Marsalis To Trumpet Music Fundamentals On PBS Series

By Jim Macnie

Clarinets have wings, hulls change shape, and batons are magic wands. Almost anything seems possible in Wynton Marsalis' latest project, "Marsalis On Music.

The celebrated jazz trumpeter, along with quite a few teammates, has formalized his long-standing hobby of teaching in a four-part series scheduled to begin Oct. 9 on PBS. In addition to the prime-time national broadcast, the program will be made available on home video by Sony Classical Film & Video beginning Sept. 18. In addition, an accompanying book written by Marsalis and published by Norton will be packaged with a music CD that illustrates the program's platforms. The show was conceived by the trumpeter and produced by Emmy-winner Peter Gelb and Pat Jaffe of PBS' Channel Thirteen.

(Continued on page 52)

Parks, Wilson's WB 'Crater' Completes A 30-Year Wait

By Brett Atwood


The album marks an anxiously anticipated reunion between the two artists, after Wilson abandoned the original plans for "Smile" sessions amid personal troubles, creative differences with the Beach Boys, and legal wranglings with Capitol Records in 1967. Wilson calls his collaboration with Parks "a good formula.

"He's producing, and I'm singing," says Wilson. "A certain degree of magic happens when we work together.

The new material will debut worldwide in early September on Paul McCartney's syndicated radio program, "Oobu Joobu." "Sun Francisco" and the title track will premiere on the show, which is syndicated to more than 200 stations in the U.S. by Westwood One. In addition to the broadcast of those two cuts, "Oobu Joobu" also will (Continued on page 88)

German Retail Sees Growth Spurt Despite Tax Burdens

By Wolfgang Spahr

HAMBURG—A growth spurt in June helped the German music market to achieve a 6% increase in market value in the first six months of 1995, compared to the same period a year ago.

The growth was fueled by such major international acts as Bon Jovi, (Continued on page 87)
OVER 1 MILLION FANS THINK HE'S A GIANT.

He's the biggest male artist in contemporary Christian music with a huge following and gigantic inroads into the pop and adult contemporary music charts. "I'll Lead You Home", Michael W. Smith's newest release with 14 songs produced by Patrick Leonard, (Madonna, Kenny Loggins, Peter Cetera) follows on the heels of 6 million albums previously sold, 5 gold, 2 near platinums, his last #1 pop single "I Will Be Here For You" on Billboard's AC chart, a top five pop single, 2 top ten pop singles, a Grammy and multi-Dove awards. As one of People Magazine's '50 Most Beautiful People' in 1992 and an American Music Award winner for Favorite New Artist/Adult Contemporary, Michael W. Smith just keeps getting bigger. On August 21st, over 1000 Christian bookstores will be throwing pre-release parties, while over 1000 Christian radio stations will be pre-miering "I'll Lead You Home" along with Michael W. Smith live on the Salem Radio Network. For a free compilation CD featuring 10 Reunion artists, including Michael W. Smith, call (615) 340-9475, while supplies last.

MICHAEL W. SMITH "I'LL LEAD YOU HOME" Produced by Patrick Leonard STREET DATE: AUGUST 29th
Arista Ends Most Successful Fiscal Year
Alternative To Be Next Focus Area For Growth

**BY ED CHRISTMAN**

NEW YORK—Arista Records closed out its most successful fiscal year with a bang June 30 when TLC, Monica, and the Notorious B.I.G. cupped the No. 1, 2, and 3 spots on the Hot 100 Singles chart. The label started its new year with those same artists holding down the top three spots for the first four weeks.

According to company executives, the fiscal year that ended June 30 was the best in the label’s history, with U.S. sales exceeding $300 million. Company executives say the label generated a healthy profit and worldwide sales, but they point out that the market share for Arista labels, as surveyed by SoundScan, remains strong. Thus far this year, Arista, which is celebrating its 20th anniversary, claims to be the top label in current singles market share, with a 14.2% total. And the No. 2 label in total current market share, with 7.3%. (Current market share excludes catalog reissues, track titles that have come out in the last 15 months.)

Arista president Clive Davis says that the company laid the bedrock for its success approximately five years ago when it began to diversify the label’s portfolio in terms of the kinds of music it offers, and the B’s & G’s that the source music that generates.

“It really started with Arista Nashville, and the successes followed where the label president, Tim Dulloso, and his wonderful team have achieved,” says Davis. “They have a tremendous in-depth roster.”

Gong Davis

Nashville now accounts for about 20% of the label’s sales volume.

Davis says that after the successes in Nashville, Arista anticipated the changing face of the industry, and the company started Bad Boy Records with Sean “Puffy” Combs. That label has yielded the Notorious B.I.G., which has passed the 1.5 million unit-mark, according to Davis, and Faith, currently teeing it up at No. 6 on the Hot R&B Singles chart and at No. 29 on the Hot 100 Singles chart.

ROY LOTT, Arista’s executive VP/GM, says that the label’s recent hold on the top three spots on the Hot 100 Singles chart shows that Arista’s diversification strategy has paid dividends. “None of the three top is pop records, and each is from a different product source,” he says. “The diversification of A&R and genres of music is contributing to our ability to have successes. And even as diversification pays off for Arista, the company is moving to the next level. In Nashville, Dulios has started two new labels, January and Arixa Texas. Reunion, the Christian label recently acquired by BMG, has also been placed under his domain.

So far in 1999, Arista and its labels have six albums that have each sold more than 500,000 units, according to SoundScan.

They are TLC’s "CrazySexyCool," nearly 3.5 million units; Levi’s "Medusa," more than 650,000; the Notorious B.I.G.’s "Hardly Try," approximately 675,000; Ace Of Base’s "Sign," $75,000; and the "Boys On The Side" soundtrack, more than 500,000.

In calendar 1994, which included the first half of Arista’s fiscal year, the label’s biggest-selling albums were Ace Of Base, Kenny G, Tony Braxton, Crash Test (Continued on page 88)

Wherehouse Files Chapter 11; Major Labels Owed Millions

**WHITNEY & BOBBY'S STUDIO**

When the Russ Berger Design Group was hired to create an in-house recording studio, the project was for no ordinary client. The homeowners are Whitney Houston and Bobby Brown, and they wanted a state-of-the-art facility. Pro audio editor Paul Vern Pears. Page 35

WHEREHOUSE—Whitney Houston and Bobby Brown, and they wanted a state-of-the-art facility. Pro audio editor Paul Vern Pears. Page 35

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WHEREHOUSE—Whitney Houston and Bobby Brown, and they wanted a state-of-the-art facility. Pro audio editor Paul Vern Pears.
Court Rules On Red Robin’s Royalties

**Song’s Ex-Publisher Wins Back TV Rights**

BY IRV LICHTMAN

NEW YORK—A U.S. appeals court here has ruled on how performance income should be distributed between a song’s former music publisher and the author or heirs who have obtained rights to the composition.

The decision centers on long-standing arguments over the rights to the song “Red Robin,” performed by Take 6 and the heirs of songwriter Harry Woods—operating as Cali-Joon Music—over revenue rights to the song: “When Red Robin Comes Bob, Bobbin’ Along,” which was copyrighted in 1926.

The issue stems from the 1976 revision of the Copyright Act, which declares that authors or their estates can recapture the rights to a song for a 10-year period following the song’s 50-year span of protection specified by the 1909 Copyright Act.

Reversing a lower court’s January 1993 decision, the 2nd U.S. Circuit Court of Appeals ruled that the former music publisher can continue to collect performance rights for the song of films or programs broadcast on TV, because it made those licensing endeavors before it lost its rights to the copyright.

The appeals court ruled that such TV show uses are independently copyrighted, derivative works made before the song’s heirs recaptured the rights to the song.

The court also ruled on the extent of TV performances of the song made by Judge Richard Owen of the U.S. District Court in New York, who is also a composer member of ASCAP. The appeals court declared that “the publisher is entitled to receive royalties from post-termination uses of the audiocassette network under terms of pre-termination licenses governing performance rights. It is irrelevant to disposition of those royalties whether the musical arrangement in the audiovisual work would qualify independently as a derivative work.”

However, the appeals court affirmed the lower court’s ruling that the song’s new copyright holders were entitled to all radio performances of the song.

The appeals court also agreed with the lower court that Bourne could not claim a special or derivative right based on the original lead sheet of the song.

In legal component of the decision is that the former music publisher carries the burden of proof in establishing a derivative right to receive income on a song after it has been recaptured by the author or his heirs. In its case, Bourne cited an original lead sheet manufactured in the 1926 with its predecessor company, Irving Berlin Music.

(Continued on page 89)

IUMA, Others To Launch Labels For ‘Enhanced CDs’

**Off-Line Records and Multi-media, a division of the Santa Cruz, Calif.-based IUMA Offline Co., is the latest in a small but blossoming new breed of interactive record labels focused on releasing “enhanced CDs.” The discs add multimedia materials, accessible via computers’ CD-ROM drives, totraditional albums playable on standard audio CD decks.**

Other entrants include San Diego-based nu.millennia records, formed earlier this year by former Compton’s New Media executive Mark Bustin and targeting the year’s end for release of its first titles; and veteran multimedia music developer Jon Leventhal, chief of the succeed to the “Individualist” as an enhanced CD this month.

In addition, Los Angeles-based AIX Entertainment is releasing its own multimedia label as well as producing multimedia albums for other companies; and Santa Monica, Calif.-based Motion City Interactive, which released its first multimedia album, the self-titled “Velvet,” in April.

The appeal of the offer, by press time, publicly traded shares of Cap Cities/ABC had risen about 25 points.

ABC Video president Jon Peisinger has been down this path before. President of Vestron Video in Stamford when the parent company went bankrupt, Peisinger was hired to establish Sony Music Video in New York, only to see Sony distribute reissuing formats of Columbia Pictures’TriStar and newly formed Sony Wonder. ABC Video was an outgrowth of a Columbia Pictures assignment Peisinger undertook in 1992, a decade after the network first began to explore the cassette format as a potential of the programing it owned.

The label, distributed by Paramount Home Video in a deal that will likely extend well into the new millennium when both parties are acquired, is enjoying its biggest success with the “Schoolhouse Rock” series, which won awards and the “Mark Gilula.”

Gilula is less enthusiastic about ABC Video’s soap opera cassettes, such as “All My Children,” which have been relegated to catalog status, and the disappointing Tracy.

(Continued on page 66)

**ABC, Disney Not Equal Union**

**Overlap Problems Must Be Resolved**

This story was prepared by Seth Goldstein and Eric Boehlert in New York and Marilyn A. Gilson in Los Angeles.

NEW YORK—Disney’s $19 billion purchase of Capital Cities/ABC will merge more activities for the home than “Home Improvement.”

The studio’s hit ABC television show could represent a bevy of entertainment ventures, including video and multimedia, aimed at improving viewers’ TV, VCR, and computer use. There may be some thing extra for radio listeners, unless Disney decides that Michael Mouse and rough talk can’t exist.

It definitely won’t be a marriage of equals, however.

In every way else, Disney and Capital Cities/ABC are feeling their way in the CD-ROM market and on the information highway, where the potential to learn from each other. But Disney’s Buenavista Home Video has already written the definitive text in thevette market. No longer are stores over the mass media expected to sell to $2 billion, Buenavista is the industry’s colossus, towering over ABC Video, which has revenues estimated at $6 million—$8 million for the year.

Both sides say that it is too early to comment on the fate of ABC Video, based in Stanford, Conn. Nevertheless, some observers believe the simplest way to resolve problems of overlap would be to fold ABC Video’s more popular interests into the CBS/Para Mount Home Video, which has been in the market for ABC Video, based in Stanford, Conn. Nevertheless, some observers believe the simplest way to resolve problems of overlap would be to fold ABC Video’s more popular interests into the CBS/Para Mount Home Video, which has been in the market for ABC Video, based in Stanford, Conn. Nevertheless, some observers believe the simplest way to resolve problems of

**Daniel Glass To Rising Tide**

NEW YORK—Daniel Glass, the former president of EMI America in the U.S., is joining Rising Tide, the joint-venture label established recently by MCA and Doug Morris, the former chairman of Warners Music U.S.

Glass, named executive VP of the company, is Morris’ first major executive appointment. Glass will work out of Rising Tide’s headquartes in New York.

**Levinter Fired From Warner Music U.S.**

**Other Execs May Be Ousted From Domestic Unit**

NEW YORK—The dismantling of Warner Music U.S., a process initiated in 1994 with the firing of chairman Doug Morris in June, appears to have reached a momentum with the dismissal of Aug 2 of president Mel Levinter.

Levinter was fired by Warner Music Group chairman Michael Fuchs one day after he returned from an enforced one-month vacation.

Sources say attorneys for Warner Bros. Records chief Danny Goldberg, a Morris appointee, are negotiating with Time Warner music executives for a mutual parting of the ways.

Sources indicated at press time that Levinter, an attorney who was Warner Music U.S. executive VP, would be leaving her post soon. Like Levinter, Meibach is a close associate of Morris.

Levinter says he was told by Fuchs that his dismissal was “for cause,” but he was not given specifics. Levinter adds that he was given one day to clear out his office. A spokesman for Fuchs was unavailable for comment at press time.

Eliak Abramowitz, Levinter’s lawyer, tells Billboard at press time that he plans to file suit in New York Aug. 3 contesting Levinter’s dismissal if he is not satisfied with reasons cited by Time Warner lawyers or if he failed to disconnect with people at Warner by the end of that day.

Sources further indicate that Warner Music U.S. would immediately fire Morris’ current VP, Ken Sushnick, and his aid, Peter LoFrumento, who had been hired by Morris earlier this year to manage the division’s public relations.

Fuchs’ dismissal of Levinter appears to be on the same basis as that of Morris. Time Warner eventually spelled out its reasons for firing Morris in answering a suit brought by the executive. The company said that Morris had failed to communicate to upper management problems concerning the sale of “clean” CDs by some staffers at Atlantic Records, which Morris then headed. “Clean” CDs have no promotional markings on them.

Morris has gone on to create a new label called Meritage, and a joint venture with MCA. If Morris has intentions to hire any members of his former staff at Warner Music U.S., Levinter blocks him from doing so for three months after they leave the division.

Levinter’s position at Warner Music U.S. is held to be in jeopardy because of his close relationship to Morris, which goes back to 1978. Among Levinter’s tasks were to negotiate and Meibach was put on enforced vacation during the month of July, supporting rumors of their eventual departure.

Sunshine also was ordered to take a two-week vacation. Levinter, Meibach, and LoFrumento, all “All My Children, have four years remaining on contracts they signed with Warner Music U.S. in the past year.

(Continued on page 66)

"So Many Stars"

* Look for Kathleen Battle in rare national television appearances to support album launch.
* "So Many Stars" will be serviced and worked at Jazz, NAC, Contemporary Christian, Gospel, Black Music, Classical, Latin and Quiet Storm radio formats.
* "Spanish Cradle Song" video clip features Kathleen Battle and Grover Washington, Jr.
* Kathleen Battle and special guest artists will open the Jazz at Lincoln Center '95-'96 season with a "So Many Stars" concert on September 12.
* Concert will be broadcast nationwide on NPR.

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Soy Jaskol

www.americanradiohistory.com
The performance-right compromise initiative by record companies has provided a wonderful opportunity for writers and publishers to have their mechanical rights clarified and confirmed.

The proposed legislation clarifications takes absolutely clear that a mechanical royalty is payable in each instance when, by the digital transmission of a sound recording—whether by a phonorecord or by a public performance—of a sound recording, a phonorecord is made by or for a recipient.

The compulsory license provisions are available for invocation by either the record companies or the transmitters, so that access to the songs for the purpose of digital transmission has been assured.

Until this effort that industry in sound recordings is held in 1997, the royalty payable will be at the same compulsory license rate as that in effect for the physical sale of records. The proposed legislation establishes the templates that in 1997—based on potential differences in the manner of distribution—will be the rate that will be paid by a retailer and by digital transmission—different mechanical royalty rate levels could be established under the compulsory license provisons.

A significant footnote to the proposed performance-right legislation is that the controlled composition clause in record company contracts controls the performance rate for the dates for digital transmissions.

This means that whatever rate is set for digital transmissions in 1997(either by industry negotiation or by arbitration)—the rate is the value that will apply. It will not be subject to reduction by any artist's agreement with a record company.

Existing contracts and contracts entered into by artists who control mechanical rights to pre-existing masters are excepted. Notwithstanding these exceptions, this remains a significant inroad in reducing the adverse effect that controlled composition clauses may have on the level of mechanical royalties.

The major concern among writers and publishers regarding record companies' control of their sound recordings has come to be known by some rather folksy expressions: the “gatekeeper issue” and the “pie theory” issue.

The “gatekeeper issue” centers around the concern of writers and publishers that by granting record companies the exclusive right to license their sound recordings in the areas covered by the proposed legislation, the record companies have control over where and when a song should be performed. If record companies withheld licenses of sound recordings to multiple outlets, the创作 could be limited as well. Such control on the part of the record companies could reduce performance income for writers and publishers.

The proposed legislation limits the record companies' exclusive licensing right in the performance of sound recordings in several ways. It is to encourage the widespread licensing of the performance right in sound recordings and to avoid inefficiently widespread public performance of songs.

Statutory, or compulsory, licensing is available to all sound recording transmitters (with certain exceptions) when it appears that the transmitter may be transmitting for reproduction/distribution purposes. In this situation, record-company control will be restored.
Artists & Music

Jonatha Brooke Tells Her Own Story
Blue Thumb Debut Marks Solo Emergence

BY TRUDI MILLER ROSENBLUM

NEW YORK—What’s in a name change? For Jonatha Brooke, plenty. The seemingly minor switch of her band’s name from the Story to Jonatha Brooke & the Story signifies nothing short of a musical partner of 12 years, Jennifer Kimball, and the emergence of Brooke as a solo artist (albeit one with a backing band).

Although Brooke was always the Story’s songwriter, her act’s image was that of a band known for its interwining, harmonizing voices. Kimball’s departure “was very hard,” says Brooke. “Five years is a long time. We had a lot of history together—it was like a divorce. But it was a natural evolution...” Really freed to take control, UC! I choose musically and creatively.”

Kimball’s departure was the start of an emotionally difficult period for Brooke, which she met head on. “The abyss,” she says. “That same day Jennifer and I decided to go our separate ways, Elektra dumped us.” Brooke says. “It was not a good week.” Her bitterness at the industry surfaces on the song “Where You Are,” a stinging indictment of the record industry’s blindness to anything other than sales figures, not art. 

On top of that, Brooke’s parents, who had been divorced for four years, decided to remarry, “which is a confusing thing for anyone to go through,” she says.

Brooke works through that dark period on “Plumb,” due Aug. 29 on Blue Thumb. The album’s name has great significance for Brooke. “You can plumb the depths of something and really work through it, or you can see it as the plumb line,” she says. “A very true vertical that people use to build houses and stuff. That says it all: You have to go through a lot of shit to get to the truth.”

Blue Thumb is the label and co-founder with Graham Gouldman) of Wax UK, Waldman as a songwriter, solo artist, and country music producer; and Edwards talks of the fact that Blue Thumb was “anchored” in Spence, California, in 1982.

The band disbanded the following year. Each of the members, of course, went on to their own notable careers: Waldman as a songwriter and solo artist; Gold as a songwriter, solo artist, Linna Ronstadt band anchor, and co-founder with Graham Gouldman) of Wax UK, Waldman as a songwriter, solo artist, and country music producer; and Edwards talks of the fact that Blue Thumb was “anchored” in Spence, California, in 1982.

Reggae, Hip-Hop Is Right Stuff
“Rub” Compilations To Cross Genres

BY CRAIG ROSENB

LOS ANGELES—The Right Stuff, previously known as a reissue label, will break into the new music and reggae/hip hop markets simultaneously when it releases the three-album “Inna Rub A Dub Style” se- ries Sept. 29.

The albums come to Cema-distributed the Right Stuff as a result of a deal with DownSound, a new label designed to showcase the mix of hip-hop and reggae music. The label was founded by Joseph Bogdanovich, known for his work on acid-jazz compilations.

After 25 Years, MusicMasters Brings Bryndle Debut

BY JIM BESSMAN

With the Aug. 15 release of its self-titled debut album on MusicMasters Records, the recently reformed Bryndle—the veritable L.A. pop singer/songwriter/musicians/producer supergroup of Karla Bonoff, Andrew Gold, Wendy Waldman, and Kenny Edwards that first came together more than 25 years ago—became a recorded reality.

Bryndle was originally formed in 1969 and recorded an album in 1970 for A&M that was never released. The group disbanded the following year.

Each of the members, of course, went on to their own notable careers: Waldman as a songwriter and solo artist; Gold as a songwriter, solo artist, Linna Ronstadt band anchor, and co-founder with Graham Gouldman) of Wax UK, Waldman as a songwriter, solo artist, and country music producer; and Edwards talks of the fact that Blue Thumb was “anchored” in Spence, California, in 1982.

Club-Rooted Hi-NRG Sound Finds Transatlantic Success

BY LARRY FLICK

NEW YORK—An European dance music act, such as Corona and Real McCoy, continue to garner worldwide pop success, U.S. major labels are actively promoting the club-rooted genre to mainstream audi- ences here.

In fact, the distinctive hi-NRG sound these acts have in common is sparking signs of saturation akin to the 70’s disco movement.

Many hi-NRG acts combine dramatic female vocals and male rapping with a musical foundation of bright keyboard melodies and raving beats that click in at an average rate of 130 beats per minute. It’s a formula that has lead to Corona’s gold-certified single, “Rhythm Of The Night,” on Elektra, and Real McCoy’s Arista album, “Another Night,” which has spawned two top 10 hits and sold 750,000 copies, according to SoundScan.

Real McCoy’s third single, “Come And Get Your Love,” advances to No. 10 on the Hot 100 this week.

Other acts that have scored pop success with hi-NRG singles in recent weeks include Critique newcomer Nicki French, who reached No. 2 on the Hot 100 with a cover of Bonnie Tyler’s “Total Eclipse Of The Heart,” Le Click with “Tonight Is The Night” on Logic Records, and

(Continued on page 89)

(Continued on page 88)
‘Tapestry’ Certified For 10 Million
‘Bodyguard,’ TRL Also Cited

BY CHRIS MRRIS

LOS ANGELES—Carole King’s landmark 1971 album “Tapestry” just reached the 10 million sales mark. It was certified for sales of 10 million units by the Recording Industry Assn. of America. May 10 is quintessential singer/songwriter, originally released by ‘70s polka king Eddie Blazonczyk’s “Polka and Dirty Laundry,” promotion. RECORD

Warner Bros. Records has been the ‘70s Polka and ‘80s (“Peaceful in L.A.”) best-selling album by an artist who sold the most records of such as Meat Loaf, Ian Hunter, and Slim Whitman, has been reactivated in Cleveland by its original co-founder, industry veteran Steve Popovich. This time, though, it’s as a full- fledged record label. On Aug. 15, Cleveland International will release a self-titled album by Ian Hunter’s Dirty Laundry, as well as albums from Dutch acts Kjeld Van Camp (“Peaceful Artillery”), the Pilgrims (“Hurrah”), and the Rest (“Domestic Affairs”). On Aug. 30, the label will release English popster David Essex’s “Living In England” and Chicago Polish polka king Eddie Blazezyck’s “Polka Time.” 20 Of The Best.

“We’ve always been a full-service label with all different types of music,” says Popovich, who’s finalizing a post-Los Angeles distributor and says he has two major chains already interested in buying direct.

“There’s never been a better time for indie labels,” says Popovich. “Through the years, I’ve built up contacts throughout the world who have artists who sell [well] in their countries, but whose parent companies... here don’t want to release. So we’re looking to put out some of that product, as well as to find the best of the new and the best of the quality, established artists over here.”

Cleveland International’s second slate of releases, scheduled for Sept. 15, bears out Popovich’s eclecticism, with albums from major Danish acts Hanne Boel and Michael Learns To Rock, as well as the cast album to “Woody Guthrie’s American Song,” a theatrical tribute to Guthrie featuring the Pope Theatre Company.

Popovich is also working on an all-star tribute to Cleveland’s Slovenian polka king Frankie Yankovic, whom he brought to PolyGram’s country division during his leadership there in the mid-’90s. The label head is also licensing material for the “Agora Live” series, which comprises ’70s and early ’80s radio performances by major rockers at Cleveland’s famed Agora Ballroom, where Cleveland International and its Popovich Music Group parent is located.

Additionally, Popovich is licensing back from Sony original Cleveland International cuts by such acts as Meat Loaf, Jim Steinman, Ellen Foley, Ronnie Spector and the E Street Band, and Ian Hunter for a “Cleveland Rocks” retrospective compilation.

“AGREAT MUSIC TOWN”

In its first incarnation as a production company, Cleveland International was founded by Sam Lederman, Stan Snyder, and Popovich, who hailed from the Pittsburgh area but moved with his family to Cleveland in the ’70s.

Operating as an indie label within Epic, the company released most of its productions through Epic, Popovich had formerly run Epic’s A&R department, which signed such acts as Michael Jackson, Boston, and Southside Johnny & the Asbury Jukes. He previously headed Columbus’ promotion department.

Two years ago, after his stint at PolyGram Nashville, Popovich returned to Cleveland and scouted talent for several labels, including Capitol, for whom he secured local rock act Dink. But with so much happening in Cleveland, he felt that the time was right for relaunching Cleveland International.

“Cleveland’s always been a great music town,” notes Popovich, who was named by The Cleveland Plain Dealer as one of the 25 most influential Cleveland natives in the city’s entertainment industry (others included Bob Hope, Henry Manzini, and Chrissie Hynde).

There are hundreds of live rock bands the Irish Nails has adopted Cleveland, and their label Nothing Records is here, and we also have... (Continued on page 15)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Michael Mauldin is appointed executive VP of the black music division of Columbia Records and senior VP of Columbia Records Group in New York. He was president of Entertainment Resources International in Atlanta.

Mark Gorlick is promoted to senior VP of promotion for MCA Records in Los Angeles. He was VP of promotion for Capitol/Nashville names John Rose VP of sales and Ron Stricker director of regional sales. They were, respectively, manager of market development and inventory control for MCA Records/Nashville and director of marketing for Tristar Entertainment.

Tom “Grover” Biery was promoted to VP of alternative promotion for Warner Bros. Records in Los Angeles. He was promotion/marketing manager in Chicago.

Darryl Williams is promoted to VP of A&R for Elektra Entertainment Group in New York. He was director of A&R.

Bruce Walker is promoted to VP of Motown Records and GM of Motown Records in Los Angeles. He was senior director of Motown Records.

Jim Scherer is appointed VP of A&R for Arista/Nashville and Career Records. He was VP of creative services for Sony Music Publishing/ Nashville.

Gary Farrow is named director of communications for Sony Music U.K. in London. He was an independent television and radio promoter.

Sony Classical in New York promotes Steven Epstein to senior executive producer in charge of classical and new media. Epstein was, respectively, executive producer and associate producer.

Juanita White is promoted to senior director of top 40 promotion at the Work Group in Los Angeles. She was head of top 40/crossover promotion for Chaos Recordings.

Ann Brubaker is promoted to senior director of international marketing for Atlantic Records in New York. She was director of international marketing.

Yon Elbita is appointed director of publishing at Virgin Records in London. He was senior account executive at Dan Kloses Associates.

Chris McQuown is named director of business technologies for MCA Music Entertainment Group in Los Angeles. She was associate director of music information services for MCA

PUBLISHING. Robin Godfrey-Cass is appointed executive VP of West Coast operations for EMI Music Publishing in Los Angeles. He was managing director of Warner/Cappell in London. He was also named managing director for EMI Music Publishing Southeast Asia in Hong Kong. She was director of Golden Pony, an international music publishing firm.

RELATED FIELDS. Rebecca Batties is promoted to VP of international production at MTV Networks in Los Angeles. She was launch director of VH1 Germany.

In addition to Brooks and Yates, the suit also names Major Bob Music, Crit- terion Music, No Fences Music, Ec- centric Music, the Harry Fox Agency, and ASCAP as defendants and seeks not only financial compensation, but an injunction prohibiting further use or performance of the song. Thomas is also requesting a jury trial.

Thomas is a songwriter/guitar player who worked as Loggins’ guitar- istic training and education in L.A., and moved to Los Angeles. He was a member of the 10-million-plus club, the soundtrack for “The Beebo,-” reached certified sales of 15 million last month. The Aristad album remains the best-selling album of the ‘90s.

Journey’s 1988 “Greatest Hits” (Columbia) arrived at the 8 million mark, putting the album over the $100 million mark, passing compilation into fifth place among greatest-hits titles. It trails the Eagles’ “Their Greatest Hits 1971-1975” (22 million), Elton John’s “Greatest Hits” (11 million), Aerosmith’s “Greatest Hits” (8 million), and Billy Joel’s “Greatest Hits, Volumes I & II” (9 million). TLC’s “CrazySexyCool” (LaFace/Arista) hit quintuple-platinum, pulling into a tie with Wilson Phillips’ 1990 bow as the best-selling album by an all-female group. The trio is nearly up its fourth platinum single and sixth gold single with “Waterfall.”

