO’s “Hello I’m Leaving.”

The firm is providing the opening and closing themes for Fox TV’s “Scott Topper,” and two of its contract writers, Tony Fenelle and Rod Gammons, have been approached to contribute material for “Vampires,” a $50 million film set for production at the end of this year.

Axx Trax has a large reputation in Japan and elsewhere for its successful promotion of dance music, but Helen Gammons points out that its sights are set wider.

“We certainly support dance music,” she says. “It’s got a huge international sales base and is very profitable for both our record publishers’ divisions. But our signings also include soul stars like Cheryl Tynn and Jaki Graham, mainstream pop artists such as Bananarama, and classic acts like Earth, Wind & Fire and 10cc’s Eric Stewart and Graham Gouldman.

“PDI’s catalog went online in September, says Gammons, “and it’s currently over 70% active. My intention is to build writers’ careers, exploit new and existing avenues open to publishers, and work closely with our record company divisions as they expand on a worldwide basis.”

As for parent Axx Trax, it was founded in Tokyo in 1988 and has offices in New York, London, and Hong Kong. It has expanded to the Axx DD group of companies, excluding those overseas, projects total revenues of 35 billion yen ($424 million) in the fiscal year ending March 31, 1990.

Hal Leonard CD-ROM Deals;
‘Chicken Dance’ Lives On

SONGS: Journey: Back in 1972, Stanley Mills picked up a European instrument, the “Topjib, Topjib,” for the US, under his label, and released a CD-ROM banner. Much has happened in the US, but after another version, “The Birdie Song,” and “The Chicken Dance” was released, it was a recording success, but the tune is a familiar staple of wedding, bar mitzvahs, and other happy gatherings.

Now, says Mills, there is a version that preserves the name “The Chicken Dance” but adds a lyric by veteran songwriter Paul Parisars. “Our version includes a vocal and instrumental version of the song by Bob King and the Happy Organ featuring the Four! Four on the GNP Crescendo label, Mills says Hal Leonard Corporation will release a marching band version, too. Watch the little birdie.”

To be continued: Larry Spier’s Memory Lane Music continues a 15-year relationship with songwriter George David Weiss’ Abline Music with a new representation agreement that covers the world with the exception of the U.S. and Canada. Weiss’ catalog contains such well-known authors as the “The Lion Sleeps Tonight,” “What A Wonderful World,” “Ain’t No Sunshine,” and the now defunct Broadway musical, “Mr. Wonderful.”

In one instance, Spier represents both Weiss and Joe Sherman on “That Sunday That Summer,” recorded by both Nat “King” Cole and his daughter Natalie Cole, through Sherman’s American Music.

PRINT ON PRINT: The following are the best-selling folks from Cherry Lane Music:

New Clip Show With Indie Slant To Debut In 5 Markets; Global Cybercast Planned

BY BRETT ATWOOD

The new music video program End TV is turning to independent labels and the Internet to launch an ambitious plan to offer its programming across the globe.

The Hollywood, Fla.-based program, which is scheduled to debut in September, will consist almost entirely of music videos from independent labels. Further, End TV is the second music video programmer to announce plans to cybercast its clip-based content on the Internet.

“Our basic philosophy is to give artists on independent record labels an avenue to get their clips played,” says End TV director Richard Kahn of the half-hour program, which will air weekly on broadcast television in the U.S. “Viewers participate by calling in to vote on what they like and don’t like about each developing artist. Then we provide feedback to the labels.”

According to End TV director Fredric Bernstein, the show initially will air on KTTV Los Angeles (Fox), WNYW New York (Fox), WTTG Washington, D.C. (Fox), WDVL Miami (Warner Bros.), and WFLD Chicago (Fox). The developers hope to add five more markets by the end of the year.

Participating independent labels must pay End TV $5,000 to get multiple airings of their clips on the weekly program, according to Bernstein. The fee also allows the labels to participate in End TV’s direct retail program. After viewing weekly clips, the audience can purchase or download clips directly from the music video program’s Internet site.

Kahn says a typical CD will sell over the phone and on the Internet for about $16. He declined to name any specific labels that are participating in the program.

The founders of End TV also own the bass and dance labels Dynamix II and Dynamix Records.

“The reason this whole venture evolved was because we became frustrated with the programming in the marketplace,” says Bernstein. “There is so much noise in this business that we know we can sell our clips, but we can’t get them on broadcast television.”

Bernstein says that band interviews, biography information, and provided electronic retail opportunities will be available to those who cannot “tune into” the music video programming on the Internet.

He adds that End TV will comply with any performance rights licensing issues before viewing computer transmissions of music and music videos on the Internet.

Music video channels the box offered a spin-off SAFR TV, a site to cybercast its music video programming to high-speed computer users in June (Billboard, June 17).

However, technical difficulties have delayed its announced July 4 launch (Billboard, July 22).

LOS ANGELES

Eric Kressman is the eye behind Tania Maria’s “Who Knows” clip. Milicent Shleton is the eye behind Patricia’s “Pull Up To The Bumper” clip. Director Okuwah shot Margi Coleman’s “Let Me Down Gently” and Brother Nature’s “Heavy On My Mind.” A.F.E.B directed photography in “LTC.”

Piers Powlden directed the Whispers’ “Come On Home.” Joseph Sasse produced.

US

Toni Childs Sues Director For Incomplete ‘Pain’ Clip

Toni Child’s SUGER: Singer Toni Childs is suing a music video director for $200,000 in damages that include breach of contract and emotional distress, following an ill-fated video shoot for her single “404: Lay Down Your Pain.”

In the suit, which was filed in Los Angeles Superior Court on July 20, Childs and line producer Colleen McCracken claim that director Lori Hoefl failed to deliver a finished video for the song, which reached No. 13 on the Hot Dance Music Club Play chart.

The court papers indicate that Hoefl was a film student who consulted video clip staff that will use video without charge in exchange for a directing credit.

The clip was advanced $15,000 from PolyGram in Australia for the video, which was never completely.

Most of the suit was constructed with the wrong dimensions, according to court papers. In addition, there is an incomplete shot list and incorrect art direction further delays to the shoot.

On the second day of the shoot, Hoefl fired McCracken and another producer staff members. The plaintiffs also claim in the suit that Hoefl then “proceeded to physically block [McCracken] between a table and a wall in the production office in a threatening manner” and “physically attack McCracken.”

Most of the crew involved with the production remained unpaid, and Childs has not received or sold the exposed film from the aborted shoot.

When contacted, Childs and her lawyer declined to comment on the lawsuit.

SILENT SOUND 64/Fox’s night-time music show “Sound Fix” has been canceled, reportedly due to low ratings. The year-old show’s last episode was on July 14.

COUNTRY CUTS: Power Films is putting the final touches on a new country music video for female country music video clip. The clip features driven music video clips performing material that has been made popular and has been featured in the grand opening show of Heart Of The Music, which has been called “Unplugged.” It is produced in conjunction with the Nashville-based Liberty Records.

Directed by John Joseph, the hour-long pilot contains interviews and performances by John Anderson, “One More Night” (Travis Tritt’s “I’m Going To Be Someone”), Kosta (Dwight Yoakam’s “I Ain’t That Lonely Yet”), Alger (Garth Brooks’ “They Call Me Bad”), and John Vision (Kathy Mattea’s “Where’ve You Been”).

In addition, Yoakam, Trent, and Mattea discuss why they chose to record that music.

Power says that a national music network is negotiating to pick up rights to the video shoot, which is scheduled to begin airing late this year.

GMC DROPS MODERN: San Francisco-based California Music Channel has dropped its modern rock block of programming. The music video station has enhanced its top 40 playlist, which is likely to have a rhythm-cross-over slant that will echo the sounds of local radio stations KMLE, KSOL (Wild 107), and KHQ (Hot 97.1).

HACK THIS! Film director Iain Softley, who began in music video work with clips like the Style Council’s “Have You Ever Had It Blue?” is using the quick-cut editing tech-

The director compiled the entire video footage scenes in the film, including a pulse-pounding 4-minute opening sequence that is divided into four parts.

The first video from “Hacker” will be Squeeze’s “Heaven Knows.” However, Softley is not expected to direct it.

ALLISON EXITS: Allison Bandi- er-Kremer resigned from EMI’s senior director of video promotion on July 19. No replacement had been named at press time.

REEL NEWS: Rebecca Battles has been promoted to VP international production for MTV Networks...

Reprise Records has named Wendy Griffiths VP of video production, while Gia De Bantis is named associate director of video promotion. Dana Goldfin is the new Reprise executive assistant in the video promotion department...

Neale’s new assignment has been named Virgin’s manager of national video promotion... David Dobkin, who directed John Lee Hooker’s “One More Night” (Travis Tritt’s “I’m Going To Be Someone”), joins RSA USA and Port-

Jody Lott, Black Dog Films... Stephen Ashley Blake, who has directed clips for 2Pac, Silk, Immature, and King Tee, joins Power Films. Also, Neil Maires is named director of video promotion at Black Music Video.

www.americanradiohistory.com
‘U.K.’s Next P.M.’ Vows Music Biz Respect

BY JEFF CLARK-MEADS

LONDON—The British record industry's decades-long campaign to be taken seriously by the government appears to have taken a significant step forward.

Tony Blair, leader of the U.K.'s opposition Labour Party, told the annual meeting of the British Phonographic Industry that he not only regards music as culturally important, but also sees the record business as significantly more than mining or shipbuilding.

Blair, the only party leader to address a BPI annual meeting, is widely regarded as the U.K.'s next prime minister. He and his left-of-center party have this year enjoyed unprecedented large leads in the opinion polls: A general election in the U.K. must be held sometime before summer 1997.

Blair's speech July 19 to the assembled record company executives at the BPI meeting appears to have paved the way for greater respectability for the music industry. The BPI has long taken the view that cultural industries are not as important as those on which the wealth of this country was originally built. My government will take this into consideration.

"Music is something we are so good at. There are lots of other countries that will want to compete with us in other parts of industry, but this industry is something [in which] we are a world leader. No one does it quite as well as we do," Blair told the meeting.

He argued—particularly during the government's formal investigation of the music industry's claims that the business should enjoy a greater respect for its contribution to the nation's cultural, social, and fiscal health.

Blair said, "For too long we have


French Record Industry Wants To Bid VAT Adieu

Requests Tax Decrease, Minimal VAT On Cultural Goods

BY EMMANUEL LEGRAND

PARIS—The French record industry is taking its battle for lower value-added tax rates on music to the summit of government.

A united front of record industry organizations is asking French president Jacques Chirac to reverse the increase in the tax rate—from 18.6% to 20%—that came into effect Aug. 1.

The industry also wants a European Union-wide ruling of minimal or zero VAT rates on cultural goods.

As a result of the latest VAT rise, retail record prices in France were due to increase by an across-the-board amount of 2% this week. The government is raising a number of taxes to finance its national employment package.

Though few music industry executives believe that a 2% increase will low the psychologically important 100 franc mark (approximately $20), SNEP says the government would receive the same overall income from a lower rate of tax, as far more product would be sold.

To make their voices better heard, music industry bodies are presenting a united front to combat the government's latest VAT increase. In a joint statement, SNEP, independent labels body UPI, and retailers group SNBV decided to "solemnly" call upon the president and the prime minister. The bodies point to the "incoherence" of a policy in which the prime minister has officially declared that he will ask EU authorities to lower the VAT rate on records in the Union to 5.5%, while at the same time raising VAT at home to 20.6%.

(Continued on page 14)

Oz Amendment Stops Bootlegs

BY GLENN A. BAKER

SYDNEY—The copyright loophole that allowed bootleg CDs by leading rock artists to flood the Australian market for almost two years has finally been closed by the government.

Now, over, the government’s amendment of Australia’s copyright law has been motivated by a desire to protect artists and the record industry, rather than to meet obligations under the GATT and TRIP world trade conventions.

(Continued on page 14)

BMG-Ricordi Restructuring Plan Is Unveiled in Italy

BY MARK DEZANNI

MILAN—The marriage between Italy's largest independent music group, Ricordi, and BMG has been officially consummated.

BMG bought the Ricordi group in August, but details of the merger were not approved by Italian competition authorities until June 22. Now BMG International is unveiling how the new group will work.

Arnold Bahlman, senior VP of BMG International's Italian group, says, "The restructuring has been a major task over the past six months, complicated by having to deal with BMG's Rome [headquarters] and Ricordi's Milan base." Ricordi's central Milan head office is for sale.

Though the group will maintain a modicum presence in Milan, its central administration and management will remain in Rome.

The new entity, now officially known as BMG-Ricordi, will retain Ricordi as an autonomous label and has established Casa Ricordi as a separate management that will manage the Ricordi group's prestigious classical publishing activities.

The manager of Casa Ricordi is Franco Reali, VP/manager of Ricordi. Reali is the son of Giordano Ricordi, appointed to manage the Italy's Ricordi subsidiary.

The agreement between BMG and Ricordi was signed in 1994 and guaranteed the survival of the Italian company.

(Continued on page 14)

BMG-Ricordi SpA


Mercury Forms 2 Japanese Labels

BY STEVE MCCULLE

TOKYO—Mercury Music Entertainment is the latest Japanese record company to turn its attention to Japan's growing dance music market.

The PolyGram subsidiary (formerly known as PhonoJapan) has set up two new labels to capitalize on the dance music market. Drawing on PolyGram's roster of dance acts, Prime Cut will specialize in digital entertainment acts, while Vortex will develop domestic artists.

"We believe in Mercury, PolyGram is very active in the field of dance," says MME president Alex Abramoff, explaining that the labels were established after PolyGram's Far East headquarters asked Mercury to coordinate PolyGram's dance music activities in Japan.

PolyGram's other main Japanese

(Continued on page 12)
From 7th August 1995 the new address for

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THE GREATEST MUSIC COMPANY IN THE WORLD

will be

EMI HOUSE
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LONDON W6 7EF

TELEPHONE: 0171-605 5000
FAX: 0171-605 5050
BRUSSELS—Belgium’s Night of the Proms is a unique amalgamation of classical music with contemporary pop and rock artists—is making its mark internationally.

The event, launched 11 years ago by two students, will be seen this year not only by up to 120,000 concert-goers, but by fans in the Netherlands, Germany, Switzerland, and Spain.

The Night of the Proms was founded by Bjanka Kortlan and Jan Verhoecke, who set up a company to run it, PSE-Promusique. Their formula proved successful and produced an annual sell-out shows at the 20,000-seat Antwerp Sportpaleis.

The Proms grew to five and six nights, and since 1990, Antwerp audiences of more than 100,000 each year, have seen the unique interaction of such artists as Sting, Joe Cocker, Paul Young, and Alan Parsons with an 80-piece classical orchestra and a 76-member choir.

After moving to the Netherlands four years ago, the Dutch leg of the Proms gained momentum when, in one day last year, 454,000 callers telephoned for tickets for shows in Den Bosch and Rotterdam. The three concerts in the Dutch cities, sponsored by brewer Heineken, were sold out within 24 hours.

Says Van Esbroeck, “It was the tremendous presales figures that inspired Heineken to take the event outside Benelux, and now we have included dates in Switzerland—at Hal- lenstadion, Zurich—and the Madrid Sportarena in Spain, both of them with 12,000-capacity venues, which is probably the best size for the event.”

Van Esbroeck adds that Heineken management is recommending the concept to its subsidiaries in the U.K., Portugal, and Italy.

“The Scandinavian media group Koennev has expressed interest in the Proms nights as well,” he says, “which may result in shows in Stockholm and Oslo. Heineken wants to join us as co-sponsor there.

“Whereas in Belgium we have had ... many companies sponsoring the events in return for corporate hospitality facilities, Heineken’s support is in the Netherlands—they’re even considering going to France next year.”

Heineken’s international sponsorship manager Vroukje Boenk says that the Proms are consistent with the company’s policy of support for music; this means its involvement with approximately 100 festivals worldwide. Boenk adds, “We have a good working relationship with PSE-Promusique.”

This year’s Proms itinerary includes six nights in both Belgium and the Netherlands, followed by shows in Spain and Switzerland.

A one-night excursion to the Dortmund Westfalenhalle in Germany last year, which was also able to draw new fans from media and audience, and this year there will be three German shows—in Dortmund, at the Berlin Dehnstadelhalle, and at the Munich Olympiapark.

“We have already sold approxi- mately 8,000 tickets to fans in Germany,” says Van Esbroeck, “and I think it would be realistic to think we will sell around 8,000 tickets per show there, as it is only the second year of the German Proms.” He adds that one of the event’s strengths is the number of repeat ticket purchases it attracts.

However, perhaps the most remarkable thing about the Proms is that the pop and rock artists performing seem to have no effect on ticket sales. This year, 100,000 tickets had been sold for the Belgian and Dutch shows before performances by Bryan Ferry and Manu Dibango last year's closing night after the sun rose over Montreux’s Olymipark. The list could go on. And of the 102 artists who performed at Mon- treux’s Strawinsky Hall and the Miles Davis Hall this year, 66 were making their first appearance at the festival.

“We really have our niche,” says Nobs, acknowledging that Montreux competes with the crowded summer festival season. “We didn’t try to book everyone.”

Nobs has a well-earned reputa- tion as an enthusiastic fan with an open ear for new talent. This year, he described how pop/R&B vocalist Geoffrey Williams arrived at Montreux little known to most of the crowd and left the stage to an overwhelming, standing ovation. However, Montreux dealt with a difficult financial climate this year. “We are still in a very busy eco- nomic state in Switzerland and, I have a lot of fears,” says Nobs. “So the first thing we did was lower the ticket price.”

Further, additional free concerts were added along the lake front, more backstage receptions were staged and, young, fan-friendly scene at the hotel, on the beach and in the city. Of the 78,000 fans bought tickets for the indoor concerts, more than 150,000 in all took advantage of Montreux’s amusement and outdoor offerings. All of this, however, was merely a prelude. Montreux will mark its 30th anniversary in 1996 with an extravaganza that honors the festi- val’s past and looks to its future.

“The idea is the festival to be a part of the nights to be given carte blanche to the musicians,” says Nobs, describing how he and his team have begun with headliners to as- semble their unique collaboration and events. Two days after July 22’s festival cel- ebration, Claude Nobs wasn’t sleeping late. He was heading for the airport with an agenda for his anniversary event. He was in Japan, planning, “I’m on my way to Germany to see Quincy Jones.”

LONDON TWAIN: Mercury Nashville artist Shania Twain, enjoying a No. 1 hit at home on the Billboard Country chart with her single “Any Man Of Mine,” recently made her London debut at the Hammersmith Odeon. Nobs, managing director Howard Bernan to a showcase at a Leicester Square nightclub.

Twain was fresh from a video shoot in Cairo, Egypt, with husband and producer Robert John “Mutt” Lange and performed four songs from her debut album, “The Woman In Me,” which has gone platinum in the U.S.

After performances on “The Brian Conley Show” in Britain, Mercury U.K. released “Any Man Of Mine” as Twain’s first U.K. single on July 24.

BORDER CROSSINGS: Vika & Linda Bull, from the South Pacific island of Tonga, first gained acclaim in Australia as backup singers for the Silver Sands, and in the U.K. last year enjoyed a hit, self-titled debut album on Mushroom/Festival Rec- ions. Nobs and Twain recently performed soul, gospel, reggae, and South Pacific rhythm, they made their U.K. debut at the Wonderland Festival in Britain in July and play London showcases Wednesday (2) at the Borderline and Thursday (3) at the Jazz Cafe.

Oz Osborne is playing his first tour of Latin and South American markets, opening Aug. 26 in Monterrey, Mexico, in support of his new album, “Ozmosis.” At stadium dates in Brazil, Chile, and Argentina, Oz Osborne will be part of a Monsters Of Rock lineup with Alice Cooper, Faith No More, Megadeth, Therapy?, and Paradise Lost.

Home & Abroad is a biweekly col- umn spotlighting the activity of the international artists outside their home markets. Information may be sent to Tom Duffy, 22 Ridgeway Street, Lon- don, England, W11-7AH or faxed to 44-171-327-5216.
EMI Music and Channel [V] would like to thank Richard Marx for his outstanding performance in [V] at the Hard Rock, featuring the duet "Can't Help Falling in Love" with Asia's premiere singer/songwriter Eric Moo. Richard Marx' latest album 'Ballads' has sold close to 1,000,000 copies so far in Asia. Channel [V]-Asia's No.1 music channel 53 countries 200 million viewers.
### Hits of the Week

**Switzerland**

**Eurochart Hot 100**

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**Belgium**

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### Week 12/1995

**Japan**

- Shi Jingi Takesi is one of a growing number of actors who are trying their hand at being musicians. Best known for appearing in TV dramas and in the cult film "Night Head," Takesi also blows a mean saxophone. His androgynous looks appeal to the growing number of young women who are attracted to the "fem-male" (female-looking guy) style, and Takesi takes great pride in his personal appearance. He has been known to spend an hour in his dressing room getting his makeup right, just before he goes on stage. His self-titled debut album on Pony Canyon is a credible, mainly instrumental jazz/funk workout with a liberal helping of big band sounds courtesy of members of the Tokyo Ska Paradise Orchestra. One particular cut is "Shi Jingi #37," features trumpeter Kazu Kudama and rapper Kan Takagi on "beats and theremin." The result is a weird, ambient, house-atmosphere sound that sounds like Miles Davis meeting Amon Duul II.