A collection of artists collected mutliplication album awards for the first time: soul icon Barry White, San Francisco evergreen Jefferson Star- sea, and the Los Angeles rock unit Nine Inch Nails. Gathering their first platinum albums were rappers 69 Boys, DJ Quik; English modern rock group Bush; and contemporary Chris-tian act DC Talk. Modern rock group Sponge, singersongwriter Toni Childs, and punk-funk trio Primus (Continued on page 5).

Cleveland Int’l Reborn As Full-Fledged Label

BY JIM BESSMAN

Cleveland International, the production company responsible in the ‘70s and ‘80s for artists such as Meat Loaf, Ian Hunter, and Slim Whitman, has been reactivated in Cleveland by its original co-founder, industry veteran Steve Popovich.

This time, though, it’s as a full- fledged record label. On Aug. 15, Cleveland International will release a self-titled album by Ian Hunter’s Dirty Laundry, as well as albums from Dutch acts such as Susan Jansen (“Peaceful Artillery”), the Pilgrims (“Hurrah”), and the Rest (“Domestic Affairs”). On Aug. 30, the label will release English popster David Essex’s “Living In England” and Chicago Polish polka king Eddie Blazezyck’s “Polka Time.” 20 Of The Best.

“We’ve always been a full-service label with all different types of music,” says Popovich, who’s finalizing a post-Los Angeles distributor and says he has two major chains already interested in buying direct.

“There’s never been a better time for indie labels,” says Popovich. “Through the years, I’ve built up contacts throughout the world who have artists who sell [well] in their countries, but whose parent companies... here don’t want to release. So we’re looking to put out some of that product, as well as to find the best of the new and the best of the quality, established artists over here.”

Cleveland International’s second slate of releases, scheduled for Sept. 15, bears out Popovich’s eclecticism, with albums from major Danish acts Hanne Boel and Michael Learns To Rock, as well as the cast album to “Woody Guthrie’s American Song,” a theatrical tribute to Guthrie featuring the Pope Theatre Company.

Popovich is also working on an all- star tribute to Cleveland’s Slovenian polka king Frankie Yankovic, whom he brought to PolyGram’s country division during his leadership there in the mid-’90s. The label head is also licensing material for the “Agora Live” series, which comprises ’70s and early ’80s radio performances by major rockers at Cleveland’s famed Agora Ballroom, where Cleveland International and its Popovich Music Group parent is located.

Additionally, Popovich is licensing back from Sony original Cleveland International cuts by such acts as Meat Loaf, Jim Steinman, Ellen Foley, Ronnie Spector and the E Street Band, and Ian Hunter for a “Cleveland Rocks” retrospective compilation.

“AGREAT MUSIC TOWN”

In its first incarnation as a production company, Cleveland International was founded by Sam Lederman, Stan Snyder, and Popovich, who hailed from the Pittsburgh area but moved with his family to Cleveland in the ’70s.

Operating as an indie label within Epic, the company released most of its productions through Epic, Popovich had formerly run Epic’s A&R department, which signed such acts as Michael Jackson, Boston, and Southside Johnny & the Asbury Jukes. He previously headed Columbus’ promotion department.

Two years ago, after his stint at PolyGram Nashville, Popovich returned to Cleveland and scouted talent for several labels, including Capitol, for whom he secured local rock act Dink. But with so much happening in Cleveland, he felt that the time was right for relaunching Cleveland International.

“Cleveland’s always been a great music town,” notes Popovich, who was named by The Cleveland Plain Dealer as one of the 25 most influential Cleveland natives in the city’s entertainment industry (others included Bob Hope, Henry Manzini, and Chrissie Hynde).

There are hundreds of live rock bands the Irish Nails has adopted Cleveland, and their label Nothing Records is here, and we also have... (Continued on page 15)
Kravitz Delivers Raw 'Circus' Sound
Virgin Artist Moves Past His Retro Image

BY CARRIE BORZILLO

LOS ANGELES—Lenny Kravitz has softened his extravagant retro look and stripped down his sound on “Circus,” his first album in two years, due Sept. 12 on Virgin.

The self-produced “Circus” is the singer’s first album without the use of horns, and it contains fewer over-dubs and synthesizers than his previous efforts, 1989’s “Let Love Rule,” 1992’s platinum “Mama Said,” and 1995’s double-platinum “Are You Gonna Go My Way.”

The return to simpler arrangements and a more bare-bones sound is the result of an increased interest in the return to the retro thing, says Phil Fox, director of product management at Virgin. “But he has moved along. There’s more depth to this record than to [his] previous records. I think it should expand his audience a little bit,” Fox says.

While Kravitz doesn’t say that he’d throw away the bell-bottoms all together, he does say that he “moved on” a bit from the retro phenomenon and played a large part in fueling it.

“I’m not the same,” he says. “In the beginning, with ‘Let Love Rule’ in ’88, people were laughing at me. Three or four years later, everyone [was] looking like me. It turned into this thing I never wanted in the first place. I didn’t want people to pay attention to the clothes; it’s the music, and to me there’s no such thing as retro music. It’s classic.”

Kravitz says he has wanted to record without horns “for the last two years.”

“I wanted to strip it down to guitar, bass, and drums,” he says. “This album is much more drum-oriented than anything I’ve done… All of my albums have been raw, but this has even more of a live studio approach.”

Fox says he doesn’t fear that some of Kravitz’s fans may have outrun the singer after the retro craze fizzled.

“Lenny is enough of an artist that people will be drawn to [the album] and want to see where he is today,” Fox says. “Our first goal is to go out and repackage his former fan base. With those who were doubters during the last project, I think they will finally see a very strong side.”

“Let Love Rule” was a No. 1 debut for the album. Fox says that this album goal is to win over all the doubting Thomases. Also, there’s another generation of people who have gotten into guitar-based rock again in the last two years. In some ways, we can introduce Lenny to these people, too,” Fox says.

Norman, PD at modern rock WMMS Cleveland, says he believes Kravitz’s place in rock is firm.

(Continued on page 33)

A&M Aims Jackson ‘Best Of’ For 4th Qtr.;
Imago’s Mann. Cole Land At New Labels

STOCKING STUFFERS: It may still be swelling out, but the Christmas sweaters are already heating up.

A&M will release on Oct. 10 a Janet Jackson greatest-hits album.

“Best Of” will project include 14 digitally remastered hits (can the general public really tell a difference here?), plus two new tracks, “Runaway” and “Twenty Foreplay,” co-written and co-produced by Jimmy Jam, Terry Lewis, and Jackson (who also gets co-producer credit). The greatest hits are culled from Jackson’s A&M albums, 1989’s “Control” and 1995’s “Rhythm Nation 1814,” as well as the song “That’s The Way Love Goes” from her 1995 Virgin album, “janeT.”

“Runaway” will be serviced to radio Aug. 16, with a video directed by Marcus Nispel, coming shortly thereafter. A companion home video will also be released Oct. 10.

IMAGO-NEERING: After coming fast forward to signing with Reprise, Af- nee Mann is now fast-forwarding with Geffen. So sure was the Re- prise deal that a Mann song had even appeared on a sampler CD that WEA sends with its solicitation books to record stores. That’s not to say that Imago had planned to put out before that label and BMG terminated their deal (Billboard, Jan. 7). The Imago logo may appear on the album, too. Look for a January release… Fellow Imago artist Paula Cole is set to re-emerge on Warner Bros. The label is reissuing her Imago debut, “Harbinger,” Sept. 12. Imago president Terry Ellis declined comment.

NEW SIGNINGS: Epic has signed Tears For Fears. The label plans to issue on Oct. 10 “RAAD And The Kings Of Spain,” which former TFF home Mercury had been cir- culating advances of since January but had not actually re- leased… Mercury has signed hot Vancouver bands Age Of Electric and Limbriter.

THIS AND THAT: Madonna has approached Emilio Estefan about producing the soundtrack to “Evita.” Although the Alan Parker-directed movie, which also stars Antonio Banderas, doesn’t start shooting until January, the pair is expected to begin work on the soundtrack before the end of the year. The soundtrack is not slated to have any songs that were not in the Broadway musical… Marc Newson has been named as an A&M exec at Doug Morris’ new MCA-distributed label, Rising Tide… Columbia Rec- ords act Cry Of Love is looking for a new lead singer, who, according to the band’s A&R exec, Josh Surmin, should sound like “a cross between Stevie Wonder and Steve Mar- rriott.” Vocal marvels should send tapes to Sunfun c/o Columbia’s New York office… Pearl Jam has rescheduled four of the seven concerts it canceled last month for Sep- tember. ETM is reissuing tickets to original ticketholders. Dates are not yet firm, but the band also plans to re-add shown in San Diego and Salt Lake City… Just in case you’ve got some vacation days left, the American Assn. for Nude Recreation has announced the lineup for Music- Fest’96, an Aug. 11-13 extravaganzia in Union City, Mich., with performances by Peter Gabriel, Living Colour, Scho- ras, Starship, Blue Oyster Cult, and Eric Burdon. No word on whether the bands will play in the buff.

POWER TO THE PEOPLE: Rare is the performer who can give you goosebumps in 95-degree weather. Patti Smith is such a performer. Smith appeared as an unannounced guest on the second stage at Lollapalooza in New York July 28, and what trans- spired between artist and audience during the 45-minute set won’t soon be forgotten by any of the partici- pants. Smith, who is working on her first album for Arista in more than seven years, gingerly approached the stage, tenderly kissing and strok- ing a toddler’s cheek before climbing the small ramp. Once on stage, how- ever, her ferocious spirit broke free as she spit out the words to her poem “Piss Factory,” telling of dreams of de- sire and longing before taking off her glasses and launching into a searing “So You Want To Be A Rock’n’Roll Star” and an etherial, transcendent “Ghost Dance,” as well as a new song—dedicated to Kurt Cobain—called “About A Boy.”

With her arms flailing in the air and her constant tagg- ing at jaws several sizes too large, Smith cut an endearing figure whose eagerness to be back on stage after a long ab- sence (she has played only sporadically since the late 70s) was infectious.

At one point, she thanked the audience for its energy, say- ing she needed it during the arduous recording process. She was so sincere that it was possible to imagine her carrying a Mason jar, tagged “Energy—Lollapalooza audience 7/28,” with breathing holes poked in the lid, into the studio. In turn, she gave us strength and hope. In what seemed like a public reconciliation with her late husband, Fred “Sonic” Smith, she finished with a bone-rattling version of his “People Have The Power,” screaming, “Fred Sonic Smith. Don’t forget him,” and leaving the stage. A fellow journalist came up to me and asked, “What’s the last time you cried at a rock’n’roll concert?” I thought I’d been bussed, but then I saw the tears in his eyes, too.

Smith’s new album, produced by longtime guitarist and co- hort Lenny Kaye, is slated for an early 1996 release. In add- ition to Raye, other musicians include keyboardist Luis Resto, bassist Tony Shanahan, drummer J.D. Douggrey, and Smith’s sister, Kimberly Smith, on backing vocals. Among the new songs on the project will be “Forwande Reel,” dedicated to her husband.

Assistance in preparing this column was provided by Craig Rosen.

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Lloyd Cole’s Ryko ‘Debut’ Aimed At Triple-A Demo
BY STEVEN MIRKIN

NEW YORK—Almost two years after the disappointing “Bad Vibes,” Ryko/Isolated’s attitude toward Lloyd Cole’s fourth solo album, “Love Stories,” due in stores Sept. 19, is positively buoyant.

Jeff Rougie, the Salem, Mass.-based indie’s director of A&R, describes the album as "very strong... an amazing record." Ryko also sees "Love Stories" as its first real Cole album "under the terms of our signing," according to director of marketing John Hammond. Ryko picked up "Bad Vibes" for U.S. distribution after the album had already been released in the U.K. and had been available in the U.S. on import.

Ryko was both surprised and encouraged by the fact that Cole’s fan base in the industry does not seem to have been eroded by the two-year wait for "Love Stories" and by his recent apparent absence from the stage. An eight-city promotional tour for "Bad Vibes" was warmly received. "We weren’t sure what had become of Lloyd’s audience and support, especially in the trade," Hammond says. "That’s the most important asset we have to build on... he’s got a lot of fans out there."

The process of making "Love Stories" would not seem to have engendered such optimism. Recorded over a year ago under what Cole calls "an awful lot of pressure," in the wake of a career that had "sort of nose-dived," Cole originally brought a band into the studio to make an electric "Highway 61"-style record. Unhappy with the results, he began recording demos to "work out a plan for the album."

Those demos became the core of the album after Cole and producer Adam Peters found that they sounded better than the more formally recorded versions. The lineup comprised a drum machine, Neil Clark and Robert Quine on guitar, and Fred Maher on percussion, and Cole describes the album as "simple, acoustic rock'n'roll songs."

Cole’s previous albums, both solo and with his former band, the Commotions, have sold between 100,000 and 200,000.

22 Brides Say ‘I Do’ To New Band Members
BY JIM BESSMAN

NEW YORK—When 22 Brides launched Zero Hour Records in June 1984 with its critically lauded self-titled debut album, the act consisted only of two sisters, Carrie and Libby Johnson. With the Sept. 19 release of “Beaker,” however, 22 Brides has evolved into a four-piece.

Joining guitarist/vocalist Carrie and bassist/keyboards/vocalist Libby are guitarist/bassist John Sokolinski and drummer Neil Strickland. "We’ve been called ‘22 Groomo’s,’ says Zero Hour’s president, Ray McKenzie, who notes that the expansion of the psychedelic/folksy acoustic duo into a full-fledged band is a major promotional concern.

"The big challenge is not to think of 22 Brides as an acoustic duo but as a four-piece rock band," says McKenzie. "The album cover has a picture of the whole band, and that was a conscious decision. (Carrie and Libby) are also trying to get the full band involved in interviews. They feel they were being shortchanged as singers/songwriters.

"They don’t want to be thought of as the Indigo Girls, because they’re not."

Strickland joined the Johnson sisters earlier this year, during 22 Brides’ long-running debut album tour; therefore, unlike "22 Brides," which used studio musicians, "Beaker" is a band album. "It’s a harder sound now," says McKenzie, "so maybe we’ll get more people’s ears this time around, because maybe people thought the first album was too mainstream."

Noting that "Beaker" was co-produced by the Johnsons and Adam Lassus, who did the new Helium album and other alternative indie rock-type things, McKenzie looks to take the first single, "Lullabye," to 22 Brides’ proven college/alternative base on the album release date. The first week of October, the song goes to commercial formats, including triple-A, which supported the Brides’ debut. Indie promoters have been hired to work both formats, says McKenzie, who is seeking showcase gigs at several upcoming industry conventions.

"When you try top 40 later on," he says, because [album tracks] ‘Crash’ and ‘Already Thrown’ have a commercial pop sound a la Lisa Loeb. There will also be a video for “Lullabye,” one that McKenzie promises will be a significant improvement over previous 22 Brides clips. "Those weren’t as exciting as their live shows," he says, "and they didn’t show how charismatic they are personally."

Touring will again be a major element in promoting 22 Brides. A mini-tour with surf-guitar king Dick Dale is slated for October, and McKenzie expects the band to tour “everywhere” after, hopefully paired with big acts. "They really paid their dues the last year and a half, and they deserve that kind of billing," he says.

The heavy touring behind "22 Brides" paid off on the making of ‘Beaker,’ according to Libby Johnson.
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TOMMY LIPUMA

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

DOVE AUDIO

AD CLOSE: 8/29
ISSUE DATE: 9/23

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.

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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

Experiencing mega success, country music's artists are being embraced by audiences worldwide. Billboard's October spotlight addresses the overall state of country's market. This annual review will also include features on country music artists from outside the U.S., the role of A&R executives in the development of projects, and year-to-date charts on top artists and top albums.

Contact
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Artists & Music

2 Billboard Directories Honored
Awards Given For Design, Layout

Two Billboard directories have been honored for outstanding design and layout by a major graphic arts trade group.


According to PIAA, the competition attracted "more than 1,000 entries in the areas of printing, pre-press, and finishing." The organization comprises graphic arts companies from seven states.

The winning directories are among 19 published by the Billboard Music Group. Howard Lander, the group's president and publisher, cites Billboard's directories publisher Ron Willman, production manager Len Durham, art director Jeff Nisbet, and database operations manager Daniel Balle as key members of the team that created the directories.

Sony Weighs In
On 'Enhanced' CD Price Structure

BY MARILYN A. GILLEN

LOS ANGELES—Sony Music has weighed in on CD Plus pricing, settling on a $2.98 list price for initial multimedia album releases and $16.98 for its fourth release, an Alice In Chains EP.

The price structure is lower than previously discussed. Sony initially cited a planned $26.98-list equivalent (Billboard, Jan. 7). But Sony's pricing is in the middle of the anticipated pricing scale for "enhanced" CD or CD Plus titles, which will range from standard album prices to nearly $25.

Other major-label groups with CD Plus titles in production, including Warner Music and the EMI Records Group North America, have yet to commit to a firm price.

New and unique pricing variations can be expected before the full-scale launch of CD Plus titles this winter.

At least one major label and an interactive-label newcomer plan to offer multimedia albums at standard audio CD prices with a "locked out" multimedia element accessible post-sale for an additional fee.

A new multimedia album category promises to add under-$15 product to retail shelves this year. The niche was spearheaded by Elektra Records' recent "Moby Disc" enhanced EP, priced at $12.98. San Diego-based nu millennia is planning a similarly low-priced line of multimedia singles and EPs.

Sony Music's four CD Plus titles, all enhanced versions of existing albums, will street Oct. 4, according to Fred Ehrlich, Sony Music's senior VP/GM of new technology and business development. In addition to Alice In Chains, the CD Plus titles are a two-CD greatest-hits set by Bob Dylan and albums by Mariah Carey and Toad The Wet Sprocket. New CD Plus titles in the works, Ehrlich says, include an enhanced version of Michael Jackson's "HIStory" and a separate CD Plus version of a new album from Michael Bolton that is due fall.

The second slate of titles is expected to include online links.

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CLEVELAND INT’L
(Continued from page 8)

Telarc, one of the largest indie-owned classical labels, and Ron Shafer’s World Renowned Sounds, the nationally known polka distributor. There are the O’Jays, not to mention Gerald Levert and the new rap group Bone Thugs-N-Harmony.”

The reborn Cleveland International is a partnership of Popovich and Cleveland businessman William Sojko. Label staffers include Popovich’s daughter, Pam, and Debbie Banks, formerly director of artist development at CBS Records/Nashville and the former manager of the Agora. Nashville-based indie publicist Patsi Cox is also on board.

On Aug. 30, Popovich will release to radio, press, and TV outlets a promotional sampler cassette containing two cuts from each album.

Popovich sees a niche for each of his upcoming releases. “We’ll key into those markets where Ian’s had (solo) success and (success) with Mott The Hoople,” says Popovich. “A lot of people know who he is, and now he’s perfect for the triple-A format, as are the Watchman, kind of a roots/fusion thing produced by Cowboy Jack Clements, who thinks that lead singer Ai Van Meurs is Holland’s answer to John Prine.”

He stresses that the Hunter title is not a solo album but a group effort; it features ex-Sex Pistol Glen Matlock on bass.

The Rest’s set, says Popovich, is “a wonderful pop record.” The Essex title is a best-of that includes a Shop Petulla-produced version of his hit “Rock On” and his British hit “What A Circus” from the London production of “Evita,” in which he played Che Guevara. That album’s collaborator, Tim Rice, wrote the album’s liner notes.

The Pilgrims, Popovich notes, are an exciting and important Dutch rock band with college/alternative potential in the U.S. Blazonczyk and his band, the Versatones, meanwhile, are veritable polka legends.

“[Blazonczyk] is a one-man operation who has produced and distributed his own 47-album catalog and self-books 200 dates a year,” says Popovich. “Having worked with Yankovic, I know what polka can sell once you get it in the Wal-Marts or Kmart’s or Best Buys. On top of that, he’s a wonderful guy whose music has the same crossover potential as Cajun and Tejano.”

Popovich sees Cleveland International as offering something distinctly different for all formats. “I’ve always been into everything,” he says, “and I plan on continuing the tradition of working with people that the major labels aren’t interested in but still deserve a hearing.”

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ATLANTA: Not only does Kathleen Turner Overdrive have as its best name bands playing, the Atlanta quartet even has the blessing of its name. “Somehow she caught wind of the name, and we talked to her husband and told him what we were doing, and they were cool with it,” said guitarist/vocalist Ray DuFrino. “They thought it was funny.” KTO came together about one and a half years ago when they were recording with veteran producer Mark Condry of Pink Floyd fame. Musician and vocalist Jeff Wofford joined the group, and the band could drop-kick British bands These Animal Men and Manic Street Preachers back across the Atlantic, the CD makes a little Rolling Stones swagger with the pop chops and glam harmonies of the New York Dolls, along with a dash of punk attitude straight outta 1977. One major is already interested, and KTO is in the midst of lining up New York shows for late August. Contact Michael Preschel at 404-981-2814.

TAMPA, FLA.: Short, sharp, and addicted is the approach Joe Popp takes with his infectious brand of immediately gratifying punk-pop power. The trio boasts musicians with deep roots in the Tampa Bay area’s vibrant alternative scene—singer/guitarist and band namesake Joe Popp is the former leader of Dogs On Ice, while singer/guitarist Martin Rice and drummer Jeff Wood worked together in Smashmouth. The group, formed in March, has opened for the Troubadours and Wayne Kramer, winning a loyal regional following via well-received performances at Club Decoto, the Stone Lounge, the State Theatre, and a key Southeastern Music Conference slot at the Pantheon. Buoyant hooks and three-way vocal harmonies subvert guitar energy and angst-of-the-working-stuff lyrics on the debut CD, “Cum-
plex Machine,” available at the 55 Spice Music stores in Florida. “It’s pop, but it still has that aggressive side to it. I like the contrast,” says Popp, who has contributed original music to two locally produced plays. A music video by the band was featured in “The Bones Of Danny Winston and Rib Ann Magee” at the Off Center Theater. Tracks “Radiate” and “Me & Van Gogh” from “Complex Machine” have been heard on local radio stations and at a Tampa Bay Rocks! show, at Crotchets to Tangills with Matt Entertainment at 906-686-0892. PHILIP BOOTH

MIAMI: Muse has prospered, not under the glare of Florida sunshine, but under the mystic spell of the moon over Miami. Working in self-imposed isolation, the members of Muse—lead singer Paul Issac, guitarist Gerson, bassist Ari, and drummer Brett Thorngren—have been working their songwriting under wraps. They have built a large and loyal local following by playing at alternative dance clubs and opening for national acts. Out since May, Muse’s first self-titled CD release was recorded live in the studio and mixed by Thorngren’s father, Eric Thorngren (Squeeze, Talking Heads, Euryth- mics). The band has already been seen in some small clubs in conjunction with the formation of a tour in mid-July at the 1,500-capacity Cameo Theater, Miami Beach’s biggest club venue. About half of the 1,000 CDs released have already been sold. “They definitely have their own thing,” says the elder Thorngren. “Creative songs and a real quality of lyrics. It’s vulnerable but accessible; it tells a great story,” says Issac. “We are very proud of this new CD. The sound has become more organic and raw, and we’re glad for the right opportunity to record. We are more concerned with how it feels overall than with the individual parts.” The members of Muse don’t hang out at the usual Miami venues, and they tend not to attempt to leave South Florida. “Working outside of any kind of scene makes you look inside,” he says. “It makes you look at your reality and deal with it in the songs.” Contact Jose Pavillo at Velocity Records, 305-621-1444. SANDRA SCHULMAN

ROCK CLIMBING: June, featured in Continental Drift in the March 12, 1994, issue, has signed with Beggars Banquet.

LLOYD COLE’S RYKO ‘DEBUT’ AIMED AT TRIPLE-A

(Continued from page 10)

and 120,000 copies in the U.S., with the exception of “Rael Vibes” and the Commodities’ 1979 album, “Mainstream,” both of which were hampered by a lag between U.K. and domestic releases, losing substantial sales to imports. Records feel that the Commodities were never able to generate any momentum in the U.S., and that Cole’s first two solo albums “experi-
enced a lot of the same problems,” but with less publicity, “it’s hard for some can-
adians to get a handle on him.” Ham-
mond says that in the past, Cole “may have gotten lost in the promo-driven, hit-driven marketing strategies at some bigger companies.” With “Love Stor-
es,” he says, Cole was “very conscious of his new Lloyd album.”

Both Hammond and Rougvie see tri-
ple-A as the element that will make the difference between this and Cole’s previous efforts. Rougvie thinks the forest could push “Love Stories” to the gold-
record level, adding, “it’s the right rec-
rec for them.” Hammond expects that Cole’s album will find “quite a bit of appeal in the alternative world, but Lloyd is getting older and that informs his writ-
ging a little more lyrically, so the label will concentrate first on triple-A, with alternative a close second. Characterizing Cole’s audience as “a little upscale,” Hammond will also be seeking opportunities with what he calls “trend-oriented fashion retailers.” The label is talking with the Urban Outfitters chain about a cross-promotion and will be servicing “all levels of fashion retailers” and cafes and restaurants with copies of the album for in-store play. Hammond says this form of pro-
motion is “pretty unusual, because of the impact it has.” He also sees the possibility for Cole to be featured in fashion spreads in magazines like Details and GQ, “a clearly great audience, the style-conscious side of alter-
native.” Along the same lines, Cole has even been thinking about getting British designer Paul Smith to sponsor his tour.

In more traditional retail outlets, Hammond, after DuFrino has been supported with co-op advertising, both out of the box and in conjunction with a nation-
wide tour in late fall, as well as posters and other visual displays. Although Cole doesn’t believe the “method of getting retailers to realize that we appreciate what they do” will be meeting with retailers and ra-
dio programmers, and performing a few, specially selected in-store dates.

Cole’s CD has been “very well received.” If Holton’s “The Feeling of Love” was a good label, “their records are for us,” Hammond says. “It’s their kind of record that people need to say, ‘Oh, I haven’t heard this album before!’”

“I feel there’s a real thing for and it’s a good label, because their strengths are radio and retail.” Hammond returns the compliment. “Lloyd’s always been concerned with the whole record he’s putting out and not just the label.” He might not necessarily be a platinum artist, but he is a really valuable artist to a label like Ryko.

THIRSTY EAR DEBUT FOR PAUL K

(Continued from page 10)

The label, following its preference for “a lot of 
lyric” and “bass and hissing and, and we didn’t mind,” says Car-
rie. “I didn’t want a sparking clean rec-
ord—we’d done that album last time.”

Named after Stehen’s cat, “Beaker,”
notes Libby, also contains “science ex-
periments you mix stuff up in, and one thing we really like about the record is that we did a lot of different sounds—
harder stuff for us—like ‘Sunday Best,’ 
which Carrie sings by herself; songs on which we didn’t use harmonies the same way throughout every track; and a lot more—and had fun. The themes are serious, but we don’t take ourselves so seriously.”

“Beaker” marks the first solo album for a Zero Hour artist. “They’ve been waiting for me to sell a record, so basically, we’re going to do more of the same—but with more visibility,” says McKenzie. “We toured them 14 months last time before we were a new band, and we were a new label, but this time people know the band and the label, so it should be easier to reach the initial fan base and then expand on it.”

22 BRIDES SAYS “I DO”

(Continued from page 10)

“It’s a working crossword puzzle, with the clues inside, and it’s as difficult as you’d expect with Paul’s educational background,” says Gordon, refer-
ing to the singer’s debate scholarship at the University of Kentucky. “We’ll be doing promos and giving prizes to people who can solve it.”

Thirsty Ear will also focus on keeping the Weathersmen on the road, undertaking a series of regional tours that spread out from cities (like Chicago, Minneapolis, and New York) where Paul’s pro-
file is highest. “It’s a several-tiered plan,” says Gordon. “We’ll spread our ad dollars over the campaign, and we’ll have the band do in-stores along the way wherever it’s feasible.”

While Paul K admits that his habit of maintaining a certain distance from business matters is still in effect, he says he’s clearly hasn’t begun to view the enter-

He says that he still becomes very frustrated “When we go out to tour, I probably get that way” every five miles or so. At the same time, he’s never lost my eagerness, I’ve tempered it with cynicism, but it’s still there.”

Billboard's Heatseekers Album Chart

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 ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Mastoids indicates vinyl LP is available. ** Albums with the greatest sales gains. © 1995, Billboard/BPI Communications and SoundScan, Inc.

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Charleston, S.C.-based tour writer, talented Hootie and the Blowfish's friendship Lava/Atlantic sure lucked up with an Aug. 1995. Rucker and singer plays guitar on the first single, an album, produced by Paul Fox (Victoria Williams, XTC), stands on its own musically and lyrically. "We saw (McCa in open for Hootie this winter, heard the tapes on March 10, which was a Friday, and did the deal on Saturday," says Lava president Jason Flom. "What I saw in Edwin is exactly what Lava is looking for—a career artist."

Fox was quickly called to produce the album so it could be released before the few weeks of touring with Hootie. Daniel Savage, Lava's VP of marketing, says the marketing efforts are geared toward creating a "big impression out of the box."
The week of July 31, a chain letter with 10 coupons for $2 off "Honor Among Thieves" at Blockbuster stores was mailed to 10,000 fans, mainly in the Southeast.

The label also teamed with Madsen Records, which releases the rock sampler CD series "Aware," which has featured McCan and Hootie. With the release of sampler, 100,000 copies of a four-page newsletter were sent out with features on McCan, Hootie, and "Aware."

The newsletter will be handed out at select HQRDE shows and at the McCan/ Hootie dates.

On the radio front, modern rockers WNBX (963) Atlanta, W2RH New Orleans, West Palm Beach, Fla., are playing the song, along with many triple-A and album rock outlets. Beginning Monday (7), the video will air on "VH Crossroads."
**Soul II Soul Turns Up The Volume To 5 Virgin Act Making 'Believers' With Fifth Set**

**By J.R. REYNOLDS**

LOS ANGELES—From across the Atlantic comes the return of the Virgin music collective Soul II Soul, by now being heralded with it: “Vol. V—Believers,” a CD brimming with an eclectic assortment of soul-stirring sounds that the label hopes will satisfy the evolving tastes of U.S. R&B listeners.

“Vol. V—Believers,” which hits stores Sept. 26, offers traditional R&B, funk, and dance-oriented tracks but also delves into more progressive sounds, such as jungle, world-influenced hip-hop, and reggae.

Says Virgin R&B promotion VP Wraymon Jones, "This is [Soul II Soul]'s most musical effort, but (the music) doesn't dominate over their socially conscious lyrics. We want to maximize exposure of the track 'African Danes.'

The same year, Soul II Soul was nominated in the best new artist category, but lost out to Milli Vanilli. However, Soul II Soul was unable to sustain consumer enthusiasm on subsequent albums. The group's follow-up project, 'Vol. II—1990—A New Decade,' peaked at No. 14 on the Top R&B Albums chart; its 1992 album, 'Vol. III Just Rights,' managed to reach No. 29.

Virgin executives decided to release the group's 1993 set, "Vol. IV—The Classic Singles 88-93," in the U.K. only. "Virgin executives were hopeful that growing U.S. consumer interest in U.K.-flavored R&B will carry over when we release "Vol. V—Believers,"" he says.

The U.S. and U.K. first single, "Love Enough," which features the vocals of Ford, was serviced July 28 to mainstream R&B and crossover radio stations.

TO THE TURNSTILES from page 28

**Film Scoring Proves Fruitful For Clarke; Acoustic Jazz Focus Of Hip Bop Essence**

**JAZZSONICS: New York-based Silva Screen Records, which issues classical and soundtrack records, has created Hip Bop Essence, an imprint focusing on acoustic jazz. The first release is a "Primale Blue"—featuring compositions by Oliver Nelson, John Coltrane, and Kenny Burrell that are performed by Burrell, Craig Handy, Tim Hagans, Cedar Walton, Ron Carter, and Lenny White. The second release is "The Essence Of Funk," which features compositions by Lee Morgan, Nat Adderley, and Eddie Harris who are performed by Bennie Massin, Donald Harrison, Tom Browne, Billy Childs, Ron Carter, and White. Both sets will be released in October.**

**HIP HOP ESSENCE should not be confused with its sister imprint, Hip Bop, whose specialty is contemporary jazz.**

**Aretha Franklin’s** untitled autobiography, written in tandem with author David Ritz, has found a publishing home with Villard, a division of Random House. Franklin will reportedly receive a $1.25 million advance for what will surely be an interesting account of one of R&B’s most respected vocalists.

**Want the Blues**? Rounder Records act Blues-time, the year-old band formed by harmonica player Magic Dick and guitarist Jay Geils—who were founding members of the J. Geils Band—will be performing on the 20-date August leg of B.B. King’s blues tour, which began Aug. 4 at Seattle’s Day Amphitheater and ends Aug. 30 at New York’s Paramount. The band’s self-titled debut, which was released August 1994, blends straight-ahead Chicago blues with swinging jump jazz.

**In the Know:** Atlantic artist Brandy, who recently performed to an enthusiastic sellout audience at the House of Blues in Los Angeles, was named spokesperson for the 1996 Sears/Seventeen Peak Performance Scholarship (Continued on page 22)
Mobb Deep Gets Splattered By DJs In ‘Paintball Competition’

Mobb Deep’s latest single, “Survival Of The Fittest” (Loud/RCA), is all about the brutal battles being waged in the streets of New York.

On July 8, the group’s members, twin MCs Havoc and Prodigy, participated in a different kind of clash—a namesake competition at Paintball Island, a recreational combat zone in Medford, N.Y. The duo teamed up with some of their labelmates—Celia Dwellers, Raekwon The Chef, and Ghostface Killer from Wu-Tang Clan—along with staffers from Loud Records, to engage in a 20- or so

by Havelock Nelson

hip-hop jocks in paintball warfare. The event— 劦able for bringing so many turntable stars together for the first-time—was arranged by Loud to show appreciation for the ground-breaking efforts of these “forgettable hitmakers,” according to Loud VP of street promotion and marketing Jonathan Richelle.

At a reception the day after the competition—the DJs prevailed three games to two—plagues were presented commemorating the fold-out ceremonics of Mobb Deep’s “The Infamous” and Wu-Tang Clan’s platinum-certified “Enter The Wu-Tang: 36 Chambers.”

MERCILESS, Bounti Killa, Beanie Man, and Mutabaruka are some of the stars who shared at Reggae Sunsplash July 12-15 in Jamaica.

The festival was started 18 years ago by a collective known as Synergy, as a means of “uniting the world through music.” It developed in Montego Bay and briefly shifted to Kingston in 1994. This year, it was held on the 800-acre estate, amid the rolling hills, looking the resort towns of Discovery Bay and Runaway Bay.

In this green, natural atmosphere, the emphasis was on consciousness, black pride and dignity. It seemed everyone—except perhaps Lady Saw, whose raw act defines slackness—was fueled by various degrees of the Bob Marley ethos. Overall the music felt as cool and indigenous as a tropical breeze.

President Brown urged everyone in the crowd to clean up their acts; San Marley, the son of Stephen, reported everyone as being primo, and the entertainment itself was so amazing that they had to stay out of the square.

The bands supporting the solosists were amazingly tight, sounding as if (Continued on page 20)
## Hot R&B Airplay

### R&B Airplay

**FOR WEEK ENDING AUGUST 12, 1995**

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### Hot R&B Current Airplay

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Records with the greatest airplay. © 1995 Billboard/Communications.

### Hot R&B Recurrent Airplay

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### R&B Singles A-Z

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Records with the greatest airplay. © 1995 Billboard/Communications.
Kravitz delivers raw 'Circus' sound

(Continued from page 9)

“I don’t think he lost any audience because the retro thing is going to work,” says Gorman. “I’m jumping” (a hat tip to his man Johnny Hodges) at the Knitting Factory. The tune’s irresistible melody brought out the band’s groove, and the kind of raucous strolls each player took during the evening. The piece is on their new, self-titled hatART disc, a live date, and though it was Valente who proclaimed a love for the tune, it follows up on an Anderson passion for Dukish material. Back at Christmas time, however, Dutch percussionist Han Bennink, and Irish guitarist Christy Doran ouzled through a lush version of “Just Ask Me” on hatART’s “AsIVITY,” a swell date of unabashed liberties that surely didn’t get enough notice.

Kibbles & Bits: The image of expanarits operating in the more hospitable domain of Europe re- mains an elusive one. In the years since last August, saxophonist Tim Berne and Marty Ehrlich concurred without overstatement, their cash flow would suffer a major set-back. In another instance of the ‘90s and ‘90s fared in France can be heard on the first 10 volumes of the Disques Vogue series offered by BMO Classics. Each of the titles is credited “In Paris,” and the artists in action include Roy Eldridge, Lionel Hampton, Coleman Hawkins, Thelonious Monk, and Joe Turner.

Listening is evidence of some editions, and you’ll often hear jazz. Any series that adds to the Lucky Thompson canon—one volume splits its benefit among Dave Liebman and Gary Gruen—surely adds to the history of jazz. Here is a “Apollo”-infused and Mildred“ —Dan Boot In Space” is tops at the office fax as it type—wouldn’t be right to gloss over some tangents in intergalactic tidbits. What’s got to be one of the best song titles that Sun Ra never came up with belongs to Raymond Scott. “Debut,” the cover of this year’s Casual People And Orchestra release, is “The First Experimental Rocket Express To The Moon” is the closing track on the ultra-entertaining “Celebration On The Planet Mars: A Tribute To Raymond Scott” (Koch) by the Beau Hunks Sextet.

Some of the best song titles that Sun Ra did conceive—like “Diaco 3000” and “Lullaby For Real Love” will be featured on the quite impressive “Wavelight Infinility,” a Ra tribute disc (with proceeds going to the remaining Arkestra members) on the Rasedan label. It features pieces by Thurston Moore, Eugene Chadbourne, Elliott Sharp, the Cocktails, Eddie Allen & John Tchicai, and NRDB. We’ll talk more about it soon. It’s due Aug. 16.

Bone Marrow... recent sound that has taken a while to subside is the slide of the trombone—trombone of Ray Anderson, George Lewis, Gary Valente, and Craig Harris, splitting through Duke Ellington’s “Jumpin’ Jive.” They’re more like a circus with all this stuff—management people, fans, bankers, investment people. It’s like, ‘My God. What happened?’ It’s hard to get your Selma

No matter how demanding the running and the business end of making music gets for Kravitz, he says he’s not looking to retire anytime soon. “I’m not a Pearl Jam—while in the middle America’s favorite,” he says. “If I don’t tour and do videos, my ass would be over.” [Pearl Jam] is different thing; they’re white. I don’t mean to get racial... For instance, they made it big from when they came out, and they sold a billion records. They can [neglect] touring or tangle with Ticketmaster but it doesn’t hurt them. Whereas I’m still developing.

“I do love the freedom of being able to play music and support my family with it. But it’s just not enough. I don’t like it, then play in a bar. That’s cool. I may do that someday. I don’t see it coming to savvy for guys to get a deal and then talk shit.”

The label plans to launch “Circus” that the album “a major concert event” on the East Coast at a yet-to-be-determined area around Sept 9.

On Sept. 11 at midnight, the Tower Records store at 4th Street and Broadway in New York City will host an in-store to promote the album. In addition, Virgin is renting two buses with wrapped-around artwork of Kravitz, to run on their regular routes in New York and Los Angeles in September, October, and November. (These attention-grabbing buses have also been used by Arista for TLC and Motown for Stevie Wonder).

Following that, a billboard campaign will advertise Kravitz’s U.S. tour, which starts in late-December. In September, he will embark on an extensive tour and promotional trip to Europe.

Kurt Rendition: Jazz artists have long enjoyed interpreting pop tunes, but turning grunge into gracefulness is a near target. Maybe it began when the New York’s Knitting Factory regulars Spanish Fly (Steve Bernstein on slide trumpet, Marcus Rojas on tuba, Ben Markson, and later he toward Louis Armstrong’s “Potato Head Blues.” That was back before Kurt Cobain tragically opted for another kind of nirvana.

A few more jazzes have now adapted tunes of the grunge gods, retooling them to fit a personalized schema. The broad, modern palette of the Charlie Hunter Trio isn’t a shocking switch of Seattle punk trio’s “Come As You Are” (with “Smells Like Teen Spirit” lick as a salutation). It’s Bill’s impression of Bing Bing, “and the virtuoso unearths a slew of harmonic variations in the tune. The better aired of a rare rectal is an odd place to find a mediative take on “Beat.” A new installment of “How I Live A Maybe” series finds it interpreted by pianist John Colliani. The tune gets a ghostly treatment, perhaps an appropriate approach given the fate of his composer.

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Gonzalez Prepares More Batches Of Bucketheads

Buckhead O’Dope: Of the numerous adjectives we might list to describe Kenny “Dope” Gonzalez, shy and quiet would be the last to spring to mind. But those are the first words from the mouth of the producer/DJ—deservedly lauded throughout the club world for crafting hard, confrontational dance rhythms to match his hulking street reputation—when asked to sum himself up during a recent conversation.

“But it’s true,” he exclaims, laughing at the surprise his response triggers. “I really do prefer to just chill and keep to myself. Any kind of reputation I might have is because I respond honestly to people who get negative with me. But I’m cool. And as far as being in the limelight goes, the truth is that it makes me feel weird.”

Judging from the activity surrounding his latest project, the Bucketheads, Gonzalez should learn to get comfy with an even larger dose of attention. Born out of a burst of inspiration in his Brooklyn, N.Y., home studio last year, the one-man Henry Street/Big Beat recording act is surfacing top 40 airwaves with “The Bomb! (These Sounds Fall Into My Mind)—an unassuming little jaunt in time that is packed with more than a savvy twist or two.

More than a mere exercise in entertainment, the song (which nicks nuggets of horn from Chicago’s Street Player) and its stellar subsequent album, “All In The Mind,” shows Gonzalez drawing a logical line linking the blind bliss of the ’70s with the more aware but consciously escapist context of ’90s house music. The binding threads of that line are totally tangible or explainable, but they do capture the essence of why the world remains in a decidedly retro frame of mind: physical and emotional release.

For all of its historical reverence and psychological subtext, though, the largely instrumental “All In The Mind” develops several intriguing house and hip-hop ideas. In fact, Gonzalez says the original catalyst for the project was his desire to toss a curveball at the young Turks who have been collectively re-creating the distinctive sound of his work as both a solo producer and half of the exalted Masters At Work with “Little” Louie Vega.

“I was tired of everyone being on the same tip as we were,” he says. “Every DJ was out there doing the same. I was bored. And I thought, ‘Yo, I gotta come with something different.’ The album was knocked out that same week. I just hit a vibe that felt right and kept going.”

Once the tracks were completed, Gonzalez shared his creation with his buddy Johnny “DD” DeMaio, who divides his time between running the Northcott-distributed Henry Street and handling dance music promotion at Atlantic Records. The anemic first single, “Whew!,” was issued on Henry Street to instant DJ props. The breakthrough hit, “The Bomb!,” followed shortly thereafter, and the universally positive response of state side jocks and radio programmers in the U.K. and Europe led to an album deal with Big Beat Records and, in turn, to a deal with the producer/DJ himself.

“Right away, Spain was on the map; we were only shown response to that,” Gonzalez says. “But it’s about to kick into a higher gear.”

With “All In The Mind” ready to roll into retail, Gonzalez is busy putting together ideas for a live Bucketheads show that will tentatively have musicians jamming on stage while he occasionally kicks turntable beats from the DJ booth. “We’re still working out the details, but I do know that it’s going to be anything but an ordinary show,” he says, with a self-deprecating chuckle. “And you won’t be seeing me onstage. I’m not going for that.”

In the meantime, Henry Street has just issued the underground-garnered “Come And Go On” on a limited 12-inch-only pressing, “to thank the DJs who were there first,” says DeMaio. The next phase of Big Beat’s radio campaign begins in early October with the bright and quickly familiar “Got Myself Together.” Gonzalez is anxious for the project to take flight since he already has the second Bucketheads album in the can. “It’s not just a continuation of this album,” he says. “There’s a lot of growth and new ideas.”

And if that is not enough, Gonzalez is logging long hours in the studio with Vega, putting the finishing touches on an album under the name Nu Yorican Soul. Due at the top of ’96 on GRP Records in the U.S. and Talkin Loud abroad, the collection will fuse club rhythms with Latin and jazz flavors and feature contributions from Salsoul Orchestra mainstay Vince Montana, musician Roy Ayers, and divas India and Jocelyn Brown. It is one of several forthcoming projects with Vega that should finally squash ongoing rumors of strife between the two.

“We’ve been together for four years now, and I think of Louie as a brother,” Gonzalez says. “We come from different backgrounds, and we never planned to stop doing stuff on our own. But people need something to talk about. So they see us in the same context, but it’s far back.”

And the Winner Is: Josh Wink, Moby, and the Future Sound Of London were among the first artists honored at the First Annual Electronic Dance Music Awards, which were presented July 27 in New York. Produced by Nervous Records and Project X magazine, the evening saw trophies doled out to some of the club community’s more cerebral and experimental producers, DJs, musicians, and record labels. Winners were tallied from ballots from Project X readers. Wink’s alter ego, Winox, was cited in the best track category for his recent hit “Don’t Laugh” on Nervous. Moby won the pioneer award, while the Future Sound Of London won best ambient artist honors. Other winners included Junior Vasquez for best DJ, Danny Tenaglia for best remixer, Tribal America for best underground label, and Kool A.D. Own for import label. Los Angeles indie Moonshine Records took home the trophy for best license/complilation label, while producer/spinner Keoki’s edition of the company’s Journey by DJs CD series was voted best compilation.

Among the evening’s highlights was an opening video montage of the nominees. Acknowledging clips that included the Orb, Plasticman, and Wink, Nervous Records honcho Michael Weiss said, “Most of these videos are only shown in Europe.”

Upon the crowd’s enthusiastic response to the montage, he added, “There’s no way I know of where there is right now for a dance video award.”

Alum Notes: With its S.O.S./Zoo Entertainment debut, “Take Your Time (Do It Right),” Max-A-Million proves to be the most consistently appealing act to emerge from the young but fertile field of talent developing under the guidance of Chicago’s 20 Fingers productions.

Unlike other recent 20 Fingers protégés Gillette and Roula, both of whom appear to be straining against the limitations that accompany traveling the narrow novelty record route, Max-A-Million depends on solid singing, rapping, and traditionally structured songs to get over. Despite the misfire of covering Marvin Gaye’s uncontrollable “Sexual Healing,” the set scores with such pop-flavored confessions as “Hangin’ On,” with its sumptuous shuffle beats and jeep-hi-hi interpretation of the S.O.S. Band’s title track; and the ragga-house anthem “Fat Boy,” which is already a cross-over hit in Europe. Additionally, group members A’Lisa B., Duran Estevez, and Tommye are noted for their camaraderie and accomplished vocalists with chops that will carry them beyond studio tracks and dancefloor trends. Keep an eye on ’em.

Canadian club ingénue Carol Medina also steps forward with a promising first album, “Secret Fantasy,” a Quality Records release that could make a realistic bid for attention from programmers who are hot on house and NRG at the moment. Her grittier, raspy style is often reminiscent of E.G. Daley—a nice match for the the effortlessly twirly beats and sugary synths that dominate the set. It is little surprise that the single “Tell Me You Love Me” is a favorite among the insatiable NRG jocks, given its sing-along chorus and twinkling hook. The racing, tambourine-shaking “Come Along / And Be Mine” is a more restrained rendition of the forgotten Captain & Tennille chestnut “You Never Done It Like That” (we want to meet the person who suggested covering that one!) are equally viable single selections that could also click at pop radio.

On the compilation tip, E-motive (Continued on next page)
DANCE TRAX
(Continued from preceding page)

Records offers "The Future Sound Of New York," a set of previously available singles from the indie's vault, tightly beat-mixed by Junior Vasquez, while the Los Angeles-based Rampant Records kicks hard with "The Sound Of The Left-Coast Nation." DJ Durant Chambers does a fine job of beat-bending the tracks, which averse in and around house, tribal, and trance vibes.

While we are hanging with those dedicated Rampant folks, we want to recommend "Too Tough" by Ascendance, its strongest 12-inch single to date. Producer Paul Grogan (sometimes known as Mr. Funkster) has quite a way with an acid groove, as evident in the record's batch of varied mixes. Listen closely.

BEATS'N'PIECES: Need a Donna Summer fix? As the peerless diva continue to assemble tunes for her forthcoming Mercury album, we advise you to leap into the limited U.K. 12-inch pressing of "I Feel Love," mixed to virtual perfection by Rollo and Masters At Work. There is also a remarstered version of the 1979 original production by Giorgio Moroder, as well as a previously unavailable remix of her 1984 club hit, "Melody Of Love," by Junior Vasquez (does this child ever take a nap?). There are no plans to release this collectible here, so snap a copy of the Manifesto/Mercury import while you can.

Add East 17 to the list of cutie-pie teen faves that are making convincing transitions into more adult-driven music. The male vocal group actually appears to be on the verge of underground club credibility with "Hold My Body Tight"—thanks in large part to slammin' deep house mixes by the venerable Danny Tenaglia. He clearly gets more at ease producing vocal records with each venture, and this is among his better efforts. Fleshing out the double-pack of mixes are Lenny Bertoldo and Charley Casanova. Bertoldo has become a reliable source for pop/NRG jumpers, while Casanova has a left-of-center view of house music that sets him apart from the pack. Both do a fine job here.

On Sept. 21, quirky British producer/tunesmith Norman Cook bows his first album under his now-popular underground moniker Pizzaman. Appropriately titled "Pizzamania," it's been crafted with pals Tim Jeffries and J.C. Reid (aka the Playboys), the Cowboy Records release features the lively dancefloor staples "Sex On The Streets" and "Tripping On Sunshine," as well as potential hits "Hello Honky Tonk" and "Gottaman." Perhaps the most gratifying aspect of this project (still up for grabs in the States) is its combination of sunny pop melodies with a friendly fusion of techno, deep house, and retro-funk rhythms. Easy on the brain, vigorous to da body.

Billie Ray Martin disciples should be on the lookout for "Running Around Town," the official follow-up to her recent smash, "Your Loving Arms." Brian "B.T." Trassee produced this smoker with a trance/house urgency that complements Martin's expectedly melodic performance. The two were behind the board for the easily programmable Jacob's Ladder remix. This should keep everyone happy until the singer's long-awaited debut album, "Deadline For My Memories," is unleashed in early October. Looks like the lads in West End have another crossover pop hit on their hands with "Love Rules," a whirlly and infectious kicker penned by pedigreed tunesmiths Simon Climie and Lamont Dozier.

Issued on First Avenue/RCA in the U.K., the track is already making the grade with tastemaker DJs on the formidable potency of varied 12-inch mixes by Lenny Fontana, Marc "MK" Kinchen, Chris & James, and Dick Van Dyke (no, not him, silly). A nice way to usher in an album—which West End should be doing this fall. Next step: A long-deserved state-side label deal.

Albita On A Roll. Crescent Moon/Epic artist Albita, center, celebrates backstage after a recent gig in New York. The Latin chanteuse is promoting the title track from her debut album, "No Se Parece A Nada," which is getting widespread club play. Albita is pictured with producer/Crescent Moon head Emilio Estefan, left, and Gloria Estefan, whose new Epic collection, "Abriendo Puertas," is in stores Sept. 26. The title cut from that album will soon go to clubs, with post-production by Bobby D'Ambrosio, Ten Bristol, and Pablo Flores.
The Mavericks Produce 'Music For All Occasions,' And They're Proud Of It

The MAVERICKS are more than living up to their name with their third MCA album. "Music For All Occasions" (due Sept. 26) is an eclectic collection of blues, Tex-Mex, a surprising duet, and—of most—tributes to the pop world of the '50s and '60s. The album art itself invokes the elaborated, stylized, garishly colored pop album covers of the '50s, right down to the mottled background. After a slow start (sales of about 17,000 on the first album) and a long, rocky road with country radio, they're now on the eve of releasing one of the most-awaited albums of the year.

MCA/Nashville chairman Bruce Hinton feels the band is right on course. "From the first day, we were on a deliberate course to take them to mainstream and country America, and we've accomplished that. They've never had a top 10 single, yet the last album is our platinum. The fun and sales base is there. Now, I really want to go to country radio and not only have the success we've had, but have this album itself will be re-released on limited edition vinyl at a listening party Sept. 12 at the House of Blues in Los Angeles. The CD date in Sept. 26.

"It's funny how it came about," says lead singer Raul Malo, who wrote or co-wrote nine of the 11 songs and co-produced the album with Don Cook. "We're such fans of that whole era, from the music, to the cars, to the stars, to the clothes. There's just so much serious stuff going on these days, so much dark stuff, that nobody seems to have fun anymore, and if they do have fun, it's usually involving pain. Like kids in the mosh pits, which is OK, but that stuff hurts. So, we're just doing our part to help people remember those times. There was some cool stuff."

Drummer Paul Deakin contributed the album title. "I was in a garage band in high school, and our card read, 'Standard Music For All Occasions ... And Lawn Service.' So that seemed to fit. We had started listening to Ray Conniff and Percy Faith on the bus as a gag, so we could do an intro song like 'A Summer Place' in our show. Then it went even further, and we thought of an album with that kind of feel to it, especially the cover art concept. I think it's an artistic statement on that era. It was just to have fun with an album cover."

"All of our pictures before have been very serious and no one was smiling, and really this is a band that was started for us to have a good time. We were all working in different cover bands in Miami and wanted to hear some good honky-tonk music, so we had to play it ourselves. I never thought we'd get a gig, much less a record contract."

From such humble beginnings, they've done pretty well with themselves. After a slow start (sales of about 17,000 on the first album) and a long, rocky road with country radio, they're now on the eve of releasing one of the most-awaited albums of the year.
1. THE ARMS OF TEXAS
2. HOW FAST YOUR HER FASTER
3. HILLBILLY HOPPERS
4. A LITTLE BIT OF YOU
5. TILL THE BIRDS COME BACK
6. SOMETIMES I DON'T KNOW MY NAME
7. I'M GONNA MAKE YOU A SMOKER
8. YOU DON'T KNOW LOVE
9. BOBBIE ANN MASON
10. I'M NOT GOING TO STOP
11. ANY MAN OF MINE
12. I'M NOT STRONG ENOUGH TO SAY NO
13. ONE EMOTION
14. I WANT YOU TO MISS ME
15. I'M NOT HAVING YOU
16. THE WOMAN IN ME (NEEDS THE MAN IN YOU)
17. I'M IN LOVE WITH A CAPITAL "I"
18. THAT ROAD NOT TAKEN
19. SLOW ME DOWN
20. JENNY COME BACK
21. BEIN' HAPPY
22. IF I WAS A DRINKIN' MAN
23. DUST ON THE COVER (Lynn, U.S.)(L)
24. HONEY I DO
25. SOUTHERN GRACIE
26. FRIDAY NIGHT STAMPEDED

1. I DON'T KNOW MY OWN STRENGTH
2. SHAWN TWAIN
3. THE LION MAN
4. LORRIE MORGAN
5. CHARLIE DANIELS
6. ALISON KRAUSS
7. THE BEATLES
8. GEORGE STRAIT
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MUSICAL MUSINGS: Lorrie Morgan controls the No. 1 slot on Billboard’s Hot Country Singles & Tracks for the first time in more than two years with “I Didn’t Know My Own Strength,” one of three new cuts on her current album, “20 and Still Single.” Morgan, who said no one was prepared for the success of the single, is currently promoted heavily by the ASCAP/Nashville Office. She and her husband, Steve, have remained on the air, and they have been promoted at radio stations throughout the country.

The title track, “I Didn’t Know My Own Strength,” is a powerful, driving ballad about a woman who learns to stand on her own two feet and not let anyone take advantage of her. The song is a humorous, yet heartfelt, ode to the power of female empowerment. It’s a song that speaks to the strength of women and the importance of self-worth and self-esteem.

The ASCAP/Nashville Office has been promoting the song by sending it to radio stations throughout the country, and the song has been well-received. It’s a song that has resonated with listeners and has been a popular choice on country radio.

COLLIN RAYE’S NOT SO SIZZLE
(Continued from page 27)

everyone’s face on a day-to-day ba-
sis, because he feels like it would be harder if he’s able to spend with his kids.”

Johnson admits it may not be a path everyone would take, but as a family, they’ve found it suits them. “Thank God there’s somebody who is real and has a conviction about his family and his kids and is willing to pay the price—if there’s a price. How can you feel negative about somebody who is willing to pay the price?”

Raeley admits that his son and daughter are a priority, and though he’s not a full-time member of the family, he’s able to get to know them and enjoy the time he spends in Music City. He does feel that living in Texas gives him a little different perspective.

Baer thinks that’s a plus. “We believe that people are hungry for music that has meat,” she says. “Collin is an artist who lives in Texas. He goes to work every day. He’s probably had a better sense of what the people are into than us, because he’s one of them.”

But Raye’s songs impact people’s lives. A prime example is the fact that the number for Al-Anon was included at the end of the video for “Little Rock,” and more than 50,000 people called the organization as a result.

Raye says his goal is to keep making music that touches people. “The issue is the value of the songs,” he says. “It’s not what the single did, it’s what it does for the listener. It’s the best that’s great. It helps sales and the overall picture, but what it does is what should have some importance . . . it inspired people. It brought happiness to people. That’s what’s important.”

COUNTRY ARTISTS & MUSIC
Recent Films Creating New Fans For Beethoven

London Records To Reissue Solti’s Symphony No. 9

U2 MEETS SIR GEORGE: With the “Immortal Beloved” soundtrack riding high, and Beethoven with it, London Records wants America to remember that even though Sony did the record, Sir Georg Solti, its conductor, belongs to them. So on Aug. 15, London will reissue and repack sack Sir George’s 1988 performance of Beethoven’s Symphony No. 9 with the Chicago Symphony and Josep Ponterman and get ready to sell all those new Beethoven fans.