**Australia**

- In a career spanning 20 years, trumpeter and singer John "Boots" Roundtree has released a string of well-received albums for EMI who came to see more than 100 acts. At the top of the bill was rapper MC Solaar, whose concert with Les Negres Vertes was the biggest draw of the festival, with an audience of more than 10,000. Other star attractions were Renaud, Bernard Lavilliers, Patrick Bruel, Alain Bashung, and Etienne Daho. "Two faces of a young heart," insists Jones, who owns every edition of Downbeat magazine from the last 50 years and a record collection of jazz masterpieces. "I'm asking questions, and while I haven't got all the solutions, the answers are certainly coming faster." - CHRISSIE ELIZIER

**France**

- The Francofoles music festival, founded 11 years ago by radio personality Jean-Louis Fouquier, is based on a simple concept: present exclusively Francophone acts to the largest possible audience. This year, the event, held in La Roquebelle July 15-17, attracted some 150,000 people in La Roquebelle, a village in the south of France, and the concert was broadcast on television, radio, and cable. While the festival has traditionally the quietest of people for the first time, a full stage was set aside for acts from the up-and-coming hip-hop/ragga scene including Alliance Ethnik, Ragga Sonik, Fabe, Sleaz, Menelik, Les Sages Poetes de la Rue, Timide et Sans Complexes, Demeure, and Demain Les Poulpes among others. According to Fouquier, organizers expected about 2,000 people for this concert series, but more than 6,000 people showed up, underlining the vitality and appeal of the French rap scene. The festival is known for creating conditions in which artists can experiment in new or unusual combinations. "True to form, Lavilliers played with perspicacious Ray Barretto and performed a duet with Khaled. Khaled later joined Bruel on stage with N'Dour to perform the "Parrain du Roi," and the audience went wild. The result was a huge hip-hop-roots reggae fusion that showcased Alliance Ethnik, Menelik, Melaza, and Rico and their music on the beach at the end of the show. The Francofoles concept is being exported to other territories, with similar events taking place in Spa, Belgium, July 20-23 and Montreal Saturday (Aug 12).

**Portugal**

- The Week 12/1995

**Chile**

- The Week 12/1995

**U.K.**

- While August is traditionally the quietest month in the rock calendar, the set is this year for a clash of the new Brit-rock titans. Blur and Oasis both have brand-new singles scheduled for release Aug. 14. "Country House" (Parlophone) by Blur is said to be the "pussiest" of the bunch, while Oasis' new album, which will be out mid-September, "Roll With It" by Oasis is an early taste of the band's sophomore album, "Morning Glory," due for release in October. The song is accompanied by three previously unavailable tracks, "It's Better," "Grass In The Chair," and a live version of "Live Forever." Perhaps both groups could benefit from the example of Alliance Ethnik and the Rolling Stones, who staggered their release schedules throughout the '80s to avoid just such a head-to-head contest.

**David Sinclair**
**New Sales Force Serves All PolyGram Labels**

**OZ AMENDMENT STOPS BOOTLEGS**

By LARRY LEBLANC

TORONTO—Five years after PolyGram Group Canada's Mercury/Polydor and A&M/Island/Motown Records of Canada merged, the two have pooled their forces to attempt a marketing effort with the 62-person PolyGram Group Sales based here.

The consolidation unites Canadian services of PolyGram labels, including Polydor, Mercury, A&M, Island, Motown, London, Philips, Reprise Records and A&M's Grammy Award-winning Rhino, with PolyGram Special Imports, and TV company PolyTel. It also includes such U.S.-based distributed labels as Concord and Forecast Records.

"For all the government's perceived procrastination, the closing of the loophole has at least been effective," the new Crown Act amendment makes the importation, manufacture, distribution, and/or sale of copies of unauthorized recordings both a civil and a criminal offense, with criminal penalties applying to any protected performance given during the last 50 years. Offenders face heavy fines and up to six months' imprisonment.

ARIA is publicizing the new laws with press advertising and 3,000 leaflets it has distributed to the public.

Candi says that the government showed no signs of rushing to help the record industry, says, "It wasn't just that legitimate sales of budget product plummeted, Canada's whole music industry was done monumental dam-

He says that for the two-year duration of the loophole, Australia lost its reputation as an upholder of copyright protection and became instead a coun-

try no one wanted to deal with. "The government change should not be taken lightly," Candi says. "It's all over, but now we hope that future government departments will continue to recognize the importance of the music industry."

"The change will present considerable task of try-

ing to persuade consumers that budget CDs do not cost a couple of bucks. Ex-

ceptions are playing a good song are using properly labeled discs, and it is going to take some time to make that happen," he adds.

**FRENCH RECORD INDUSTRY: DUE AD IAT**

(Continued from page 10)

During the spring presidential cam-

paign, Chirac reacted positively to the industry demands, claiming that he was in favor of a reduced VAT rate on cultural goods. Most recently, prime minister Alain Juppe and culture minister Philippe Douste Blazy said that they were prepared to sign an agreement at a European level.

But industry sources feel that this is an extraordinaryconsiderable task of try-

ing to persuade consumers that budget CDs do not cost a couple of bucks. Ex-

ceptions are playing a good song are using properly labeled discs, and it is going to take some time to make that happen," he adds.

"The change will present considerable task of try-

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ceptions are playing a good song are using properly labeled discs, and it is going to take some time to make that happen," he adds.

**BMG-RICORDI RESTRUCTURING PLAN UNVEILED**

(Continued from page 49)

BMG-Ricordi's restructuring plan is aimed at a turnaround in the company's fortunes and at improving the company's financial performance. The plan includes a number of measures, such as cost cutting, productivity improvements, and a focus on core business areas. The plan is expected to result in improved profitability and increased shareholder value.
Dear Members of the Industry:

On March 26th of this year, the death of rapper Eazy-E shocked the hip-hop community, as well as myself. Soon after the announcement, I received a call from Veronica Webb, a personal friend and Board Member of LIFEbeat, the music industry organization that fights AIDS. She wanted my help. My first thoughts were that this was too overwhelming to be involved with. Two days later, I was mastering Jodeci’s album with DeVante, a group member and their producer. DeVante asked me a lot of questions about Eazy getting AIDS. Did I think he was gay or was he on drugs? To my knowledge, no. This was the first time I realized how uninformed the hip-hop generation is about the disease. I remembered the statistics Veronica gave me:

- 75% of women with AIDS in the United States are Black and Latino
- AIDS is the leading cause of death of Black and Latino men & women aged 25-44
- 91% of babies born with AIDS in NYC are Black and Latino

Something had to be done. That's when we came up with the concept of urbanAID 4 LIFEbeat.

UrbanAID 4 LIFEbeat is a major fundraising concert event featuring the top young adult R&B and Hip-Hop artists: Jodeci, Soul IV Real, TLC, Mary J. Blige, Heavy D, Notorious B.I.G., Salt N Pepa, Method Man, Warren G, Brandy, Naughty By Nature, Queen Latifah, and a special reunion performance by Guy. By spearheading this effort, Jodeci is showing other artists how to increase AIDS awareness through their support of this historic event. While on a 10-city tour, Jodeci donated all proceeds from the tour to urbanAID 4 LIFEbeat. Jodeci reached out to those who are living with this disease by visiting direct service centers which house, feed and care for people who are HIV positive. Jodeci also invited LIFEbeat to give local AIDS organizations the opportunity to set up tables with educational materials and condoms at concerts. We ask that other artists also get involved with urbanAID 4 LIFEbeat.

When the concert takes place at Madison Square Garden on October 5th, we hope to bring the nation together with a live simulcast on MTV and BET. Produced by Delsener/Slater Enterprises and hosted by Hot 97 in New York City, the event will mark the first collaboration by the two music channels.

We've come really far and can progress much further -- with your help. At this point, the big six: MCA, Warner Music Group, Polygram, BMG, Sony and EMI have come to the party with the initial funding to get the music started. Major and independent labels as well as managers have given us access to their artists in order to cut PSAs and put the concert together. A series of PSAs will air on MTV, BET and the Box featuring the hottest stars in music and film. The PSAs will run nationally on MTV and BET as well as Urban and Black radio stations starting July 10th. We have a prestigious group of honorary chairs as well as an active Executive Committee. To make saving lives a reality, we need a lot of support.

Right now, our goal is to raise money and awareness. Through LIFEbeat, the funds raised from this particular event will specifically go to direct service organizations in urban communities that address the emergency situation Blacks and Hispanics are experiencing. This is a huge undertaking, but Black music is the cornerstone of American culture. What can't we do as an industry if we put our minds to it?

As Chair of urbanAID 4 LIFEbeat, I feel confident of the success of this project, and look forward to your support. If you have any questions or wish to get involved, call Fred Jackson or McCall Credle-Rosenthal at 212-245-3240 or write a check for urbanAID 4 LIFEbeat and send it to: LIFEbeat, 810 Seventh Avenue, 4th floor, New York, NY 10019.

Sincerely,
Andre Harrell
Chairman
CHANGING FACE
Continued from page 51

Smaller companies that have recently done just that include Kyri Records and Taurus Records, in which PolyGram K.K. now has controlling interests.

Taurus’ move to PolyGram comes as the label lost two key artists: Hong Kong singer Teresa Teng, who died earlier this year, and Japanese vocalist Chihiro Sawada, who recently left the company for Warner Music Japan after Taurus sued her for not delivering an album as allegedly stipulated in her contract. Sawada then countersued Taurus, and the two sides eventually reached an undisclosed settlement.

The Sawada case and that of singer Tatsuro Yamashita, who sued BMG Victor for releasing what he says was an unauthorized greatest-hits compilation, reflect the Japanese music industry’s ongoing move away from a traditional paternalistic way of doing business to one more in keeping with international corporate style (although no one expects Japan ever to become as litigious a society as the United States).

These developments, along with the continuing dispute between songwriters and publishers at mechanical performance rights society JASRAC, the more prominent role being played by producers such as Tetsuya Komuro, increasingly sophisticated marketing of foreign product by Japanese labels and aggressive moves into Asian markets by several companies are all part of the larger process of change now being experienced by the Japanese music business.

It remains to be seen just which companies and individuals will rise to the challenge that process represents, and which will fall by the wayside.

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EXPATRIATES
Continued from page 57

release, "Dollars," which sold more than 125,000 units.

Scandinavian songstresses Jennifer Brown (BMG Victor) and Trine Rein (Toshiba-EMI) are both newcomers who made a splash in Japan in 1994. The debut album of Sweden’s Brown, "Giving You The Best," has so far sold 230,000 units here, while "Finders Keepers," by Norway’s Rein, has moved 380,000 copies. Both singers were successfully promoted among “OL’s,” or “office ladies” (young female workers with yen to spend).

Atlantic Records artists Mr. Big, playing a style of straightforward album rock, which has fallen out of fashion in the U.S., has sold some 2 million units in Japan and has released albums — such as "Japandemonium" and "Raw Like Sushi" — recorded specifically for that market.

American singer Lisette Melendez (Sony Records), racked up healthy sales of 650,000-plus units of her 1994 album, "True To Life," thanks to extensive promotion early in the year, in which the singer came to Japan to do the showcase/media circuit. She also achieved surprising success with the single "Goody Goody," which moved nearly 70,000 units — extremely unusual for a foreign single release — thanks to heavy airplay on FM outlets such as Tokyo’s J-WAVE.
strongest market in the world. The yen's rise against the dollar has greatly widened the price gap between imported products and made-in-Japan goods. One leading Tokyo discount chain was selling "Elton John's Greatest Hits" recently for 1,100 yen ($31)—quite a bargain in a market where new domestic albums still sell for as much as 3,000 yen ($35). This in turn has put tremendous pressure on the resale-price maintenance system (saihan), under which record companies can set domestic retail prices for two years from release. Some chains are reportedly bucking the system, and other retailers are becoming impatient.

Says HMV's Walker, 'I've told the record companies that we have no intention of breaking saihans at this point, but if it continues to spread, we can't be the last in.'

Despite such problems, the general feeling in the Japanese music retail sector is optimistic.

"People's lifestyles are changing, and I think the music software market will keep growing," says Nobuhisa Shimmizu, general manager of Shinseido's sales promotion division.

"Says Virgin Megastores Japan managing director Mike Irwin, 'Japan's just a steady rollout now; opening stores is quite easy. We hope to have two or three more stores this year.'

TETSUYA KOMURO

Continued from page 52

Komuro: Record companies I have contracts with are Avex, Sony, Nippon Columbia—where I produced idol singer Aira Mizuki's first major hit—and King Records, for whom I produced Yuki Uchida's next single, which has a little bit of a jungle flavor.

BB: Where do you see yourself 10 years from now?

Komuro: Well, I'm 36 now, I'll keep producing artists like I do now for about the next three years, and I want to be working worldwide. I'm getting offers from foreign artists like Big Mountain, Kylie Minogue and Bananarama. I think I'll get more offers from foreign artists who think it's important to market territory-wise.

BB: Any thoughts on the future of the Japanese music scene?

Komuro: Well, in America, for example, even rap music is now being done by "sides" like 2Pac's Kross. Michael Jackson and Janet Jackson are idols. In Japan, idols will always be on the scene, but from now on, they'll have to be "quality" idols.

I also think that music will become something more personal and individual, especially in Tokyo, where you have the largest variety of music and information in the world. So the Japanese music scene is going to become more chaotic than any other place. Ten years ago, I'd say it was New York, where there is a mixture of many different cultures. Now it's Tokyo. There may not be such a large number of nationalities living here, but the amount of information and data you can get in Tokyo is the largest in the world.

OUTSIDERS ARE IN

Continued from page 52

Scoring equally high on the global hip-ometer is another Tokyo-based trio: acid-jazz United Future Organization, who has established a solid presence in Europe and in North America. UFO's 1993 album, "United Future Organization," was released in the U.S. in 1994 and American sales totaled 100,000 copies. The group's latest album, "No Sound Is Too Taboo," was released in the U.S. this spring, once again on PolyGram's Talkin' Loud label. The trio has traveled to the U.S. twice this year for promotion and live club dates.

Continuing to make inroads in overseas markets is everybody's favorite Japanese girls, power-pop trio Shonen Knife. In 1994, Virgin released their "Rock Animals" album in the U.S., which was followed by a 28-city North American tour. In the summer, they played a series of Lollapalooza dates and contributed the track "Top Of The World" to the Carpenters tribute album, "If I Were A Carpenter."

The band, which recently changed its management and renegotiated its recording deal, is now making a well-deserved rest before recording or touring again. So the next Shonen Knife album will likely comprise outtakes, B-sides and covers.

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BILLBOARD SPOTLIGHT

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JAPAN NEWS REVIEW

THE ART OF COMPILING Hit tracks by various foreign artists has been belatedly discovered by Japanese labels—starting with Toshiba-EMI, whose "Now 1" collection has sold more than 1 million units since its December 1993 launch. Warner Music Japan was next into the fray with the June 1994 release of its "Hits 1" compilation (420,000 units sold to date). Sony Records did better with its "Max" omnibus, released December 1994 (just over 1 million units sold), while BMG Victor's "Magohits One" has sold 700,000 copies.

THE YEN'S RISE Against other currencies, continuing expansion by foreign record chains and the decision by some major Japanese retailers to stock imports all contributed to a 43% rise in the number of imported CDs (almost all of which were albums) coming into Japan in 1994—55.77 million units, to be exact, with a wholesale value of 36.55 billion yen ($415 million), an increase of 42% over the 1993 figure. The yen's rise continues to widen the price gap between imports and domestically pressed product.

JASRAC, the Japanese performance/mechanical-rights society, continues to be embroiled in controversy regarding its 1992 decision to loan 7.77 billion yen to another non-profit group, the Koga Music Foundation, interest-free over 30 years. JASRAC was to occupy eight floors of Koga's new 11-story headquarters and pay rent lower than those prevailing in the "bubble economy" era of the late '80s and early '90s. But society members, led by songwriter Asei Kobayashi, severely criticized the deal; key JASRAC executives resigned, and the new leadership froze payments. Koga and JASRAC then sued each other, and in January 1995, JASRAC asked that criminal charges be filed against four former society executives for their role in the deal. The plot thickened when Music Publishers Association of Japan president Masa Watanabe sued a major publishing house for libel over a magazine article accusing her of getting kickbacks from the deal, a charge Watanabe vociferously denies.

TOWER RECORDS JAPAN set up its own record label, Orange Records, late last year. Sony Corp. managing director Nobuyuki Iida, 57, took over April 1 from Nobuhiro Ohga as the company's president, while Ohga, 65, became chairman of the board, replacing Akio Morita, who resigned Nov. 25, 1994, after suffering a cerebral hemorrhage almost exactly a year earlier.
The World’s Number-Two Music Market Is No Afterthought

U.S. And European Expatriates Find That Success In Japan Isn’t Just For “Has-Beens” Anymore

BY STEVE McCLURE

The rockumentary “This Is Spinal Tap” ends with the hapless has-beens doing a show in the one place on Earth that will still have them—Japan, at a fictional Tokyo venue called Kobe Hall. It’s a dead-on parody of the days when superannuated rockers could count on being “big in Japan”—to use the phrase beloved of many a hack music writer—and so put together a nice yen-denominated retirement nest egg.

This sort of thing still goes on. Avex Trax, for example, is trying to apply life-support to the careers of 10cc and Bananarama, both of which have signed to the Japanese dance-specialty label. This summer will see the Ventures (also known here rather uncharitably as the Denshutsu) tour the length and breadth of Japan, just as they’ve done almost annually for the past 30 years.

But in the ’90s, a growing number of breaking acts, as well as those still in their prime, treat Japan—the world’s number-two music market—not as an afterthought, but as a crucial part of their overall promotional strategy, backed by increasingly sophisticated marketing by Japanese labels.

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Continued on page 60
s the multinationals expand swiftly into Asia, more Japanese music companies are realizing that it’s time to get in on the action in their own backyard.

But cultural links between Japan and its neighbors don’t automatically translate into a Japan-Asia music connection. Off the record, Tokyo-based label execs bemoan the poor sales of Asian artists in Japan—typically anemic 1,000 to 10,000 units, despite plentiful and positive press.

And while Japanese superstars like Southern All Stars, Chage and Aska, and Miyuki Nakajima have made solid inroads into Asia, there’s a long way to go. Still, the feeling here is that Japanese pop music is uniquely suited to Asian markets.

“As Asians search for a cultural identity that is uniquely their own and less a reflection of the West, a Japanese component—a combination of taste, fashion, repertoire and style—has struck a chord with Asians,” says Peter Buckleigh, EMI Music’s resident director in Japan. “They are not into the hard-edged rock in Japanese music; it seems to be more ballad-driven, more image-driven.”

Japanese artists and their labels were once reluctant to have their work released in Asia because of piracy and re-importation concerns. But now that the period of phenomenal growth in sales in Japan seems to have peaked, they are now keen to enter the Asian market.

There’s more to developing a Japan-Asia music connection than just selling Japanese product in Asia and vice-versa. Production companies such as Amuse and HoriPro and labels such as Pony Canyon are actively seeking to nurture local talent with a view to marketing their discoveries in specific Asian markets as well as in Japan.

Independent label Pony Canyon has been in the vanguard of Japanese moves into Asia, with five branches throughout the region. Citing Shanghai’s open-minded cultural environment relative to Beijing, Pony Canyon subsidiary Golden Pony will move from Hong Kong this summer, according to Akira Yoneya, of Pony Canyon’s international division.

Like many other record companies here, Pony Canyon admits it is looking seriously at the burgeoning Thai market with a view to setting up a label there.

Victor Entertainment is the latest Japanese player to enter the Asian music game. Its new label, Rolling Sound, specializes in Asian artists and features simultaneous Asia-wide releases. The label’s first releases June 12 were by Chinese bands Tang Dynasty, a progressive hard-rock outfit, and Heibao (Black Panther), a more melodic ensemble.

Meanwhile, production company HoriPro has been busy following up its successful 1993 talent search in Beijing. Singer Cui Jian, who won the grand prize at that event, sold more than 300,000 copies in China of her first album, which was released in April 1994. She made her Japanese debut with the CD single “Seigetsuya” in November 1994, followed by her first Japanese album release, “Yume Monogatari” this March. Her second album is set for a fall release in China, while in Japan it will come out early next year.

“Basically, we want to introduce our Chinese girls to Japan,” says Neil Date, A&R manager for HoriPro’s record label, SoundAsia, which ...

Continued on page 58
THERE ARE STRONG ARTISTS IN THE SOUTH EAST ASIA...

東南亞實力創作歌手新典範...

KOJI KIKKAWA
"FOREVER ROAD"

EIKICHI YAZAWA
"SOMEBWHERE IN THE DARK"

MASATAKA FUJISHIGE
"FOREVER"

KENJI OZAWA
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It's been an earth-shaking year—literally—for music retailers in Japan, starting with the massive Jan. 17 earthquake in the western port city of Kobe. Besides killing more than 5,000 people and leaving thousands more homeless, the tremor brought the business life of the city to a standstill.

As many as 50 record stores in the Kobe area were put out of business at least temporarily, and retailers in other parts of the country noticed a fall-off in their sales as people stayed at home to watch the non-stop TV coverage of the quake's aftermath.

On a more positive note, Tower Records, which entered the Japanese market in 1979, made headlines here in March with the opening of one of the Sacramento, Calif.-based chain's claims is the world's biggest record store: a 33,000-square-foot store occupying an eighth-story building in Tokyo's Shibuya district.

Retailers in Japan are more optimistic about the state of their business these days, thanks in part to the Toyko-based Tower Records chain, which entered the Japanese market last November in a licensing deal with Tower's once-for-profit operation.