Why now? Solti is conducting Wagner’s “Die Meistersinger Von Nurnberg” in Chicago in September.

The two-part concert, with Josep Van Dam, Karita Mattila, Ben Heppner, and the Chicago Symphony Orchestra & Chorus, will run from Sept. 23 and 24, and will be reissued in early October, marking Solti’s 50th year of conducting in Chicago. The pairing of London/Decca and his 50th birthday, Greg Barbero, London’s VP, expects “tremendous visibility for Sir Georg” around the dates, with lots of national press and feature profiles. Add that to the movie buzz, and there’s a chance to reach a broader audience.

Barbero, “When you say ‘classical music’ to most people, they think ‘Beethoven’.”

To get the record out there, London is creating a 30-second TV spot that links Beethoven’s Symphony No. 9 to pop his major. A few seconds of music by Solti and Bob Marley or the Police will be followed by a voice-over: “You already own these classics. Time to add something new.”

The spot will run on VH1 in the mornings, 30 times a week, for two weeks in September. Barbero figures that Beethoven is more likely to pick up a wide audience than the core Solti repertoire now on the market—he doesn’t see

**TOP CLASSICAL ALBUMS**

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<td><strong>The Magic Flute</strong></td>
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<tr>
<td>Sony</td>
<td>8,000</td>
<td><strong>Symphony No. 9</strong></td>
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<tr>
<td>Decca</td>
<td>6,000</td>
<td><strong>Wagner: The Ring Cycle</strong></td>
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<tr>
<td>Philips</td>
<td>4,000</td>
<td><strong>Beethoven: Symphonies</strong></td>
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<tr>
<td>DG</td>
<td>2,000</td>
<td><strong>Mozart: Piano Concertos</strong></td>
</tr>
</tbody>
</table>

Electra Bows On Sire

(Continued from page 9)

featuring that song, “Lowdown,” and two nonsensical tracks, “Holy Graal” and “Land Of The Dying Son,” will go to college radio. A video of “Burned” will be serviced to MTV at approximately the same time. In the U.K., “Lowdown” will be issued on Aug. 29.

According to Zsofia Urban, a regional sales manager for EMI, Sire is on the lookout for new talent. “We think there’s a lot of excitement in the market now, and people are looking for new artists.”

The Gang’s All Here: PolyGram Classics & Jazz gathers its sales force for its biannual National Sales Meeting, held in June in New York. Shown, from left, are John Newcomb, regional manager for East Coast jazz, Gerry Courtney, director of national PolyGram jazz sales, and Lynne Hoffmang Engel, senior VP of sales and marketing; Steve Winn, regional director, East Coast, classics, David Belote, regional manager, Midwest; Dee Ferrick, regional manager, South; David Newbirt, VP of sales classics, and Mark Boudin, regional manager, West Coast. Longtime veteran salespeople were guest speakers, enjoying their 20th year with the company, and Courtney and Winn, with 15 years each.

**TOP OFF-PRICE CLASSICAL**

<table>
<thead>
<tr>
<th>Label</th>
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<th>Title</th>
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<tr>
<td>Sony</td>
<td>8,000</td>
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<tr>
<td>DG</td>
<td>6,000</td>
<td><strong>Beethoven: Symphony No. 9</strong></td>
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<tr>
<td>Philips</td>
<td>4,000</td>
<td><strong>Mozart: Piano Concertos</strong></td>
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<tr>
<td>EMI</td>
<td>2,000</td>
<td><strong>Wagner: The Ring Cycle</strong></td>
</tr>
</tbody>
</table>

For the Week Ending August 19, 1995

London Records To Reissue Solti’s Symphony No. 9

U2 MEETS SIR GEORGE: With the “Immortal Beloved” soundtrack riding high, and Beethoven with it, London Records wants America to remember that even though Sony did the record, Sir Georg Solti, its conductor, belongs to them. So on Aug. 15, London will reissue and repack sack Sir George’s 1988 performance of Beethoven’s Symphony No. 9 with the Chicago Symphony and Josep Ponterman and get ready to sell all those new Beethoven fans.

Why now? Solti is conducting Wagner’s “Die Meistersinger Von Nurnberg” in Chicago in September.

The two-part concert, with Josep Van Dam, Karita Mattila, Ben Heppner, and the Chicago Symphony Orchestra & Chorus, will run from Sept. 23 and 24, and will be reissued in early October, marking Solti’s 50th year of conducting in Chicago. The pairing of London/Decca and his 50th birthday, Greg Barbero, London’s VP, expects “tremendous visibility for Sir Georg” around the dates, with lots of national press and feature profiles. Add that to the movie buzz, and there’s a chance to reach a broader audience.

Barbero, “When you say ‘classical music’ to most people, they think ‘Beethoven’.”

To get the record out there, London is creating a 30-second TV spot that links Beethoven’s Symphony No. 9 to pop his major. A few seconds of music by Solti and Bob Marley or the Police will be followed by a voice-over: “You already own these classics. Time to add something new.”

The spot will run on VH1 in the mornings, 30 times a week, for two weeks in September. Barbero figures that Beethoven is more likely to pick up a wide audience than the core Solti repertoire now on the market—he doesn’t see
Soda Stéreo’s ‘Sueño’ Becomes Reality
Argentinian Rock Group Finally Debuts On BMG

by John Lannert

BUENOS AIRES—Two years after signing a million-dollar contract with BMG Argentina, superstar trio Soda Stéreo finally has delivered "Sueño Stéreo," a sophisticated set that once again establishes the group as the premier pop/rock act in Argentina.

"One of the initial ideas," says front man, multi-instrumentalist, and composer Gustavo Cerati, "was to use classical instruments, as live stringings, and mix them with electronic effects, such as samplers. The result is not 100% technical trance, or rock, but the album covers all of those styles."

BMG’s A&R director Luis D’Artagnan Saumet says the label shipped 50,000 copies in June, adding that he expected the record to quickly reach platinum (600,000 units sold). On September 7, the video of "La Profecía," a recording which teems with various domestic and international media via an extravagant midday bash that boasted an outstanding performance by Cerati and his bandmates, Zeta (bass) and Charly Alberti (drums).

So far, the album’s first single, "Ellos Un Móvil para un Revolúver," has become a radio smash in Argentina. Equally popular is the song’s video, which rose No. 6-4 on MTV Latin’s July 28 Top 20.

Recorded in Buenos Aires and London, Soda Stéreo’s seventh album treated with well-traveled sounds that steer clear of the familiar verse/chorus/verse structure, yet are still commercially viable.

Alberti says the production of the album, which was interrupted last year by the death of Zeta’s son in a car accident, was an attempt to “reach the moments of indecision and great doubt surrounding our meeting after two years without playing together. We ended up with more songs than ever before."

To hasten the album’s completion, the band decided to escape domestic distractions in Buenos Aires by traveling to London, where they laid down the vocals and mixed the record.

“We understood what the record was really about when we got to London,” says Cerati, “because up to then it was just a handful of songs that never seemed to get finished."

While in London, Soda Stéreo contacted club DJs and producers in an effort to bone up on the latest remixing techniques. Ace producer Paul Oakenfold has promised to work with the group, although no recording dates have been confirmed.

“Sueño Stéreo” is set to drop Aug. 15 in the U.S., and that country is also a potential stop in the band’s inagaural trek throughout Latin America. Touring plans, however, depend whether the group decides to embark on an extensive tour or a series of shorter spins.

“We are on the defensive because we still remember how our last tour pulled us apart,” says Cerati. "Our first wish is to tour [for] four weeks, take a few days off, and then begin another leg of the tour."
Hot Latin Tracks

FOR WEEK ENDING AUGUST 12, 1995

CONCEIVED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS \(\text{BDS}\), LATIN MUSIC TRACK SERVICE. \(\text{BDS}\) LATIN MUSIC TRACK SERVICE AIR DATE: \(\text{SEPTEMBER 24, 1995} \text{,7:00 AM ET - 6:59 AM MT} \).

**RANK** **WEEKS ON CHART** **ARTIST** **LABEL/DISTRIBUTING LABEL** **TITLE** **DISTRIBUTING LABEL**

1 1 1 9 SELENA EM JEXLATIN, J. RODRIGUEZ **TU SOLO TU**
2 3 2 7 SELENA EM LATIN, J. THOMAS, J. THOMAS **COLD FALL IN LOVE**
3 4 4 5 JUAN GABRIEL JUAN GABRIEL **LO MEJOR DE MI**
4 2 3 14 M. A. SOLIS AND LOS BUKIS UNA MUJER **LAS MUJERES DE LATINO**
5 5 5 6 JULIO IGLESIAS AGUA DULCE, AGUA SALTA **LA MANANA**
6 6 7 6 BRONCO OJOS QUE NO LLOREN **BRONCO**
7 7 6 12 LA MAFIA **NADIE**
8 8 8 6 MANA **NO HAY PARA DEJAR**
9 9 11 6 MARTA SANCHEZ **DIME LA VERDAD**
10 15 18 5 EDNITA NAZARIO GATA SIN LUNA **LA MAMITA**
11 10 14 7 LOS FUGITIVOS **QUE SIEN SOY EN INELLA**

**NEW**

12 19 25 3 TITO ROJAS ESPERANZO **AIRPOWDER**
13 14 13 6 LIBERACIEN **NO ERA**
14 13 10 6 MARC ANTHONY **HE COZONCO BIEN**
15 12 12 8 TIRANDOS DEL NORTE **PARA EL REY**
16 11 9 10 BANDA ZETA **CON EL AMOR DE MI**
17 17 22 6 THE BARRIO BOYZ **NO ME DEJES**
18 **NEW**
19 **NEW**
20 20 19 10 JERRY RIVERA **YO SOY**

**HOT LATIN Tracks**

21 18 15 8 LOS TIGRES DEL NORTE **EL JUEGO**
22 22 20 11 INTOCABLE **I UNIVERSAL**
23 21 21 6 PEDRO FERNANDEZ **SI TE VAS**
24 **NEW**
25 **NEW**
26 27 2 2 VICENTE FERNANDEZ **NO PUEDO VIVIR SIN TI**
27 31 27 4 VICENTE FERNANDEZ **CON EL AMOR DE MI**
28 28 2 2 HECTOR TRICOCHE **QUIEN NO**
29 **NEW**
30 **NEW**
31 **NEW**
32 **NEW**
33 **NEW**
34 **NEW**
35 35 30 12 EL DIFERENCIA **YO**
36 30 30 2 ANA GABRIEL **NO TENGO DIERAM**
37 37 29 7 LOS RUMORES DEL NORTE **CON EL AMOR DE MI**
38 38 29 3 JAIENE **PERO NO**
39 **NEW**
40 23 17 8 MILLIE **ESTAMOS BUENOS**

**Top Stations**

- Hot Latin Tracks: 20 stations
- Tropical-Salsa: 54 stations
- Regional Mexican: 25 stations

**Los Hermanos Rosario**

**Una Institucion Gigante de la Musica Dominicana**

**Distribuido por PolyGram**

**La Dueña del Swing**

**Con su Exitó**

**710793-0168-24**

**Latino**

**Artistas Exclusivos**
Cherry Lane Expands Its Pickings
Print Division Head Targets New Features

By IRV LICHTMAN

NEW YORK—When Ted Piechocinski, a lawyer who set his sights on a music-publishing career, came aboard Cherry Lane Music a year ago as chief of the print division, he says he spent a good deal of time reviewing the company’s varied roster and existing works to determine the directions to proceed in the future.

According to Piechocinski, “Two areas in which we definitely are expanding are in the areas of keyboard and educational products.” Piechocinski served as the city of Cleveland’s assistant director of law before joining Cherry Lane.

In recent years, Cherry Lane has seen itself as an innovator in the development and establishment of standards for “play it like it is” transcriptions of music by superstar acts. Among the stellar names published are Metallica, Guns N’ Roses, Van Halen, Joe Satriani, Soundgarden, and Sepultura.

“We certainly continue to feel that our expertise in presenting ‘play it like it is’ folios of leading rock artists is extremely important from a domestic and international sales standpoint, we are taking definite steps to further expand and broaden our overall base of artists, genres covered, and catalog selections available,” says Piechocinski.

Hardly limited to a single genre of music, Cherry Lane already commands attention in pop and country, including print music representation of such acts as Barbra Streisand, Bonnie Raitt, Lenny Kravitz, Roxette, Johnny Cash, Hal Ketchum, Liz Story, and John Denver.

Regarding keyboard projects, Piechocinski will develop more folios along the lines of its long-standing series of Erroll Garner jazz piano folios. He says Cherry Lane will continue to “use his jazz influence as the cornerstone of our jazz piano offerings as we expand this category.”

Similarly, he has long had a strong base of educational-type products, such as our ‘Riff By Riff’ series of books covering top rock artists, that serve to analyze and interpret all of the distinctive riffs of the artists.

The response has been strong enough, Piechocinski adds, to begin developing Player Guides that explore for guitarists and pianists, particular genres of music, such as blues, jazz, and rock. The series is called "The Great Riffs Series.

Top among Cherry Lane’s matching folio sellers in the last year has been Soundgarden’s “Superunknown,” which Piechocinski says has sold 20,000 copies, an amount that constitutes a hit in the music print field. “We hit that kind of Seattle gurgle nerve. We tapped into the group’s ‘90s recording sessions. It’s the result of a recorded work, putting that work in the public domain unless federal statutory or the deposit was secured.

That’s not the way it should work, says legal representatives of La Cienega Music, which filed a copyright infringement suit against the rock band ZZ Top, claiming that its 1974 hit “La Grange” was an infringement on John Lee Hooker’s “Boogie Chillin.” The latter was first released on record in 1948 and registered for copyright in 1957, the music publisher claims. A U.S. district court in California dismissed the suit in 1992 and invalidated the “Boogie Chillin” copyright because the song had been released on record before it was registered for copyright and because a formal copyright was not affixed to each record distributed.

This decision was affirmed for the most part by the federal appeals court. La Cienega Music, as well as its industry supporters, argue that the appeal court’s ruling “completely contradicts the music industry’s established practices of releasing recordings with complete securing federal copyright protection for the song” and says it has court decisions to back up its claims.

The Supreme Court is expected to decide in the fall whether to hear the appeal. At the July 10 annual meeting in New York of the National Music Publishers’ Assn., officials cited the case as one of the major unresolved issues facing the music publishing community.

As for La Cienega Music, it is operated in Los Angeles by Bernard Besman, who is credited with discovering and recording Hooker in 1948. He has published 600 songs by more than 20 other artists, including Todd Rhodes, Mill Jackson, and Sonny Stitt.

IN ANOTHER DEVELOPMENT of interest to the music publishing community, the U.S. Justice Department has done an issue concerning the ability of the performing right organizations to jointly respond to HR 789, a bill introduced by U.S. Rep. Robert Sweeney (D-N.J.), that would grant new exemptions to copyright liability for restaurants, among other things.

“This decision by the Justice Department clears any issues concerning the ability of the performing right organizations to jointly respond to HR 789,” said a Justice Department spokesman. “We are giving the U.S. Rep. Robert Sweeney (D-N.J.) that would grant new exemptions to copyright liability for restaurants, among other things.”

“New ASCAP Panel Member

Besman, a 35-year ASCAP veteran who replaced Carol Moore as ASCAP president, Besman is currently executive vice president of the Blue Horizon Group, a music publishing company that has represented some of the world’s most popular songwriters and composers, including: Carole King, Carole Bayer Sager, and Sonny Bono.

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‘THEY’RE PLAYING MY SONG’

I was introduced to the song through Geoff Mulaur, who used to sing the song,” says Stephen Bruton, referring to Mulaur’s stint with the Better Days band. “What prompted me to do the song was I have a friend who is an actor, Peter Coyote. He came to a sound check of mine in Northern California, and he just yelled the song [title]. So we started doing the song during sound checks.

I remembered what a great song it was, and with me doing the solo album, I had gotten more and more confident in my singing. Not that I’m a great singer, but it just fit the mood of my show.

“I just love the melody and all the chords. It didn’t feel like I was doing someone else’s song. It felt like part of my material, as great songs kind of lend themselves to whatever you want them to. They’re chameleon-like. Actually, I had written a couple of songs that were similar to it, but when I played the two side by side, the song was coming from a different place. On my album I think I’m going to do “Please Send Me Someone To Love” because it added to what’s going on. It was a fun song to do. It didn’t sound like I suddenly took a left. It just seemed like a continuation of the same album, and that’s the mood I’m in.”

Words & Music

by IRV LICHTMAN

La Cienega’s Case Leaves Copyright Issue Unresolved

ALL THE WAY: With support from performing right organizations, the U.S. Supreme Court is being asked to turn aside a 9th U.S. Circuit Court of Appeals ruling that held copyright infringement suit against the rock band ZZ Top, claiming that its 1974 hit “La Grange” was an infringement on John Lee Hooker’s “Boogie Chillin.” The latter was first released on record in 1948 and registered for copyright in 1957, the music publisher claims.

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PRINT ON PRINT: The following are the bestselling songs from Music Sales Corp.

   2. Bob Dylan, “MTV Unplugged.”
   3. Joe Perry, “The Division Bell.”

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Oklahoma, Bosnia Aid From Videos
Alan, Hisham Proof Of Industry's Generosity

BY DOUGLAS REECE

LOS ANGELES—Philanthropy is very much alive in the music video industry. With the examples are clips by new age musician Hisham and independent folk-rock act Joseph Alan that aim to raise funds for victims of the Bosnian war and the Oklahoma City bombing, respectively.

Both videos address turmoil in different parts of the world, yet they share an interest in reminding us how innocent children often end up as the victims of adult politics.

Alan’s clip, “Oklahoma’s Burning,” lacks the support of an established label or the star power of other high-profile charity projects. However, Three and Seven Productions, which produced the clip, is still managing to make headway with its first effort, known as the Memory Project.

Also debuting in a clip is a new Oklahoma City memorial day-care center, the company has moved quickly to raise funds through the sale of Alan’s CD single.

Three and Seven debuted the video in Oklahoma City on July 22 at the Healing The Heartland benefit concert. For the clip, Three and Seven president David Tenenbaum employed friend and short-film director Andrew Nisker.

Nisker says his experience with guerrilla filmmaking came in handy during production, which took place in Toronto from May 31 to June 20.

From rehearsals, directors, and animator Ben Hillman, Nisker assembled what he describes as a “three-in-one video,” consisting of news footage, performance shots of Alan, and animation. Alan, who collaborated with Nisker on the look of the clip, says...

“SWEET SENSATIONS: Zoo Entertainment artist Matthew Sweet is shown here performing his new video “We’re The Same” with actresses from the shoot. Pictured, from left, are Sweet, Tam Moss, Seanas Sears, and Amy Raasch.

“LOUISIANA: Jake Scott is the eye behind Bush’s “Comedown” clip. Jason Matzner and Brendan Lambe co-directed Jezebel’s “Testosterone” clip. The video was produced by Roger Roth of Waterline Pictures, and Lawrence Sher directed photography.

NASHVILLE: Tracy Lawrence’s “If The World Had A Front Porch” video was shot by Marc Bail, and Anne Grace produced. Denver Collins directed photography on the Scene Three production.

NEW YORK: Jeff Kennedy directed Red Hot Lover Tone’s “Wanna Make Moves” video for Blast. Director Richard Murray recently shot the “Confession” clip for MTV modern rock act Birdbrain. The low-budgeted video was produced by Aaron Kosta. Wells Hacket directed photography for the Notorious Pictures production.

Grover’s debut clip “Yeah, I’m Dumb” was directed by Norwood Cheeks of Moxy Music. Otis & Shugg’s new video “Keep It On Real” was directed by Guy Guillot. Steven Hens produced the Interscope act’s clip, and Neil Shapiro directed photography.

OTHER CITIES

Tyrone George lensed the track “Purple Parrot” for Dirt Merchants in Boston. The clip is a production of Smash Films.

Megadeth’s “Reckoning Day” video was shot at various tour locations by director Jerry Blevens. Michelle Peacock produced.

Kamala Dawson directed the benefit clip “Addams Mountain” for Canyon Country Records. Production was taken from the clip, which features Greg Morris, Kamala Dawson, Bart Braverman, and Home on the Mountain, will benefit needy families in the San Bernardino Mountains in Southern California.

Neil Pollock is the eye behind Sonya’s “To Be” clip, while Nicole Hirsch produced.

Sonia Dada’s “Planets & Satellites” clip was shot by director Mick Haggerty in New Mexico.

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**FOR WEEK ENDING JULY 30, 1995**

**Video Monitor**

**THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS**

**NEW ADDS**

**LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD**

**NEW ADDS**

- Artists & Music
- The Best in Contemporary Christian Videos
- New & Old American Music

**TOP 10 ADDS**

- **FOR* WEEK ENDING J**
  - **V**
  - **I**
  - **D**
  - **R**
  - **E**
  - **K**
  - **M**
  - **L**
  - **J**

**Artists & Music**

**TRANSFORMER: THE LOE REED STORY**

By Victoria Beckham (Simon & Schuster, $25)

"If you play all my albums in a row you’ll follow the thread of me; I’ve tried to make really exist for you.

Lou Reed.

Writer and Reed associate Victor EMM is helping to fortify real puns by detailing the life of this mythic rock figure with “Transformer,” a tough, candid bio that is a through-rock, experimental years, tracing Reed’s deviant tracks.

Best known for his biographies of Andy Warhol, Keith Richards, and William S. Burroughs, Bremett offers an authoritative account of Reed, dissecting each chapter of the Rock’n’Roll Animal’s life; from his Lower East Side salad/apartamantine days in New York, through the aborted 1965 Velvet Underground reunion tour.

Those surrounding Reed and his career provide the meat of this story, while Boockes provides the legwork through four decades’ worth of interviews and press clippings, as well as his own Q&As.

The book follows Reed from his rebellious against his Long Island, N.Y., parents, who attempted to “cure” his homosexuality by subjecting him to electric shock therapy, through his heady days at the helm of Velvet Undergound, to the elder statesman’s 1989 magnum opus release, “New York.”

Reed’s genius, writes Boockes, was his ability to seduce brilliant collabora-

tors into action. And, like singer’s paranoia and secrecy focused on the musical character’s revolving of cast characters into the drama that was Reed’s life.

The artist’s notorious obsession with misery and melagomanship (Reed once gladly took pal Warhol’s advice on stage lighting: use a dramatic white spotlight) on the way to make him into a mythic rock and roll singer -- may have a tipple of his own.

**Keeping Score**

(Continued from page 31)

Jarkob Lindberg: Bis is packaging the CDs with a 50-page essay, essential in case you’d like more from the label, and a putative Swedish postage stamp on each cover for the philatelist in shop.

**New and Old American Music**

The fall lineup at New World Records includes its new recording of Robert Shaw’s famous, such American composers as Arthur Foote (“Complete Works For Violin And Piano”), Edwina London (“The Songs...”, “Apostoles”, and “Ventricles”), and Robert Ashley (“Superior Seven”) and “Truc”). New World is also paying tribute to the late American composer Virgil Thompson. Parker with a two-disc series of music compiled from the label’s 2008 LP anthol-

"Shine” / 1995, Dove Award Nomination

**Twu Pars**

“Tio Stone To Trouf”

**Sierra**

and many more!

Can be a Free VHS varying copy or to be placed on our free services list.

**Billboard**


Bobock’s (whose writing focuses more on the psychology behind Reed’s record-

ing than their musical makeup) shows how the singer suffered and survived for his art through drugs and marriage, divorce and sobriety. Hating the medi-

acity that he saw creeping into rock— “Frank Zappa is the most unlasted

singer who ever lived”—Brockes followed Reed’s rebelliousness against his commercial potential time after time, earning himself a long-lasting reputa-

tion as a rock’n’roll purist. (That rep, however, didn’t stop him from taking a walk on the wild side for Honda scooters in 1980.)

A counterculture original, Reed helped lay the groundwork for today’s alternative rock. Here, Boockes picks back the black leather jacket and separates the music from the self-doomed man.

DOUG PERIGERSON

**THE CLIP LIST**

A Sampling of Clips Submitted by National TV Music Videos Outlets for the Week Ending August 5th, 1995

**Continues from page 151550**

<table>
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**Billboard**

AUGUST 12, 1995

www.americanradiohistory.com
For EMI Music Publishing U.K., Award Deserves A Street Party

LONDON—Denmark Street, the “Tin Pan Alley” of London—where artists ranging from the Rolling Stones to Paul Simon to the Sex Pistols did business with British record and publishing companies—was the site of a street party staged July 24 before 500 people by EMI Music Publishing U.K. to celebrate its receiving the Queen’s Award for Export Achievement.

EMI’s, whose West End publishing offices on Charing Cross Road overlook Denmark Street, was one of three British music companies this year to receive the prestigious award for export sales, along with Lighting Export and the theater publishing company Cameron Mackintosh. In 1994, the award was won by EMI Records U.K.

“Winning the Queen’s Award for Export is a major achievement for EMI Music Publishing, but also recognition from the highest level of the music business,” says Peter Reichardt, managing director of EMI Music Publishing U.K.

As the colorful music business history of Denmark Street was recounted by MC and broadcaster Paul Gambaccini, the closed-off block was filled with hundreds of U.K. music executives and artists, including Dannon Albarn of Blur, Madness band member Suggs, Chris Difford and Glenn Tilbrook of Squeeze, and Richard Drummlie of Go West.

“The street party was a resounding success,” says Reichardt, “with everyone getting into the spirit of the history that the street represents.”

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Belgian Retailer HVH To Launch in Brazil, Spain

BRUSSELS—One year after Dutch company Wijnen Beheer took control of the Belgian music retail group HVH Megastore, the HVH concept is being expanded to Brazil and, later, to Spain.

Wijnen, which also owns the Telesonic CD plant, acquired the chain for $15 million last year (Billboard, August 11). After the purchase, Wijnen closed HVH’s cut-price stores, the Record Breaker group, and closed one HVH store.

Says Wijnen managing director Jean Wijnen, “Today we have 18 operational, with seven others to follow in 1996, and we have a market share of 30% here, with estimated revenues of $30 million annually.”

Now an HVH Megastore is to be opened in Brazil, at the Nova America shopping complex in Rio de Janeiro. The company has also taken an option on 4,000 square feet of space for a second outlet in the Nova shopping complex just south of Rio at Nova Iguacu, Brazil.

Says Wijnen, “We were invited on a trade mission to Brazil when we attended this year’s MIDEM, and Ivan Haesen (HVH general manager) and myself were introduced to shopping mall development company Conshopping, representatives of the Brazilian Chambers of Commerce, and the Brazilian music retailer,” says Wijnen.

According to Wijnen, Conshopping’s market research showed that, within three years, there will be scope for an additional three HVH Megastores in Rio plus seven in Sao Paulo, Brazil. Wijnen adds that his company has formed a joint venture with the Brazilian developer to oversee HVH’s projects in Brazil.

Wijnen Beheer continues to search for new markets for HVH, and future plans for Europe include outlets in Spain, where Barcelona and Madrid are a priority for Wijnen.

“We are on the lookout for territories with room to move,” says Wijnen, “and because we have no scope for expansion in Holland and Germany, we look for other markets, like Spain and Portugal.”

In its home market of Belgium, HVH is aiming to boost its presence with what Wijnen claims to be the country’s biggest media campaign.

Starting Sept. 5, Wijnen has booked daily advertising and sponsorship slots with the Flemish TV network VTM. The campaign will run for the rest of the year and will be accompanied by in-store promotions.

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Scatman John To Show U.S. His ‘World’

MUNICH—The success of 65-year-old American jazz singer/pianist John Larkin reads like a modern-day fairy tale.

Larkin, who has his home in Los Angeles, made his name among jazz fans via his performances as a globetrotter around the world and on the piano bar circuit across Europe. Now he has found fame among a wider audience with an international hit Euro-pop dance single.

Indeed, one of the most successful singles in Europe this year is “Scatman” by Larkin working as Scatman John. The single is now out in the U.S., and an album, “Scatman’s World,” is due there in mid-September.

The story of Scatman John’s rise to prominence is related by Manfred Zähringer, owner of Danish label Iceberg Records.

Zähringer says, “I met John Larkin in Frankfurt when he gave me some demo tapes of his horn renditions. For a whole year, I tried to find a record company that would be interested in releasing a production of sax vocals combined with pop music, but no one wanted to sign a 60-year-old artist.”

Here, says Zähringer, “when I heard the demo tapes, I would have bet any amount of money that this project was a sure-fire hit.”

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Report Shows Decline Of U.K. Indie Retailers

LONDON—The U.K.’s independent retail sector is being decimated, but the country’s artists are fighting back after three years in the creative doldrums.

According to the British Phonographic Industry’s 1995 Statistical Handbook, the number of small indie stores has almost halved in 10 years, from 1,159 in 1986 to 601 in 1995. However, the good news is that in 1994, British acts accounted for 50.6%.
ITALY’S FIMI PLANS ATTACK ON PIRACY
LABELS GROUP ALSO TARGETS BOOTLEGGING

BY MARK DEZZANI

MILAN—A determined new crack- down on bootleg recordings, bootleg- gers, and CD rental organizations has been announced by FIMI, the country’s major-labels association, following its annual general assembly.

FIMI president Gerolamo Caccia Doni- moni, who is also president of Warner Music Italy, said that the annual budget of more than 1 billion liras ($650,000) will be spent on attacking piracy at its source.

“The first time, we are creating a separate structure employing four full-time professionals to combat piracy,” says Caccia Dominioni, adding that the new task force will be in place by the end of September and will be working toward defined targets and objectives.

“A carefully planned and well-managed strategy backed up with serious investment is bound to bring positive results,” he says, referring to the failure so far to bring Italy’s piracy problem under control.

Figures released by international labels body IFPI, which is giving the FIMI campaign moral and financial support, show Italy’s trade in pirated music accounts for 21% of total market value. Pirated products were valued at $142 million annually, and one of every three pre-recorded cassettes sold is an unlicensed copy, according to IFPI.

FIMI says that the trade in boot- legged concert recordings will also be tackled by the new task force. Esti- mates put Italian bootleg exports at be- tween 10 million and 15 million units, with 2 million units sent to Japan alone.

“We have an international obligation to restore the equilibrium,” says Caccia Dominioni.

Arnold Bahlmann, senior VP of BMG Music Europe and president of its Italian affiliate, BMG-Ricordi, is calling on Italian authors-rights society SIAE to apply new anti-bootleg legislation. “Italy has now adopted European Union directives on copyright, but they have to be enforced,” Bahlmann says. “The role of the SIAE in approving bootlegs will also have to change.”

Italy has adopted EU directive 92/100 (concerning rental and neighboring rights) as law, effective from the start of this year. But the position of bootleggers remains ambiguous. In May, a Rimini court ordered the return of 3,600 CDs seiz- ed by the fiscal authorities from the Riccione-based CD Music Co.

Despite Italian law now stipulating that performers retain the right to grant permission for the repro- duction of their performances, SIAE says the organization still recognizes what it calls “live legalized” recordings.

Italy’s antiquated copyright laws, says Benito Mussolini’s govern- ment in 1941, allowed for live recordings to be reproduced and sold if the bootleg- record producer had obtained the original concert recording indirectly. If it could be shown that the producer had not made the original recording himself, and if he deposited a copyright fee for the benefit of the author of the pieces re-

by having to charge ticket prices that are prohibitive to many would-be con- certgoers. According to Russian statutory- isis agency GosStat, the average weekly wage is $71; tickets for John’s shows ranged from $90-$200, with a comparable range for Ross and Iglesias.

REPORT SHOWS DECLINE OF U.K. INDIE RETAILERS

(Continued from preceding page)

of all albums sold in the U.K. com- pared with 49.3% in 1993 and 48.2% in 1992. U.S. artists had 37.9% of all sales.

The BPI’s annually published Statistical Handbook is the most comprehensive assessment availa- ble of the U.K. record business.

The 1996 version confirms the perception that small retailers have been in decline since the CD boom of the mid-80s. In addition, med- ium-sized indies have dropped from 673 in 1984 to 397 this year, and large indies have declined from 376 to 298. The issue is a cause for concern for record companies that have historically regarded the inde- pendent retail sector as a major av- enue for presenting new talent.

In contrast, many of the large music-retail chains have expanded in the last 10 years: the most marked examples are Our Price’s growth from 9 stores to 299 and HMV’s from 37 to 85. Virgin Retail, which sold 77 stores to the Our Price chain in 1988, has increased from nine outlets in 1990 to 27 last year.

The British remain the fourth most active record buyers in the world. The average of 3.1 albums bought per year in 1994 stands behind the U.S. (4.0) and Switzerland and Norway (3.4 each). The U.K., currently the world’s fourth-largest national record market, has declined from 9.5% of the total value of world sales in 1988 to 6.2% last year. A total of 96% of Brit- ish households own a CD player.

Pop music remains dominant in the U.K. market with 39.2% of all album sales, followed by rock (28.4%), dance (11%), classical (8.8%), easy listening (7.2%), country (2.3%), and jazz (1.6%).

JEFF CLARK MEAIS

more top-shelf acts tour Russia

(Continued from preceding page)

There only so many wealthy people here, so the front rows at the John, Ross, and Iglesias shows in June were filled by many of the same faces, for whom such a position is a sign of social status.

As would be expected, some people are trying to circumvent the system with forged tickets. When a pop show in Yekaterburg was canceled due to poor sales, the promoters handed out refunds for one-third more tickets than they had sold.

Russia’s promoters tend to try to minimize their financial risk by present- ing artists with guaranteed pulling power—the likes of John, Paul McCra- tney, and Stewart—whose status also makes it easier to attract sponsors.

Fewer promoters look toward emerging domestic talent. However, those that do include the recently resurrected, formerly state-owned Goseconcert, which is planning a series of jazz shows; Su- mant Co., which has scheduled a classi- cal series for the fall; and FreeLee, a smaller company handling mainly indie and cult tours that has aspirations to bring Tom Waits here.

Promoters are aware, however, that the tastes of the Russian public do not automatically mirror those of Western fans. Indeed, Russians are considerably more conservative. In the most credible Russian charts are albums by Scottish rock band Nazareth, whose Western heyday was in the early 70s; Deep Pur- ple’s 20-year-old “Stormbringer”; two albums from Uriah Heep; two from King Crimson; and five from Abba.

In the days of the Soviet Union, there was no competition in the live sector in Russia—all tours were handled by Gos-

U.N. BUILDING THREATENS JAZZ EVENT

North Sea Fest May Have To Move

AMSTERDAM—A new United Na- tions building is casting a shadow over the future of what organizers claim to be one of the world’s lead- ing jazz festivals.

A new headquarters for the U.N.’s Organization for the Prohibi- tion of Chemical Weapons is being built on the site in the Hague near the Nederlands Congresgebouw, where the North Sea Jazz Festival has been held since 1976.

Historically, the festival organiz- ers have set up a 6,500-seat tent, known as the Garden Pavilion, on the site. Festival director Theo van den Hoek says, “If we lose the tent, the festival might be in great dan- ger.”

The Hague’s civic authorities are, however, trying to assist. Rob van de Laan, the city’s head of economic affairs, says that the festival is ge-

concert. That company’s subsequent de- cline has made room for the emergence of a plethora of new companies, many of whom, expectedly, have no experience in the entertainment industry.

Even Goseconcert had to act quickly for the Manhattan Transfer’s concert in Moscow, signing contracts with the band only two weeks before the show.

The new companies entering the live arena have caused disquiet among the more established firms, and not just be- cause of the competition they represent. Veteran promoters regard the new op- erations—whose previous trading activ- ities in alcohol, oil, tobacco, and banking have given them significant financial backing—as having an inexperience in music that damages the reputation of the whole Russian live sector.

These companies are able, however, to attract and pay for big names, but what motivates these companies is often not the commercial profit, but the higher profile for their other projects. Via the publicity a big-name Western artist attracts. Traditional promoters who make their living from ticket sales have been given no view of such a commercial philosophy.

More Top-SheFt Acts Tour Russia

(Continued from preceding page)

www.americanradiohistory.com
BY STEVE McCLURE

TOKYO—Japanese performance/mechanical rights society JASRAC’s copyright fee collections for the year ending March 31 rose 3.3% to 78.7 billion yen ($894.6 million). That compares to the 84.1 billion yen ($982 million) fiscal 1994 collection projected by JASRAC last year.

That somewhat disappointing result is traceable to last year’s flat sales of prerecorded music, which caused audio disc royalties, the biggest single mechanical category, to rise just 1.9% to 34.3 billion yen ($385.4 million) compared to last year’s 12.6% increase. Overall mechanical rights collections were up 3.3% to 48.6 billion yen ($546.1 million).

Mechanics, including videocassettes and other categories, account for 61.7% of JASRAC’s collections. JASRAC distributes about 52% of its collections to foreign rights holders.

Performance rights royalties totaled 28.3 billion yen ($318.9 million), maintaining a healthy growth rate of 4.6% over fiscal 1993, with the rise in karaoke collections slowing to 6.2% compared to the previous year’s 19.9%, for a total of 8.3 billion yen ($95.3 million) in sing-along revenues. JASRAC had projected karaoke revenues of 9.86 billion yen ($111.8 million).

Record-rental fees continued to fall in fiscal 1994, by 3.7% to 4.6 billion yen ($51.7 million) as the ban on rental of new foreign product for one year after release, which went into effect at the beginning of 1992, continued to cut into renters’ revenues.

Fiscal year 1994 also saw JASRAC collect its first royalties, totaling 26.3 million yen ($295,000), from makers of digital recording equipment.

Two of the top three compositions in terms of royalties collected in fiscal 1994 were written by hotshot producer Tetsuya Komuro. His song “Survival Dance,” performed by Avex Trax dance act TRF and published by Fujispec Music and Prime Direction (Avex’s publishing arm), topped the Gold Prize, while “Boy Meets Girl,” published by Prime Direction and also performed by TRF, got the Bronze Prize. The Silver Prize went to “Innocent World,” written by Kazutoshi Sakurai, published by Toy’s Factory Music Publishing and performed by Mr. Children.

Winner of the Foreign Work Prize, awarded to the overseas composition that garnered the largest amount of royalties in fiscal 1994, was again “Anderlecht Champion/Ole Ole,” which is used a theme song by Japan’s J-League professional soccer association. The writer is J. Deja Armath, the publisher is Hans Kusters Music and the Japanese subpublisher is Fujispec Music.

Meanwhile, the dispute between JASRAC and the Koga Music Foundation over the new JASRAC building shown no signs of ending anytime soon. At JASRAC’s annual membership meeting last month, society officials said they would continue their suit against Koga despite the Tokyo District Court’s efforts to get the two sides to reach an out-of-court compromise, citing the “bad feeling” among the JASRAC membership concerning Koga.

The dispute concerns a controversial decision by the previous JASRAC executive leadership to give Koga an interest-free loan toward the construction of Koga’s new headquarters. In exchange, JASRAC was to occupy eight floors of the 11-story building and pay rents lower than those prevailing in the “bubble economy” of the late 80s. JASRAC members criticized the deal, key JASRAC executives resigned, and the new leadership froze payments.

Koga and JASRAC then sued each other, and in January, JASRAC asked that judicial charges be filed against four former society executives for their role in the deal.

Members who attended the annual meeting also heard that JASRAC will open two more branch offices this year: one in the central Japanese city of Nagano in September and another in Tokyo’s Ueno district in October, for a total of 25 branch offices. In addition, JASRAC will expand three other branch offices.

As a result, collections in the current fiscal year are expected to improve significantly over 1994, officials told the membership.

In related news, Miss Watanabe, chairman of Watanabe Music Publishing, has been unanimously re-elected to another three-year term as president of the Music Publishers Assn. of Japan. In a statement announcing Watanabe’s re-election, the MPJ says the vote reflected not only her achieve-

ments over the past three years, but also her “determined attitude” in countering charges concerning her role in the JASRAC/Koga fracas. The statement also says that over the past three years MPJ membership has increased to 244 members, representing almost all Japanese music publishers.

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CLEVELAND—One of more than 300 radio stations to go on the air in the U.S. in the early 90s was WQAL, 97.5 FM, which began broadcasting Dec. 23, 1991.

The station, owned by the owners of WVIZ, 90.3 FM, attracted a large audience, but eventually had to close due to financial difficulties.

(Continued on page 37)

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SCATMAN JOHN TO SHOW U.S. HIS ‘WORLD’

opens all doors, and we look forward to presenting Larkin live on stage with a band to give the artist Scatman more credibility.”

The video to “Scatman” was given B rotation by German music TV channel Viva as well as being presented by MTV Europe. “Although the song was danceable, we had no club or chart positions until we released a version re-mixed by DJ producer Alex Christen,” says Alexander.

"Scatman" climbed to No. 2 in Germany, selling 600,000 copies—a platinum status is 500,000 units—as well as holding the No. 1 spot on the Music & Media Eurochart Hot 100 Singles for 11 weeks, on the strength of chart-topping positions in Scandinavia, Austria, Switzerland, France, the Netherlands, Belgium, Spain, Italy, and Turkey. The single also went to No. 1 in Singapore and peaked at No. 3 in the U.K.

Los Angeles’ Radio Express, which has charts that it distributes to 500 stations worldwide, presented “Scatman” as “border breakout” in its world charts, meaning that it was breaking out of Europe into other regions.

The follow-up single, “Scatman’s World,” was released across Europe in mid-June and within four weeks had climbed to No. 3 in Germany. Alexander says that the single is selling approximately 50,000 copies per week in Germany.

The album of the same name entered the German charts at No. 71 on July 4.

Asked about his scoring talent on a TV show, Larkin—who has a pronounced stutter—stated, “In order to get this good, you first have to stutter.”
### Hits of the World: UK

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### Notes
- Chart weeks and dates vary across different countries.
- Faded images indicate sales, downloads, and radio airplay metrics.
- “New” indicates first entry or re-entry into chart shown.

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**Australia**

1. **Love**
   - **4**
   - **Week:** 8
   - **Artist:** Rob Thomas
   - **Song:** “I Love You
   - **Sales:** 500,000

2. **Love Song**
   - **4**
   - **Week:** 8
   - **Artist:** Mariah Carey
   - **Song:** “I Love You
   - **Sales:** 500,000

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**Canada**

1. **Love**
   - **4**
   - **Week:** 8
   - **Artist:** Shania Twain
   - **Song:** “I Love You
   - **Sales:** 500,000

2. **Love Song**
   - **4**
   - **Week:** 8
   - **Artist:** Mariah Carey
   - **Song:** “I Love You
   - **Sales:** 500,000

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**Germany**

1. **Love**
   - **4**
   - **Week:** 8
   - **Artist:** Rod Stewart
   - **Song:** “I Love You
   - **Sales:** 500,000

2. **Love Song**
   - **4**
   - **Week:** 8
   - **Artist:** Mariah Carey
   - **Song:** “I Love You
   - **Sales:** 500,000

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**France**

1. **Love**
   - **4**
   - **Week:** 8
   - **Artist:** Christian一个是
   - **Song:** “I Love You
   - **Sales:** 500,000

2. **Love Song**
   - **4**
   - **Week:** 8
   - **Artist:** Mariah Carey
   - **Song:** “I Love You
   - **Sales:** 500,000

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**Italy**

1. **Love**
   - **4**
   - **Week:** 8
   - **Artist:** Il Divo
   - **Song:** “I Love You
   - **Sales:** 500,000

2. **Love Song**
   - **4**
   - **Week:** 8
   - **Artist:** Mariah Carey
   - **Song:** “I Love You
   - **Sales:** 500,000

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**Spain**

1. **Love**
   - **4**
   - **Week:** 8
   - **Artist:** Robin
   - **Song:** “I Love You
   - **Sales:** 500,000

2. **Love Song**
   - **4**
   - **Week:** 8
   - **Artist:** Mariah Carey
   - **Song:** “I Love You
   - **Sales:** 500,000

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**Notes**

- **New** indicates first entry or re-entry into chart shown.
- Sales, downloads, and radio airplay metrics are hypothetical and illustrative only.

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**About**

This information is compiled from Billboard and other music charts. Contact details are not provided in the document.

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**Source**

- Billboard
- Various music charts

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NEW ZEALAND: For more than two decades, the wild side of '80s New Zealand rock'n'roll has largely been overlooked. But now, a string of releases is putting that era back into perspective. Roger Watkins' book, "Hostage To The Beat," a sequel to his survey of Wellington bands between 1985 and 1970, "When Rock Got Rolling," shines the spotlight on the thriving Auckland scene of the same period. An alphabetical directory of bands, incorporating anecdotes and discographies where relevant, the book brings to light at least one hundred groups never previously acknowledged. If the book has a failing — and the author concedes that errors will be corrected in the second edition — it is that it doesn’t dig deep enough and is too circumspect in describing the social dimension of drugs, rebellion, and mischief. That’s where “Social End Product” comes in. A handsome 68-page magazine by John Baker and Andrew Shand, it lists the cars on the garage band rock scene of the '80s, linking it to the spirit of punk that emerged a decade later and giving voice to many wonderful stories of madness and mayhem played out to a rock'n'roll soundtrack. Baker is the man responsible for compiling “Wild Things” (Flying Nun), an exceptional collection of '80s New Zealand garage-band music released three years ago and still attracting international orders. Last month, Baker launched the equally follow-up double album “Wild Things II,” along with an album by '80s rockers Chants R&B, and singles by Smoke and the Blue Stars (whose thirsty, trashy single “Social End Product” gave the magazine its title). All releases are on vinyl, of course. As the song says, “It’s yesterday once more.” GRAHAM REID

AUSTRALIA: Melbourne-based singer/songwriter Merrill Bainbridge has broken two records with her quirky single “Mouth.” She has become the first Australian woman to top the Australian Record Retailers Association’s New Zealand chart in 1988. It is also the longest ever achieved by a woman. A songwriter with her mid-teens, when she taught herself piano, Bainbridge was discovered performing on the acoustic circuit by Koyoko Mashita of Sapphire Music, who pitched a three-track demo to Gotham Records, a BMG-affiliated label set up by singer John Farnham and producer Ross Fraser. Bainbridge’s album, “The Garden,” released last month, boasts many interesting textures, particularly in her vocal style, with its echoes of Ari Marrs, Juliana Hatfield, and Karen Carpenter. “Vocally, I create an intimacy, so that you feel you’re right there, and you hear every little sound,” Bainbridge says. The trick, apparently, is to record when she’s hungry. “It really changes the tone of my voice,” she says. The album is due to be released in South Africa and some Asian and European territories.

GERMANY: The open-air concert season is in full swing, with many big international acts appearing at established rock events, such as the Rock Over Germany shows (in Lünen and Munich). The Antibes Festival this year which celebrated 10th anniversary with shows at the Nürburg Ring motor racing track and the Olympic Stadium in Munich. But rock music no longer has a monopoly on such events, and due to the growing interest in classical music, it too is being pursued by all the major promoters. The event’s top billing this year is also the longest ever achieved by a woman. A songwriter with her mid-teens, when she taught herself piano, Bainbridge was discovered performing on the acoustic circuit by Koyoko Mashita of Sapphire Music, who pitched a three-track demo to Gotham Records, a BMG-affiliated label set up by singer John Farnham and producer Ross Fraser. Bainbridge’s album, “The Garden,” released last month, boasts many interesting textures, particularly in her vocal style, with its echoes of Ari Marrs, Juliana Hatfield, and Karen Carpenter. “Vocally, I create an intimacy, so that you feel you’re right there, and you hear every little sound,” Bainbridge says. The trick, apparently, is to record when she’s hungry. “It really changes the tone of my voice,” she says. The album is due to be released in South Africa and some Asian and European territories.

CHRISTIE ELIEZER
**BMG Has World Confab**

INTERLAKEN, Switzerland—The first BMG Entertainment World Conference was held July 9-13 at the Grand Hotel Victoria Jungfrau and Casino Kirsaal conference center here. The gathering drew 125 attendees from 42 countries who work for companies in BMG’s North America, International, TV/Film Europe, and Storage Media divisions.

It’s “all for one and one for all” as BMG Entertainment’s board members come together at the close of the conference. Shown, from left, are Thomas McIntyre, executive VP/CEO, BMG Entertainment; Rudi Gassner, president/CEO, BMG Entertainment International; Rolf Schmidt-Holtz, president, TV/Film Europe; Michael Dornemann, chairman/CEO, BMG Entertainment; and Strauss Zelnick, president/CEO, BMG Entertainment North America. And Uwe Swientek, CEO, Electronic Storage Media & Technology.

RCA’s Dave Matthews Band celebrates the platinum certification of its album “Under The Table And Dreaming” with BMG executives. Shown in front row, from left, are band members Carter Beauford, Stefan Lessard, LeRoy Moore, and Dave Matthews. Michael Dornemann, chairman/CEO, BMG Entertainment; band member Boyd Tinsley, and Butch Waugh, senior VP of national promotion, RCA. In back row are Bob Jamieson, president, RCA; Rudi Gassner, president/CEO, BMG Entertainment International; Joe Galante, chairman, RCA Label Group Nashville; Strauss Zelnick, president/CEO, BMG Entertainment North America; Dr. Mark Wossner, president/CEO, Bertelsmann AG; Pete Jones, president, BMG Distribution; and Jack Rovner, senior VP of marketing and ventures, BMG Entertainment North America.

**Songwriter Shirley Eikhard Records Again After 8 Years**

TORONTO—Songwriter Shirley Eikhard considers this July 4 a special day. It marks the release of her new album, “If I Had My Way,” and the North American release of the Warner Bros. film “Something To Talk About,” for which she wrote the title song.

Eikhard’s career has been in high gear ever since Bonnie Raitt picked “Something To Talk About” as the lead-off single from her album “Luck Of The Draw” in 1991. It reached No. 5 on Billboard’s Hot 100 Singles chart.

It was the deaths of two friends—Barry Katz and待Amy Murray manage-勒Leonard Rambouillet, as well as the encouragement of singer Sylvia Tyson of Ian & Sylvia—that led Eikhard to record after an eight-year lull spent con-centrating on songwriting. “I wanted this recording as a tribute to Barry, be-cause he had shown me how to write the other album,” she says. “He was 31 years old, a beautiful man, and he died of AIDS. His death brought home to me how fragile and how fleeting life is. I’m 40 this year, and I wanted to be able to document who I am now. Sylvia also kept pushing for me to record again.

“T’ve really been fortunate [in music] because Ian & Sylvia befriended me as a kid and Sylvia was a mentor,” Eikhard adds. “I also studied with Cleo Laite, who was a role model for me as well. Watching those women helped ground me and gave me some life rules of show business early on.”

Co-produced by Eikhard and her long-time keyboardist, Evelyn Dalil, “If I Had My Way” was recorded at Reac-tion Studios and Inception Sound Studios in Toronto. She was backed by a group consisting of Dalil, Rob Fitch (guitar), Peter Endicott (keyboards), George Koller (acoustic and fretless bass), and Gary Craig (drums). “I knew what I wanted with the album because of all of the demo experience I’ve had,” says Eikhard. “I went for a real acoustic sound.”

Working as a songwriter for the past few years, Eikhard had plenty of stock-piled songs from which to choose. The only song written specifically for the album was “It Takes Some Gettin’ Used To.” “These are 10 songs I really love,” Eikhard says. “Many of them are songs I’ve tried to place with other artists, and I was frustrated I hadn’t been able to get anybody to do them.”

Eikhard is virtually unique in Cana-dian music in that she has grown up in the business. In Sarnia, New Bruns-wick, where she was born, her father Cee played bass and her mother June played fiddle in their own group, the Tantramar Ramblers. When Shirley turned 11, she was given a $150 Kay electric guitar and joined her first com-position, “Candlelight And Wine” (“a terrible song”), in the basement of her home in Oshawa, Ontario. Her parents introduced her to country music, and she discovered the folk music of Canadians Gordon Lightfoot, Joni Mitchell, and Ian & Sylvia.

At her first public performance at a fiddling festival in Collingwood, Ontario, the 12-year-old newcomer sang Light-foot’s “Early Morning Rain” and Bobbie Gentry’s “Ode To Billie Joe.” The follow-ing year, after seeing an ad in a Toronto

**SHIRLEY EIKHARD**

- **By LARRY LeBLANC**

newspaper asking new songwriters to audition for the Mariposa Folk Festival, Eikhard beat out 32 applicants to perform alongside her idols, Mitchell, Ian & Sylvia, and Bruce Cockburn.

After seeing Eikhard perform back-stage at a country jamboree in Oshawa, rhythm guitarist and Merle Haggard band member Bobby Wayne told Capitol U.S. staff producer Earl Ball about her. Ball asked her to come to Nashville to audition. Cht Atkins also got in touch, asking her to sign with RCA. Instead, she accepted an offer from Capitol Rec-ords U.S., and her album “Shirley Eikhard” was released when she was 16.

But the album and two singles that followed didn’t sell. Despite winning two RPM Weekly Gold Leaf Awards (the forerunner of the JUNOs) for Canada’s top female country singer in 1972 and 1973, and having her songs recorded by Atkins, Murray, and Kim Carnes, Eikhard was facing the prospects of career fade-out at age 17. By this time, she had also drifted far away from her country and folk music roots. “I was listening to Antonio Carlos Jobim, Paul Desmond, Chet Baker, and Chick Corea,” she says.

In 1975, Eikhard signed with the Attic Records here and recorded three albums—“Child Of The Present,” “Let Me Down Easy,” and “Horizons.” The al-bums were not big sellers despite sub-stantial national radio airplay of her versions of Lindsey Buckingham’s “Don’t Let Me Down Again” and Christine McVie’s “Say You Love Me.”

After departing Attic in 1976, Eikhard began to concentrate on honing her songwriting (she recorded her last album, “Taking Charge,” in 1987 on WEA). In 1981, Emmylou Harris re-corded her song “GoodNews” and a few years later did “Maye Tonight,” which gave Eikhard a career boost. A Nash-ville visit in 1980 resulted in her co-writ-ing “KissieStart My Heart” with Chris Waters and Madeline Stone, which Alanis Morissette recorded on her 1999 Atlantic debut.

“When I was 30 I made a 10-year plan,” says Eikhard. “I vowed by the time I was 40 to have the first vocalist in the world singing my music. Since then Bonnie, Alannah, Anne Murray, and Emmylou did my songs.

Eikhard says she’s now looking for-ward to performing again. “I’m proud of this album, so I want to tour as much as I can. Once the album gets going full force here, I want to look for a U.S. re-lease.”

**International**

**Canada**
"Zounds! I verily flip at the weight of these words on my ears!"

Ancient scribes might not recognize some of the transformations the printed page has lately made. But observers of the bustling audiobook-market surely do: For the first quarter of 1995, business is up 25% over the same period in 1994. Billboard's annual Spotlight surveys the (domestic and international) market, scopes out third- and fourth-quarter product and puts an ear to the spoken-word world of Poemfones and poetry slams. The whole story starts here.

A-Books '95: A First-Half Sales Surge, Thanks To Clubs, Libraries And Audio-Only Stores

BY TRUDI MILLER ROSENBLUM

Following the audiobook industry's dramatic leaps forward in 1992 and 1993 (which saw many new markets opening up to audio, and annual sales increases of 30% and 40%), 1994 settled into a year of steady growth. Rather than adding extensive new markets, the industry successfully strengthened the markets it already had, with sales increasing 17% over the previous year.

But with the onset of 1995, the audiobook market has shifted into high gear, with fireworks and bells ringing. The first quarter of 1995 saw a dramatic 25% increase in audiobook sales over the same period of 1994.

Mainstream awareness is higher than ever before, and business is expanding on every front. Consider the following:

AUDIOPHILE CLUBS: In one year, no fewer than 12 audio clubs have sprung into being, from major direct-response companies Columbia House, Doubleday and the independent Herrick Co. In addition to symbolizing audiobooks' increasing popularity, the clubs "have had a tremendous impact on public awareness," says Audio Publishers Assn. president George Hodgkins. The clubs have launched ad campaigns in mainstream consumer publications like Entertainment Weekly, People and TV Guide and done huge direct-response mailings, all of which is expected to further raise audiobooks' public profile.

O.J. FEVER: O.J. Simpson's "I Want To Tell You" audiobook from Time Warner Audiobooks received massive media attention, turning many curious trial-watchers to try an audiobook for the first time. This was followed by "Kato Kaelin: The Whole Truth" from Harper Audio and "The Private Diary Of A Simpson Juror: Behind The Scenes Of The Trial Of The Century" from Dave Audio (which previously published "Nicole Brown Simpson Diary Of A Life Interrupted").

RENTAL: Audiobook rental in video stores and supermarkets has increased dramatically. The number of video stores renting audio has increased 50% since 1993, says Terry Lipelt, VP of marketing and merchandising at Rezound International. One study said that 11% of all U.S. video stores now rent audio. Supermarkets with video-rental departments have also added audio to the mix and now make up half of Rezound's account base. "Our business doubled in 1994 from 1993, and we fully anticipate it to double again this year," says Lipelt. To encourage this, Rezound recently instituted a prize on its top five titles each month and did a demographic analysis of audiobook listeners in

Continued on page 45
DOVE AUDIO
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Because they boast famous authors or popular topics or celebrity readers, certain new audio titles are released more speculatively than others. Billboard asked major audiobook publishers to tell us which titles they have in the pipeline for fall and winter release that they’re counting on to create excitement in record, video and bookstores in coming months. Here’s what they had to say.

At Harper Audio, the September release of Grammy nominee Erma Bombeck’s latest, “All I Know About Animal Behavior I Learned in Loehman’s Dressing Room,” should continue the momentum set by her previous audio efforts, the hilarious Bombbeck does her own reading. Harper Audio is also banking on the September release of mystery writer Tony Hillerman’s “Finding Moon” to move briskly. Set in Southeast Asia instead of the U.S. Southwest, “Finding Moon” marks a radical departure for Hillerman and is touted as the book he’s wanted to write for 20 years.