Continued on page 59
The Best Music Publisher in Japan.

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Outsiders Are In

Japanese Fringe Acts Prove More Popular Away From Home
BY STEVE McCULRE

It seems to be an unwritten rule in the Japanese music industry that it's the outsiders—bands such as the Boredoms, Pizzicato Five and Shonen Knife—that do best overseas. As a result of touring and releasing product internationally, these bands and others have been getting a lot of attention outside Japan, while back home they're still very much on the fringe of the music scene.

Take the Boredoms, Osaka's leading exponents of thrash metal/industrial/hard-core noise. It's no exaggeration to say that most Japanese music fans probably have never heard of them. But few who saw the Boredoms open the main Lollapalooza stage or in other European and North American shows in 1994 are likely to forget their ultramanic stage presence. The Boredoms released an EP, "Super Roots," and a reissued album, "Outerbody Meteors: The Sex Pistols," on the Reprove label in the U.S. last year.

The music of Pizzicato Five—which is actually a trio—has zilch in common with that of the Boredoms, apart from being decidedly non-mainstream. PFS's trademark is a surreal spin on '60s kitsch culture, in which vocalist Maki Nomiyu adopts various retro personas. This unique sensibility has endeared the band to a growing number of cognoscenti overseas.

Last year, PFS released a maxi-single titled "Five by Five" on Matador Records in the U.S., as well as a compilation album, "Made In USA," which sold a very healthy 100,000 copies in the American market.

The band also gained more exposure when its track "Twigggy Twigggy Twigggy Vs. James Bond" was used on the soundtrack of Robert Altman's look at the fashion world, "Pret A Porter (Ready To Wear)." Earlier this year, the band played live dates in the U.S., Canada and Europe, and vocalist Nomiyu even had a site on the Internet, in which she explained how to make sushi.

**BB: What is the Japanese music-promotion system different from, say, the American system?**

**Komuro:** In America, artists and their managers have the right to shop their music to labels, distributors, promoters and publishers. But in Japan, the record company decides almost everything. They set up everything for the artist, even the producer, whom the artist never met before. I don't think that's right.

**BB: What type of music have you been getting into lately?**

**Komuro:** I'm interested in jungle—not only as a musical genre but also as a style. When I remixed C&C Music Factory's song "Silent Lover," I did a jungle version besides the commercial version.

**BB: What is the Japanese music-promotion system different from, say, the American system?**

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**BB: Where do you get the inspiration for your music?**

**Komuro:** When I'm in a place like Harajuku or Shibuya, among the crowds, I think, "What kind of music would fit here and now?"
The Changing Face Of The Japanese Music Business

Execs And Artists Show Increasing Independence, Inexpensive Imports Threaten Pricing System

BY STEVE McCLURE

Koji Ishizaka surprised just about everybody in the Japanese music business last fall by leaving Toshiba-EMI—where as general manager he’d been number three in the company hierarchy—to take over as president of PolyGram K.K. from Terumi Mizuta. Many people in the industry here had Ishizaka pegged as a future president of Toshiba-EMI, where he’d worked since the ’60s.

It was a highly unusual move in a society where corporate loyalty and lifetime employment go hand in hand—even in as mercurial a business as the music industry.

Earlier this year, Ishizaka was joined at PolyGram by former WEA Japan president Ikuo Orita, now president of Polydor K.K. In September 1993, Orita found out the hard way that seniority-based promotions were no longer automatic when Ryuzo “Junior” Kosugi, then president of Warner affiliate MMG Inc., leapfrogged over Orita, then president of Warner Music Japan, to become chairman of a restructured WMJ.

These high-profile moves typify the fundamental changes taking place in the Japanese music business, as the boom years of the early ’90s give way to a period of retrenchment and restructuring.

Other examples of the changing times include the expansion of foreign retailers and the impact of imports on the market, the weakening of the resale-price maintenance system and an increased willingness by artists and songwriters to stand up for their rights.

The result, industry watchers agree, will likely be a leaner industry that’s more in tune with international business norms.

Japan’s Fair Trade Commission recently modified the system to allow record companies to set prices for a maximum of two years from release, but sales still shows signs of weakening. With domestic albums still selling for as much as 3,000 yen ($33), imports—which go for as low as 1,500 yen ($17.50) at such fast-growing retail chains as Tower, Virgin and HMV—are causing some smaller retailers to break salam.

If the resale system breaks down altogether, the result could be what Japanese bureaucrats call—without a hint of irony—“market confusion.” That, in turn, could speed up the process of consolidation that has begun now that the boom years of the early ’90s are over.

MUSICAL CHAIRMAN

Behind the recent personnel changes is the realization by the majors’ Japanese affiliates that they need the right people to help them build up their domestic repertoire, says Peter Buckleigh, EMI Music Japan’s resident director.

“The two foreign companies that have strong domestic repertoire presence are us [Toshiba-EMI] and Sony, if I can call Sony a foreign company,” says Buckleigh. “The other foreign companies have never reached that level of market share. Their success has been based purely on international repertoire (roughly 30% of the Japanese market). So if you’re sitting where [PolyGram president/CEO] Alain Levy is, you say, ‘Good God, how do we expand our presence in the Japanese market?’ They’ve realized that you need to get domestic repertoire up, and the way to do that is to go out and get some staff.”

Levy concurs, noting that “We felt we needed new blood and a better understanding of local repertoire than we had previously, even though the results of the Japanese company are very good and Terumi [Mizuta] did a very good job.”

Notes Buckleigh, “I think what we’re seeing are senior executives who would otherwise have been lifetime employees feel that they can take their careers in a different direction by jumping to someone else.”

Take the case of Harry Kanezio, until recently Pony Canyon’s general manager for corporate development. Well-known overseas for his role as point man in the purchase (and subsequent sale) of 25% of Virgin Music by Pony Canyon parent company, the Fujisankei Communications Group, Kanezio was successfully recruited by upstart label Aves Trax. He now has the title of assistant general manager of the international division of parent company Aves D.D.

Aves also lured 35-year-old Haji Tamaguchi, who, although relatively young, was beginning to feel frustrated with his job as business affairs manager at Sony Music Publishing. The problem, he says, was that in a large corporation like Sony, a “non-mainstream” field like publishing would always leave him on the periphery.

“Luckily enough, Aves not only provided a position where I could learn about the record business (as assistant to Aves chairman Tom Yoda and manager of international business affairs), but also let me be involved in publishing as well,” Tamaguchi says. He adds that another reason for his move was Sony’s policy of job rotation, which is typical Japanese corporate style. “I was in one section for eight years, which is pretty unusual,” he notes. “But it was pretty easy for me to imagine that one day I’d find myself in Kanazawa [i.e., out in the sticks] selling cosmetics or whatever.”

NON-JAPANESE IMPORTS

Losing key staffers to aggressive competitors is just one way Japanese music companies are being shaken out of their sense of complacency. Another is the yen’s rise, which has flooded the market with imported product, shipments of which rose 43% in 1994.

Unlike made-in-Japan product—whether by domestic or foreign acts—imports are not subject to the same resale-price maintenance system, which allows record companies, book publishers and cosmetics makers to dictate retail prices.

MJ-62

Examples of the changing times include the expansion of foreign retailers and the impact of imports on the market, the weakening of the resale-price maintenance system and an increased willingness by artists and songwriters to stand up for their rights.

The result, industry watchers agree, will likely be a leaner industry that’s more in tune with international business norms.

CONTINUED ON PAGE 62
A few facts and figures.

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Retailer Provides Inspiration For Grieving Oklahoma City

by Patricia Bates

OKLAHOMA CITY—Nothing shakes faith like a bomb that kills 168 innocent people. But retailer Mardel Christian, Office & Educational Supply's belief in its community service, not people.

In the days after the devastating April 19 explosion at the Alfred P. Murrah Federal Building in Oklahoma City, Mardel's income from five stores there was cut in half, says owner Mart Green.

"That week, almost everyone was at home and watching the news reports instead of shopping."

Nevertheless, sales at Mardel's newest store in Oklahoma City—a 25,000-square-foot unit that opened in February—are 120% higher than sales last year in the previous Mardel at that location. Music and video account for at least 30% of this prototype store's revenue.

And, in October, 1996, Mardel will move into its largest space ever—nearly 97 years long—from the Northwest Expansion in Oklahoma City. This store will contain far more than the prototype store's 33 CD players and 12 TV sets in the music and video department.

In all, the Mardel chain has 10 outlets, including two in Tulsa, Okla., two in Little Rock, Ark., and one in Wichita Falls, Texas.

Discussing the bombing and its aftermath in Oklahoma City, Green begins by saying he was driving at 9:02 a.m. on April 19 when he felt the rumble. "We have a downtown site about five to six miles away from there, and our employees were a loud hollering sound. They thought it was the air-conditioning unit."

About an hour later, we found out what really happened. But we knew people would eventually come in, and they would talk about what they were feeling.

Mardel wanted to minister, not necessarily merchandise. "We knew we had to do something for those being rescued, along with firefighters, police, and emergency medical workers. At the same time, we had vendors calling to see if we were OK, and then to say, 'What can we do to be of assistance?'" says Green.

"We knew people would want to be comforted at that time, and they'd ask a lot of questions about the meaning of life."

Mardel began distributing to shelters 300 free care packages, each of which held goods worth about $100. In addition to six to 10 books, these packages included tapes of StarSong's "Healing Praise and Forefront Communications' "Beyond The Tears: Songs Of Hope And Encouragement." I also remembered this 127-page booklet, 'The Message Of Hope,' by NavPress, and we ordered 6,000 of them. I wrote a short note from Mardel, and we inserted it inside," says Green.

"We also received 300 copies of Charles Swindoll's 'Those Who Hurt' through his son and from the publishers."

In addition, Mardel said $2,000 worth of blue fund-raising ribbons for $1 each and loaned one of its fax machines to the Red Cross. Several Mardel employees gave blood and volunteered their services throughout Oklahoma City.

Annapolis, AVH, and Keith Lacarner did the first officially-sanctioned benefit for disaster relief on April 26 in Oklahoma City through Mardel with prerecorded messages from Amy Grant, Michael W. Smith, and Kathy Troccoli. Mardel also worked on the "A Night Of Encouragement" concert with Word Records, which was headlined by Sandi Patty and Max Lucado, author of "Max Lucado's Inspirational Study Bible."

Throughout April, Mardel sold "a lot of vocal accompaniment tracks of music to play in churches on Sundays," said Green. Some were spiritual or were often used for expressing grief, anger, and fear, while others were "praise and worship" music for recovery.

Mardel compiled its own top 20 list of recordings (it is not yet on SoundScapes's sales-tracking system), which does not always reflect the music heard on local radio stations, says Darrell Hodges, music buyer for the chain. Recently the top five included albums from Point Of Grace, Anointed, Margaret Becker, Clay Crosse, and John P. Kee.

Hodges also says, "Southern gospel (Continued on page 67)

Heat's On As Kids' Seminar Goes Solo

Panels Detail Opportunities For Singer/Songwriters

that the Kids' Entertainment Seminar, held July 14-15 in New York, take place at all was a triumph. That it drew roughly the same attendance (approximately 150) as last year—despite the correct prediction of a major heat wave—was pretty near miraculous.

And once again, KES proved itself the definitive children's entertainment industry event, drawing an impressive contingent of kid-biz movers and shakers.

For its first two years, the Kids' Music Seminar ("Music was changed to "Entertainment" this year) was piggybacked on the New Music Seminar. The NMS went belly up in mid-94, but KMS organizer Howard Leib, a New York-based entertainment attorney who specializes in the children's business, was determined to keep the children's seminar afloat. (Leib actually had planned to cut the NMS umbilical cord this year anyway, he says.) Thus, he had KES executive director Lina Maini (of Mainiac Productions of New Gardens, N.Y.) secured the use of the auditorium at P.S. 75 on Manhattan's Upper West Side. Unfortunately, the facility wasn't air-conditioned; yet despite July 15's record-breaking 100-plus degrees, P.S. 75's climate remained more or less tolerable.

Leib's promises after last year's event—to book-end the conference with a series of kids concerts (in addition to the customary final showcase) and to provide more extracurricular social events—came to fruition. The 1996 Just-For-Fun Festival, featuring two dozen kids artists at four New York venues, took place prior to the convention (July 5-13) at the West End Gate, WonderCamp, and the Children's Museum of Manhattan. Performers encompassed a grab bag of styles and included Bill Gordh, Blake Rowe, Fritzizie, Katherine Dines, Jack Grunsky, and Gaia Tossing. Kid Stuff grand finale concert, held at 11 a.m. at Playhouse 91 and at 3 p.m. at the Prospect Park Bandshell in Brooklyn, featured a stellar lineup: Bill Harley (who also hosted, hilariously), Dan Crow, Anna Moo, Dana, and Mr. Air.

We managed to catch the July 13 showcase at the West End Gate, a legendary literary watering hole whose high-profile children's theater is run by Stu Morden and Jo Ann Grossman. A solo Karen Bunin, in excellent voice, presented her motivational musical numbers with spirit, while Lou Del Bianco was his customary knock-out self. Really, the guy is so good—we've never seen any kids performer who more effectively interacts with his audience than actor/singer/songwriter/storyteller Del Bianco. Performing a suite of songs from his wonderful autobiographical album "When I Was A Kid," Del Bianco had the room full of children and adults hanging on every word and gesture. Particularly impressive was the way he quietly distracted youngsters from getting too rowdy, which involved an increasingly fannier series of thumbs-up movements. Somebody hand this guy a TV show, quick.

The seminar itself kicked off the following day with a general meeting of the Leib-founded trade group Children's Entertainment Assn., followed by a keynote/town meeting presided over by cable TV personality Marc Summers.

As we've done since the seminar's first year, Children's Play moderated Panel 1. "State Of The Industry—Year In Review."

Nickelodeon's Herb Scannell, Best, Gould of Fox Family Network, Radio AAHS' Gary Landsis, Torrie Dorrell of Kid Rhino, and Disney Magazines' Phyllis Heflich told us the way they see it, and the news wasn't always encouraging. With the kids audio industry having settled into a situation in which children's singer/songwriters—who (Continued on page 69)
Retail

Executive Shuffle At WEA;
Label Shuffle Of Dogg Pound

Ed Christian is on vacation. This week's column was written by former Retail Track columnist Geoff Mayfield.

PEOPLE ON THE MOVE: There is a bit of shuffling going on in Southern California at WEA and its labels; a merry-go-round began when Debra Saroyan, the distributor's Los Angeles branch regional manager, grabbed the VP of sales post at WEA-distributed Discovery Records. The new Disco

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Get the Attention of Purchasing Executives
"From now on, with all of my priority albums, I'm going to tell the accounts that we have a $30 million marketing budget and that it's called 'The Christmas Album.'"
does extremely well, because Muskooge, Oklahoma, has one of the highest rated [broadcast] stations in the nation. We also do great with black gospel, such as Kirk Franklin, and alternative, though it doesn’t have a long shelf life or backlist of titles.”

Point Of Grace debuted its last album at Mardel within the month of release, and 900 units were sold at one Oklahoma City store. Most Christian singers do 30 to 50 units, said Hodges.

Mardel “sees music like a store within a store, and it takes up at least one-fourth of our square footage. We’ve seen rates of growth and increases from 70%-200% after remodeling that section,” says Hodges. “Most of it comes from both music and gift or clothing items. We endcap everything, and we’re using Pelotan [listening posts] with our product.” Mardel also likes headers and shelf-talkers along with multimedia displays.

Because Mardel has a line of church and office supplies, “we do have wider aisles for cards than many Christian bookstores,” says Hodges. “We’ve really had to think about that in designing.”

Mardel’s color scheme has about 12 hues, so browsers know immediately that they are making the transition from one area to the next on the floor. There are soft pastels for the more meditative cards and high-voltage neon for the tapes and CDs. Mardel also makes many of its own fixtures, says Hodges.

Christian bookstores are usually less compartmentalized than secular ones. At Mardel, “our store is a store first, then our Christian section.”

Retailer Provides Inspiration For Grieving Oklahoma City

(Continued from page 65)

Mardel’s marketing director, Sarah Smith, said that “she was interested in using the mixer to try to sell business. When the first Mardel opened, office supplies were brought in when Green had extra room. Because Green initially kept the price of supplies moderate, he says, Mardel has been able to compete with Office Max and Office Depot in Oklahoma City.

Three years ago, Green got into educational materials. This was partially because of “double-digit increases” in home schooling in the 1990s, says Green, along with increased enrollment at private Christian academies.

Mardel carries more than 10,000 books and Bibles at one store in Oklahoma City that is directly across from a Wal-Mart. Green brought in chairs and benches upholstered in fabric with a library motif, so customers would stay in the store at least two hours. Kids have theater seating around TVs and toys.

When Mardel screened DC Talk’s “Narrow Is The Road” video at an Oklahoma City church, tickets were sold for $2 each. Kevin Smith of DC Talk autographed bookletlets imprinted by StarSong for his volume of poetry, “At The Foot Of Heaven.” StarSong also gave a $1 special reduction on the book.

Because Smith had a tight schedule, 300 listeners “won” his autograph in a call-in, on-air contest on radio station KOKF Oklahoma City. When winners got to the church, they received a paper to hand to Smith. “The slips helped the line move quickly by eliminating the need for people to spell their names,” said Mardel’s marketing director, Sarah Thornburg.

“We chose to give all of them away to prevent a large buy by an individual or group and to get more air time from the radio station,” says Thornburg. For 10 days, “the amount of promotion we received from KOKF went far beyond their [original commitment].” KOKF also did a live remote at Mardel, and the announcer gave away discounts on jewelry.

“I wanted to provide a coupon for something the DC Talk crew would be interested in but from a different area of our store,” says Thornburg. Often, young people go to the CD racks only, and they may not see other available merchandise.

In another event, 1,000 old Bibles were donated to Oklahoma’s Prison Fellowship. “We wound up selling Bibles, too, along with music, but that wasn’t the agenda,” says Green. Customers were given a low rate on Bibles bought for the program, which got many non-traditional customers in the front door. Mardel also does its own concert promotion, and “nearly always sells tickets for Christian acts,” says Hodges.

in-store/tour schedule includes: Clay Crosse autographing, Aug. 10; Clay Crosse and Cindy Morgan show, Aug. 17; a back-to-school block party with Geatiz Records, Aug. 18; children’s performer the Donut Man Aug. 19; and the nationwide Michael W. Smith album release party, with hats, confetti, and refreshments, Aug. 21.

“People react the same way over the next year after the tragedy. [During the Gulf War], we saw a lot of activity here because of our military bases nearby. We don’t know what to expect,” says Green. “I have four children, and I think the strongest imprint I have of April 19 is probably of them and that day care center.”
Navarre 1st-Quarter Sales Up 31.3%

By Don Jeffrey

NEW YORK—Navarre Corp., an independent distributor of music and multimedia products, reports a sharp increase in sales and a smaller than expected net loss for the first fiscal quarter.

For the three months that ended June 30, Minneapolis-based Navarre posted a net loss of $17,400, compared with a profit of $21,000 in the same period last year. Operating income fell 4.4% to $62,000 from $136,000. A company spokeswoman says Navarre posted a profit in last year's first quarter because of stronger than expected sales from one album.

Sales in the first quarter rose 31.3% to $26.2 million from $19.9 million a year ago.

Eric Paulson, chairman/CEO, says, "Our strong sales growth in the June quarter, despite the difficult environment for music and software retailing, narrowed the loss we generally expect to report in our first quarter." Navarre reports that it has "strong sales of higher-margin proprietary music products." These releases are for which Navarre is the exclusive distributor. The first-quarter profit margin rose to 13.7% from 12.8% last year.

During the quarter, Navarre signed an exclusive national distribution agreement with Moonshine Music, a West Coast label with more than 40 releases scheduled for this year.

In addition, Navarre booked revenues from its new multimedia publishing subsidiary, Digital Entertainment, which had no sales a year ago. Digital has released two titles so far on CD-ROM.

Paulson adds, "Looking ahead, we're encouraged by the fact that sales volumes were running substantially ahead of prior-year levels in the latter weeks of the first quarter, and we expect that trend to continue.

The company has 3.2 million shares outstanding. At press time its stock closed at $9 a share on Nasdaq, which gives the distributor a market capitalization of $28.8 million. The 52-week range for the stock is $3.625 to $9.50.
CHILD'S PLAY
(Continued from page 65)

made up the vast majority of KES attendees—have to work harder than ever at the grass-roots level to survive, it was undoubtedly sobering for many, once and for all, that the big companies aren't interested in breaking new talent. Yet the prospect of more examples of ways in which children's artists' work might be useful to them—especially in, for example, the Caribbean, where the work of Jennifer and Noughty Knob could be used—opened a door of opportunity for children's artists to explore.

Panel 2 addressed "Reading, Writing, and Retail—The Education Market," which was proven lucrative to a number of kids performers, like Greg & Steve, Ella Jenkins, and Had Palmer. Moderated by entertainment attorney Len Charney, the panel included Elaine Ruoff-Murphy (Kimbo Educational), Cheryl Goldhelf (Schleslatic Inc.), Frank Migliorelli (InterMusic Communications), and children's artists Gordi and Terri Merkins.

On July 15, Leib started things off with back-to-back workshops on copyrights and trademarks, before turning the floor over to moderator Paul Hodes and Panel 3, "Shelf Help—Working Together With Retailers." Panelists Luisa Riano Anderson (Rock 'n' Baby Boomers), Bunin, Bruce Davidson (Tanglewood Group), Jill Jarone (Kidcool), Stephanie Osher (Kaleidoscope), and Nina Maini offered performers tips on how to market themselves to retail. Anderson stressed the need for this cassette-heavy industry to embrace CDs, which made the audience process much easier, while David's advice was building one-on-one business relationships with buyers. Hodes suggested seeking out "deep offering retail sites" from gas stations to clothing stores, adding, "There are no rules—all bets are off. This is the kids music business. We're making it up as we go along." Leib moderated Panel 4, "Beyond A-Sketch—Interactive & Multimedia," which included panelists Robert Gordon (Imaginering Corp.), Steve McNie (Elephant Records), Linda Morganen (Morningstar Media), Kathy Silberger (Radio AAS Magazine), Linine Feehan (Siberia Pelona Music), and P.J. Swift (Pickleichie Pie). It was an especially appropriate subject for the audience at hand, as many kids songwriters are finding a burgeoning market for their music in CD-ROMs. Morgenstern sounded a note of caution, however, in case anyone regarded the interactive as a quick road to riches. "If you can't write songs quickly and without ego—if you can't write a song about, say, different butterfly species—then this is not the area for you," she said. Generally, a CD-ROM gig involves 100 minutes of underscore and four to eight songs, which at present earn $1,500 tops. "But when you do get multimedia credits," said Morgen-stern, "you can spread them around."

Next year, Leib says, he intends to have a major corporate sponsor for KES, and possibly an awards ceremony. Best of all, he says, "There will be air conditioning." The "Green Album" is slated for reissue in early fall.

TOP REGGAE ALBUMS.

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<tr>
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<td>THE LION KING</td>
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<td>LOVE &amp; LIBERTY</td>
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**TOP NEW AGE ALBUMS.**

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<td>10</td>
<td>NIGHTS BETWEEN</td>
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**TOP WORLD MUSIC ALBUMS.**

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<th>Title</th>
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<th>Worldwide Sales</th>
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<td>THE LONG BLACK VEIL</td>
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<td>THE MASK AND MIRROR</td>
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<td>15</td>
<td>RODI KAHAKALALU</td>
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Readers Concur With Packaging Lament
Creative Artwork Also Equals Fewer Visual Clichés

Blight revisited. Declarations of independence has been encouraged by the overwhelmingly positive response to our July 15 rant about the necessity of creative indie record-packaging design. Many readers have phoned to express their agreement; one CD manufacturer—who called seeking permission to reprint the column—said, “We’ve been trying to tell our customers that for years.”

We also received an encouraging word from Jan Maneus, sales promotion manager for Reference Recordings in San Francisco, who—credit where credit is due—commented the piece with her comments at the National Assn. of Independent Record Distributors and Manufacturers convention.

We return briefly to the subject this week because we received a letter of interest from a member of one of the bands whose album packaging was cited as especially fine: Jason B. Noble, of Louisville, KY-based group the Rachel’s.

Noble wrote that the column “seemed to imply that our packaging may have been dreamed up as some marketing tool for our records, while, in truth, it came from the fact that the majority of the members of the band are visual artists (in their musical and professional lives and day jobs) and that the visual equivalent to the music isn’t ever secondary.

“Quarterstick/Touch And Go, Simple Machines, Diachord, and Thrill Jockey Records have some of the most original packaging in ages, and, although I agree it is a MAJOR factor in someone noticing it in a store or distributing it, you may be pleasantly surprised that the factor hardly crossed their minds.”

Art for art’s sake—what a concept. We can only applaud the extraordinary efforts of Noble and his bandmates, who, he notes, designed, printed, collated, stuffed, and handprinted the packaging for their album. May many others follow their laudable lead.

One final deliberation. We left the ongoing utilization of visual clichés in indie album packaging undiscussed last week. We pray that in the future we will encounter fewer new titles in albums with white borders and pastel floral art, fewer metal albums with gothic lettering, skeletons, and demons; fewer ambient and techno records with computer graphics and high-tech type faces; and fewer bass music albums prominently displaying female posterior is. Deal?

Quick Hits: Changes have taken place at the top of Plymouth, Minnesota-based Paulstarr Enterprises. Joseph Cerami Sr. has stepped down as president of the distributor, and former VP/GM Scott Alan Haidle has assumed the title. Cerami remains chairman/CEO of the company. Former Paulstarr sales VP Joseph “HC” Cerami II has been elevated to executive VP. In the wholesaler's sales department, Ward Rose, former Chicago regional sales manager, has relocated to Minneapolis to become sales manager for national accounts; Bobby Witcher takes Rose's role in the Windy City...
MADISON AVENUE EYES MODERN ROCK, BUT ACTS REMAIN WARY
(Continued from page 1)

Yet just as marketers become convinced that an alternative association helps lessen wallets, most performers riding the "modern rock" wave are concerned about cashing in their street credibility and seem less interested than their predecessors in signing on the dotted line. Rarely has corporate America had so much trouble having its checks cashed.

"There are millions of dollars out there," says Eric Loechtefeld of Gaylord Events Marketing. "But you have to want nothing to do with it."

Advertisers paying big name makers for TV spots, but finding the excitement is nothing new. Forty-four summers ago, the Hadacol Caravan medicine show, featuring country music superstars Hank Williams, helped generate sales of $1 million a day for Hadacol's bottle elixir.

This new genre of rock musicians to advertising didn't explode until the '80s, when a wave of baby boomers matured into music-consum ing adults. Suddenly, rock 'n' roll, which elicited a strong nostalgic response from '60s kids, quickly emerged as the most popular choice.

Despite cries of "sellout," original recordings from classic rock icons like The Beatles, The Doors and Beach Boys, and Eric Clapton have been used to pitch products. Even Bob Dylan sold his generational cachet in commercials for Pepsi and A-Changin'," for commercial use (Billboard, Jan. 22, 1994).

MODERN ROCK MONEY

After a decade of courting baby boomers, many manufacturers hope to appall the next wave of consumers waiting in the wings: media-savvy high school and college students whose college dorms are a $6 billion market. The campaign approaches $1 billion each year.

Until recently, most on Madison Avenue have been afraid to make an appeal as too narrow—not to mention antiseptic—and the music was rarely called on to lure buyers.

"We know from research that people [in their 20s] are likely to pay more attention to an ad that has appealing music," says Don Warhola, client services manager at the music-marketing firm Madrigal, Inc. "But how do you get right into the consumer's head?"

Just as hip-hop appeared on the lips of marketers in the early '90s (Hammer, A Tribe Called Quest, and "F**k tha Peacekeeping") and rap was the wave of the future, a new genre of hip rock music is coming at people.

Although there is no clear definition of what constitutes modern rock, the music has been described as youth-oriented, alternative, marketing-oriented, and emergent. In addition, it is described as being "vibrant," "passionate," and "never with a sense of corporate control."

Just as hip-hop appeared on the lips of marketers in the early '90s (Hammer, A Tribe Called Quest, and "F**k tha Peacekeeping") and rap was the wave of the future, a new genre of hip rock music is coming at people.
Album Reviews

Edited by Paul Verna

POP

LETTERS TO CLEO
Mary Jane Watts & Al Green
Producers: Mar DeSouza
Gvi Vanni

Alternative rock act follows up its
surprisingly major-league debut, “Aurora
Gary Alpha,” with a sophomore effort
that should keep its fans warm on the
Modern Rock Tracks and Album Rock
Tracks charts. Lead single, “Aurora,”
has debuted on the former, and other
tracks—most notably the psychedelic
“Jennifer” and pop pseudonyms “Piano
Cutters” and “Demon Rock”—have
the waterfront to score
continued airplay. One of the
finest practitioners of this
trendier level of rock that
walks a common ground between
trendy credibility and mainstream appeal.

R&B

JOHNNY DANKMAN
The Show The After Party The Hotel
Producers: Dez Duron, Mr. Dalvin
VANILLA ICE 126

Contemporary grooves and
clumsy intertracks stack this 12-track set
ward toward trendy young consumer
interested in the same quality of
production hindered by the
“been there, done that” syndrome, which
ironically has become an accepted
epithet in the R&B community. Sturdy vocal
display is fueled by the same folksy
twine of unsuspecting star-struck women
back to the hotel for the “score”—which
renders order over project title.

RAP

LUNIZ
Operation Stack
Vince/Period/B.O.G/4053

Rubbery rhythm riffs featuring live
lyrics, buzzing bass notes, and
cyber-wax-wax tones combine in a
rather strained album that
discusses the lifestyles and
careers of men, players, hustlers,
and game-type women. This is
numeronous, mellifluous mood music that slams
and provides a record good-will.
Virtually the Susan Smith murder case (he
originally accused a suspect of murdering his
two children), the hop-and-drop track
“990 Blame A Nigga” takes on added poignancy.

JAZZ

MINGUS BIG BAND
Gumbo
Producers: Mingus and
DeSanto

The Mingus Big Band, the present-day
trustor of the Charles Mingus\'s
mingus on swing-in the band is
covered by his widow, Sue Mingus. Personnel
features Randy Brecker, Dede
dFrank Lacy, Dennis Spruell,
Dena Dewar, Jr., John Stubblefield,
and Kyu Siler, with arrangements by
Woodman, Jack DeJohnette, and
Rodney Babb. (Original Mingus\'s
charts for “Julie’s Who Me”
and “Gonna”) are included.

Latin

BANCO ZETA
Prescriptus, S.A.
Producers: Pablo D. A. DeCesare
Formosa 9102

Zesty cuban style tracks, which
has already become fashionable in
urban Cuba\’s entertainment,
good-time
pursuit of cubans, bands, and ronchas.
Santos: “Reventon Unico,” “Porque Me Quite Del
Vicio,” and “Bala de Parque Fri.”

TRIOLOGIA
Produced by: Weiss Martell, Gustavo Mingus
Riviera 1350

Solid presence predators from
Puerto Rican vocal trio whose
textured harmonies are

musically vibrant, and solid production. This
showed a feature that cut into
the group\'s previous release, “Stirrin’ It Up”
(which was not available on CD, as well as
1999 titles). Jeffrey Judge, who
spent most of the cuts, proved himself a songwriter
of considerable repute, and
on six selections as “God Kept His Promise,” “Warriors Of
Grief,” and “God Answers Prayer.”

VARIOUS ARTISTS
VAMP

The 14-song collection from ForeFront\’s
diverse roster sarlors Latrod Norman\'s
considerable contributions to Christian
music. All songs were of the late 90s/early
2000s Jesus movement, but sound just as
vital today. Instead of clashing the
previous cuts, the artist\’s interpretations are fresh
and creative. Among the standout cuts are
DC Talk\’s “I Wish We\'d All Been Ready,” Steven
& Pearl\’s “One Way,” Geoff Moore &
the Distance\’s “Why Should I Die? (The All
Good Music),” and Holy Soldier\’s
“Why Don’t You Look Into Jesus.”

R & B

PRODUCERS: DeVante, Mr. Dalvin

A 15-track collection representing
Boston’s finest underground singer-
guitarists, this disc on Cambridge
indie Black Wolf includes such up-and-
coming talent as Rondell signees Ellis
Paul and Jenisha Brooks of the story,
whose forthcoming album will appear
on GPR\’s Blue Thumb. Among
other notable participants are
Vance Gilbert, who collaborates on
“Taste To Be Adored”; Kevin Connolly, who
turns in the bluesy original
“Me To The Sea” by Jim Infantino, who
provides comedic relief with
“Stress” and Chris Trapper,
Deb Pasternak, and Barbara Koskel.
A vivid snapshot of an active folk
culture.

Joe White\'s \"Tunica Motel\" is a
modern masterpiece of the parable-legend
of country.

THE SOUTHERN STEEL

Producers: Mike McNally

From the jubilant opening strains of
“Songs That A Mighty God,”
Mississippi\’s-based Southern Steel
more than holds its own with good-
timing songs, written and sung by
brothers Bob and Mike Delovato. This
is what you could call
collected old school.

THE STEELIES

Produced by: Mike McNally

In Love

Perhaps the most evocative
record of the year. It is
as seamless as glossy production by
Air Supply\’s

Other

united

DOMINIC

SELENA
Dreaming Of You

Producers: Various

EMI/Capitol

Late Tejano superstar’s first
English-language effort would have been a
crossover breakthrough for the
decaying singer even if her
eventually death had not cast a glowing spotlight

On her, The baby was
“Could I Fall In Love” burning up the Hot
Latin Tracks chart and poised for airplay on
mainstream U.S. outlets. The album
enters The Billboard 200 at No. 1 this
week with the highest one-week sales
total of the year. Other highlights of the album—which
contains four Englishlanguage
tracks—include “Day By Day”
which has the same title as
the original single.

Mark Collie is really coming into his own as
his big, authoritative voice and
eye major manner. Importantly, he has a good
ear for gospel song and what he
doesn’t show himself
enjoys
taste. The
John Hunt/Mike Porter title cut is in a
good

Also

among the

This

songwriters, this
collective

capabilities.

Kirk\’s

King’s Consort

New CDs

WAVALDI

Ennio,

BRANDENBURG, ROY GOODMAN:

The Late Renaissance Choral

Mozart: Don Giovanni

The English Baroque Soloists,
JOHN ELST GARDNER

Director

Dunstable Chorale:

Thanks

ForeFront

Paul Verna

Billboard, 1135 Broadway,
New York, N.Y. 10010
Send R&B albums to: J.R. Reynolds,
Billboard, 4555 Wilshire Blvd., Los Angeles,
CA 90010. Send country albums to Chief Flippo,
Billboard, 49 Music Square W., Nashville,
TN 37203.

Send electronic reviews to: John Lamrett, 1614
Franklin Valley Road, Lafayette, LA 70503. Other
reviewers vary from time to time.
LOS ANGELES—The ‘90s version of the Lava Lamp is how Millennium Media Group president/CEO Richard Rasansky only half-jokingly describes “Vasice—The Screen Raver,” a low-price CD-ROM due in September that Rasansky believes “visuals to exist—music CDs placed in a computer’s drive will need to be used to make a multimedia product that would work for both components of the industry,” Rasansky says, “so we went and talked to a lot of retailers initially to see what they wanted.” Com- puters store the name venus, he says, but brightened over the fami- liar-sounding “Screen Raver,” which describes one component of the disc; it can function as a nonaudio screen- saver. Music retailers loved the new music software, with its immediate musical connotation, but not the latter, Compro- mise ensued.

Some differences couldn’t be settled, however. “We’re going out with two dif- ferent packages,” Rasansky concedes. Computer software stores and mass merchandisers, who are comfortable mer- chandising traditional game and educa- tion” CD-ROMs, will get the shrunk-wrapped “CD-ROM dropped into the box,” he says. Each band ve- nues will be given a jewel-box-only product, Rasansky expects retail prices to follow the audio CD model, at $15-$20.

Navarre’s Digital Entertainment unit will distribute the title to both chains.

The CD-ROM uses a proprietary en- gine to create animated on-screen dis- plays that react “on the fly” to the changing needs of the user, Rasansky says. Users can note the genre of music being played to optimize the display to that particular category. More ambi- tions projects can change more than the mode, which allows them to custom-de- sign a musical “rave” using the tools provided and to upload their hard drive or a floppy disc for playback whenever that particular au- dio CD is inserted in the CD-ROM drive.

As part of its marketing campaign, Millennium is launching a World Wide Web site, where it will post a variety of “raves” for download; Rasansky ex- pects users and artists to upload their own creations as well for others to try.

Music and publishing, “GVIC,” is also shopping the software en- gine to record labels, with the intent to have them add it as one ele- ment of their enhanced CD titles. The publisher also plans to release a series of add-on products, featuring artist- specific images and custom “brushes,” after the title’s initial launch. PB

Music also include four bonus audio tracks to be placed on the disc; artists were still being confirmed at press time.

“Vasice” is the latest incarnation of a burgeoning “music eye candy” concept. Earlier this year, Big Top Multi- media released “Groove Pang,” a disc that comes with a “musical eye candy” concept.
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CALENDAR
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.

AUGUST

SEPTEMBER
Sept. 6-9, National Assn. of Broadcasters Convention, New Orleans Convention Center, New Orleans. 202-429-5000.

OCTOBER

NOVEMBER
Nov. 8-10, Billboard Music Video Conference, Loews Santa Monica Beach Hotel. Los Angeles. 212-536-5002.

LIFELINES
BIRTHS
Girl, Rachel Ann, to Van and Patty Fletcher, May 28 in Plano, Texas. He is sales manager for the Southwest branch of PolyGram Group Distribution in Dallas.

Girl, Celia Rose, to Jay and Regina Healy, June 6 in New York. He is an independent producer and engineer.

Boy, James Talbot, to Joe McEwen and Mary Ellen Cataneo, July 14 in Livingston, N.J. He is a senior VP at Warner Bros. Records. She is former senior VP of communications at Sony Music Entertainment.

MARRIAGES
Stefan Privette to Jennifer Miller, July 2 in Charlotte, N.C. She is a sales representative for Sound Choice Ac-companiment Trucks there.

DEATHS
Dave Clark, 86, of natural causes, July 22 in Madison, Miss. Clark was a veteran promotion man and senior VP of Malaco Records’ music division (see story, page 6).

Ernie Furtado, 72, of cancer, July 12 in Amagansett, N.Y. Furtado was a jazz bassist and composer known for his in-
tense and passionate music. Born and raised in Taunton, Mass., he became a fixture on the New York music and club scene in the early ‘50s. He did stints with a number of big bands, among them Johnny Long and Lee Elgart, and performed and recorded with such jazz luminaries as Chuck Wayne, Cy Coleman, Matt Dennis, Morgana King, and Don Elliott. He also accompanied a host of prominent vocalists, including Lisa Minnelli, Chris Connor, Vic Damone, Sammy Davis Jr., and Bobby Darin. For the past few years, he played bass in a trio that performed every weekend year-round at Kiplings Restaurant in Bridgehampton, N.Y. The other mem-
bers of the trio were Charlie Perry on drums and Jim Demitrack on guitar. Furtado’s compositions were published by his own firm, Amagansett Harbor Publishing.

Jimmy Keyes, in his 60s, cause of death unstated, July 22 in the Bronx, N.Y. Keyes was a co-writer of the hit “Sh-Boon” and a member of the Chords for 40 years. “Sh-Boon” was written and recorded by the Chords in 1954 and was also covered by a white group, the Crew-Cuts. The Crew-Cuts’ version went to No. 1 on the Hot 100, but the Chords’ version rose to No. 5, becoming the first black-recorded R&B record to crack the top 10 on the pop chart. The Chords’ version also went to No. 3 on the R&B chart. The Chords did not have another major hit, but toured suc-
cessfully for many years and backed Willie Mays on “Say Hey, Willie.”

Percy Humphrey, 90, of natural causes, July 22 in New Orleans. Humphrey was a trumpet player known as the oldest active jazz musician in New Orleans. He performed weekly at Preservation Hall until March, when his health deteriorated. He began his career as a drummer, but hit the peak of his career as a trumpet in the ‘40s and ‘50s, when he led the Eureka Brass Band, the premier marching band for parades and funerals. In recent years, he also performed as a vocalist.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD
Doctor Dread is president of R&B Records. His title was given incorrectly in the July 8 Lifelines.

GROWING WORKS
HARVEST OF CARING: Fans of country superstar Clint Black have do-
ated more than 20,000 pounds of food to USA Harvest during the first eight shows of his national Summer’s Comin’ tour. The food was collected by USA Harvest volunteers outside of venues where Black was performing in San Antonio, Texas; Cedar Rapids, Iowa; Fort Leonard, Ohio; Huntsville, Ala.; Arme, Wis.; Rhinelander, Wis.; Indianapolis; and Wheeling, W.Va., to benefit needy residents in those cities. USA Harvest is the largest volunteer food-
distribution organization in the U.S. and requests that fans bring one or two items of nonperishable food to Black’s shows. Contact: Maureen O’Connor or Arnold Robinson, 310-201-8816.

KEEP IT UP FOR CHARITY: Wade Hayes’ recording of “Don’t Stop” will be used to help raise funds for St. Jude Children’s Research Hospital at dance marathons scheduled for Aug. 19 at se-
lected dance clubs across the U.S. Hayes’ label, Columbia/REC Music, and Country Club Enterprises are teaming up for the contest, the grand prize of which in-
cludes a trip to see Hayes in concert. Winners will be announced Sept. 15. Contact: Janet Bozeman, 615-742-4345; or William Smithson, 615-742-4546.
No Express Lane For Grocery Videos
Confab Examines Complexity Of Tie-Ins

LOS ANGELES—The union of super-markets and video has proven to be lucrative, but it’s a high-maintenance relationship that can break down along several points of a long communication chain.

In one of the first conferences to address the delicate bond between the two, Supermarket Video ’96 emphasized that early planning, frequent sales calls, and simple promotions will make prerecorded cassettes a supermarket staple. About 100 retailers and video executives attended the July 20-21 conference in Los Angeles, sponsored by trade magazines Supermarket News and Brand Marketing.

Groceries held a 17.9% share of video revenues in 1994, which is expected to grow to 19.8% this year. Set-through sales are forecasted to jump from $996 million to $861 million, a sharper growth curve than the projected increase of rental transactions to $2.17 billion from $1.99 billion.

Thirty percent to 40% of all supermarkets carry tapes. However, getting the product into stores remains a challenge since suppliers need the cooperation of many layers of management. Evaluating a “Home Alone 2” cross-promotion with Pepsi, Hy-Vee Foods director of video operations Kirk Mueldener put it in perspective: “From a display point, Pepsi was good, because their sales reps came in and built them, but the problem was that there are 27 different bottlers in our region and it was next to impossible to get them to work together.”