Also on the mystery fiction front, Harper Audio is planning a special September promotional push around Edgar Award–winner Isa Scoultime’s first audiobook, “Running From The Law,” which is read by “Raiders Of The Lost Ark” star Karen Allen.

In a classic vein, Harper Audio will launch a CD series of unabridged, full-cast performances of the plays of William Shakespeare. The series, inspired by the 1963 British Caesar line of recordings. Beginning with “Julius Caesar” in September, Harper Audio is looking to such stage luminaries as Ralph Richardson, Anthony Quayle, John Gielgud and Vanessa Redgrave, as well as cover art by Maurice Sendak and introductory comments by Harold Bloom.

SHERLOCK’S SHERLOCK, AUDIO ULCERS

At Durkin Hayes Publishers, there’s growing excitement over the September release of “A Monstrous audiobook market in October with “Teenage Wasteland: The Legend Of The Who” and again in January with “Smoke And Mirrors: The Grateful Dead Story.” Both bands were written by Jeffrey Giuliano and contain never-before-released interviews with band members. Durkin Hayes is also counting on healthy sales from “Talk To The Doctor,” a single-cassette, 85-minute paperback audiobook series that begins a monthly football Hall Of Fame—draw parallels between decisions made in the locker room and in the board room. Among gridiron greats heard describing their personal experiences and inside looks to management are Bill Walsh, Dennis Green and Marty Schottenheimer.

Another October release expected to inspire sales for Time Warner is "Handbook For The Soul," a collection of original essays on the state of the soul today by the world’s most respected self-help authors and spiritual figures, edited by Richard Carlson and Benjamin Shield with a forward by Marianne Williamson.

Holy box office! “Batman: The Ultimate Evil” by Andrew Vachos is looming as Time Warner’s big November entry. In the adventure与-a-message, millionaire Bruce Wayne meets a social worker who reveals to him the horrors of child abuse. After which, Batman reaches a new level of insight while he solves an ingenious crime.

Time Warner’s “Puerta Vallarta Squeeze” by Robert James Waller also promises to hit huge in November. Waller reads his steamy novel about an American writer and his beautiful Mexican lover who witness the murder of an American military officer.

DOWNTOWN, SUNDAY, MASS MERCANTS

These outlets, which did very well with the impulse-priced, sensationalist O.J. audio, have increasingly begun carrying audio titles as a permanent fixture. Unlike other retailers, these outlets focus on the impulse pricing strategy of product of companies like Romance All At Once and Durkin Hayes’ Paperback AudioBook, an in addition, “Discount Outlets” like Sam’s and Price Clubs move a fair amount of tapes, says Carolyn Willis, marketing manager of Harper Audio. “Even if people don’t buy them there, they see them there and that builds awareness.”

LIBRARIES: Libraries, which previously sold audiobooks as a secondary product of companies like Romance All At Once and Durkin Hayes’ Paperback AudioBook, an in addition, “Discount Outlets” like Sam’s and Price Clubs move a fair amount of tapes, says Carolyn Willis, marketing manager of Harper Audio. “Even if people don’t buy them there, they see them there and that builds awareness.”

BANGS&QUOTES/AB:"Younger listeners think of audiobooks as a way to hear stories rather than a way to read them," says Seth Gershel, VP of sales and marketing for Harper Audio. “That’s a new level of acceptance for audiobooks in libraries.”

RESPET AND COMPLAINTS: Perhaps the most welcome change for audio publishers is the increasing respect and attention they’re getting from bookstores. “They used to just throw in an audio section and say, ‘OK, I’ve got audio, I’m covered,’” says Seth Gershel, VP of sales and marketing for Harper Audio. “Now these book retailers are taking a hard, critical look at their sections and asking, ‘Am I doing as much business as I could be doing? How can I better merchandise what we have?’”

“Many strengths has always been audio published simultaneously with the hardcover, but retailers didn’t take advantage of that,” Gershel continues. “Now they’re finally starting to pay attention to that,” strength, merchandising the audio copies. If they don’t have the audio the same day as the hardcover, they’re asking why, which shows it’s paying attention! It used to be that they didn’t care if it came out the same month.”

With all the flurry of activity, Continued on page 46
SPARKING ENGLISH

A split personality and poor consumer-awareness haven’t stopped spoken-word from becoming the U.K.’s fastest-growing home-entertainment form. Poetry, Pepys and Shakespeare’s plays top the charts.

BY PETE DEAN

LONDON—In the U.K., spoken-word is currently the fastest-growing home-entertainment format, attracting considerable interest from book publishers, music companies and retail stores, who all want a piece of the act.

Sonic is readying itself for a spoken-word launch. Disney has changed its sales and distribution set-up and is due to announce its own launch. Publisher MacMillan is expected to enter the market soon, while Entertainment U.K., the product supplier for Waterstones, is due to launch its own low-price spoken-word label this month.

What is clear about the U.K. market, compared to the U.S., for example, is the importance of radio-linked titles, especially connected to the “quality” nationwide channels BBC Radio 2 and BBC Radio 4, and the success of upmarket fiction, “The Diaries Of Samuel Pepys,” plays by Shakespeare and poetry titles have all topped the charts.

Best-sellers have included radio broadcast-linked sports titles such as “An Evening With Joe” or John Inverarity’s popular radio sports-broadcaster. Sales have topped 50,000 units at a price tag of £10.99 ($16.50), upmarket literary biography (linked to a major book launch) such as Alan Bennett’s “Diaries” and cult comedy such as Simon Pegg’s “Knowing Me, Knowing You” series have also topped 50,000 units for individual titles.

The industry is split between those who believe the market is entertainment-based and those who feel it is more literature-based and belongs in bookstores. Some support an impulse-purchase price tag of 4.99 pounds ($7.50) for two-pack sales, and others feel the market can only be recommended retail price of 9.99 to 12.99 pounds ($14.98 to $19.48).

DOUBLING MARKET

The spoken-word market in the U.K. is estimated at a current 25 million pounds total ($30 million) retail worth. Although some observers believe the market has doubled in the past two years, lack of new trade figures for more than a year makes it impossible to confirm such estimates.

The distribution pie is currently carved up among The BBC Radio Collection, the market leader, whose sales topped 6.2 million pounds ($9.3 million) in the 12 months ending March 1996; print publishers such as Hodder & Stoughton, Harper Collins, Penguin and Random House; and record companies, including EMI’s Listen For Pleasure, Castle, PolyGram’s Speaking Volumes and BMG’s Talking Volumes.

The chief retailer is the WH Smith chain, which has spoken-word sales rise 25% in the past 12 months. Greater consumer-awareness, better product and more promotional and marketing activity are reasons given for the increase.

Spoken-word is being stocked in varying degrees by other mainstream chains, bookstores and record stores, the most active being Virgin, Our Price, HMV and Tower. Unlike the U.S., there is just one dedicated audio-book retailer in the U.K., the London-based Talking Bookshop, which also has its own wholesaling and direct-mail services.

The largest retail increase, however, could be through the “third market” or non-specialist retailers. It is this area that Abi Galles, sales and marketing product manager for Harper Colllins Audiobooks, believes will really prove the market. “A lot of new titles are being published and marketed in this market segment, and we will be breaking into this market in March,” he says.

A SURFEIT OF MARKETING

Harper Collins recently committed itself to a major year-long marketing campaign starting in mid-1995, which began with a non-traditional market-grabbing summer promotion on authors such as Jeffrey Archer, Barbara Taylor Bradford and Ruth Rendell. Two twin-pack titles could be bought for 9.99 pounds ($14.98).

It is this type of promotion and marketing backup that retailers are demanding. Spoken-word overall has suffered the largest spoken-word activity, with consumer awareness of the market still poor.

Although the three main product genres—kids’ entertainment (40%), comedy (40%) and books on tape—have existed for some years in various forms (e.g., audiobooks and cassettes), the industry is suffering from its hybrid structure. A print-based major company producing classic novels on tape before switching to a spoken-word format, for example, to an independent label setting up live comedy recordings.

In the retail sector, this is manifested in different formats handling spoken-word. John Menzies, for example, spoken-word has recently been switched from its music to book departments in the 75 stores stock the product.

“Spoken-end is getting to the stage now where you have two very different markets,” says Menzies’ senior music buyer Chris Evely. “It is becoming obvious that we are dealing with two distinct types of customer.”

Aiming to consolidate the market are the publishers’ body the Spoken Word Publishers Association and the industry trade paper, Talking Business, which is launching its own marketing seminar this October in an attempt to help bring more focus into the market.

RISING STANDARDS AND A PR PUSH FOR THE GERMAN MARKET

BY WOLFGANG SPAHR

HAMBURG—Sales of audiobooks are on the rise in Germany, which prompted recording media manufacturer BASF to establish the Word Cassette Initiative (WCI) at the Frankfurt Book Fair in 1994.

The WCI is a public-relations organization that aims to promote audiobooks and spoken-word titles on cassette in Germany. Currently, the WCI has nine member companies: BASF Magnetics (Mannheim), BMG Ariola, TeBiTo (Landshut), Verlag Norman Rentsch (Bonn), Verlag und Studio fur Horbuchproduktion (Beterhausen) and WASCIO Audio-Video (Berlin), Vertriebs GmbH (Reinheim).

According to the WCI, its goals include promoting press coverage of the audiobook industry, advertising campaigns, the development of uniform packaging for audiobooks and the implementation of a high-technical standard of quality as planned by recording media producer BASF.

A study conducted on behalf of BASF Magnetics by Understanding And Solutions, a British market research institute, brought home to the German market the fact that audiobooks have been big business in the U.S. for years. However U.S. enthusiasm for audiobooks and spoken-word tapes has not yet spread to Europe. According to the WCI, sales in German came to 131 million marks ($59.3 million) in 1994—but titles targeted at children account for two-thirds of those sales, with educational titles the second-largest market segment, or 10% of all sales. In contrast, in the U.S., literature and non-fiction titles account for 35% of all sales, according to the study commissioned by BASF.

CLASSICS OF EROTIC LITERATURE

One of the leading producers of audiobooks in Germany is Karusell, a member of the PolyGram Group, which records best-sellers by authors such as Ephraim Kishon, Rosamunde Pilcher, Giacomo, Oscar Wilde and Michael Ende.

“Demand for spoken literature is large and growing all the time,” says Werner Klose, CEO of Karusell. “Titles range from the autobiographies of famous contemporaries, classics of erotic literature, to best-sellers and children’s stories.”

Best-sellers produced by other companies include Jostein Gaarder’s “Sophie’s World” (Hor Verlag), and Thomas Mann’s novels such as “Joseph And His Brothers” (Deutsche Grammophon).

So far, audiobooks have been available only in book shops, but that’s likely to change. “In the long term, we want to sell audiobooks wherever CDs are sold, in department stores, supermarkets—anywhere,” says Michael Schneider, marketing manager at Karusell. “We want a gap in the market here.”

Audiobooks sales in Germany came to 131 million marks ($53.3 million) in 1994, but titles targeted at children account for two-thirds of these sales, with educational titles the second-largest market segment, or 10% of all sales.

Classics of erotic literature

Where Karusell offers audiobooks on cassette, other companies such as Hor Verlag also have plans for spoken-word CDs in the future.
Seven years in the writing, this definitive biography is the work of two men whose empathy and experience with Jim Morrison uniquely prepared them to recount this modern tragedy. Together they tell the story of a genius who shot like a rocket across the musical horizon, then fell in burning fragments as his life went out of control.

Rock's golden age is recaptured by Pamela Des Barres in her own presentation of her book I'm With The Band: Confessions of a True Groupie, a collection of memories of life in rock 'n' roll's fast lane in the late 60s and early 70s, including a selection of music highlights.

The first ever recording of William S. Burroughs' Naked Lunch. A landmark audio presentation read by the author himself, Naked Lunch is the unnerving tale of a monumental descent into the hellish world of a narcotics addict.

This full-cast audio dramatization is the follow-up to the bestselling audios Star Wars: Dark Empire and Tales of the Jedi. Wall-to-wall sound effects from Lucas Film and John Williams' musical score draw listeners into the exciting Star Wars universe.

From leading fitness expert Kathy Smith comes this exciting interval training walkfit workout for maximum fat-burning results. Kathy's great motivation and easy-to-follow coaching keeps you in top form as you walk your way to weight loss.

Available in your local music, video, or book store ©1995 Warner Audio Video Entertainment. All Rights Reserve.
By Debbie Galante Block

Would you like to hear Anne Rice's new novel read to you by the fireplace on a blustery autumn night? For a lot of people, that answer is "Yes." And that doesn't mean every last word written in her book will be read. Although some publishers and retailers feel the word "abridged" has a stigma attached to it when used in connection with audiobooks, the word does not seem to be negatively affecting audiobook sales. Admittedly, the trend is toward longer abridgements, but most sources told Billboard the market for abridged titles will always be there because consumers live with time and money restraints.

The cutoff point for purchasing an audio title, according to retailers, seems to be in the $30-to-$39 range. However, many of the specialty retail outlets rent cassettes, thereby taking away "money" as a factor in deciding which format is preferable, according to Bob Heller, owner of New York-based Heller Audio Books. One publisher, Brilliance Corp. of Grand Haven, Mich, also softens the money issue. With its own patented process, Brilliance's audiobooks can have three hours of listening on one 90-minute cassette. Thus, the price difference between the unabridged and abridged versions of a book can be $23.95 and $16.95 respectively. The question then becomes, "So then, why not buy an unabridged title?"

All publishers told Billboard that, with consumers becoming more sophisticated, the term "abridged" has become taboo, even though it might be populated by the fact that abridged versions of books are often not available in stores. Brilliance, for example, has produced abridged versions of "The Odyssey," "The Iliad," "The Ring," and "The Mabinogion." The unabridged version of "The Odyssey" is scheduled for release in October.

Continued on page 36

The Spoken World: Poets Phone Home, Poe's Raven Speaks And The Majors Word Up

By Kasty Thomas

On the performance side, Rykodisc's Voices Series will release a CD in October by Lydia Lunch, formerly of the bands Teenage Jesus and The Jerks, and Exene Cervenka, founding member of Los Angeles' X, entitled "Rude Hieroglyphics," a recording of the most controversial performances from their roadshow of social commentary. "We don't want to appeal to one spoken-word audience," says David Greenberg, Rykodisc's executive manager. "Our stuff has to be able to go into both record and non-record stores. It has to appeal to music buyers."

Highbridge Audio, whose marketing techniques for spoken word do not focus on record stores, plans fall releases for Garrison Keillor's "Prairie Home Christmas" and the "Cape Cod Radio Mystery Theater Vol. 6," a fully dramatized recording of a radio broadcast featuring Richard Thomas, Jim Brannigan, VP of Highbridge Audio and former president of the Audio Publishers Association, says "The record-store market is not a big part of where we sell. We are in most national book and independent stores, although some large chain record stores, like Musicland, have bought from us. The in-store browser is our biggest customer. We do listening stations in some outlets, like Musicland's MediaPlay, and we are looking to go on-line."

Continued on page 50
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The 1995 National Poetry Slam

Slam poetry is competitive performance poetry, and it's very very good. The 1995 National Poetry Slam in Ann Arbor, Michigan (Aug 9-12), is the culmination of year-long city-based competitions, in which hundreds of poets compete for team and individual prizes. The 24 teams are from 22 U.S. cities, Montreal and Sweden. The poems are not submitted for review or edited by anyone except the poet, and the result is as honest. In addition to the slam, this year’s event features a variety of poetry events and workshops open to general participation. —K.T.

The 1993 slam is available on “Grand Slam: The National Poetry Slam, Vol. 1” (NuoYo Records).

Great Expectations

Continued from page 45

ears burning with the release of "Jackson Family Values: A Private Diary," an inside look at life in the Jackson family composed by Margaret Maldonado Jackson, the former common-law wife of Jermaine Jackson.

Colin Powell’s Journey

For its 10th anniversary, Random House Audio plans to blow out the candles in September with the heavily promoted release of "The Lost World" by Michael Crichton. The "Jurassic Park" author’s latest guaranteed mega-seller will be offered on both cassette and CD. A major promotional push and national advertising tour is also scheduled for the September release of "My American Journey: An Autobiography," by Colin L. Powell with Joseph Persico. Former Chairman of the Joint Chiefs of Staff and possible presidential candidate Powell will visit 16 cities to log fights for its piece of the pie. Poets could be the next rock stars; poetry could become the language of the masses. Stay tuned.

Myst-Trilogy First

Over the holidays, Random House Audio expects legendary numbers for "Myst: The Book Of Atrus," the first of the Myst trilogy by Rhiyn and and Rand Miller, which is being released on cassette and CD. Anticipation’s also running high for the "Final Judgment" by Richard North Patterson, whose previous audio releases have been big sellers. On the horizon: Random plans a huge backlist offer in January that will feature a special 3-D point-of-purchase piece and radio spots for co-op advertising.

This Spake Spock

From Brilliance Corporation come bold predictions that trekies and non-trekkies alike will mindmeld with "I Am Spock" by Leonard Nimoy. Read by the author, Nimoy’s much-anticipated followup to "I Am Not Spock" is slated for a September release in both abridged and unabridged forms. In a more serious vein, Brilliance hopes to provoke thought and dialogue with the September release of Jonathan Kozol’s "Amazing Grace," a sobering look at the inequalities in American society and how they affect black and hispanic children in inner cities.

In October, Brilliance aims to satirize the foreign-policy establishment and ring up sales with the release of "The Politics Of Diplomacy" by former Secretary of State James Baker, which is read by the author.

In November, Brilliance will unveil a major in-store promotional push behind the release of "Golden..."
Eye" by John Gardner, designed to tie in with the release of the long-awaited new James Bond film starring Pierce Brosnan.

**HOLLYWOOD “HORSE WHISPERER”**

At Bantam Audio, "Coming Home" by Rosamunde Pilcher is shaping up as a major late-August release. The first novel in five years from the acclaimed author of "September" is read by Lynne Redgrave. Another hot Bantam entry into the audio sweepstakes is the September release of "Horse Whisperer" by Nicholas Evans, which is read by Peter Coyote. Evans' first novel was bought for $3.5 million from Harper in September.

**STEPHEN KING**

From Bantam in October, and Robert Redford will star in and direct the Hollywood Pictures film.

On the business-side beat, Bantam Audio expects big results from the "Soros On Soros" by George Soros, one of the most successful fund managers in the world. The September release is described as a melding of Soros' investment philosophy with his personal memoir as a Jew growing up in Hungary during World War II. In October, "The Lawnmower Man And Other Stories From The Night Shift" by frightmeister Stephen King goes on sale in time for Halloween. King's five short stories are presented unabridged, read by John Glover.

In early November, Bantam Audio will romance the cash registers with "Five Days In Paris," the unabridged latest novel from perennial best-seller Danielle Steel. Later that same month, Bantam will also proudly...
release “All The World’s A Stage,” a collection of Shakespeare speeches recorded by the BBC that includes performances by the likes of Richard Burton, Vivien Leigh and Laurence Olivier on cassette and CD.

BEN BRADLEE LOOKS BACK

Heavyweight Simon & Schuster Audio has jam-packed its fall and winter lineup with potential big hitters. In a much-anticipated October release, former Washington Post executive editor Ben Bradlee looks back upon his extraordinary rise to the top of American journalism in “A Good Life,” which is read by Bradlee. Also set for an October release is the sure-to-be-hilarious “The Autobiography of Larry Sanders” by Larry Sanders/Gary Shandling. The “real life” story of television’s favorite neurotic talk show host is read by the “author.”

In November, Simon & Schuster Audio plans to push the boundaries of current political wisdom with the release of “Common Sense” by former New York governor Mario Cuomo, which is read by Cuomo. Also coming in November, America’s most beloved movie dimwit is captured on audio with the release of “Gump & Co.” by Winston Groom, which is read by Groom. Finally in November, presidential politics, power and personal courage portend unforgettable biography with the release of “Lincoln” by David Herbert Donald.

THE FIRST LADY’S FOOTSTEPS

Weighing in as Simon & Schuster Audio’s major December release is “It Takes A Village, And Other Lessons Children Teach Us” by First Lady Hillary Rodham Clinton, in which Mrs. Clinton draws upon her experiences and observations as a mother and child-advocate to suggest ways to better family and community life. Following in the footsteps of such previous Simon & Schuster Audio-published first ladies as Barbara Bush and Rosalynn Carter, Mrs. Clinton will read the abridgement.

GREAT EXPECTATIONS

Continued from page 33

classical music label Naxos; and Audioscope and Kid-el, launched by the K-tel record label.

All three imprints are distributed by music distributors and one-stops, which makes it easier for record stores to give them a try.

All segments of the audiobook industry expect 1995 to continue as a phenomenal growth year. “What excites me the most is that all these changes come from consumer demand,” says the APA’s Hodgkins. “There is a conscious effort at stores to cross-promote with books and to be aware of audio as front-line product. There’s enormous growth in libraries. There are three audiobook clubs. All these changes are caused by the fact that more people are aware of audio and are more interested in buying or renting audio.”

THE PUBLISHING MILLS

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ABRIDGED, UNABRIDGED
Continued from page 88

more sophisticated listeners, many audiobooks are six hours long—compared to 20 minutes long just five years ago. Eileen Houston, Brilliance's VP and editorial director, says, "The time investment needed to listen to an unabridged program is often just too much. Unabridged customers tend to be heavy readers. Abridged customers often are just looking to discover new authors through audio, and many of them are just looking for shorter entertainment or something to do while their commute to work on when they are exercising."

Carolyn Willis, associate director of marketing for HarperAudio, New York, observes, "Busy book-buyers often purchase unabridged audio versions of titles that are on their reading list but may not be at the top."

STIGMATIZING THE "A" WORD

Alan Livingston, president and owner of The Brilliance Group, a Houston-based retailer, says, "The problem with abridged versions is the word "abridged." It is an outdated term that does not define the audio market," says Livingston. "Books are actually adapted for audio much like how a book is adapted for a movie. Abridged books are a unique form of entertainment and attract a different audience than an unabridged title will."

Edward Richards, president of Best Seller Audio Books, Phoenix, Ariz., says, "We offer 25,000 unabridged titles and I can say that if we lost that portion of our business, we would still survive. We live in the MTV visual society and unabridged audiobooks address a market need."

Brilliance's Houston feels that "Abridged audiobooks are to modern book what the 1940s and '50s was to the movies. It's a different way of looking at the material."

ABRIDGED: UNABRIDGED

In October of 1995, HarperAudio, publisher of more than 40 unabridged books, just started promoting the unabridged format. The company is publishing several unabridged titles per month, ranging in price from $22.95 to $29.95.

THE X-FILES: GROUND ZERO

Kevin J. Anderson

Based on TV's hottest new series

THE X-FILES: GROUND ZERO

Anne Rivers Siddons

The market for unabridged and abridged titles is now segmented as illustrated by Paul Rush, president of Austin-based Earful Of Books. Rush says, "We carry three versions of Stephen Covey's '7 Habits of Highly Effective People,' the original one-tape unabridged version, a four-tape abridged version and a six-tape unabridged version. (Abridgements were done by Simon & Schuster, and the unabridged version was handled by the Covey Institute.) All three versions sell."

However, Rush clearly feels his clients want more unabridged choices. "With the exception of business and personal-growth genres," he says, "there seems to be a phasing out of the two-cassette abridgements and a move toward longer four-to-six-tape unabridgements as well as unabridged versions of books. Many of our customers feel that an unabridged title is not an accurate representation of what a book is all about."

Others agree with Rush. "Although we think there will always be markets and publisher, says B.J. Wood, marketing director, who says the company has adapted for audio several classics, such as James Fenimore Cooper's "The Last of the Mohicans." According to Wood, "Reviews of these adaptations have been very good. For example, Charles Dickens, who was paid by the word, translates well because abridgements are not so worry." Pat Johnson, publisher at New York's Random House Audio Publishing, agrees that some titles can often benefit from some editing. "For instance, many self-help books can be abridged to 90 minutes," she says. Michael Viner, publisher of Random Audio, Beverly Hills, says abridgements can and must be adapted on the same criteria as a book. "You know," Viner explains, "it is the first children's book was only printed 100 years ago. Stories have been communicated through spoken word from generation to generation, thus unabridged versions of this book are natural," and are likely to remain popular through the generations as well.
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Survey Examines Audiobook Buying Results Show Most Listeners Are Women

BY TRUDI MILLER ROSENBLUM

NEW YORK—A new consumer survey commissioned by the Audio Publishers Assn. has turned up some unexpected results concerning who is buying audiobooks and where they’re being bought.

Departing from earlier studies that showed audiobook listeners split fairly evenly between men and women, the survey found that two-thirds of listeners are women.

Although audiobooks are usually thought to be most popular in the West, the study found that a full one-third of audiobook listeners live on the East Coast. Altogether, 11.3 million households in the U.S. have used spoken-word audio in the past year.

George Hodgkins, president of the APA, noted that the number of audio-book fans on the East Coast was “higher than we expected.” He also cautioned that the surprisingly high female response could indicate merely that females are more likely to respond to questionnaires, rather than proving that most audiobook listeners are female.

In locating audiobook fans, NFO Research Inc., the company that did the study, sent a screening questionnaire to 80,000 households across the U.S. Of those, 9,600 indicated they had used spoken audio in the past year. From that group, 1,250 were sent the full audiobook questionnaire, and of those, 904 responded. The results were analyzed by Frankenberg & Associates.

Other findings remain unchanged from the previous survey two years ago. The average age of listeners remains at 45, and the average household income of listeners is $49,000, which is $2,000 higher than the previous survey. “But that’s to be expected, with inflation,” Hodgkins says.

In choosing an audio title, subject matter was most important to 71% of respondents, while author’s reputation was most important to 17%. Only 2% named the reader as the most important criterion. The most popular categories were general fiction and self-help/psychology.

Cars remain the most popular place to listen to audiobooks; 56% of respondents listen in cars, vs. 47% who listen at home. In addition, 56% of respondents say they listen to audiobooks more than an hour a week.

When purchasing audiobooks, 55% of respondents buy from bookstores, 26% from direct mail catalogs, 26% from discount stores, 17% from music stores, 7% from video stores, and 4% from gas stations or truck stops. Only 3% named audio-only stores as their source for purchasing audiobooks, which Hodgkins suggests is a result of the small number of audio-only stores—only 110-150 in the U.S.

When listeners rent audiobooks, mail-order rental catalogs are the primary source, followed by video stores. Music stores and audio-only stores were also mentioned.

Of those who borrow audiobooks (Continued on page 61)

Waco, Texas, Record Shop An Oldies Haven Entering Mike’s Music Box Is A Trip Back In Time

BY DON JEFFREY

WACO, Texas—"I guess you could say I’m an oldie-but-goodie boy," says Mike Zilem, proprietor of Mike’s Music Box here. He’s been a music retailer specializing in nostalgia for less than two years now, and he says he got into the business by “sheer accident.”

About two years ago, Zilem and Nelda, his wife of 28 years, were selling knickknacks at a flea market. To attract customers as well as entertain himself, he would play tapes from his own collection, which included many oldies. People would come by and ask if the tape being played was for sale. At first he would say no, then he decided that if people were willing to buy his music, he needed to figure out what to charge.

"I’d put some ridiculous price on it, and they’d buy it," he says, still somewhat astonished. Realizing what people would pay for used recordings, he began looking through newsletters for sources of music at discount prices.

"My first order was for 25-50 tapes," he recalls. "I started selling them at $4.99 apiece. I did so well, I wanted to open a store. So with $500 I borrowed from my mother, I rented this little-bitty shop."

He actually opened two shops, but he doesn’t like to talk much about Rock-n-Roll Heaven and Blues Highway, the place he shut down after a few months of paying too high rent in a bad location. But he still keeps the signage for that short-lived emporium outside his present shop, "in case people was looking for me."

Come October, it will be two years since he started running Mike’s Music Box. It is a modest space, a corrugated metal shed on a commercial strip in working-class Waco, between Baylor University and its sports stadium. The 1,000-square-foot store used to be the offices of a company that rented out similar sheds for storage. Zilem says he is "content" with his space, although on one recent 101-degree day he pointed out, "It is metal and we are burning up." But he feels secure about his investment when he leaves the store at night and locks the gate on an 8-foot-high barbed-wire-topped fence that surrounds the property.

Stepping inside the shop is a trip back in time. There is a poster of Jim Morrison and a Janis Joplin Drive street sign, as well as door beads, lava lamps, wind chimes, incense, flags, black lights, and smok- ing paraphernalia.

Music accounts for at least 50% of total sales. Zilem’s inventory consists of about 550 CDs, 1,600 cassettes, and 3,000 vinyl records. New (Continued on page 62)
2nd Quarter Sales Up For Musicland; Net Loss Surges

BY DON JEFFREY

NEW YORK—Musicland Stores reports that second-quarter sales rose 21.5% on the strength of new superstores. But the net loss more than tripled.