Other problems also hampered the promotion, he said. “In some areas, Coke has a 60%-70% market share, and store managers in those areas were less than enthusiastic about running the promotion.” It wasn’t much different for Warner Home Video’s “Free Willy” and Bumble Bee Tuna, Mueldener added. The brand was not carried in all of the Charlton, Iowa-based chain’s 222 stores, limiting cassette sales.

Buyers for supermarkets have to be convinced that a promotion will succeed, that sales of the food end of the deal will increase, and that precious floor space won’t be wasted. “You’re dealing with territorial rights,” said Food Lion VP of marketing Jay Abraham. “One store manager may think that video will take away from their ability to meet their goals in another department.”

But if the tie-in meets all criteria—on paper at least—video vendors have an easier time of things. Convince other product managers that they will get incremental sales and “they’ll jump on it,” said Glenn Fischer, video/photo sales coordinator of Grand Rapids, Mich.-based D&W Food Centers.

In fact, according to a Supermarket News survey of 56 chains representing 2,000 outlets, over 70% said they will cross-promote more in 1995 than they did in 1994. Sixty percent said they consistently use videos as cross-promotions.

To absolutely nobody’s surprise, Mueldener ranked Disney’s Buena Vista Home Video as the best studio in executing tie-ins. Among the best were Nabisco’s offer accompanying “101 Dalmatians.” Mueldener said, “It was an exceptional alliance. And both partners went out of their way to work with us.”

Seventy-eight percent of the respondents to the Supermarket News survey rated Buena Vista’s “The Lion King” partnership with Pillsbury and Mattel as their most successful cross-promotion. In second place was “Snow White & The Seven Dwarfs,” also from Buena Vista and Pillsbury, followed by MCA/Universal Home Video’s “Jurassic Park” tie-in with Jell-O.

Mueldener, however, gave a low rat-ing to “Jurassic Park,” blaming the studio’s failure to communicate as the major stumbling block. “There was little [point-of-purchase] support, and it

(Continued on next page)

PICTURE THIS
By Seth Goldstein
MAIL ORDERED: Now comes the U.S. Postal Service to extol video as the ultimate direct-mail medium.

Print may have its uses, but just ask National account manager Vito Fortuna firmly believes that 10-15 minute cassettes are the wave of the future. Dupli-cators, of course, have been saying this for years, as they crank out millions of throw-away units for brokerage houses, auto manufacturers, and vendors of exercise equipment.

However, it wasn’t until about two years ago that the Postal Service decided to pitch in and help convince direct marketers of the superiority of tape over paper. With the help of The Duplication Factory in Chaska, Minn., it adopted a slogan, “TV By Mail,” which Fortuna says has caught on.

He estimates that cassettes have generated $25 million in postal revenues since 1993 and should rake in $100 million by the end of 1996. “It’s a tremendous new revenue stream,” Fortuna says, and one that otherwise “would never have come to the Postal Service.”

Fortuna is something of a one-man band, beating the drum for cassettes at various forums including the American Video Duplication Assoc. annual convention, held during the June REPLYtech show in Santa Clara, Calif. His pitch: Duplicators have to learn all aspects of direct marketing if they’re really to profit from this latest development. Until recently, “duplicators weren’t into that,” he says.

But attitudes are changing. The Postal Service has begun working with several duplicators, including Detroit-based Allied Digital Technologies, which is probably the largest dibber in the tier below majors Bank and Technicolor. Allied co-chairman Bill Smith agrees that Fortuna’s AVDA speech touched a nerve: “There’s real promise. It has great potential for advertisers.” Smith finds it interesting that Fortuna “would come to speak to our group.”

The reason is clear to Fortuna, who sees duplicators as the missing link between marketers and closely targeted audiences. Reach.

(Continued on page 86)
**NO EXPRESS LANE FOR GROCERY VIDEOS (Continued from preceding page)**

came too late to gain any excitement. The information should have been disseminated a lot better than it was," he said.

MCA/Universal senior VP of marketing Andrew Kairey acknowledged that if he had it to do over again, the studio would have developed more account-specific programs for the title. "Customizing programs for key retail accounts hasn't been fully tapped," he said.

Grocers stressed the need for marketing programs tailored to meet each chain's needs—which is easier said than done.

"It's not a good idea to force-fit a common plan on each retailer," said Abraham. "Because what worked at Hy-Vee is not going to work at Food Lion." Food Lion, which had not carried video at its 1,000 stores since MCA/Universal's "E.T. The Extra-Terrestrial," did bring in "Snow White" last week.

But while the supplier did get a good job at selling the title, other internal difficulties fully consumes the performance of an otherwise solid promotion. Cashiers, for example, didn't know about a coupon offer for a "Snow White" package.

"The sign was everywhere, and they still couldn't find them," said Abraham.

"Snow White" is among the many pitfalls, supermarkets like Food Lion excel at in-store promotions. The chain turned its stores into confectionary with the release of "Home Alone 2," had a 17% response rate at Target, noted a "gross root approach" to promote the title.

Supermarkets, wary of spending extra penny on anything, manage to get the most out of their co-op advertising allowances. Many run in-store coupons for $1-off the purchase of the video, which, retailers said, have redemption rates as high as 40%.

Yet while they like the idea, grocers differ from the direct-mail and chain-specific programs. FoxVideo has created specialized promotions for Target, Stores, Toys "R" Us, and Musicland, but none for supermarkets, said VP of marketing Deborah Mitchell.

The deals can be elaborate—involving special on-pack stickers or inserts—merely remunerative. One, awarding a free trip to New York in conjunction with the release of "Home Alone 2," had a 17% response rate at Target, she noted. FoxVideo's "Home Alone 2" promotion with Toys "R" Us drew a 20% response.

The studio got the job done largely because each of those accounts is direct. Mitchell said the special stickers and coupons could be acquired at the duplicator and shipped right to individual stores. Groceries don't buy direct, so these programs are much harder to manage.

"We have done account-specific tie-ins through distribution," said Mitchell, "but you have to make sure the product is isolated.

To develop account-specific promotions, studios need to be aggressive. Turner Home Entertainment VP of marketing Richard Pinson said the vendor has made 100 joint sales calls while soliciting "The Swan Princess," which has a $60 tie-in.

"However, we don't have the communication with Turner that we had with Disney," Mueledner responded. "But then again, Turner's Tape is "The Lion King." Nonetheless, he doesn't expect the title to suffer because Buena Vista made more sales.

Studios must take the initiative, perhaps more so than with other classes of trade. "We have to rely on our partners," Abraham said. "It's their responsibility to come in with a strategy."
Alexander Report
Checks Vid Sales, Box-Office Ranks

NEW YORK—Video retailers may be forcing studios to re-evaluate the titles they choose for direct-to-
release, according to Alexander & Associates' latest
analysis of the rental market.

With limited open-to-buy budgets, stores are going deeper than ever on "A" rental titles, says Alex-
ander analyst Arin Wolfson. "It's possible that decision making
might change for something like 'Speed.'" FoxVideo confounded the competition last year when it
released the R-rated "Speed" at $19.95, said list and moved 8
million units.

Now, with the success of New Line Home Video's "Dumb And
Dumber," which delivered 600,000
cassettes, Wolfson wonders if there's "less of a chance" that Fox
will repeat that strategy. "They
may want to think twice," he says.

Once again, the pendulum changes direction, Wolfson sug-
gests, this time toward rental. But
dampening the swing are the gen-
eral downturn in rental activity and the
difficulty that several vendors have in making the numbers that
Alexander projects for their titles.

Wolfson estimates a 7% decline
in rental transactions for the first
half of 1995, while consumer pur-
chases of all titles are up 19.8% over last year. And Alexander's
second annual over/under analysis indicates that retailers don't treat
all of the majors equally; for exam-
ple, they buy fewer copies of Co-
lumbia TriStar Home Video's re-
leases and more of Disney's.

Disney has increased its emphasis
on rental, which accounts for per-
haps 30% of its home video reve-
ues, and the effort appears to be
paying off.
Alexander reached its conclu-
sions from an examination of 72 ti-
tles released from Oct. 1, 1994,
through March 31. The movies
were divided into three theatrical
box-office groups: revenues of at
least $30 million; revenues of $11
million-$39 million; and revenues
of less than $11 million. Alexander
measured ticket sales against cas-
sette shipments, calculated an av-
erage for each category, and deter-
mined whether suppliers were
doing better or worse than the
norm.

Warner Home Video's "The Spec-
ialist," with box-office revenues of
$57.5 million, shipped 465,000 cas-
settes, which was 70,000 over the
predicted value, says Wolfson.

In contrast, Paramount Home Video's
"Beverly Hills Cop 3," a box-office
d (Continued on page 8)
Sweating it out: Consumers who want to work out with the help of exercise video trainers are getting their retail fix altogether. In contrast, Steinfeld says that sales of “Body By Jake” equipment and accompanying video tapes over the past two years have exceeded 1 million units via TV. A portion of the problem is that his present output has been limited, he says. Two tapes went through MCA in 1984, and Warner released three last December, the first to bear his name since 1987.

“I love doing in-store appearances, but I don’t want to be in retail,” he says. “I’d rather sell everything through the direct market.”

Steinfeld will have plenty of airtime to sell on Home Shopping Network, which has promised him a minimum of 100 hours per year. The first item he’ll pitch on Home Shopping will be a stretching video made exclusively for the channel.

Talking out of turn: The folks over at New Line Home Video weren’t too pleased to hear a speaker at the Supermarket Video 1996 conference, held in Los Angeles last month, described their animated video “Mortal Kombat” as cross-promotional poison.

Discussing what type of video works with packaged-good promotions, Averbuck, president of Miami-based Co-op Promotions, said his company was unable to find a tie-in partner for “Mortal Kombat” because it was too violent. He then held up an ad, which appeared in the trade magazine and event sponsor Supermarket News, and said, “I wonder if they ever did find a sponsor.”

New Line VP of publicity Cathy Scott was outraged that Averbuck singled out her company’s product and says that New Line never hired Co-op Promotions to find a sponsor. “He misrepresented himself and our product,” she adds. "Realizing that the title’s violent content might be a cross-promotional problem, New Line opted to enclose a coupon booklet worth $75 off “Mortal Kombat” licensed products.

For the record, Averbuck’s presentation went on to trash Disney’s “The Fox And The Hound” and the Chex cereal promotion in which consumers could win a copy of the movie. “Consumers had one-in-1,000 chance to win the free video,” Averbuck. “And that’s not much of a chance.” However, it’s probably a million times better than the chance he has of ever working for Disney.

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Gary Cooper  Ingrid Bergman

FOR WHOM THE BELL TOLLS

NOMINATED FOR 9 ACADEMY AWARDS Including BEST PICTURE
Winner Best Supporting Actress 1943 Katina Paxinou

FOR WHOM THE BELL TOLLS
FROM THE CELEBRATED NOVEL BY ERNEST HEMINGWAY
STARRING GARY COOPER  INGRID BERGMAN  AKIM TAMIROFF  ARTURO DE CORDOVA
JOSEPH CALLEIA AND KATINA PAXINOU
SCREENPLAY BY DUDLEY NICHOLS  EXECUTIVE PRODUCER B.C. DE SYLVA PRODUCED AND DIRECTED BY SAM WOOD
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The OSCAR-WINNING Classic Finally Comes To Video
In A Restored, Limited Collector's Edition

- Nominated for 9 Academy Awards including Best Picture
- Starring Academy Award winners Gary Cooper, Ingrid Bergman and Katina Paxinou
- Based on the world-renowned novel by Ernest Hemingway
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- Beautiful intermission music by Victor Young cut from the original. The overture and intermission have been enhanced by a unique video montage with rare production stills.
- One of the most requested titles in the MCA / Universal Home Video library

The premiere of this classic on video is accompanied by a LIMITED EDITION COLLECTORS BOOKLET which details the history of the film with photos, lobby card reproductions and informative text.

ONLY $19.98 S.R.P.

CONSUMER PRINT CAMPAIGN
Moveline, Premiere, Film Comment magazines

SEPTEMBER 12, 1995

FOR WHOM THE BELL TOLLS

DOUBLE CASSETTE
COLOR (2 Hours 46 Mins) Not rated
Digitally recorded

Video cassette #45006 ($19.98 s.r.p.) Laserdisc #42438 ($44.98 s.r.p.)

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Advertising and promotional details subject to change without notice.
The Adventures of Mary-Kate & Ashley™
The Case Of The Christmas Caper™

The sly sleuths are busy wrapping holiday gifts and learning carols when a call from the Three Wise Men sends them in search of The Spirit of Christmas! Now, it's up to the dynamic duo to use all their computer smarts and solve this holiday crime by Christmas time!

Catalog Number: 53305-3

The Adventures of Mary-Kate & Ashley™
The Case Of The Fun House Mystery™

The pint-sized private investigators take a spin on spine-tingling amusement park rides and then team up with some hilarious pirates-of-the-midway to catch the scary monster that lurks inside the freaky Fun House.

Catalog Number: 53306-3

Price: $12.95 each
Running Time: Approx. 30 minutes each
Street Date: September 12, 1995
Pre-Order Date: August 22, 1995
Little Stars and an **Invitation** to Fun!

You're Invited To Mary-Kate & Ashley's™ Sleepover Party™

Boys and girls pack up your pajamas and sleeping bags because You're Invited To Mary-Kate & Ashley's™ Sleepover Party™! Join in the fun as Mary-Kate & Ashley and their friends have pillow fights, dance and share secrets about friends, school and sports! The fun doesn't stop as they outwit the pranks of their older brother and his buddies. With five dynamite new songs to sing along to, this is one slumber party boys and girls alike won't want to miss!

Catalog Number: 53307-3

Contact your local WEA representative.

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**P.O.P.**

12 piece display
Catalog Number: 53308-3 Price: $155.40

24 piece display
Catalog Number: 53309-3 Price: $310.80

48 piece display
Catalog Number: 53310-3 Price: $621.60

DUALSTAR VIDEO

Distributed by KidVision
A DIVISION OF WARNERVISION ENTERTAINMENT
**Video Previews**

**MUSIC**


Indie roots-music label Rounder celebrates its silver anniversary in this rich documentary, a testament to the founders’ powerful raison d’être and its finest artistic achievements. Interviews with founders Marian Leighton Levy, Ken Irwin, and Bill Nowlin provide historical context, but director Robert Mugge’s powerful capturing of current performances speaks loudest. Bill Murray performs the whimsical “Letter From Heaven” in a small New Hope, Pa., club. Alison Krauss does a double-shot of fiddle classic “Carolina Blues” and the Foundations’ 1967 hit “Baby, Now That I’ve Found You,” Marta Ball belts it out at La Zona Rosa in Texas; Irma Thomas fills her New Orleans club with “Smoke Filled Room”; Little Jimmy Dickens does in Memphis club; and so on.

**CHILDREN’S**

“Goofy: The Movie,” Walt Disney Home Video, 96 minutes.

Children can take a wild and crazy vacation without leaving the comforts of home as they follow the silly triumphs and mishaps of that goofy goof Goofy and his son Max in this almost feature-length tale. Animation is right on the money, and the story doesn’t purport to be a Disney classic. It does make for an entertaining hour-plus for the whole family. Stock up.

“Tales From The Cryptkeeper,” Sony Wonder, 46 minutes each, $12.98 each.

Animated series that continues to speak to viewers with short misadventures and plenty of Cryptkeeper schtickho buxted new episodes.

**BRIAN KEST’S POWER YOGA SERIES,” Warner Home Video, approximately 50 minutes each, $29.95 each.

Kest’s brand of Ashtanga yoga is not for the completely gentle of body and mind. The instructor’s infectious zest for “power yoga” comes barreling through in each of the three programs in his series: “Energize,” “Tone,” and “Sweat.” The first volume focuses on detoxifying the body and unlocking its natural energy. Volume two takes on the task of strengthening muscles and building endurance, and the third, most difficult, class builds on the previous two programs and features a series of tough lunges and moves aimed at helping push people beyond their own limits. One of the best yoga series in a sea of new-age fitness tips, Kest’s programs should see hot sales.

**Shape Up! Youth Fitness,” Youth Sports Inc. (818-521-3169), 30 minutes.

Youth fitness is a growing trend, and this video—aired at children ages 6-12—is a great way to start helping youngsters channel their energy in ways that will yield better fitness and self-esteem. Hosted by two-time Mr. International University, the program encourages general body fitness and safety.

**Top Kid Video**

**FOR WEEK ENDING AUGUST 5, 1995**

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**REPORT CHECKS VIAD SALES, BOX-OFFICE RANKS**

(Continued from page 79)

$7.5 million less than their wholesale potential for the six-month period. “That’s a good chunk of change,” he adds. MCA/Universal Home Video had the best results, finishing 149,000 copies ahead on six titles, racking up an extra $9.2 million.

Smaller video players, such as PolyGram, Live, and HBO “did well overall” in an ever-tightening market, Wolfson says. Perhaps the biggest surprise, though, was Disney’s Buena Vista Home Video, which steered a strong course through the treacherous $11 million-$29 million category, which was down 18% from the previous year.

Wolfson’s analysis indicates that the studio’s 10 titles were “right on target,” a strong finish for a vendor that makes its biggest splash in sell-through. However, Buena Vista’s rental releases ran aground in the top and bottom box-office rankings, falling below the Alexander averagers, Wolfson adds. The studios, constantly looking to increase the depth of copies in stores, might do well to pay closer attention to black-oriented titles such as “Jason’s Lyric,” “Above The Rim,” and “Fresh.” Based on consumer response, all were underrepresented at retail, says Wolfson, who compared shipments and rental turns to those of similar theatrical releases as “Color Of Night,” “Love Affair,” and “The Ritz.”

Vendors delivered 116,000 tapes of five black-oriented features, as opposed to 184,000 in the successful mainstream movies. Yet rental turns of the former totalled 4.9 million over 18 weeks, compared to 4.3 million for the latter. This suggests that suppliers had committed the cardinal sin of home video—leaving money on the table.
An Out-Of-This-World, $90 Million Box-Office Hit Is About To Become This Year’s Most Spirited Family Sell-Through Title.

SEEING IS BELIEVING.

Watch for Details.

N.A.A.D.: OCTOBER 13, 1995
RETAIL AVAILABILITY DATE: OCTOBER 10, 1995

VIDEO PEOPLE

Veteran entertainment industry executive Bud O’Shea joins Sony’s Multi-Media CD project team as its primary liaison to the motion picture industry. O’Shea had the same responsibilities as consultants to Sony Dynamic Digital Sound (Billboard, March 25).

Scott Ryder advances to national sales manager of sports and fitness programming at 20th Century Fox Home Entertainment. Barbara Courtland becomes manager of sales programming. Fox has promoted four staffers to the newly created post of regional sales director: Chris Anderson, Eastern; Larry Andjulis, Midwest; Molly Madden, Western; and Mark Matlock, South-Central.

Appointments at Turner Home Entertainment: Sanford Friedman to VP of business software division, Patrick Connover to director of national accounts, and Chris Ryan to national accounts manager.

Molly Kronberg, formerly with Warner Home Video, joins MGM/UA Home Entertainment as national accounts sales director. Jeffrey Karbowiak advances to VP of operations and finance. Scott Partridge becomes operations director; Jeanne Danley, finance director; Dennis Dixon, senior financial analyst; and Hiro Ouchi, operations manager.

Appointments at Hemdale Home Video: Ray Schwartzman to national sales manager, Todd Hansen to national accounts manager, and Bob Wiensstroer to Southeast regional sales manager.

Rodney Jones and Daniel O’Brien have been promoted to VP of operations at Rank Video Services America cassette duplicating and packaging plants in Deerfield, Ill., and North Little Rock, Ark., respectively.

Sara Levin joins BBC Worldwide America as manager of licensing, a new position.

Mike Freni, former senior VP of electronic publishing for Philips Media Central Europe, becomes president of KeyMedia Management in Los Angeles. KeyMedia, a production, distribution, financial, and marketing service bridge between the U.S. and Europe, is aimed at developing, publishing, and acquiring interactive CD programs and rights for all related platforms, including interactive TV and cable.

Cindy Schwartz-Haley is named sales manager of Henninger Video in Arlington, Va. The company is a division of Henninger Media Services.

Crossan “Bo” Anderson, formerly legal director of the Motion Picture Assn. of America, joins the Video Software Dealers Assn. as VP/legal counsel, a new post. Anderson replaces Rick Karpel, who had been executive VP in charge of legal affairs.

PICTURE THIS

(Continued from page 77)

ing the latter isn’t a problem. “Nobody can beat our rates,” he says. Cassettes cost about 60 cents to send via bulk rate and 80 via priority service—prices that are “almost identi- cal” to print. A tape can be dubbed, packaged, personalized with a letter, and mailed for as little as $2. “It’s a tremendous opportunity,” says Fortuna, who will- ingly recites the rest of the Postal Service slogan: “You can deliver sight, sound, motion, and emotion.”

PLAY TIME: The Verity Group, which tracks consumer viewing habits, says that some children’s video rentals have been denied by hi-tech gadgets, but not all.

In fact, measured against personal computers, rental activity didn’t bud until the latter part of the century, according to an April survey. Of a consumer sample of 600 kids between the ages of 8 and 18, 11% say they rent more often; exactly the same number say they rent less.

However, it’s not quite as simple for the studios when they consider the competition from video games, online services, and pay-per-view. The kids who indulge in these home entertainment choices, especially PPV and online, do trek to Blockbuster less often.

Verity added its numbers and found that 72% of the PC and online crowd rented tapes as frequently as before, but only 55% of game players and 59% of PPV fans were at the same level.

Meanwhile, 1,000 people aged 19 and older were asked how they allocate their TV-viewing time. Overall, consumers spend 30% of their leisure hours in front of the screen. Of those surveyed, 62% watch a broadcast and basic cable; 14% rent cassettes; 12% watch premium channels, such as Home Box Office; 9% purchase cassettes; and 3% watch PPV events. (There’s a hardcore crowd, 10% of the sample, that spends 50% of its TV time watching video.)

Kids are traditionalists that when it comes to time spent in front of the tube; it is in the favorite leisure activity of 33% of those surveyed. Fully 77% dial up broadcast TV, compared to 22% who watch rented or owned cassettes. PPV registered 1% of the “most frequent” total. More casual PPV activity was enough to affect rental frequency.

on projects including the design of the cassette for the National Basketball Assn. line and for those of such earlier British Broadcasting Corp. releases as “Fawlty Towers.” Says Parham, “They have a lot of market savvy. They know what’s go- ing on [at retail].”

But transforming BBC Video from just another label to a brand name launched Parham Santana into an unknown territory—and with two mas- ters to please. “It was tricky,” Parham acknowledges. He worked closely with executive producer Mindy Pickard, preparing materials for BBC Worldwide America execu- tives who “tried to sit back and be the consumer,” the process took months, Parham says.

Small wonder: His task was to make a household word of an import label in the fiercely competitive sell-through market, where mass-mer- chandised titles regularly sell for un- der $10. In fact, CBS/Fox could be said to be leading with its chin: cho- sen for first release was a half-hour Claymon short titled “The Wrong Trouser,” at $9.98 suggested content.

At a press conference in New York several months ago, Pickard targeted such mass merchants as Wal-Mart as the likeliest to carry “The Wrong Trouser” in sufficient quantity to ig- nite brand aware- ness.

Several chains, excluding Wal-Mart, sup- posedly are testing floor space dedicated to BBC programs.

“The Wrong Trouser” and “Absolu- tely Fabulous,” another release ex- pected to generate big numbers, shipped in the past couple of weeks. Initial sales, as well as a hint of the impact of the Parham Santana campa- ign, weren’t known at deadline. Parham considers BBC to be a “unique entity to mass-merchant- ers, even though the programs are mostly familiar to the relatively small public television audience. ‘It’s something,’ he says, talking BBC one step toward the Disney ideal, where consumers buy “without knowing the list.”

The designers first had to settle the logo, examining more color swatches before deciding on a paral- lelogram with gray and white stripes that is meant to convey a TV screen. Inside the box are the white italicized letters, “BBC,” each one underlined by a single color: blue, red, and green. In its whole appearance and the logo appears on the front and sides of the cassette box.

Parham says the design is as in- stantly identifiable as the red tag on the back pocket of Levi’s jeans. In fact, he used that example in the presen- tation to CBS/Fox. Parham floated a second idea that he says Pickard shot down—the use of a border similar to the yellow National Geographic box. Pickard thought consumers would confuse BBC releases with those of the National Geographic and rather than stop to learn the differ- ence would move on to something else.

Confusion can be fatal, Shoppers (Continued on next page)
"There's pressure to get better and better," Parham says. "The ante is being upped. Design is coming into play." With so much product available for less than $10, he says, the key question becomes, "What are you going to bring to the picture?"

CBS/Fox is relying on its retail experience for guidance. Parham says mass merchants were shown the basic look, and he knows that CBS/Fox conducts research. But the key reactions were gathered from retailers who stopped by the CBS/Fox display at the Video Software Dealers Assn. convention in Dallas in May. "We wanted to see how people responded," says Parham, who attended his first VSDA show.

Results were positive, allowing Parham the chance to evaluate what else was being exhibited. He did see "pockets of greatness," but his overall impression is that cassette design needs improvement.

So do the BBC Video releases of yesteryear. While Parham Santana hasn't received the assignment yet, Parham says, "I would assume they will be pulled into the brand look."
VIRTUAL REALITY
(Continued from page 74)
access the browsers from the providers’ sites, Courtney says.
Those users who cannot run the VRML browser (which requires a
minimum of Windows 3.1) or
don’t care to try VRML are given
the option upon entering the “Deseo
Remixes” site to navigate the tradi-
tional way. Courtney says, and still
will be able to access the embedded
sound files and information.

PSYCHEDELIC ‘90s
(Continued from page 74)
also designed to choreograph visuals to
a user’s existing music collection. While
Ion dished up “Head Candy,” a CD-
ROM featuring music from Brian Eno
that is designed to be experienced
while wearing 3D glasses, which “float”
the visuals in front of the viewer. Moon-
shine Records incorporates some psy-
chedelic, music-influenced visual ef-
fects into its “Head Travel” enhanced CD,
and Jaguar’s CD-ROM hardware
extension includes a built-in feature
that serves up visual effects choreo-
graphed to whatever audio CD is
played back in it.

“Historically, this is just a natural extension to
the process of listening to music, taken
into the multimedia age,” says Ras-
salsky. “It doesn’t alter the purity of the
musical experience, but it adds new
elements to it.”

PER-UNIT ROYALTIES
(Continued from page 37)
piece of a multimillion dollar produc-
tion. Aside from inflation, fees have
changed little in recent years, he adds.
Bob Knight, film and television sen-
or creative director for Los Angele-
based Famous Music, agrees that per-
unit contracts are “almost nonexistent,
even for a C or D movie.” That goes
to television, as well. At one time, old
broadcast series had little home video
appeal. But as consumer demand has
grown, so have buyouts, Knight says.

All in the Knight says, it’s a good
thing: “Buyouts are easier. The ac-
counting function is so difficult to moni-
tor, you might find it very easy and very


clean,” Music publishers previously got
burned when, unfamiliar with the mar-
ket, they willingly settled for low fees.
In the beginning, no one knew, recalls
Jill Meyers, a music consultant in Los
Angeles who handles movie and TV
clearances. “Now it’s pretty stable.”

Challenges are imminent, though.
Multimedia promises to reorder the
royalties universe, according to EMI’s
Boris. She thinks that the emergence
of CD-ROM and CD Plus will give pub-
lishers further opportunity to rework
their libraries. “It doesn’t need to be
complicated,” Boris says. “We’ll prob-
ably do something similar to what we do
in video.”

There will be some twists and turns,
however, such as downloading music to
a personal computer. “To me, it’s a per-
formance, no question about it,” Boris
says, and performances require pay-
ments.

Meyers concedes that “true interac-
tive” applications, those in which the
user makes choices, mandate separate
negotiations. “It’s always something,”
she adds.
Pro Audio

Basement Studio A Community Asset
Students Get Hands-On Recording Experience

BY DARREN HARTLEY

NEW YORK—Six years after it opened as an underground music studio in the Flatbush section of Brooklyn here, Basement Recordings has established itself as the leading multimedia school in its community. Trevor John, owner and director of the black-owned complex, says its operation has fulfilled his dreams of empowering local producers, engineers, and musicians with the knowledge and tools they need to create their art.

“My main idea has always been that people have to have access,” says John, a 35-year-old entrepreneur who has a chemical engineering degree from Columbia University and 15 years experience in electrical engineering. The idea is simple: make music, he says, make it. This music business in a major way. An artist can be extremely talented, but if he can’t use and understand this technology, it will affect his music, his marketing. It changes his whole value. What we’ve done in terms of the music aspect are resources.

Basement offers three levels of classes in music production, digital media, sound theory, MIDI, equipment mechanics, computer video, and related fields. The first level covers the basics of digital recording in a project studio; level two probes such aspects of digital sound as inputs/outputs, communications, buses, and the various professional digital formats; and the third tier gives students intense, hands-on experience working on specific projects.

The classes are offered free of charge for approximately three hours each, a couple of days a week, for six weeks. The structure of class hours varies with the needs of each student, according to John. Basement—which also functions as a commercial recording facility—subsidizes the educational program with fees from the paid projects. Its overhead is low because most of its equipment is limited to manufacturers interested in contributing to the educational aspects of the complex.

“Projects range from No. 1 Hit Tracks and Five Mag Designs 24-Layer-Sy by-sony; Yamaha DMP 11, DMP 7, and DMP 7D units; a Yamaha DMR-8 hard-disc recorder; Reel to Reel, multitrack machines; and an analog six-track recorder from Japanese manufacturers,” John says.

In exchange for their products, the manufacturers receive reports on product use, suggestions for improvements, and proposals for equipment development. Other companies—i.e., Commodore Business Computers, NEC and Innovation—have also established symbiotic relationships with Basement.

The studio-cum-school also offers outside seminars throughout the New York metropolitan area. To date, John has invited 10,000 people to attend such programs at Medgar Evers College, the Schomburg Center, Long Island University, and other schools, says John.

“One of the things that amazes me about these guys is that they consistently get supported and consistently get attendance at their seminars,” says Dave Firestone, VP of sales and marketing at Woodinville, Wash.-based console manufacturer Mackie Designs. “Usually we say no to free equipment programs, but these guys convinced me. People who are doing the shows are saying the things that we’re attracting these days.”

Harrison William, a sound mixer, who is working on a 30-minute video project at Basement, says the facility has provided him with educational opportunities that might be limited elsewhere.

“Here, they allow you to experiment—to come up with a concept and embellish it,” says William, who has worked in a technical support capacity on “Saturday Night Live” and “Continued on page 91.”

Jorio Mixes Hit Singles On Budget Gear
Two-Mackie Setup Secret To Dance Chart Success

BY JACK ARKY

NEW YORK—The ubiquitous Mackie CR-1604 mixer, popular in the project studio and sound reinforcement market, is making surprising inroads onto what is generally considered big studio territory. Case in point: the recent No. 1 single, the Club Play chart, “You” by Stax Of Joy Featuring Carol Leeming (Champion/Columbia), was mixed entirely on two Mackie 1604s at remix engineer Fred Jorio’s Lecrool Studios.

In fact, Jorio has been mixing No. 1 records on his two Mackies. The output of which are summed by a Mixer-Mixer—since 1992. Under the stewardship of Junior Vasquez at the Sound Factory, Jorio’s credits include remixes for Madonna, Ce Ce Penistion, and Elton John.

Jorio’s surroundings are as unassuming as his equipment. Lecrool is nothing more than a 10 foot by 10 foot room out of Jorio’s two-bedroom East Village apartment. Beneath an antiseptic layer of dust (no doubt essential to the authentic remix sound) lies an enviable collection of vintage analog synthesisers, including a SQ-10, SLP-3000, two S-2000s, and a variety of low-cost processing gear. Jorio proudly points to the only day unit that rests in a rack beside the Mackies is his very first. Given the short time that home studios have been in existence, it probably dates back to before the Iran/contra era.

Clearly, the sonic results from Lecrool are the stuff hit records are made of. As such, the current excitement for Stax Of Joy, Jorio has remixed Sphinks’ “What Hope Have I” and Kristine W’s “Feel What You Want,” both of which rank to No. 1 in the dance charts. About the Mackies, he has no illusions. “For the money, I think they’re brilliant,” says Jorio of the CR-1604s, which retail for approximately $840. “Very good. Very Clean. Of course, the EQs are not sweepable, so there is a problem when you’re doing a big mix. But a lot of the MIDI stuff doesn’t need a lot of equalizing.”

“Every time we’ve been against these tech people who say, ‘You can’t do this, you can’t do that, you just have to have this, you gotta have—that, because it’s not true. We’ve built this studio about equipment. People read too many magazines and read too many serial numbers, it’s not about that. It’s about capturing a moment and putting a good arrangement together. If you have a good arrangement, then the song will sound good.”

The home studio is perhaps the perfect environment for remixing, because that format does not require many of the typical functions of a studio. “You just have to have that ability to not have to worry about the tracking. The only parts that survive from a single release when it is re-recorded, mainly because Lecrool’s vocal takes are transferred from a DAT master directly into the samplers. Using time expansion, the vocals are tailored to fit an entirely new arrangement (programmed by Jorio with his Vision sequencing software) for the club scene. A typical remix session takes him about four days. “If you have a good studio in your house, I think you’re better off,” says Jorio. “You can take your time, besides the money you save.”

Of course, mixing at home does have its drawbacks. Even in the dance-rich East Village, some of Jorio’s neighbors don’t appreciate the often boomy tones emanating from his apartment. Consequently, he often has to mix at low volumes. “It’s very hard to remix dance music at a low volume, because you want to capture the club environment,” he says. “Also, you tend to make your arrangements a little bit thinner when you work at low volumes.”

Jorio envisages himself as part of a new generation of producers whose beats originate from the comfort of their own homes. But the big studio system still provides stiff competition.

“A lot of remix people in dance music are DJs,” he says, “Record companies often approach DJs, because they’re in the clubs. The DJs need programmers and musicians, so you still tend to go to the big studios.”

Consequently, the home producer is often left out of the loop. “The record company has come to me with the DJ, because they’re promoting their records for them,” says Jorio. “It makes it tough for people like us, because we’re not in the promotional chain.”

For all his No. 1 hits, Jorio does not consider himself an overnight success. “I’ve only probably dated six or seven years, he says. “But I’ve never had the big hit. I’ve had some big hits.”

THE NATIONAL MUSIC FOUNDATION has issued a request for proposals for an applicant-sponsored professional recording studio, according to a statement from the Lenox, Mass.-based group.

“In addition to enabling the foundation to record and mix the highest quality concert performances, the studio will aid us in archiving and preserving historical materials from around the country,” says NMF program manager Tom Healy. “The facility will also serve as an accessory of income that will not only recoup its initial investment, but offset some of the costs of operating the foundation itself.”

The studio proposals will be evaluated by a reviewing committee headed by renowned producer Phil Ramone, award-winning studio architect John Storck, and leading studio systems consultant Ham Brosius. Applicants are asked to send their submissions to Tom Healy, Program Manager, National Music Foundation, Lenox, Mass. 01240.

The board of directors of the NMF is chaired by Dick Clark, and includes such industry luminaries as Johnny Cash, Reba McEntire, Smokey Robinson, Herb Alpert, Charles Koppelman, and Al Teller.
cluined on a solo album, 3983, which she released this year. With a string of top 10 hits, she has become a leading lady in the country music scene. She was also a featured performer at the Country Music Association Awards this year.

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Ampex, the master of engineering, presents a selection of albums that have gone gold, meaning they have sold over 500,000 copies. These albums are produced using Ampex equipment and tapes, showcasing the quality and reliability of their products. The list includes a variety of genres, from pop to rock, and features artists of all levels of fame.

**Jorio Mixes Hits on Budget Gear**

Jorio, a respected mixing engineer, has recently moved to a budget-friendly mixing setup. He has been producing music for a variety of artists and has managed to achieve high-quality sound on a limited budget. His approach to mixing is innovative and has been praised by the music industry.

**Audio Track**

NASHVILLE

A LAN JACKSON was at Sound Stage working with producer Keith Stegall and engineer John Kelton on an upcoming project for Arista Nashville. The project involves recording original songs for the new album, with the help of other artists.

**Other Locations**

INTERSOUND RECORDS are Kansas City-based label that has just released its latest album on the Billboard charts. The album features a mix of pop, rock, and country songs, and has been well-received by both critics and fans.

**HIT FACTORY (New York)**

The Hit Factory, located in New York City, is one of the most renowned recording studios in the country. It has been home to many hit singles and albums, with artists such as Beyoncé, Alicia Keys, and The Weeknd having recorded here. The studio is known for its state-of-the-art recording equipment and experienced engineers.

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**Pro Audio**

**STUDIO ACTION**

Production credits for Billboard's No. 1 singles (week ending July 29, 1995)

<table>
<thead>
<tr>
<th>Category</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>Country</th>
<th>Modern Rock</th>
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<td>ONE MORE CHANCE The Notorious B.I.G.</td>
<td>ANY MAN OF MINE Shania Twain/ R. J. Lange</td>
<td>I'LL BE THERE FOR YOU The Rembrandts/ G. MacKillop</td>
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<td>Neve VRP SSL 4000G</td>
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<td>Ampex 499</td>
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**Grame Smith**

Grame Smith has installed Nashville's first DMC 1000 digital mixer at Studio C Productions.
BASEMENT STUDIO A COMMUNITY ASSET

(Continued from page 89)

coordinated the sound for the independent film "Just Another Girl On The IRT."

William adds that inner-city youth now have the ability to generate revenue for the community by tapping into a multimillion-dollar industry. "Here, the focal point is to produce a finished product," he says. "Then you take that product, develop a marketplace for it, and afterward you can employ the youth and put the money back into the community."

Teddy Vann, a Grammy Award-winning producer who has worked at Basement since its inception, says, "Basement Recordings is that proper place where new ideas and new visions can be properly cultivated."

Vann—who earned a best R&B song Grammy for the 1992 Luther Vandross smash "Power Of Love/Love Power"—adds that Basement's location has been integral to its success. "It's where it should be," he says of the facility's East Flatbush site. "A house in Brooklyn with all the needed attitude to make young minds with vision possible."

Some of those young minds have come full circle at Basement. Having started out as students, they now teach classes. For instance, Leroy Francis, an 18-year-old audio instructor, says the access to the extensive range of technology and interactive instruction opened up opportunities for him and other youth in Flatbush.

"Everything that I'm using now—the mixing and producing aspects, computers, video—everything that I'm picking up now I can definitely use later," says Francis.

John adds that all of Basement's instructors were onetime students. He also points out that members of successful bands—like Immortal/Epic act Funkdoobiest—are Basement alumni.

Struggling musicians benefit from Basement's programs by learning the technology and using the studio free of charge. Trinidadian steel drummer Garvin Blake, who performed on the P.M. Dawn single "Forever Damaged," is recording his upcoming album, "Belle Eau Road Blues," at Basement. The project, a calypso/jazz fusion album that showcases Blake's world-class steel drumming, also features bassist Bakim Komato, who toured with Paul Simon during his "Graceland" period; drummer Damon Duewhite, whose credits include Rachelle Ferrell and Harry Belafonte; and noted bass player Gene Torres.

Basement opened in the late '80s as a recording studio in the cellar of John's East Flatbush apartment. John and Augustin Hinkson, a medical student who shared a serious interest in music production, recognized the need for a technological center in Flatbush. In 1989, they solicited various manufacturers to contribute products, finally convinc-

ing Yamaha Corp. to participate. "The relationship began with recognition that Yamaha was connected to the heart of the black community," says Yamaha senior VP Ron Raup. "It represented an opportunity to learn more about this growing market that was responsible for American music, jazz—things of that nature."

Basement's success has been so dramatic that John is considering expanding the facility. "We're busting out at the seams," he says. "It got to a point where people would come in and we'd ask, 'How did you know?'"

The word-of-mouth is spreading so quickly, Basement is barely able to keep up with demand. "Just recently, people have been stopping me on the street," says Ricky Roberts, an 18-year-old graphics instructor at Basement. "They see me with the Basement T-shirt on and ask me how can they take classes. The word is out that Basement is teaching technology, and they want to be down."

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(Continued on page 94)
to live in with local cable companies, radio stations, and retailers to push the albums and special. The promotion will also include a Wendy and Carnie-era station id and CD promotional stickers that are being created to commemorate the project.

For the documentary, Disney and Carnie senior VP, saw the documentary at Sundance and was so impressed that he decided to televise the film during Disney Channel. At one point, it was a scary idea to think that then the film is so powerful,” he says. “It fits exactly what we like to do in terms of musical biographical documentaries combining the musician’s creative process.”

By the documentary’s final Disney airing on Oct. 1, MCA’s no-excuses approach for the soundtrack will be in high gear. In September, MCA will launch its push to the college market by sponsoring a tour within the Idelson performance during the CMJ convention in New York for select college programmers.

That will be followed by screenings of the film on hundreds of college campuses organized by distributor Northern Arts.

ALL IN THE FAMILY

Programmers will be served with the album, as were gray in-

tional CD single with “Love And Mercy” and “Do It Again,” which fea-

tures the vocals of Wendy Wilson singing with their father.

College radio seems like a natural place for Wilson, says Chris Dowduls, music director at KCRW, Santa Monica, Calif., a National Public Radio outlet as well as Santa Monica Community College’s radio station.

“Do It Again” is referenced in the current alternative college music scene,” says Dowduls. “A good number of young bands are paying tribute to Brian these days, like Velvet Crush. There’s a ‘cool quotient’ attached to Brian Wilson.”

To reach older fans, MCA is servicing the album and single to Triple-A ra-

dio, which, according to consultant John Bradley, may be a hard sell.

The Beach Boys are an example of an old-

ies format. I’ll be interested to hear “Do It Again” sounds with Carnegie and Wendy on it, [their band] Wilson Phillips weren’t a triple-A act either.”

While Wilson’s standing in music cir-

cles has sounded up, and separa-

ately it sounds like a lot of the music he’s simply known as a member of the Beach Boys. Or as Bradley puts it, “Brian Wilson has a much greater respect within the industry than with the general public.”

To help push the film, triple-A sta-

tions in approximately 20 markets will give air play to ticketing private screenings.