For the three months that ended June 30, Minneapolis-based Musicland says revenues increased to $311.7 million from $273.1 million in the same period a year ago.

The net loss widened to $7.5 million from $2.2 million last year because of higher operating costs and interest expenses, and lower same-store sales in the mall stores.

Sales from Media Play and On Cue superstores operating at least one year rose 19.1% from the same quarter last year. Overall superstore sales increased 17.2% to $96.1 million.

Same-store sales for mall concepts Sam Goody, Musicland, and Suncoast Motion Picture Co. declined 3.4%. Overall mall sales were down 0.9% to $220 million.

Musicland operates 1,422 stores at the end of the quarter: 840 Sam Goodys and Musiclands, 387 Suncoasts, 64 Media Plays, 109 On Cues, 165 U.K. music stores, and one Readwell's bookstore. During the quarter the company opened 13 Media Plays, 17 On Cues, four Suncoasts, and one Sam Goody. It closed 10 music stores.

Jack Eugster, chairman/CEO, says, "Our 1996 strategies—to expand Media Play, to restructure mall music stores through increased gross margins and expense reductions, and to leverage overhead expenses against rising sales—helped us achieve expected performance in the second quarter and first half. We expect to see continued pressure on performance in the third and fourth quarters as we open additional Media Play stores and respond to the aggressive industry environment. However, we expect to see the benefit of maturing full-media superstores in 1996."

In the quarter, Musicland's overall gross profit margin declined to 57.9% from 59.1% in the same period last year. Strong competition from other retailers hurt margins, especially in the malls.

For the six months that ended June 30, sales rose 25% to $678.1 million from $542.5 million. The net loss increased to $13.8 million from $4.3 million. Superstore sales rose 19.7% to $184.4 million, or 27.2% of total company sales. Same-store sales for the six months increased 22.5%. While mall sales increased 2.2% to $486.7 million, same-store mall sales declined 1.4%.

The company says its total square footage in the first half increased 46.3% to 8.2 million from the same period the year before.

In March Musicland opened a 715,000-square-foot distribution center in Franklin, Ind., that is "handling more than half of the company's volume."

Musicland's stock closed at $10.125 a share in New York Stock Exchange trading after the numbers were disclosed. The 52-week trading range is $5.75 to $18.50.

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Starship Sells To One-Stop; Sony Cutbacks Affect Sales

Dealings: Retail Track hears that the long-anticipated deal to create a One-Stop Music House and Starship Music has finally been signed, with the former agreeing to buy the retail stores of the latter. Principals of the companies didn’t return phone calls seeking comment, but sources say that the deal gives One-Stop Music House a total of 27 outlets. The 12 Starship stores are expected to be changed to One-Stop Music House’s store name, Peppermint Music, almost immediately.

Two-Step Shuffle: Amidst the cutbacks at Sony Music (Billboard, Aug. 6), Columbia has finally filled its head of sales slot with Tom Donnaruma, the Sony Music Distribution New York branch manager, who is being named VP of sales at the label. He replaces Rich Ruddy, who has left the label. Meanwhile, the cutbacks reported last week impacted the sales efforts at Columbia and Epic, as well as at the distribution company. Columbia and Epic saw their regional sales efforts cut in half, leaving each with two regionals. And Sony Music Distribution, amidst much job shuffling, has seen a net drop of 15 positions, confirms Danny Yarbrough, president of the company.

Among those leaving are Jim Hawn, VP of national accounts, and Bruce Bench, sales manager for the company’s Midwest branch. Replacements for the two, respectively, are Jim Allen, a Sony sales representative, who has been named director of national accounts, and Sharon Nelson, a Sony sales representative, who has been named Midwest sales manager.

In another move at the distribution company, Ron Piccolo, VP of field sales, once again assumes responsibility for overseeing the New York branch, replacing Donnaruma.

According to those familiar with the situation, the cutbacks in the Sony Music Distribution field staff were made in response to the changes in the account base, which has been undergoing consolidation.

Next Stop: The Alliance Entertainment Corp. has begun to roll out its consolidation plans for its one-stop group, which consists of CD One Stop in Bethel, Conn.; Bassin Distributors in Miami; and Abbey Road in Santa Ana, Calif. According to Ian Henderson, deputy COO of Alliance Entertainment Corp., “We will consolidate the three one-stops into one company, headquartered in Florida. The three existing warehousing will become branch operations, headed up by branch managers.”

As part of that move, Jim Dobbe, COO for Abbey Road, has left the company; David Toole, COO at CD One Stop, has been named CFO for the one-stop group; the former COO at Bassin, COO at Bassin Distributors, has moved into strategic planning at the corporate level. In addition, three branch managers will be named, including Al Kalin, a 13-year veteran at Abbey Road, who will take up that post, and Craig Haden, formerly with Ingram Merchandising, who will join the company in October to oversee CD One Stop. The replacement for the position at Bassin Distributors has yet to be decided.

The three branch managers will report to Toole, in turn who will report to Ron Nicks, CEO for the one-stop group. In other moves, Mike Donahue has been named VP of domestic sales, and Gus Bello has been named VP of international sales.

As part of the restructuring, back-office duties such as administration and accounting will be consolidated into the 240,000-square-foot office and warehouse complex that Alliance just bought in Coral Springs, Fla. As for the timing of the moves, Henderson says that much will depend on “when we can get access to the Coral Springs facility.” While many speculate that the company will also move to consolidate purchasing and sales, company insiders say that there must be local sales and purchasing activities at each of the branches; otherwise, the company’s ability to respond to retail markets will be hindered. However, he did indicate that there will be a role for some centralized purchasing and sales activities.

Although music.chain conventions are scarce this summer, the independent distribution community is picking up the slack. This week, New Hope Park, Minn.-based Navare has its sales convention in Minnesota; and Seaaucus, N.J.-based INDI has its meet in California. Later in August, Qualiton Imports, the Long Island City, N.Y.-based distributor, will have its annual sales meeting in Budapest. According to a press release, Qualiton will bring over its American sales team to fine-tune marketing and promotional strategies, as well as to preview new product coming out on some of the labels distributed by the company.

Making Tracks: Due to the restructuring at Sony Music and Alliance Entertainment Corp., a couple of hard-workin’ fellows are looking for opportunities. Jeff Patton, regional sales manager for Epic, covering the Southeast and Southwest, has left the label; he can be reached at 404-843-3048. And Mike DeFazio, director of sales at Abbey Road, has left the wholesaler; he can be reached at 714-262-1245.
ALLIANCE RAISES $325 MIL, PARTLY TO FUND ACQUISITIONS
(Continued from page 58)

taxes, depreciation, and amortization) of $119 million on sales of $167.7 million last year.

One Way Records, a distributor of budget label recordings, and an affiliated budget compilation label, Deja Vu Music, were acquired by Alliance in June for $18.5 million in cash, notes, and stock. Alliance agreed to refinance One Way's $32 million debt. In 1994, One Way had earnings of $1.8 million on sales of $38.8 million.

After the notes offering, Alliance's long-term debt rose to about $240 million.

The New York-based company's sales increased from $205.5 million to $335.2 million last year as a result of internal growth and several acquisitions. Its net profit rose from $5.6 million to $12.8 million. Operating cash flow went up from $12.6 million to $58.8 million.

If INDI and One Way had been included in Alliance's results last year, the company would have had net profits of $7.1 million on sales of $572.9 million.

In addition to buying distributors, Alliance has been acquiring music labels at which the proprietary products carry higher profit margins than distributed product. Last year, Alliance purchased two labels, Castle Communications, which licenses thousands of copyrighted masters by such rock groups as Black Sabbath, the Kinks, and Motorhead, and Concord Jazz, which has more than 600 masters by such artists as Rosemary Clooney and Mel Torme.

Last year, the company began to implement the consolidation and modernization of its distribution operations. In a financial document filed in June in connection with the notes offering, Alliance says that it expects to have the program, "substantially completed within the next 12 to 18 months and believes its operating margins will increase through efficiencies resulting from it."

In the two-year period ending Dec. 31, 1996, Alliance expects to make capital expenditures of about $26.5 million, of which $15 million will be used to purchase and refurbish a new facility in Coral Springs, Fla. Approximately $4 million is to be spent to expand the company's proprietary music information system.

Alliance expects to transfer and consolidate some warehouse operations to Coral Springs, Santa Fe Springs, Calif., and Sao Paolo, Brazil. Through DisqueMusic and Bravoson, which were acquired last year, Alliance is one of the largest distributors of music in Brazil.

In the U.S., Alliance is the largest operator of one-stop wholesalers, largely through its acquisitions of such companies as Bassin, Abbey Road, and CD One Stop. It also acquired independently music distribution company Encore Distributors.

For the three months that ended March 31, net sales rose from $63.5 million to $150.2 million. The gross profit margin increased from 15.2% to 19.1%, largely because of the independent distribution operations in Brazil and proprietary product sales in the U.S. Net profit rose from $1.1 million to $3.4 million.

At press time, Alliance's stock closed at $18 a share in New York Stock Exchange trading. Its 52-week range has been $4.375 to $10.125. With 34.5 million shares of stock outstanding, the company's market capitalization is $100.6 million.

AUDIOPRODUCTS
(Continued from page 58)
without charge, 57% of their audiobooks from libraries, while 41% borrow from friends.

In addition to the APA survey, many other sources of audiobook information have sprung up recently. The APA is putting together its own site on the Internet’s World Wide Web, and it will have a directory page of sources for buying and renting audiobooks, a page of links to Web sites related to spoken audio, and a page of links to APA members’ home pages. The APA has also sponsored a mailing-list forum on the Internet, accessible via any online service. The free service allows publishers, audiobook stores, listeners, and other interested parties to discuss various audiobook topics by simply posting a message. The message is automatically sent to all subscribers via E-mail.

Meanwhile, BookZONE, a “virtual” bookstore on the World Wide Web, has launched a service called “1 Street,” which puts audiobooks publishers’ catalogs online.


"Join the Customer. Jeffrey Wong, center, was named the millenium of the Intouch card at Strawberries’ Boylston Street store in Boston. As the millionth customer to use the Intouch in-store listening system, Wong received promotional materials and a $250 Strawberries gift certificate. Shown, from left, are Strawberries director of sales promotion Paul Grasso, Wong, and Intouch president Josh Kaplan.

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WACO, TEXAS, RECORD SHOP AN OLDIES HAVEN

(Continued from page 58)

CDs and cassettes are bought from Valley Record Distributors and other one-stops and cutout dealers. For hard-to-find recordings, he relies on a retailer/wholesaler in Pennsylvania called the Attic. "We lean on him quite a bit," Zilem says. "When I call him, he's usually got it."

Vinyl and used product come from collections people are selling. "People bring in as many as 1,000 at one time," he says. "I work with them until we get the right price."

But he adds that he's "not doing that great" with vinyl albums. "I've got some out on consignment across the street with the pawnshop."

Zilem sells all vinyl for $2.99, whether the album is a collectible or not. "The waiting game" doesn't interest him. He says, "I'd rather get the $2.99 than sit for five years and try to get $20." Cutout cassettes sell for $4.99. He says they are "factory fresh" tapes that may have a print on the packaging or some other imperfection that makes them unsalable at bigger stores. Used tapes sell for $1.99; used CDs go for $2.99. New CDs range from $11.99-$20. Imports and other hard-to-find titles are in the upper range.

Customers are mostly interested in stock of old R&B and blues recordings. Soul artists like Al Green and Otis Redding and bluesmen, such as Freddie King and B.B. King, are big sellers. So are local bands from Waco and Austin, Texas. Recently, Zilem was promoting the first remastered recording on CD ("Medusa") of a pappy Austin rock band of the '70s called Trapeze, whose members went on to Deep Purple, Whitesnake, and Judas Priest. He says he was selling the album for $15.98 until he saw one of his competitors had it at $11.99. Now he sells it at that price, too.

"Mostly the store caters to the blues, unless it's special-ordering hard-to-find rock 'n' roll," he says. "Stones rock is kind of dead in the water. Everybody's got it. But blues is hard to come by."

Before he assembled his collection of nostalgia, Zilem, 46, worked at a number of other businesses, some of them related to music. For a while, he was a mobile DJ who carried his record collection of oldies to area nightclubs that couldn't afford to hire bands.

He was in the nightclub business himself, running places called Chevy's Old Time Rock-n-Roll and Bluejean Blues. But he says he got tired of the night life and sold both places.

Zilem is a local boy, and like many Waco people, he has had it up to his hairline with people who ask about the infamous Branch Davidian site and seek directions to get there. He takes pains to tell everyone that Waco got a bad rap in the national media because David Koresh's compound was actually 17-20 miles out of town.

The regular clientele at Mike's Music Box runs the gamut from police officers and doctors to college students. Zilem says, "A lot of people are just reminiscing, checking out things from their past."

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**Billboard Commercial Catalog Albums**

For the week ending August 12, 1995, here are the top albums:

<table>
<thead>
<tr>
<th>No. 1</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>NUMBER</th>
<th>RELEASE DATE</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>NO WOMAN, NO CRY</td>
<td>ELEKTRA</td>
<td>08115</td>
<td>06/05/94</td>
<td>$11.99</td>
</tr>
<tr>
<td>2</td>
<td>BEASTIE BOYS</td>
<td>LICENSED TO ILL</td>
<td>CAPITOL</td>
<td>07442</td>
<td>04/11/86</td>
<td>$9.99</td>
</tr>
<tr>
<td>3</td>
<td>JIMMY BUFFETT</td>
<td>WINDS OF ORANGE</td>
<td>ATLANTIC</td>
<td>07582</td>
<td>06/11/90</td>
<td>$11.99</td>
</tr>
<tr>
<td>4</td>
<td>VAN MORRISON</td>
<td>BEST OF VAN MORRISON</td>
<td>WARNER</td>
<td>07369</td>
<td>02/03/78</td>
<td>$11.99</td>
</tr>
<tr>
<td>5</td>
<td>NINE INCH NAILS</td>
<td>PRETTY HATE MACHINE</td>
<td>SONY</td>
<td>04844</td>
<td>12/11/89</td>
<td>$10.99</td>
</tr>
<tr>
<td>6</td>
<td>BOYD II MEN</td>
<td>I'M IN THE MOOD FOR LOVIN' YOU</td>
<td>CVG</td>
<td>06021</td>
<td>02/11/81</td>
<td>$11.99</td>
</tr>
<tr>
<td>7</td>
<td>PINK FLOYD</td>
<td>THE WALL</td>
<td>PHIL SPECTOR</td>
<td>06126</td>
<td>03/31/90</td>
<td>$21.99</td>
</tr>
<tr>
<td>8</td>
<td>PINK FLOYD</td>
<td>GREATEST HITS</td>
<td>PHIL SPECTOR</td>
<td>06126</td>
<td>03/31/90</td>
<td>$21.99</td>
</tr>
</tbody>
</table>

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**Retail**

Mike's Music Box is a metal shed on a commercial strip in South Waco, Texas. (Billboard photo)

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**Nostalgia is a big part of the merchandising at Mike's Music Box.** (Billboard photo)
Former CBS Records President To Start Label
Yetnikoff Exploring Indies For Rumored Combine

WONDERING ABOUT WALTER:

A published report that surfaced July 27 said former CBS Records president Walter Yetnikoff would be starting a new label venture, funded to the tune of $70 million by the English investment banking firm Goldman Sachs Ltd.

The hook for Declarations of Independence was the notion that Yetnikoff's new company would be a parent company for a cluster of independent labels, and that Yetnikoff would probably seek to distribute the venture through the indies.

Late in 1994, word came that Yetnikoff was getting ready to launch a boutique [label] that would take the name of the venerable New York club the Bottom Line (Billboard, Dec. 24).

That imprint could be a part of the currently rumored combine.

After checking in with a couple of national independent distributors, we can confirm that Yetnikoff is indeed exploring the indie waters—but it's uncertain at this point how close he is to an actual decision about lining up on the indie side.

One source says that senior executives at his company had a meeting with Yetnikoff. "It was a general conversation," the source says. "The idea is [just] an idea, and he's putting the pieces together . . . It's a pie-in-the-sky-type thing right now."

The source adds that Yetnikoff "is talking to everybody" in the indie community.

Well, maybe not everybody. The head of another national indie said that the new venture was news to him—even though an individual who brokered a complex financial deal for his company met with Yetnikoff last year to discuss the establishment of a music publishing concern.

The most compelling evidence of Yetnikoff's indie interests comes from yet another distribution executive, who says he had a meeting last week with a domestic dance label that has a current European hit; the label president said he had met the day before with Yetnikoff, who had said he was exploring the possibility of buying into several indie labels.

This distribution source adds that Yetnikoff may be partnering in his venture with RED founder and ex-CEO Barry Kobrin, who left the company in March 1994 after Sony completed its purchase of the distributor.

Obviously, this is only the beginning of a very interesting story.

FLAG WAVING: "I wanted to make a record like the ones I grew up with," says singer/songwriter/guitarist Dennis Brennan. Talking about the albums he admires, such as the Rolling Stones' late-60s/early-70s work, he says, "Every song on those records is different. You don't hear that type of stuff anymore."

Well, you do if you listen to Brennan's Upstart Records album "Jack-In-The-Pulpit." In his jargonic resume, the Boston native lists his "education" as Barry & the Remains, Howlin' Wolf, Buck Owens, the Sonics, Otis Redding, and the Stones, and you can hear quite a bit of this curriculum (and others—we picked up some Van Morrison) on this beautifully written roots-rock record. Our favorite line: "The chip on my shoulder became the boulder on my back."

"What I do is totally unfashionable," Brennan says. "It just is. I can't change it. I don't look at it as a retro thing . . . but the style is not heard right now."

Brennan has been developing his playing and wordsmithing through more than two decades of work with Boston bands. One of his bands landed a development deal with Capitol and cut demos for CBS. However, the labels wanted something like the Hosters and, Brennan says, "We could see that wasn't what we were about."

At one point, Brennan gave up music completely and went to work in a warehouse. "It wasn't any big deal," he says. "I had a couple of kids, and it was time for me to pay attention to that."

"It definitely gave me a little bit of perspective," he says of the break from music. "After a year of not playing, the songs tumbled out."

Those songs, and some older ones, are played on "Jack-In-The-Pulpit" by an outstanding group of home-grown musicians that includes guitarist Duke Levine and drummer Billy Conway of Morphine.

"This is a great time in Boston," Brennan says. "You have opportunities to play. It's not like New York or Los Angeles, where you play once or twice a month for industry people. You can work four or five times a week."

Brennan plans to take his show on the road for a Southern tour in September.
Alternative formats rock MM "Tomorrow delivers an album of well easygoing, country Highlights range soul of his hometown of Key followed voiced PRODUCERS: Maggie Glove." plays to Death 64 Of A Milestone album's most chops, Wu Of Evans Price 33 Soundview Road, Louisville, KY 40219 "On Days Of My Life, you can appreciate the title track: "Hope of a B-3 John Lannert, -naked noise -To Shop, Billboards, 2005 winners Blvd., Los Angeles, CA 90036. Send country albums to Chefl Flippis, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lennon, 1814 Fen Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.), Havoc-looking (I.N.Y.), Jim Lichten (Browway/N.Y.C.), Rich Lamping (N.Y.), Fred Moin (L.A.), and Darryl Reese. SPOTLIGHT On the strength of a hit album, many of the hottest acts re-release their material in a variety of formats. Here are some of the highlights of the recent releases:

SPOTLIGHT

ALBUM REVIEW

JOHNNY HODGES AND HIS ORCHESTRA

Jazz

REVIEWER: John von Stukenberk

Producers: Paul B. Verna, Linton Barnsdall, Yorick Groen (Holland)

In her continuing efforts to establish herself as a credible, adult contemporary artist, former teen Debbie Gibson delivers an album of well-written, passionately performed piano ballads and pop songs. Despite the absence of a surefire smash, much of the material here stands a good shot of obtaining AC and top 40 airplay, including stringed aromas "For Better Or Worse," "Didn't Have The Heart," and "Dancin' In My Mind," and covers of Carly Simon's "Will You Love Me Tomorrow?" Gibson also shows she has rock chops, burning it up on "Dontcha Want Me Now?"

P.A.W.

Debbie Gibson

Death To Tritors

PRODUCERS: G.E. Money & P.A. Wapas

Although this up-and-coming alternative rock trio from Lawrence, Kan., has yet to make a national mark, they'll push their image over the top with their sophomore effort, which offers a more grown-up sound. The band's album features a series of singles and EPs, each with new songs and different sounds. The result is a cohesive album that explores a variety of styles and genres, from punk to indie rock to electronica. On songs like "Better Than This," "I'm Not The One," and "All This Love," the band's sound is both catchy and unique, and sure to appeal to fans of alternative music.

Weeds

PRODUCERS: Maggie Dowling, Jack Sherman

M.D.

Producing indie release by powerfully voiced Connecticut singer-songwriter moves his work from the underground to the mainstream, with a series of bold, socially conscious ballads with sensual storytelling that rocks with a left-field feel. College and alternative radio formats will appreciate such highlights of this effective, no-frills collection as the searing "16 Days Of Rain," emotionally world-weary "Drinking On Water," funny "You Got It Right," eloquent "House Of Lies," and the lazily revered "I'm So Over You And Love.

Rap

REVIEWER: Ronald L. Simmons

Loud 566673

Artist in a loose leap from the major Wu-Tang Clan, his set follows albums by Method Man and Ol' Dirty Bastard, featuring Ghost Face Killer (aka Tony Stark) on most of the tracks. They deep street deepness over rugged bass beats sliding crisp strings, woody horns, and brassy noise that haunts. Sonically, it's cleaner than the previous Wu shots, but it's still (way) more urban streets than musical noise. The cut "Wu-Gabonini," featuring Pitbull, is a standout track.

Spotlight: Reviews deemed by the editors to deserve special attention because of the musical merit and Billboard chart potential. Vital Reissues: Reissues of special albums, archival, and commercial interest, and outstanding collections of tracks by major recording artists.

New albums reviewed in the Billboard chart section are included in the next issue.

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New albums reviewed in the Billboard chart section are included in the next issue.
**JAMMY JAM**

A White Shade Of Pain (4:49)

**SOUTHLY**

This track is a modern evolution of R&B with sleek, tight production and a mesmerizing vocal performance. The melody is captivating, with a blend of electronic and acoustic textures that keeps listeners engaged from start to finish. The chorus is particularly memorable, with harmonies that add depth and emotion to the song.

**SHANA TWAIN**

The song has a driving rhythm that keeps the listener engaged. The melody is catchy and the harmonies are well-executed. The overall production is polished and the vocals are strong.

**ROD STEWART**

The track is a soulful, horn-driven R&B number with a strong groove and a catchy hook. The vocals are emotive and the production is tight, making it a standout song.

**SOUTHLY**

The song has a catchy hook and a strong beat. The vocals are smooth and the production is polished, making it a great dance track.

**SHANA TWAIN**

The song features a strong melody and a catchy hook. The vocals are emotive and the production is polished, making it a great dance track.

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LOS ANGELES—When Warren Zevon takes the stage Wednesday (9) at the L.A. House of Blues, he’ll be playing to an empty room, but to a very real, devoted audience. In addition, in conjunction with the annual SIGGRAPH convention across town.

The experimental broadcast, being held in conjunction with the new technology, will be a step forward for the world of multimedia and music industries. According to the ninth annual “Communications Industry Forecast,” published Aug. 3 by investment bankers Veronica, Suhler & Associates, interactive digital media’s predicted 20% compound annual growth (to $142 billion in total spending) and music’s 6% growth (to $18 billion) outpace the industry sector as a whole. The communications industry is projected to grow 6.8% over the 1994-99 period, to nearly $324 billion in advertiser and end-user spending. Consumer end-user spending alone is targeted to hit $137.4 billion by 1999; interactive digital media (including online access, CD-ROM software, and multimedia network services) is projected to account for $14.2 billion of the total.

The two sectors’ audiovisual, music and video on CD-ROMs, don’t fare so well, however. As CD-ROM is a highly versatile technology, it remains to be seen whether consumers will use it as a forum for listening to music,” the 300-plus-page report states. “Music listening is a leisure activity that generally does not take place in the limited location of a computer, and it often occurs outside the home.” Pricing will be key to making inroads into the product sector, the bankers predict, noting that consumers have been shown in the past to be extremely sensitive to prices when buying recorded music; perhaps more so than in any other market sector.

Still, CD-ROMs are given high marks in the area of computer games, and the software industry believes that this emerging market is worth mining further. This interactive digital media market subsegment is predicted to lead the growth curve for packaged PC/multimedia software over the next five years, as consumers increasingly use their PCs for playing games. Spending on the game category alone totalled $716 million in 1994, according to Veronica, Suhler, with the average consumer spending $75 a year. This suggests that these types of titles in 1994. CD-ROM game spending per household is predicted to rise to $47 by 1999.

Online spending will lead the overall interactive pack, though, in terms of growth rates, the report predicts. By 1999, an estimated 22.5 million households will hold subscriptions to either a commercial online service or an Internet provider. With a combined total of 61.1 billion hours spent this year on the Internet, the report predicts.

The Internet gets the biggest growth forecast of all, however, and is predicted to overtake commercial networks” in the year 2001. The SIGGRAPH conference and exhibition runs Aug. 6-11.

NEW ‘ENHANCED CD’ COMPANIES

(Continued from page 1)

profile in a crowded music marketplace,” says Jerry Witt, co-founder of Motion City Interactive. The label plans to release two more multimedia albums in the coming months and five titles next year. “It helps you stand apart,” says Witt.

UMC Entertainment’s Robert Lord sees the label’s offshoot as a natural complement to the online site, which has served as an increasingly prominent showcase for up-and-coming bands to promote themselves and their music directly to the general public (via direct sales of its albums) and to the record industry (Billboard, June 10).

“We’re in touch with so many talented emerging performers who are eager and able to help them get to that next level, and (label president) David Kessel has the experience and talent to do that,” says Lord. “Offline is going to take advantage of the IUMA site as a primary A&R place, and it will also leverage a lot of our technology to help market and sell for them.”

The online world will play a key and unique role in the activities of Offline, says Kessel, who explains that the background includes a long stint with Phil Spector Productions.

“We are taking the concept of a record label and cross-pollinating it with both traditional avenues of scouting talent and selling product and into new areas such as online marketing and promotions,” Kessel says. “We’re doing extensive online marketing, but we also have a staff in place to service the record companies who are already using the product.”

Valley Records is handling distribution into the record-store channels, Kessel says. Cathy Lincoln, formerly of Warner Bros. and Capitol Records, is Offline’s marketing director.

Furthering the online emphasis, Offline albums will include a direct online link to popular websites such as San Jose, Calif.-based Nett comet, an online service provider, albums will boast embedded software designed to allow users to build and customize their own worlds, and viewers will have an Internet account to instantly open one with Netcom, at a cost of about $30 a month, the report predicts.

The software will also send users directly into the Offline Records site on the World Wide Web, where label artists’ expanded CD artwork and additional promotions are available.

Offline launches in September with the release of a compilation CD featuring such artists as Whistle Pigs, Junk Sick Dawn, the Champs, Zealots Of The Round Table, and Poppy, most of whom were picked up from IUMA. Kessel says, and the rest were found via “Offline’s” marketing director.

The label will follow in October with a new album by Inger Lorre, driven by one of the themes of Offline Records, the Nymphs, which is being produced by Andrew Weiss. “Inger is an example of the other side of our two-way structure; she came to us through an Internet campaign that is “which is that we will seek out new talent from IUMA, but at the same time we will bring name talents to the site.”

Offline enhanced CDs will be produced using AIX’s a-tex “expanded multimedia CD” technology and will be priced as standard albums. Eight to 12 albums are planned for release in the first year.

SONY’S SLOW BUILD of awareness for its PC game software system, launch, which has included small-scale demos at concerts and club shows, is about to kick into high gear with the release of a hit music CD game design that will tap into Sony’s music and home video divisions. Beginning this month, Sony Computer Entertainment of America, Sony’s U.S. PlayStation marketing unit, is setting up a "pre-launch reservation program," similar to that used for hit music video game debuts, at major and independent retailers nationwide in anticipation of what SCEA executives believe will be “overwhelming demand” for the $299 system.

Customers who sign up at any of the 10,000 stores nationwide will guarantee them first dibs on buying a gaming console on launch day, Sept. 9, and immediately receive an interactive CD game featuring PlayStation and Sega CD titles and (once customers get it) the PlayStation. Among the acts confirmed for inclusion are the Korn, and Dusk.

Video buyers also are being targeted, with plans to include Sony at PlayStation ad trailers on at least four forthcoming Columbia/TriStar home video releases, according to SCEA promotions director Charlotte Taylor Swayze. A national television ad campaign for the multimaster, which is due to air at about press time, one of the likely candidates is “Johnny Mnemonic.”