THE SOUND OF MUSIC

The 70-minute documentary, shot over a two-month period last summer, was funded by Was at a cost of approx-

imately $400,000. Without narration, the project took 2 years to complete. The

term “tortured genius” is so often associated with Wilson; it does this via in-

terviews with more than 24 different partic-

pants, including Wilson; his brother Carl; his mother, Audrey; his ex-wife, Marilyn; Carnie and Wendy; close friends, including Harry Nilsson; a co-writer, Van Dyke Parks. The

documentary also features com-

ments on Wilson’s music by several of the industry’s luminaries, such as Tom Petty, David Crosby and Graham Nash, Sonny Bono’s Thurston Moore, Linda Ronstadt, and Lindsey Buckingham.

The film’s many touching moments include Wilson reminiscing about hear-

ing the Four Freshmen in a recording studio listening booth and his attempts to pick out the band’s songs on the pic-

tures, as well as Wendy and Carnie’s tender, bittersweet description of their recent reconciliation with their father. That’s also how Carnie learned of Wilson’s admissions by the beatings he suf-

fered at the hands of his father and dis-

missive remarks by his mother about being “a freak.”

“He was a happy kid. I don’t know if he’ll admit that today.”

Of special interest to Wilson fans will be the stories offered by different par-

ticipants as to why Wilson abandoned his “Smiley” recordings in the ’80s. Capi-

tel announced plans to release a “Smiley” boxed set this fall (Billboard, Feb. 4).

BEACH BOYS ABSENT

Noticeably absent are the members of the Beach Boys (other than Carl), and any mention of Eugene Landy, the controversial psychologist who treated Wilson for several years and is now barred by court order from any contact with him.

“I didn’t feel competent to deal with that,” says Was. “I’m not a psychiatrist. Also, I know Landy. I was around at the time, and I was grey in there; he wasn’t just this evil guy who took over Brian. I know about music, and music is in the movie.”

The other Beach Boys declined to participate because of various lawsuits going on at the time of the filming. “One of the lawsuits were working on with Brian. I said he wanted to make a Beach Boys record,” says Was. “They were in court, but I said, ‘Let me go talk to them.’ I’d be better off forgetting their lawsuits and going back to work—they’d make more money writing 10 songs that were better.”

But I would have thought, given that I was working to become exactly the same thing that I was actually good for me to do something on my own with the boys off doing something.”

Wilson was originally opposed to the notion of making a documentary about his life, mainly from fear that the film would reveal too much, that the “little film” and album to stand as testaments to a musical vision that can’t be ignored. In the end, this is the story of a guy with talent that runs so deep that it can’t be killed,” he says. “He’s done everything, and people aren’t going to stop listening to anything I squelch it, and just keeps popping up.”

MERCURY PRIZE NOMES

(Continued from page 9)

significant critical stature since it was launched in 1992, when the Mercury prize went to Primal Scream’s album “Screamadelica.” Subsequent winners were Suede in 1993 and M People in 1994. It is the complete list of nominees, with their U.K. labels, in the order in which they were announced:

Oasis, “Definitely Maybe” (Creation)

James MacMillan, “Seven Last Words From The Cross” (Capital/BMG)

Leftfield, “Leftism” (Hand/Badass Columbia)

Elastica, “Elastica” (Deceptive)

Maxinquaye” (4th & Bway/Island)

Van Morrison, “Days Like This” (Edsel/Polydor)

Portishead, “Dummy” (Go!Discs)

Guy Barker, “Into The Blue” (Verve)

Supergrass, “I Should Coo” (Parlophone).
Summer Rhythms, WQHT (Hot 97) New York’s Summer Jam ’95 brought out an all-star lineup including Blackstreet, Total, Method Man, Shabba Ranks, Naughty By Nature, Soul For Reai, and the Notorious B.I.G. Brandy is pictured meeting Hot 97 mid-day man Buggy backstage.

WQEW Says, ‘Come To The Cabaret’

Listeners See Stars Perform At In-Station Concerts

BY CARRIE BORZILLO

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RELATIONSHIPS FORMED within bands can be just as complex as those in families or with friends. If he had to guess, Rusty lead singer Ken MacNeil figures the band's single "Wake Me," which debuts this week at No. 36 on the Modern Rock Tracks chart, sprang from feelings surrounding the demise of his old group.

"It was one of the first songs [Rusty] wrote," says the singer. "I remember the day it was done was a real summer afternoon and writing [it] was real easy. It was a cornerstone for us and we just built on it. It made us feel good because I had played in a band before, so those days of writing with Rusty were like a month after that, and it was like, 'What the hell are we going to do?' So every time we would write a cool song, it would make us feel like we were back in it."

Lyrically, MacNeil at first played ignorance as to the song's tale of despondency. "It used to be kind of fun but now it is not/And ooh I'm so tired." But it becomes clear his former band was front-of-mind for "Wake Me."

"I think where [the song] came from was I had just gotten out of this band [One Free Fall] that I was in for a long time," which he likens to a "relationship or even jobs where you just let things go just 'cause it's easy and you don't actually say at any time, 'Well, screw this.' And I've seen this with relationships where people just will stay with someone because they're already there."

As for One Free Fall, "That was definitely a relationship. It was just kind of that thing where I knew a long time ago that I needed to get out. But I just loved the guys, and we had been doing it so long. It's almost the same. The music business is competitive, and so the band seemed like quitting to me—giving up. I think we hit a wall a couple of years ago and weren't smart enough to stop."

Looking back, should the move have been made sooner?

"It's like that whole thing [where] you break up with your girlfriend—it's like, 'I should've done that a long time ago.' I just didn't want to give up. It didn't take long before we knew we did the right thing."

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**Billboard Modern Rock Tracks**

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(For more information on albums released this week, see Billboard's Record Release section.)
Radio

Leaving Billboard For Airplay Monitor; EZ Stations Offer Window To Internet

IT IS WITH MIXED emotions that I write my final Vox Jox column. After six years at Billboard, I am moving to our sister radio industry publication, Radio Monitor as editor, effective Aug. 7.

Writing a column that has been the cornerstone of Billboard's radio coverage since 1949 is a daunting task. It has never been easy, but it also has never been a one-person job. I'd like to thank the members of the Billboard radio team—past and present—who have contributed so much, particularly Sean Ross, Eric Boehlert, Carrie Borzillo, Brett Atwood, Cris Rosen, and Doug Reece.

You can find me at the same New York number (212-356-6021) until the end of August. After Labor Day, I can be reached in Nashville at 615-321-4294.

The radio editor job at Billboard is now open and comes highly recommended by its previous occupant. Anyone interested in radio journalism and who is a New York-based gig should fax a resume and clips immediately to managing editor Ken Schlegler at 212-356-6300.

In other news, EZ Communications has announced that all 21 of its stations will begin marketing themselves as Internet-access providers, with KNPS and KZOK Seattle leading the way. The stations will charge listeners for startup and monthly user fees but will supply the Internet service free of charge. Internet advertising sales and cross-marketing plans will become part of each station's sales efforts. Also, each EZ station will develop a full-service home page providing listeners with playlists, weather, sports, community calendars, and real-time audio.

EZ has retained Fairfax, Va.-based Intervox Communications to help with management and marketing services.

PROGRAMMING: KLKL TO TALK

Nothing could be confirmed at press time, but rumors were all over the streets of Los Angeles that classic rock KLKL will flip to an all-talk format targeted at a younger audience. Current morning man Howard Stern would reportedly anchor a lineup that could include professional character Kato Kaelin.

Michael Martin is upped from assistant PD/music director to PD/MD at KYLD-KYLZ (Wild 107) San Francisco. Also, APD Karen Yamamoto exits local sister station KSOL and has not been replaced.

Lawrence Gregory Jones, PD/morning man at WMWMJ Washington, D.C., has finalized his deal to do mornings at KMNZ Houston, replacing Tony Rich, who exits. Radio One's Terrill Avery is overseeing programming at WMWMJ in the interim.

WWKS Pittsburgh flips from hard rock to modern rock, according to the M Street Journal.

WAXX Grand Rapids, Mich., will exit in mid-August in what it describes as a "no-strings attached" move. Also, WJLD Seattle is reportedly leaving country to N/T over the next few months.

Kevin Orr, PD of WGGG Fort Myers, Fla., is the new PD at WSSL Greenville, S.C., replacing Lloyd Ford, now at WDTM Charlotte, N.C.

"Banana" Brad Parnsworth from KMYZ Tulsa, Okla., is the new PD at cruisetown KCKI. He replaces Chris Kelly, now with Taylor Satellite Radio.

Billings, Mont., recently flipped from adult-contemporary to 60s throwback, according to PD Greg Williams.

WLLS Chicago, Oh., OM/PD Michael Lucas exits to program WKBK/KCTR Billings, Mont. WXIS (104) Johnson City, Tenn., flips from classics to modern rock for evening.

KLDE Wichita, Kan., recently flipped from adult to mainstream R&B, is somewhere in the 60s-40s format, according to PD Greg Williams.

WICZ (104) Johnson City, Tenn., flips from classics to modern rock for evening.

Todd Wilkinson is upped from production director to the newly created APD position, and Laurie Gill is upped from assistant MD to MD.

Russ Motola is out as PD of WDBR Long Island, N.Y., and the Underdog Network. The network will phase out the "Underdog" handle, which GM Dan Zakio says has "caused some confusion among listeners," and will head in a more mainstream modern rock direction.

WIOQ (Q102) Philadelphia is returning to a rhythmic sound after one year as a mainstream top 40 outlet.

WQL (Hot 97.5) Atlanta changes calls to WHTA.

Rick Walker returns to KDKO Denver as PD/night jock, replacing JJ. Price, who remains in middays.

KCCX Riverside, Calif., interim operations manager Mark Summers has been named PD, while Dwight Arnold, formerly promotion director at XHRM San Diego, is named marketing and music director. The OM position, last held by Steve Hoffman, has been eliminated.

Former KFBK Sacramento, Calif., news director Rick Van Cise moves into the vacant PD/night spot at full-service AC KOMO Seattle. KOMO OM Rob Danlop had been handling PD duties.

Former Noble Broadcasting executive Bob Laurence has been named PD at KGBY Sacramento, Calif., replacing Robert John, now at KLTU/CMO FM Kansas City, Mo. Laurence was most recently VP of media research for Analysis Research in San Diego.

People: Barry Gets Creative

WELLS New York's Clay Barry, producer of "Late Night Music Class-

cies" show, is upped to creative director at the station.

WWIN-FM Baltimore MD/night host Chris Reynolds exits. PD Terrill Avery adds music duties.

WHTZ (Z100) midday host Human Nature exits to pursue programming opportunities.

WQHT (Hot 97) New York weekend jock Scoop is upped to overnights, replacing John Hoff, who has left the station.

David Sandof, a specialty show host at WZLX Boston, MD stripes as former MD Steve Robinson now focuses on morning show producer duties.

KTNZ Las Vegas afternooon jock MC Scappy adds APD duties. Mojo arrives from KISS Atlantic City, N.J., as MD/night jock, and will fuse the format.

Barbara Silber exits her position as national affiliation marketing director/ country at Premiere Radio Networks, over philosophical differences. She can be reached at 201-867-7857.

WYDY's Jaymes Shares A Love For Nashville Trips, On-Air Work

Several years ago, WYDY Lynchburg, Va., PD Kenny Shaw publication Bob Cuali appointed as-Asistant PD/music director Robynn Jaymes, as the country station's ambassador to Nashville. It is a role she has relished ever since.

Jaymes not only travels to Nash-

ville for business, she spends her vacation time there last year to serve in the prestigious role of agenda commit-tee chairwoman for the Country Radio Seminar, a job that took her to Music City more frequently than before.

If there is one thing Jaymes loves more than her trips to Nashville, it's being on the air every weekday afternoon.

"The best part of my job," she says, "is being on the radio is (like) life...it's just a constant challenge...I really love the music, and says favorite thing to do is share a good song.

Jaymes got her college degree in television, but says, "Once I got on the radio, I was hooked." Part of the reason is the feedback she gets from listeners, whom she describes as the station's "fiercely de-voted" listeners, even when that feed-back occasionally comes in the form of a backhanded compliment. She recalls one listener saying to her at an event, "I've been listening to you for 19 years, since you were bad.

In exchange for that kind of loyalty, WYDY gives its hosts one-on-one time with the station's strong community involvement. This happens spontaneously—not just because we know we're supposed to be community-minded," Jaymes says. "The air staff just works from the heart.

Among the station's biggest community events are the "raise-a-ton" food collection and the annual radiothon for Children's Hospital in Memphis.

Musically, WYDY is heavily con-temporary and current/accurate based, but regularly mixes in an oldie from as far back as 12 years ago. "We feature one classic every other hour, but it has to be a stand-out. I'm not a music purist," Jaymes says.

The station's audience makes it easier to stay on top of musical tastes, according to Jaymes. "I just keep my ear to the ground so much," she says. "What the listeners like, they are not afraid to tell you in this market.

Jaymes also says that the station has built its reputation on personal-

ity, radio, by "letting people do what they do, talk to the audience and the personality they are." That strategy pays off in the Arbitrons, where WYDY is consistently

Here's a recent afternoon hour: Rhetta Atkins, "That Ain't My Truck"; Lari White, "That's How You Know"; Anni-Faye, "Even Know Your Name"; Reba McEntire, "Take It Back"; Dianne Jones, "Goodbye."

"In a Different Light" and Mary Chapin Carpenter, "House Of Cards."

Shelton, Jaymes says, "is a great support to me and has been so encouraging. Nevertheless, her ultimate ambition is to pro-

gram a station somewhere, and something astounding few women are doing in country.

"There are only a handful of women [programmers] out there," she says. "When you can think of that handful of names, it's very select.

"It's my goal to make a difference with the old boy's network," adds Jaymes.

She is optimistic about her chances, and as an example of how the tide is turning in country, cites the change at Nash-

ville label Sony, which has added an all-male club to nearly half women.

A Cincinnati native, Jaymes has been with WYDY for nearly 12 years. She started there in the Sat-
saturday overnight shift, eventually working her way up to full-time overnight, then nights, middays, and afternoons. She became MD in 1987 and earned assistant PD stripes in 1990.

In addition to her duties at WYDY, Jaymes has been hosting a weekly country music entertainment report during the 5 p.m. news of the local NBC TV affiliate for the last three years.

Benchmark Communications purchased the station from a small, family-owned company in January. Initially, Jaymes was concerned about the ownership change, but she now says that the station's management has proven supportive. In fact, Benchmark recently made a bigger investment in the Lynchburg/Charlotte market by agreeing to acquire WROV-AM-FM and its local marketing agreement partner, WLYK-WLNI, from Lisa Broadcasting for $5.8 million.

PHILLIS STARK

B R U C E B L E V I N S

has been named GM of Shamrock Broadcasting's four San Francisco stations: KNEW, KSAN, KABL, and KBGG. The former KMLE Phoenix PD recently took GM duties at those stations in his native state (Vox Jox, July 29). He replaces Julie Kahn at KNEW/KSAN and Eddie Easman at KABL/KBGG.


 Billboard August 5, 1995

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www.americanradiohistory.com
'DREAMING OF YOU' IS BITTERSWEET HIT FOR SELENA
(Continued from page 1)

With retailers throughout the U.S. scrambling to replenish stock, many store executives say that Anglo customers are buying "Dreaming Of You." "It's selling at some of our stores that really don't sell Latin music," says Beth Sath, manager of purchasing at the 59-unit Spec's chain in Miami.

Debra Villalobos, Latin music buyer at the 347-unit Wharehousement web in Torrance, Calif., says she's been surprised by the interest of Anglo buyers in the record.

"I had some stores run out of the album that I placed on June 10, because they normally don't sell Latin product at all," says Villalobos. Like other retailers, Villalobos reports that cassette sales have been stronger than CD sales, though.

It's retail success assured, "Dreaming Of You" is now beginning to heat up at radio, where it'seorning Top 30 airplay on the Top Tracks—"Pa Sólo Tú" and "I Could Fall In Love"—are No. 1 and 3, respectively, on the Hot Latin Tracks chart.

And it's also making noise at retail. "I Could Fall In Love" has picked up steam at Anglo radio stations across the country. "I Could Fall In Love" is the second-most popular Anglo song on Kiss FM, Los Angeles. Station music director Tracy Austin says that the top 40 outlet was rotating Selena's single, and adding "I Could Fall In Love," because "it's been a mass appeal hit."

"We've been getting a lot of requests," says Austin. "The Anglo section of the community seems to like this song, and it seems to be a mass-appeal hit."

"In addition," I Could Fall In Love" is breaking in Kansas City, Mo., Oklahoma City, Miami, and Boston, where WKX5-FM PD John Ivey says that "the first place they heard the requests. It sounds like a No. 1 record to me."

LONG-RANGE INFLUENCE

Predictably, executives at EMI Records and EMI Latin are elated with the out-of-the-box prosperity of "Dreaming Of You." However, both the president/CEO of EMI Records, David Sigerson, and the president of EMI Latin, José Behar, across the long-range influence that Selena will have on the market as opposed to the expanded sales potential of "Dreaming Of You."

"This is a crossover dream that may be realized not just by Selena, but also for a whole new wave of artists," says Sigerson, noting Spanish-language albums by Gloria Estefan and Linda Ronstadt have helped "soften up America's linguistic chauvinism. This is one more piece of that process."

Sigerson and Behar began sketching the marketing and promotion plans for "Dreaming Of You" in mid-April.

The idea, says Behar, "was to create a retrospective package that would enable her fans to appreciate the music that made her a star, and also introduce them to new Spanish and English-language music that they have taken her into the future."

The 15-song set features four English-language songs that were to be included on Selena's English-language debut, two new Spanish-language songs, and a Spanish/English split with David Byrne. Rounding out the balance of the record are several of Selena's No. 1 Latin hits, including a reggae cover of "Bidi Bidi Bom Bom."

Among the noted producers, songwriters, and recording artists who appear on the album are Keith Thomas, who wrote and produced the leadoff single, "I Could Fall In Love," Danie Warren, Jr., who wrote and produced three tracks; and Full Force; Selena's brother, producer/songwriter A.B. Quintanilla III; the Barrio

ARISTA BREAKS A RECORD by holding down the top three positions on the Hot 100 for the fifth consecutive week (see Chart Beat, page 108). The composition of the top three will very likely remain the same next week. It is safe to assume that "Waterfall" by TLC (LaFace/Arista) will hold onto the top for a sixth week, since it is far ahead of the competition in airplay and sales points. However, both "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.) and "Boombastic" by Shaggy (Virgin) continue to show tremendous growth and could easily land in the top three. At No. 4, "Kiss" is the biggest airplay point gainer—and overall gainer—on the entire Hot 100. "Boombastics" easily earns a bullet as the biggest sales gainer and third-biggest overall gainer on the chart, but was pushed back from No. 4 to No. 6 because "Kiss" gained even more jump over and up."

WITHIN THE TOP 20 are three additional titles that are among this week's greatest gainers. At No. 6 is "I Can Love You Like That" by All-4-One (Blitz/Atlantic). It moves 7-4 on the Hot 100 Airplay chart and is the second-biggest airplay gainer on the chart. At No. 9 is "Colors Of The Wind" by Vanessa Williams (Columbia). It moves 21-11 on the Hot 100 Singles Sales chart and is the third-biggest sales gainer on the chart. The second-biggest overall point gainer on the chart—and also second in sales gains—is "He's Mine" by McKenStet (Outbur/RL/Island).

AWARD WINNERS: This week's Greatest Gainer/Airplay award goes to "Can't Cry Anymore" by Sheryl Crow (A&M) at No. 30. It moves 41-34 on the Hot 100 Airplay chart and is already top 10 at 14 monitored stations, including KYSK Los Angeles, where it is No. 5. The Greatest Gainer/Sales award goes to "Sugar Hill" by AZ (EMI) at No. 41. At radio, it's breaking on the East Coast, where it is No. 7 at WPGC Washington, D.C., and No. 9 at WQHT (Hot 97) New York. The runner-up for the sales award is "You Used To Love Me" by Faith (Boyz/Artista). It regains a bullet on the Hot 100 at No. 35 primarily because of a sales increase generated from R&B and rhythm-crossover radio play. "Love Me" is up to No. 7 on the Hot R&B/Singles chart.

THE HOT SHOT DEBUT at No. 30 is "Only Wanna Be With You" by Hootie & The Blowfish (Atlantic). It is already No. 14 on the airplay chart, with more than 75% of its Hot 100 points coming from radio. It is currently top five at 44 monitored stations, including WZJU Cleveland, where it is No. 1. The second-highest debut this week, at No. 51, is "Carnival" by Natalie Merchant (Elektra/EG). "Carnival" is particularly popular at modern rock radio and is bulleted at No. 12 on the Modern Rock Tracks chart. It is top five at six stations, including KWOD Sacramento, Calif., where it is No. 1. Debuting at No. 79 is another modern rock success story, "Hey Man, Nice Shot" by Filter (Reprise). This Cleveland-based act is receiving top five play at four stations, including WIBI Providence, R.I., where it is No. 2. Also of note to the chart are country chart group Perfect Stranger at No. 82 with "You Have The Right To Remain Silent" (Curb); Vybe, whose single "Warm Summer Daze" (Island) is already No. 8 at KMWX Kansas City, Mo.; and Pure Soul, entering at No. 92 with "We Must Be In Love" (Steph/Interscope).
### Hot 100 Airplay

**Recorded with the greatest airplay gains. © 1995 Billboard/BPI Communications.**

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<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST(S)</th>
<th>LABEL(S)</th>
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<tr>
<td>52</td>
<td>I'll Be There For You</td>
<td>Bruce Springsteen</td>
<td>MCA</td>
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<tr>
<td>35</td>
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<td>John Tesh &amp; Lee Ritenour</td>
<td>Angeleno</td>
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<td>Be Without You</td>
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<td>Warner Bros.</td>
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<td>Let Her Cry</td>
<td>The Fugees</td>
<td>Columbia</td>
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<tr>
<td>7</td>
<td>Run-Around</td>
<td>Wyclef Jean</td>
<td>MCA</td>
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<td>Interscope</td>
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<td>Roll to Me</td>
<td>Alanis Morissette</td>
<td>Maverick</td>
<td>33,800,000</td>
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**Title Publisher - Licensing Or. Group ic slain by total airplay.**

### Hot 100 Singles Sales

**Compiled from a national sample of POS (point-of-sale) retailer sales and rank report which report number of units sold to SoundScan, Inc. © 1995, Billboard/BPI Communications and SoundScan, Inc.**

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<td>Roll to Me</td>
<td>Alanis Morissette</td>
<td>Maverick</td>
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</tr>
</tbody>
</table>

**BMI**

- **BMI** (Broadcast Music, Inc.) is a member-owned, non-profit organization that licenses and collects royalties for its members' music. These royalties are then distributed to the creators of the music. BMI represents over 1 million songwriters, composers, and publishers.

**ASCAP**

- **ASCAP** (American Society of Composers, Authors, and Publishers) is a similar organization that represents thousands of songwriters, composers, and music publishers. It also licenses and collects royalties for its members' music.

**BMI/Timpy Blackwood**

- **BMI/Timpy Blackwood** is a joint venture between BMI and Timpy Blackwood, a prominent songwriter in the music industry. This partnership allows BMI to represent and collect royalties for these writers' music.

**PRC (Performance Rights Corporation)**

- **PRC** manages the rights of songwriters, composers, and music publishers who are not represented by BMI or ASCAP. PRC collects royalties and distributes them to its members.

**EMI**

- **EMI** is one of the largest record companies in the world, known for its diverse catalog of music and its long history in the industry. EMI has a broad range of artists and record labels under its umbrella.

**Don't Miss These Songs**

- **Don't Miss These Songs** is a collection of songs that showcase the variety of music and artists within the music industry. These songs are selected based on their popularity, cultural impact, and artistic merit.

**22 Songs of the Week**

- **22 Songs of the Week** highlights the most popular songs of the week, providing listeners with a snapshot of the current music trends and charts.
Evans Dando. Dando’s track features Liv Tyler, the film’s star and daughter of Aerosmith’s Steven Tyler, on backing vocals.

The film, described as “Breakfast Club” meets “Reality Bites” and distributed by Warner Bros., chronicles a day in the life of six disaffectedly different teenagers employed by a small-town mom-and-pop record store. The group attempts to save the store from a corporate takeover.

The film opens in more than 1,250 theaters Sept. 22.

After Monster (“Pump Up the Volume”) directed the movie, which features wall-to-wall music and such philosophical discussions as the merits of Primus vs. Black Flag.

The long-awaited Gin Blossoms song, “Till I Hear It From You,” which is the first single and video from the soundtrack, debuted at No. 27 on Modern Rock Tracks.

It marks the first new music from the Gin Blossoms in three years. The band’s full-length debut album, “New Miserable Experience,” has sold more than 2.1 million copies, according to SoundScan. It also spawned two top-40 singles on the Hot 100 Singles chart with “Hey Jealousy” and “Found Out About You.” The latter reached No. 1 on Modern Rock Tracks.

The soundtrack also features four of A&M’s up-and-coming acts: Innoce, Mission, Ape Hangers, Lus- tre, and Drill. Drill is the first band signed to producer Rick Wake’s new A&M-distributed label, DVS. In addition, previously released tracks by Edwin Collins and the Meises are included on the soundtrack.

Rounding out the set are the unsigned acts Martinis, featuring ex-Pixies Joey Santiago and Dave Lovering; Please, whose track is produced by ex-Talking Head and Live producer Jerry Harrision; and New York-based singer/songwriter Coyote Shivers, who has a role in the movie and whose track is produced by Daniel Lanois.

“Our [first] goal on a project like this is to open the picture with a top 20 single, which we hope we’ll have with Gin Blossoms,” says Mitchell Leib, senior VP of music at New Re- gency, the film’s music supervisor, and executive producer of the soundtrack.

“Secondly, we hope to have an up-and-coming band have a hit, and thirdly, to break and develop new artists,” he says.

If the first week at radio of “Till I Hear It From You” is any indication, Leib will likely get at least one of his wishes.

“This is a record everyone will [play] as well as the band itself...” says Leib.

“...because Leib was chasing the Gin Blossoms for a while—A&M was interested, but they didn’t want to lend them to us. The only way to get them was to move to A&M [TAG president] Craig Kallman and [Atlantic GM/West Coast division and senior VP] Jolene Cherry are such professionals. They understand the situation I was in and the demands I had on this project.”

In addition, there is a track from the soundtrack, Leib says he wanted some unsigned talent in an effort to possibly break a new band, a la Loeb Leib.

In August 1994, Leob, then unsigned, hit No. 1 on the Hot 100 Singles chart with “Stay (I Missed You)” from “Reality Bites,” and then signed with Geffen instead of RCA, the label that released the single and soundtrack.

Lio Tyler’s mother, Bebe Buelle, brought Shivers to the attention of New Regency. The singer/songwriter appears in the film as Berlin, a struggling musician who works at Empire Records. Shivers performs his song in the movie.

Leib says he originally wanted Green Day’s Billie Joe for that role, but touring demands made that impossible.

Martins were brought to the soundtrack magazine via Karen Glauber of Hits magazine, a music consultant for the movie. Please was found by Bob Knickman, line music supervisor of the film, by “fishing through the Internet specifically for another act,” says Leib.

And Martinis, Please, or Shivers does take off, A&M won’t suffer the blow that RCA did when it lost Loeb to Geffen.

“We didn’t want to put ourselves in the Leob situation,” says Jonathan McHugh, director of film music at A&M and co-executive producer of the soundtrack.

“If one blows up, we can sign the band. The deals were done that way. You can’t let yourself be left out in the lurch like that. At press time, there were no plans to release any of the three unsigned bands’ tracks as singles. Leib says, “If this or that,” or it’s not out of the question. “If one establishes itself at radio, we’ll make sure we service the market with it,” he says.

“Of the second single from the soundtrack is Collins’ “Girl Like You,” which is already garnering album rock and modern rock radio airplay via his own album “Gourgeous George,” released July 18. The single and video are being released by Sony Music, which will release the track as a commercial single. No in-store date has been set yet.

“It’s a beautiful existence with Edwards,” says Mike Regan, A&M di- rector of product development. “We have two successful songs out before ["Empire Records"] comes out.”

The third single is Ape Hangers’ “I Don’t Wanna Live Today,” from their A&M debut, “Ultra Sounds,” due Sept. 12. The song will be serv- iced to radio in early September. Regan says the label is coordinat- ing with New Regency screenings involving radio in the top 60 markets and tie-ins with retail outlets to kick off close to the movie’s opening.

“You don’t often luck out by getting a movie about a record store, so we plan to take full advantage of that,” says Regan. “Our first phase is to market this as a great compilation of alternative artists and build interest for the movie. Phase two, as we get closer to the movie, is to promote the screenings and giveaways.”

Meanwhile, approximately 1,500 copies of the album are being serv- iced to press and retail in a paper record store bag that says, “Empire Records, Open all night.”

A World Wide Web site on the Internet is being designed to help pro- mote the soundtrack and movie.

In addition to the 15 tracks on the album, there are 60-plus bits of mu- sic in the movie, including snippets of songs by such artists as the Poster Children, Suicidal Tendencies, A/C/D/C, Dire Straits, Throwing Muses, NOFX, Sybil, Vane, the Cruel Sea, Dishwalla, Noah Stone, and Quicksand.

Bob Bell, new-release buyer at the 350-store Wharehouse Enter- tainment chain based in Torrance, Calif., says the soundtrack will like- ly do well at retail.

“There is a lot of competition in alternative-leaning soundtracks,” he says. “But, the Gin Blossoms song will absolutely be a hit at alternative radio and triple-A, particularly since it’s been a long time since their last one . . . This is a soundtrack people will want to own.”

HSN FOUNDER BUYS MOR MUSIC TV (Continued from page 6)

After MOR relocates to Nash- ville, executives will consider spinning it into genre-specific chan- nels focusing on, for example, country and rock, Pai says. “MOR’s today would be a satellite channel for that channel. But because MOR means so many different things to our viewers, we can delve into dif- ferent areas,” he says, adding that the multiplexing model is “some- thing we dreamed of doing.”

The purchase of InTouch, which manufactures the iStat listening stations found in retail stores, would fit best with Speer’s plans to launch a music sampling and retail service on the Internet, according to Speer, who declined to give details because the deal is not yet final.

Assistance in preparing this story was provided by Ed Christian in New York.

“Take Your Time” (DO IT RIGHT)

From the full length album Take Your Time

(Continued from page 1)

K-TEL MUSIC, VID SECTIONS TO SELL

(Continued from page 6)

loose; ColdFront, urban compilations; Dominon, re-released master Cyra, classic releases, K-Tel, standard compila- tions, such as the “Hooked On” series; K-Tel Latin, compilations; K-Tel, chil- dren’s. Nouveau, an eclectic mix of soun- d world, world beat, and punk compilations; and Smart Parts, children’s.

The company also handles a number of distributed labels.

K-Tel International will remain a pub- licly held, Nasdaq-listed company, sell- ing such consumer products as the Vog- o-Matic through direct marketing. Chairman Philip Kiews will continue as head of the firm.

The deal, which has been approved by the board, is expected to close before the end of the year, subject to ratification by shareholders and the securing of financ- ing. The company terms the acquisition a management buyout; if it is financed primarily with borrowed money, it would also be a leveraged buyout.

“Take Your Time” (DO IT RIGHT)

Max Alonzo

From the full length album Take Your Time

http://www.americanradiohistory.com
**No. 1 Hot Shot Debut**

1. **SELENA**
   - **Title:** DREAMING OF YOU
   - **Position:** 1
   - **Artist:** **SELENA**
   - **Label & Number:** LATIN 34, 32RM (10/08/90)

**Greatest Gainer**

1. **ALANIS MORISSETTE**
   - **Title:** JAGGED LITTLE PILL
   - **Position:** 10
   - **Artist:** **ALANIS MORISSETTE**
   - **Label & Number:** 459228/SP (10/15/90)

**New**

1. **JOEDIE**
   - **Title:** THE STORY OF SCOTTY B
   - **Position:** 1
   - **Artist:** **JOEDIE**
   - **Label & Number:** 1258/AG (10/15/90)

2. **HOOTIE & THE BLOWFISH**
   - **Title:** CRACKED REAR VIEW
   - **Position:** 2
   - **Artist:** **HOOTIE & THE BLOWFISH**
   - **Label & Number:** ATL 82754/30 (10/15/90)

3. **TLC & LAKI, SONGWRIGHTERS**
   - **Title:** CLEANN SLICKY LICK
   - **Position:** 3
   - **Artist:** **TLC & LAKI, SONGWRIGHTERS**
   - **Label & Number:** MIGHTY MIGHTY MIGHTY MIGHTY 30509 (10/15/90)

4. **AVI**
   - **Title:** HERBAL REMEDY
   - **Position:** 4
   - **Artist:** **AVI**
   - **Label & Number:** 8555/SP (10/15/90)

5. **MARTHA WAINWRIGHT**
   - **Title:** LOST IN THE WIND
   - **Position:** 5
   - **Artist:** **MARTHA WAINWRIGHT**
   - **Label & Number:** 2724/AG (10/15/90)

6. **SHANIA TWAIN & MERCURY 732892/40 (10/15/90)
   - **Title:** THE WOMAN IN ME
   - **Position:** 6
   - **Artist:** **SHANIA TWAIN**
   - **Label & Number:** 8555/SP (10/15/90)

7. **MICHAEL JACKSON**
   - **Title:** HISTORY, FAST, PRESENT AND FUTURE BOOK 1
   - **Position:** 79 (23rd week)
   - **Artist:** **MICHAEL JACKSON**
   - **Label & Number:** MOTOWN 11242 (10/15/90)

8. **PATTY AND THE COLD HEARTS**
   - **Title:** THROWING COPPER
   - **Position:** 8
   - **Artist:** **PATTY AND THE COLD HEARTS**
   - **Label & Number:** 12528/AG (10/15/90)

9. **THE NOTORIOUS SHERYL CROW**
   - **Title:** THE NOTORIOUS SHERYL CROW
   - **Position:** 9
   - **Artist:** **THE NOTORIOUS SHERYL CROW**
   - **Label & Number:** 12528/AG (10/15/90)

10. **THE EAGLES**
    - **Title:** GHOSTSTORY
    - **Position:** 10
    - **Artist:** **THE EAGLES**
    - **Label & Number:** CAPITOL 92553/ÁG (10/15/90)

**New**

1. **JEFF WATSON**
   - **Title:** TAKE A LOOK AT ME
   - **Position:** 1
   - **Artist:** **JEFF WATSON**
   - **Label & Number:** 1258/AG (10/15/90)

2. **GARY MOORE**
   - **Title:** MIGHTY MIGHTY MIGHTY MIGHTY 30509 (10/15/90)
   - **Position:** 2
   - **Artist:** **GARY MOORE**
   - **Label & Number:** 2724/AG (10/15/90)

3. **PAUL SIMON**
   - **Title:** BLOWROCKS OF THE WORLD
   - **Position:** 3
   - **Artist:** **PAUL SIMON**
   - **Label & Number:** 1258/AG (10/15/90)

4. **BOO BLUES & THE BAND OF THE BLESSED**
   - **Title:** TRAVELING MAN
   - **Position:** 4
   - **Artist:** **BOO BLUES & THE BAND OF THE BLESSED**
   - **Label & Number:** 8555/SP (10/15/90)

5. **BILLY JOE WATERS**
   - **Title:** GREATEST GAINS
   - **Position:** 5
   - **Artist:** **BILLY JOE WATERS**
   - **Label & Number:** 8555/SP (10/15/90)

6. **THE MILK CARTON KIDS**
   - **Title:** SOUTHWESTERN BLUES
   - **Position:** 6
   - **Artist:** **THE MILK CARTON KIDS**
   - **Label & Number:** 2724/AG (10/15/90)

**New**

1. **ZAC BROWN BAND**
   - **Title:** THE CHAMPAGNE PROLETARIAT
   - **Position:** 1
   - **Artist:** **ZAC BROWN BAND**
   - **Label & Number:** 1258/AG (10/15/90)

2. **ALANIS MORISSETTE**
   - **Title:** JAGGED LITTLE PILL
   - **Position:** 10
   - **Artist:** **ALANIS MORISSETTE**
   - **Label & Number:** 459228/SP (10/15/90)

3. **JOEDIE**
   - **Title:** THE STORY OF SCOTTY B
   - **Position:** 1
   - **Artist:** **JOEDIE**
   - **Label & Number:** 1258/AG (10/15/90)

4. **HOOTIE & THE BLOWFISH**
   - **Title:** CRACKED REAR VIEW
   - **Position:** 2
   - **Artist:** **HOOTIE & THE BLOWFISH**
   - **Label & Number:** ATL 82754/30 (10/15/90)

The Billboard top selling albums for the week ending August 5, 1995.
EMI DENIES RUMORS OF POSSIBLE SALE OF MUSIC ARM

(Continued from page 6)

sale was completely ignored!

"In fact, I was told that the stock market buys on first denial and that this rumor was nonsense—and this nonsense con-

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International sales of Joy Division albums are difficult to pin down, due to the demise of Factory Records. However, the band’s heyday in its native UK came in the early ’80s, with a strong record release, then a period of decline. The legacy of the band’s heyday is in the charts, where their records still sell well. For example, the album ‘Unknown Pleasures’ was released in 1979 and reached number 15 in the UK charts. It has sold over a million copies worldwide and is considered a classic of the post-punk genre.

The story of the band is one of the most well-known in the UK music scene. From their formation in 1978, they went on to become one of the most influential bands of the post-punk era. Their music was characterized by a raw, intense sound, and their lyrics were often dark and brooding. The band was short-lived, forming in 1978 and splitting up in 1981, but their influence continues to this day.

In conclusion, Joy Division was a band that had a short but significant impact on the music world. Their music continues to be celebrated and enjoyed by fans around the world, and their legacy is one that is sure to endure for generations to come.
Part Love.  
Part Soul.  
All Brian.

brian mcknight
I remember you

The New Album featuring the No.1 “Crazy Love” and the new single “On The Down Low”

In Stores August 8th.

Produced by Brian McKnight
Management: Herb Tarwick for the Trawick Company

Selena Still Making Chart History

The album that would have marked Selena’s English-language debut makes chart history, although reporting on the achievements of the slain Tejano star continues to have a melancholy reverberation. “Dreaming Of You” enters The Billboard 200 at No. 1. As Rob Durkee of Mediabase/Premiere Radio Network notes, this marks the first time any solo artist has had a posthumous debut at No. 1. Selena is one of only three solo artists in the rock era to have a posthumous No. 1 album. The first was Janis Joplin, who died of a drug overdose on Oct. 4, 1970. Her “Pearl” album debuted the following January and went to No. 1 in February 1971. Jim Croce was killed in a plane crash on Sept. 20, 1973. His first album, “You Don’t Mess Around With Jim,” had entered the album chart in July 1972. It reached No. 1 in January 1974. If groups are included, Nirvana’s “MTV Unplugged In New York” should be noted for its November 1994 debut at the top, which followed Kurt Cobain’s suicide in April of that year.

Selena’s album, the first EMI Latin release to top The Billboard 200, includes the songs she was recording in English along with some of her biggest Spanish hits. Contributing to the new No. 1 title were several American artists and producers, including Full Force, David Byrne, Rhett Lawrence, and Keith Thomas, who wrote and produced “I Could Fall In Love.” If EMI decides to release the single commercially and it reaches the top 40 of the Hot 100, it will be the first posthumous debut single to reach the top 40 of the Billboard pop singles chart since “Pledging My Love” by Johnny Ace in 1955.

LAFACE THE MUSIC: Seal and Shaggy both have bullets on the Hot 100, but despite their growth, the top three titles remain the same (albeit with a switch between No. 2 and No. 3). That gives Arista a five-week hold on the top three, breaking the four-week record set by Motown in December 1968. TLC leads the charge with “Waterfalls,” which has been No. 1 for LaFace all five of those weeks. Monica’s “Don’t Take It Personal (Just One Of Dem Days)” on Rowdy moves back to No. 2, and the Notorious B.I.G.’s “One More Chance” and “The What” on Bad Boy falls to No. 3.

There or Not There: The saga of the Rembrandts single continues. “I’ll Be There For You” is No. 1 for the eighth week on the Hot 100 Airplay chart. My comment about the single not being commercially available elicited a great number of letters, including a photocopy of the 7-inch vinyl label from Randall Kemper of Orange, Calif., and an actual 7-inch vinyl copy of the single from William Simpson of Los Angeles. Along with other Chart Beat correspondents, they want to know why the title isn’t showing up on the Hot 100 if they can buy 7-inch vinyl copies.

For a definitive answer, I checked with associate publisher Michael Ellis, who explains that in order to chart on the Hot 100, a single must be released in one of the five widely available formats: cassette single, cassette maxi-single, CD single, CD maxi-single, or 12-inch vinyl. About 20 titles on the Hot 100 are pressed on 7-inch vinyl, but they are usually intended for jukeboxes. Some copies do find their way to retail outlets that specialize in 7-inch singles, but the format is not widely available. If the market changes and 7-inch vinyl becomes a widely available format once again, this policy could change. But don’t expect that to happen any sooner than Model-T dealers opening up all over America.

**MARKET WATCH**

A WEEKLY NATIONAL MUSIC SALES REPORT

**YEAR-TO-DATE OVERALL UNIT SALES**

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1995</th>
<th>CHANGE</th>
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<tbody>
<tr>
<td>TOTAL</td>
<td>348,261,000</td>
<td>350,227,000</td>
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<td>SINGLES</td>
<td>53,324,000</td>
<td>49,215,000</td>
<td>DOWN 7.7%</td>
</tr>
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**YEAR-TO-DATE SALES BY ALBUM FORMAT**

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1995</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>-70,579,000</td>
<td>192,182,000</td>
<td>UP 12.7%</td>
</tr>
<tr>
<td>CASSETTE</td>
<td>124,048,000</td>
<td>108,468,000</td>
<td>DOWN 12.3%</td>
</tr>
<tr>
<td>OTHER</td>
<td>310,000</td>
<td>462,000</td>
<td>UP 49%</td>
</tr>
</tbody>
</table>

**OVERALL UNIT SALES THIS WEEK**

<table>
<thead>
<tr>
<th></th>
<th>13,071,000</th>
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<tbody>
<tr>
<td>LAST WEEK</td>
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<td>LAST WEEK</td>
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**SINGLES SALES THIS WEEK**

<table>
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<tr>
<th></th>
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<tr>
<td>LAST WEEK</td>
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**TOTAL YEAR-TO-DATE SALES BY STORE TYPE**

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<tr>
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<td>154,369,000</td>
<td>171,184,000</td>
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<tr>
<td>CHAIN</td>
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<tr>
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<td>47,782,000</td>
<td>46,677,000</td>
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<tr>
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<td>97,321,000</td>
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**MARKET WATCH**

A WEEKLY NATIONAL MUSIC SALES REPORT

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