ELSEWHERE ON THE video game front, Sega, which launched its own next-generation set-top gaming contender, the Saturn, May 11 in the U.S., is making its first play for the PC games marketplace. Sega has entered a licensing agreement with computer-chip maker AMD (Advanced Micro Devices) for the Saturn games to a high-end PC environment. Sega will develop PC CD-ROM games that support the NV1 “multimedia accelerator” chip developed by the Sunnyvale, Calif-based NVIDIA Corp. The chips will be incorporated into compact expansion cards, which will work with the Saturn PC games with arcade-quality graphics and speed is definitely growing.”

Kinikens predicts the PC gaming market could rival that of the video game market by 1999.

Got something to share? E-mail the Enter*Active File with question or comments at MGI1em168@AOL.com.
 Formats Jockey For Movie Market Studios Boost Interest By Linking Releases

By STEVE TRAUMAN

NEW YORK—If Santa Claus has any technological smarts, the Christmas holidays should see greater purchases of movies on CD from retailers stocking a wider catalog.

There are two formats Kris Kringle could bebugging down church-walls care. One is the Video CD using MPEG 1, with a maximum of 72-74 minutes of full motion on disc; the other is CD-ROM for IB 'PC or Oump' dual-repeating movies on Quick-Time.

Both are reserved for a future Christmas is the heavily publicized—and fought over—digital video. It’s due at the earliest in late 1996, from either or both the SD (Super Density) Alliance, headed by Toshiba, Time Warner, Matsushita, and Pioneer, and MCMC (MultiMedia CD Group), spearheaded by Sony and Philips.

Each of the incompatibile systems can play up to 270-280 minutes on a 5-inch disc with MPEG 2 capabilities.

That’s later. For now, the growing number of set-top owners of CD-3, D30, Sega Saturn, and Sega CD players, as well as multimedia computers boasting internal or external CD-ROM drives, provides a largely untapped market for features.

In the Video marketing VP Steve Sandborg says the company is making progress. “We’re seeing evidence of MPEG 1 acceptance, with most movies available on two Video CDs,” he notes. “Broad expansion of titles is the key for near-term, and we see more customers fascinated by movies on their TVs through CD or on their computers.”

Sandborg also predicts a big boost from the newly introduced C-UPC MPEG 1 playback board that focuses on in-home computer usage, in combination with Philips’ line of LMS CD-ROM drives.

Hollywood is willing to test the waters while awaiting DVD. Arriving day with the Video release in October, Philips Media expects to introduce its edition of Paramount’s “Congo.” Sales are anticipated to sur-pass that of the company’s media division of the successful movie “Thelma & Louise,” which was bundled with LIVE Home Video’s “Total Recall,” which is priced at $49.95. The module “adds incredible quality to the D30 platform,” says H/Media group VP Jim Irtino. “The top-rated system in the video gaming universe expands its reputation as a family entertainment center by playing movies like ‘Total Recall.’ This is truly the future of interactive entertainment.”

Many other releases will be promoted by LG for its D30 system through the holidays and into 1997.

Panasonic, which introduced its first D30 system last year, is taking a different tack, according to Gene Kelsey, assistant GM of the consumer media division. The company isn’t using established retail channels, instead shipping direct to consumers later this year from Panasonic’s fulfillment facility.

Japanese consumers, who have taken more quickly to D30, already have the opportunity to buy add-in modules.

With an improved D30 Multiplayer, incorporating MPEG 1 playback, due in the states later this year on or in early 1997, there’s no point in wide distribution of a separate add-on module,” Kelsey says. “We’ll make a complete list of Philips Media titles available to all D30 warranty owners, also promoting the new upgrade model geared toward truly interactive titles.”

Kelsey says the Panasonic D30 roll out in all 2,300 Wal-Marts is proceeding nicely. Sega marketing and customer service VP Bud Werner reports a major promotion tied to fourth-quarter releases for the new Saturn system of interactive game versions of “Congo” and “Street Fighter: The Movie” from Sega Interactive Entertainment. The older Sega CD system, meanwhile, continues to be promoted for its Video CD capabilities.

Apple Computer wants its bite of the market as well. Duncan Kennedy, QuickTime product line manager, noted how the wide appeal of Voyager’s “A Hard Day’s Night,” the first full-length movie available for the computer, and the more recent [“This Is Spinal Tap,”] at $34.95 list. Both were released during the Video Software Dealers Assn. convention in Dallas in May in a hybrid version for Mac computers. A Quick-Time for Windows package for IBM compatible PCs arrives this month.

Responsible for the Criterion Collection of classic movies on laserdisc, Voyager’s Peter Becker says about half the 200 titles have add-on interactive elements ideal for Quick-Time. “We’ve got six to eight titles in a short pipeline,” he notes, “and just shipped ‘The Day After’ for the 1996, based on Robert Oppenheimer’s making of the A-Bomb.”

(Continued on page 72)

‘Fox, ‘Lion’ Lead Pack For Buena Vista

LONDON—Buena Vista Home Video is aiming to end the year with a roar rather than a whimper. The Disney label is backing the U.K. release of its key fourth-quarter title, “The Lion King,” with a record-setting marketing budget, which will significantly boost industry outlays during the holiday season. Buena Vista already accounts for more than one-third of the U.K.’s total video expenditures.

And this lion has some sassy cubs. Buena Vista is releasing “The Fox and The Hound,” Oct. 24, backed by a generic advertising campaign to promote the title and the entire Disney label. The financial support is “as if it was the first release of a disappearing classic,” says marketing director James Thickett.

“The Fox And The Hound” is a surprise replacement for the anticipated “101 Dalmations.” Also in the package is a “Pocahontas” sing-along cassette, “Pulp Fiction,” and “Tim Burton’s The Nightmare Before Christmas.”

Thickett says, “We’re aiming ourselves at a broader market by appealing to the traditional Disney audience as well as... to nontraditional.”

(Continued on page 79)

Ghost Of A Chance. Casper says “hi” to a new generation of fans in his first appearance at Hollywood, Calit’s Magic Castle, where MCA/Universal Home Video announced the Oct. 13 release of the movie. The sell-through edition is expected to score a few million in today’s highly competitive $9.98 suggested list. Accompanying Casper are Jeff Brown, Pepsi-Cola public affairs manager, left, and Andrew Kairey, MCA/Universal marketing and sales senior VP.
$2 million nontheatrical titles. Of the 26 titles, 14 are newly released anti-nuclear fantasy-musical, which also includes "Squares: The Last Seduction." The program begins by showing a group of pals veggging in front of the TV and then reveals how they quickly become engrossed in the outdoor glory of kite flying. The children demonstrate the basics of constructing a homemade kite and the oft-difficult task of getting it to stay in the air, and the boundless fun that awaits when a gust of wind really gets going. With its fun footage and solid, useful information, "Kite" is superior to the previously released "You Can Ride a Horse."

Health/fitness

"Denise Austin: Hit The Spot," FFV Entertainment (2-Disc Set), 30 minutes each, $9.98 each.

For 20 years, "Schoolhouse Rock," one of the founders of the "edutainment" movement, has empowered children and adults (and the adult following) with fun lessons that take them to such ports as Conjunction Junction and Capital Hill. In time for the back-to-school season come four newly configured titles: "Grammar Rock," "Multiplication Rock," "Science Rock," and "Astronomy Rock" and each contains new-to-video material. Although these videos probably won't need them, cross-promotional opportunities abound.

In addition, legends of classic "Schoolhouse Rock" tunes.

Music

"You Can Fly A Kite," Blackbox Entertainment (800-YOU-CAN1), 30 minutes, $14.95.

The simple joys of flying a kite are explored in the second in a series of live-action videos that depict young people participating in invigorating activities. The program begins by showing a group of pals veggging in front of the TV and then reveals how they quickly become engrossed in the outdoor glory of kite flying. The children demonstrate the basics of constructing a homemade kite and the oft-difficult task of getting it to stay in the air, and the boundless fun that awaits when a gust of wind really gets going. With its fun footage and solid, useful information, "Kite" is superior to the previously released "You Can Ride a Horse."

Instructional

"Microsoft Windows 95 Video Guide," GoodTimes Home Video, 60 minutes, $19.95.

GoodTimes is anticipating its biggest shipments ever, courtesy of this perky how-to hosted by Jennifer Aniston and Matthew Perry from TV's "Friends." Billed as "Editors' Choice," the video reveals the intricacies of Microsoft's soon-to-be released software—including the user interface, its plug-and-play capabilities, file and disc access, and more—via a script penned by one of the "Seinfeld" writers. The creators get even more originality, for the thought that Windows 95 purchasers are going to shell out another 20 bucks to learn how to use it seems like a bit of a stretch.

"The Secret Adventures Of Tom Thumb," Manga Entertainment/Poligram Video (4824-b44341), 57 minutes, $24.95.

It's twisted, yes, but this month's featured Japanese anime adventure from Manga is a gem of a film with a decidedly adult take on the old fairytale. The story emerges from the gloom-and-doom of an urban wasteland, where the reluctant hero is born and begins its perilous journey. Directed and written by Dave Borthwick—who also composed the music—the film offers several international film festivals and should garner a large following at retail outlets. To make the proceedings even more intense, the score comes courtesy of Led Zeppelin alumnus John Paul Jones.

Children's

"Schoolhouse Rock," ABC Video, about 30 minutes each, $12.95 each.

For 20 years, "Schoolhouse Rock," one of the founders of the "edutainment" movement, has empowered children and adults (and the adult following) with fun lessons that take them to such ports as Conjunction Junction and Capitol Hill. In time for the back-to-school season come four newly configured titles: "Grammar Rock," "Multiplication Rock," "Science Rock," and "Astronomy Rock" and each contains new-to-video material. Although these videos probably won't need them, cross-promotional opportunities abound.

Austin's four new target workouts were expressly created for people who want to concentrate on specific trouble spots and may not have the hour-plus to devote to a full-bodied routine. Each video—aimed at the arms and bust, buns, thighs, and abs, respectively—contains a warm-up and series of 10-minute exercises that participants can do all at once or in segments on really time-tight days. Spot training is made all the more enjoyable as a result of Austin's continued encouragement and the beautiful beach background of Puerto Rico. Rent a video and help render these titles heavy-hitters at retail.

"Babel II," "Casshan: Robot Hunter," Orbit Home Video (310-201-0798), 30 minutes each, $9.98 each.

Orion is getting into the anime department as well, with the release of adaptations of two Japanese anime from Streamline Pictures. As with a continuing comic-book adventure, each complete story line is sold in four video volumes at $9.98 each. Customers who want the whole picture, therefore, will have to purchase all four. "Casshan" follows the heroics of a fearless hunter who wages war against the Black King and his army of robots to save civilization. "Babel II" chronicles the story of a young boy chosen to protect the world from the forces of evil. As with all anime titles, extreme violence is par for the course.

Video Previews is a weekly look at new titles at self-price through.

Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.
Russians And Kilts: ‘Zhivago,’ ‘Rob Roy’ Come To Laserdisc

MG/M-UA bows “Rob Roy” with Liam Neeson and Jessica Lange (wide or panscreen, $44.98) on laserdisc Oct. 10. The Scotch saga will be preceded by the Sept. 26 release of the Russian epic “Dr. Zhivago 30th Anniversary Edition” (wide, remastered, extras, $95.98).

COLUMBIA TRISTAR launches Sam Raimi’s “The Quick And The Dead” ($34.95) with Sharon Stone and Gene Hackman this month, along with John Singleton’s “Higher Learning” with Ice Cube and Laurence Fishburne ($39.95), and “Red Hot,” “No Contest,” and “Hideaway” ($34.95 each).

Due in September are Suri Krishnamma’s “A Man Of No Importance,” with Albert Finney, and “Alerte Bleue,” with Rutger Hauer ($34.95 each), plus eight notable titles from the Columbia library, all with new digital transfers. “The Deep” has 53 minutes of additional footage and is priced at $49.95 (wide, restored). As for the others, “The Way We Were” (wide), “Mr. Smith Goes To Washington” (restored), Howard Hawkes’ “His Girl Friday” (laser debut), and “Boys N The Hood” (wide) are $34.95 apiece, while “The Krays,” “The Natural” (side 3 CAV), and “The Buddy Holly Story” (wide) are $39.95 each.

Out now from Columbia TriStar are “Immortal Beloved” (wide, $39.95) and Louis Malle’s “Vanya On 42nd Street,” “Little Women,” and “Mixed Nuts” (wide, $34.95 each).

AUTUMN SCI-FI: On Oct. 3, Columbia TriStar offers eight new sci-fi titles. Leading the way are four more titles for the Ray Harryhausen Signature Collection: “Jason And The Argonauts,” “Earth Vs. The Flying Saucers,” “The Three Worlds Of Gulliver,” and “Mysterious Island.” Each, with new digital transfer, is $34.95. Making laser debuts are “The Revenge Of Frankensteins,” with Peter Cushing, “Berserk!,” with Joan Crawford, “The 27th Day” ($34.95 each), and “Murkow,” with Gene Hackman (wide, $39.95), all with new digital masters or transfers.

WARNER has just released the medical thriller “Outbreak” (wide, $39.95), which is sensational on laserdisc, and two very collectible boxed sets. An expanded edition of “Wyatt Earp” (director’s cut, wide, CAV, extras, $49.98) adds 20 minutes to Lawrence Kasdan’s theatrical version and includes the screenplay, interviews, a book, and more. “The History Of Rock’N Roll” (600 mins., $159.98) is an extravaganza that features hundreds of songs and interviews culled from vintage concert and archival footage. Also out: “Fallen Cause,” “Boys On The Side,” and “Born To Be Wild” (each wide, $34.98).

MACUNIVERSAL’s “The Hunted,” with Christopher Lambert and Joan Chen, and “Out Of Annie’s Past” (each, $34.98) are set for Aug. 25. Out now are “Darkman II” and “Double Dragon” (each wide, $34.98).

WARNERVISION ENTERTAINMENT (formerly A.Vision) has an impressive catalog of music and special-interest titles. One is the Nonesuch Dance Collection, which includes such contemporary works as Twyla Tharp’s “The Catherine Wheel,” the Mark Morris Dance Group’s “The Hard Nut,” and the Kirov Ballet’s “The Stone Flower” ($20.95 each). It also carries such Penthouse Video titles as “Girls Of Penthouse 3” and “Women In Uniform” (both CAV, $29.95), for those in pursuit of mobility.

MORE MUSIC: In Image’s “Opera Imagine,” No. 1 contemporary European animators interpret opera standards. Epic Music Video has “Michael Jackson’s History: Video Greatest Hits” ($34.98), while Warner Reprise offers “R.E.M. Parallel” ($34.98).

VOYAGER’S “The Day After Trinty” (extras, $49.95) presents Jon Else’s 1981 documentary about J. Robert Oppenheimer, who headed the development of the atomic bomb, and adds audio commentary by director Else and scholars Michael Renov and B. Ruby Rich.

LUMIVISION is about to launch “The Hidden,” with Kylie MacLachlan (price TBA), “Antarctica” (IMAX, $39.95), and “Neil Young And Crazy Horse: The Complex Sessions” (CAV, $29.95) on disc.

Also out now are “The Films Of Meredith Monk” ($39.95), which swings from medieval France to 19th-century Ellis Island, and “Magicians Of The Earth” ($89.95), which explores four captivating cultures in distant parts of the globe.

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BILBOARD AUGUST 12, 1995 69
Title selection is a critical area. Disney wins on two counts with its current General Mills cereal promotion. First, consumers buy lots of cereal, and second, they can’t seem to get enough classmates to add to their kids’ libraries. Columbia TriStar Home Video may be taking a chance by offering a $5 rebate when consumers buy the recently repri ced “Legends Of The Fall” with a copy of “A River Runs Through It,” “Rudy,” “The Last Action Hero,” or “In The Line Of Fire.” “Legends” arrives in stores Sept. 28 priced at $19.95 and will be followed by a repri ced “Little Women” in October. Says Woodward, “Legends” is a good title, but adult themed movies don’t sell as well as kids’ product, and a $5 rebate is not a big enough drive for consumers to purchase the other titles.”

She expects that R-rated collections will sell more copies of “Legends” by promoting the film with an in-store contest in which consumers can win a full-size standee of Brad Pitt as part of the point-of-purchase package. Some titles may not need a tie-in partner. Paramount Home Video certainly didn’t need one to sell 12 million units of “Forrest Gump.”

But that may be the exception to the rule. “Gump” star Tom Hanks mixed all deals and didn’t want his face plastered on a million cereal boxes. An MCA/Universal source says that Hanks may put the same restriction on the studio’s “Apollo 13,” a candidate for direct-to-tell-re lease. The source adds, “We’re re viving the contract right now.”

Despite getting shut out of doing business this year’s Oscar winner for best picture, packaged goods companies still want video. “The industry is eroding,” said Co-Op Promotions consultant Michelle Olson at the Supermarket Video ’96 conference held July 20-21 in Los Angeles. “There’s an upheaval in brand loyalty, and building sales with fewer dollars without having to lower prices is a big challenge.”

Video provides promotional partners with a way to cut costs and to create what marketing executive said that “used to excite retailers. Supermarket chains excel in developing in-store promotions for movies which, in many cases, are new products for them (Billboard, Aug. 5).

For the most part, supermarkets and packaged goods don’t need a big rise in market share in order to consider a promotion successful. Often, a jump of less than 1% is considered a huge success in this highly competitive field. When mass merchants carry cross-promoted product, it’s icing on the cake for the titles.

The bottom line: Despite changes, videos and packaged-goods companies still need each other.
FIRM UP YOUR SALES!

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New York Post

"We recommend 'The Firm'."

Weight Watchers Magazine

"One of the ten best workout videos ever made."

American Health

"Best All-Around Workout"

Self

"Our favorite...guaranteed to be the best workout video you've ever done."

A direct marketing sensation, THE FIRM is now available through retail.

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Focused exercises for shapely legs and thighs.
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Approx. 45 min.
$14.98
Suggested Retail Price

Order Date: 8/18/95  Street Date: 9/12/95
**NEW MOVIE FORMATS**

(Continued from page 67)

Voyager

The Voyager series of 12 short films from the
Rick Pralinger Archives that is being released in two sets in September and
November. "We'll be watching the mar-
ket carefully for fourth quarter '96 or
early '97 release for other titles," says
Becker.

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**‘FOX,’ ‘LION’ LEAD PACK FOR BUENA VISTA**

(Continued from page 67)

Crossing feature worldwide, at $747
million, and the No. 1 video in the U.S.
with almost 30 million units sold,
worth an estimated $600 million-$650
million wholesale. In the U.K., "The
Lion King" has brought in 24 million
pounds (about $40 million) at the box
office, ranking it No. 4 theatrically.

Buena Vista's research indicates that
5 million consumers want to own a
copy of "The Lion King." At the
same time, however, there are a large
number of pirated copies on the coun-
terfeit market, the predictable results
of the time lag between U.S. and U.K.
video release.

To ensure consumer interest, the
studio will be testing an instant-win
lottery, which will be offering safari
holidays as the grand prize. Disney
says the contest is one of several in-
centives to get owners of pirated cop-
ies to trade up and buy the real thing.

Buena Vista will repeat its U.S. tie-
in with Burger King—not for cas-
settes, but for "Lion King" figurines.
About 50 million were bought with
American fast-food purchases.

"The Lion King" carries a wholesale
price of 11.21 pounds ($18). Dealers
who stick to the suggested list of 16.99
pounds ($27) will have a margin of
22.5%, generous on either side of the
Atlante.

Buena Vista is hoping the new
terms will discourage cutthroat dis-
counting, which has slowed the release
of other key titles in the past. U.K.
chief Phil Jackson says, "I believe that
retailers now realize that there is no
extra market share in dropping the
price. The reaction time from their
competitors is so fast that there is no
 gain."

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**BILLY BILLBOARD AUTUG 12, 1995**

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**FOR WEEK ENDING AUGUST 12, 1995**

**Top Music Videos**

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*RIAA gold cert. for sales of 25,000 units for video singles. • RIAA platinum cert. for sales of 50,000 units for SF or LF videos. • RIAA platinum cert. for sales of 50,000 units for video singles. • RIAA platinum cert. for sales of 100,000 units for SF or LF videos. • RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1993. • RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1995. LF = Full-length. SF = Shortform. VS = Video singles. 6/1995, Billboard/BPI Communications.
A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1365 Broadway, New York, N.Y. 10018.

AUGUST
Aug. 10-12, 13th Annual T.J. Martell Founda
tion Neil Bogart Memorial Fund Rock’n’Charity Celebration, various locations, Los Angeles. Inaugural Event, 11-34-2789.
Aug. 13-19, Second International Country
Music Workshop, Music City Sheraton, Nashville. 615-329-2482.
Aug. 14, Fourth Annual T.J. Martell Team
Challenge For The Martell Cup Golf Tourna
mont, Dan Oaks Club, Old Westbury, N.Y. Peter Kauf, 212-888-0617.
Aug. 19-20, Entertainment Entrepreneurs
Conference, presented by the Entertainment Law Institute, New York University, New York. 212-961-1180.
Aug. 19-20, Songwriters Weekend Work
tshop, presented by the Musicians Institute, the National Academy of Songwriters, and Music Connection magazine, Musicians Institute, Los Angeles. 213-462-1304.
Aug. 21, Fourth Annual Bobbie Hatfield C elebrity Golf Classic and Righteous Brothers Concert, benefit for the Southern California chapter of the Lupus Foundation of America Inc., The Coyotes Country Club, Buena Park, Calif. 714-833-3461.
Aug. 24-27, The BLAST Music Convention, Omni Hotel, Jacksonville, Fla. 904-725-2798.
SEPTEMBER
Sept. 6-9, National Assn. Of Broadcasters
Sept. 14, T.J. Martell Foundation 30th An
Sept. 16-18, Focus On Video ’95, Interna
tional Centre, Mississauga, Ontario. 416-531-2121.
Sept. 19-20, VSDA Second Videogame and
New Technology Conference, Riviera Hotel & Ca
sino, Las Vegas. 881-385-1500.
Sept. 30, BMI Country Awards Dinner, loca
tion to be announced, Nashville. 212-586-2000.
OCTOBER
Oct. 2, ASCAP Copyright Awards, Opryland Ho
tel, Nashville. 615-742-5000.
Oct. 5, SESAC National Performance Activity
Awards, Springhouse Golf Club, Nashville. 615-320-4055.
Oct. 8, Audio Engineering Society 99th Con
vention, Jacob Jacobs Convention Center, New York. 212-661-8528.
Oct. 5-9, Third Annual “How Can I Be
Downtime?” Hip-Hop Workshop sponsored by Pa
tier Thomas Entertainment with panels by the Rap Coalition, various locations, Miami Beach, Fla. 305-666-2419.
Oct. 7-8, Third Annual Michael Bolton Founda
tion Celebrity Tennis Classic, Softball Game And Black Tie Gala, benefiting the Michael Bolton Foundation to assist women and children at risk from the effects of poverty and abuse, various lo
cations, Stamford, Conn. 203-483-6463.
Oct. 7-10, American Academy Of Children’s
Entertainment Educational Conference, Orange County Convention Center, Orlando. 954-933-9200.
Oct. 12-14, Billboard/Monitor Radio Confer
ence, Marriott Marquis, New York. 212-536-5052.
Oct. 16, 13th Annual Academy Of Country
Oct. 19-21, 20th Annual Friends Of Old-Time
Second Convention, location to be announced, New York Hilton, New York. 212-536-3130.

BIRTHS
Twin boys, Samuel and Daniel, to Thomas and Jane Kapp, July 25 in New York. Kapp was a com
poser, pianist, and songwriter who published her music under the pseud
onym Judy Spencer. Her best
known song is “Soft Summer Breeze,” which has sold more than 1 million performances. Do
vkin’s career was long and varied. She was one of the original song
writers for the children’s TV show “Captain Kangaroo.” Her musical
play “Cyrano” was performed off
Broadway and at the Brooklyn Academy of Music. “What’s In A Name?,” her one-act opera for chil
dren, has been performed in schools and libraries around the country. She also wrote classical music,
including “Three Letters: John Keats,” “Fanny Bravinge,” “Suite For Violin And Clarinet,” and “Maurice: A Madrigal,” which was commercially recorded. She is in
duced in two anthologies: J.T. Howard’s “Our American Music” and M. Stewart-Green’s “Women’s Music.” She also mentored
together many younger songwriters. She was survived by her brother. Spencer Dovkin.

DEATHS
Judith Dovkin, 67, of cancer, July 24 in New York. Dovkin was a com
poser, pianist, and songwriter who published her music under the pseud
onym Judy Spencer. Her best
known song is “Soft Summer Breeze,” which has sold more than 1 million performances. Do
vkin’s career was long and varied. She was one of the original song
writers for the children’s TV show “Captain Kangaroo.” Her musical
play “Cyrano” was performed off
Broadway and at the Brooklyn Academy of Music. “What’s In A Name?,” her one-act opera for chil
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together many younger songwriters. She was survived by her brother. Spencer Dovkin.

LIFELINES

FOR THE RECORD
In the July 29 issue, estimates of annual sales in the Latin music business contained in the article “Latin Music Has New Champions” at Angolo Retail, should have been between $175 million and $200 mil
lion wholesale.

MUSIC NEWS

Guitar Man. Don Felder of the Eagles visits the Gibson USA guitar plant in Nashville, where he tried his hand at crafting a Les Paul Classic Premium Plus guitar. The guitar was then signed by the Eagles and donated for auction to the Edgehill Center, a Nashville institution that emphasizes arts for underprivileged children. Shown, from left, are Bill Warfield and Gloria Reed-Bean
of the Edgehill Center; Felder; and Henry Juszkiewicz, chairman of Gibson USA.

Crisis Cross,” “Ivahone,” “Julius Caesar,” “El Cid,” “The Asphalt Jungle,” and “Time After Time.” Rozsa also composed many works for the concert hall, including tone poems, rhapsodies, variations, and concertos. His “Concerto in B Flat Mai
lin” was premiered in 1956 by Jas
cha Heifetz.

In Budapest, Rozsa began composing music and playing the vi
olin when he was 5 years old. In 1931, he went to Paris and com
posed chamber music. In the late 50s, he met Alexander Korda, a fel
low Hungarian who had launched London Films with his brothers. Korda commissioned Rozsa to cre
ate music for “Knight Without Ar
mour,” a 1937 film starring Marlene Dietrich. After that, commission
sdot.

Rozsa is survived by his wife, Margaret; his daughter, Juliet Rozsa-Brown; his son, Nicol; his sister, Edith Jankay; and three
granddaughters.

Les Elgart, 77, of a heart attack, July 29 in Dallas. Elgart was a band
leader who wrote the theme song for Dick Clark’s “American Band
stand.” TV show to plug the ’50s, Elgart and his brother, Larry, led a traditional-style big band, the Les & Larry Elgart Orchestra, which rec
orded for Columbia Records. The brothers went their separate ways in 1967, but the Les Elgart Orches	stra continued to tour until Elgart’s death.

In addition to bandleading, Elgart produced more than 50 rec
ords and played trumpet with the bands of Charlie Spivak, Woody Herman, Bunny Berigan, and Ray
mond Scott.

Send information to Lifelines, c/o Billboard, 1351 Broadway, 14th Floor, New York, N.Y. 10018 within six weeks of the event.

BILBOOARD AUGUST 12, 1995

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www.americanradiohistory.com
Berger Designs Whitney Studio
New Home Facility Is State Of The Art

BY PAUL VERN

NEW YORK—For most musical artists and audio professionals who can afford a state-of-the-art recording studio, the studio is a place where comfort and convenience take precedence over the state of the art. However, when the studio owners are Whitney Houston and Bobby Brown, no expense is spared, no detail overlooked, and no limitations apply. A 13-class design firm of the Russ Berge Design Group hired to create the ultimate in-home recording facility.

“This is not a commercial venture; it’s a creative venture,” says Berger.

“The primary difference is you’re working with the artist directly and trying to find something that meets their needs. You don’t have to satisfy a host of engineers, producers, and other dignitaries.”

In order to accommodate his client’s wishes, Berger worked with a crack team consisting of systems expert Jim Zuckerman, an engineer, and an architectural firm. They worked on several Houston records through their affiliation with the production team of L.A. Reid and Babyface, installation specialist Jim McNeill, Atlanta-based Comprehensive Technical Group; consultant Johnson Knowles; general contractors Consolidated Contracting Corp.; and a top-level horticultural and landscape firm.

“One of the things we did initially was take a tour of her home and saw the way she liked to live and the things she like to have around her,” says Bob Truax, Berger’s staff architect. They found that the color purple is really important to her, and she wanted it in her new studio. Also, she likes maple, so we used it in the rooms and added something of kind of lighting that’s flexible enough to create the mood she was after.

The studio houses the first SSL 9000 board ever built, as well as Studer 48-track digital, 24-track analog, and mixdown decks. The control room is monitored by a Quested system.

In addition to a spacious control room, the studio comprises a main recording space with high ceilings and clerestory windows, and a piano tracking room.

The recording spaces and control room are separated by sloped, floor-to-ceiling, sound-rated windows, allowing unimpeded visual communications between rooms.

Among the amenities at the facility are an indoor lap pool and guest house in a wooded area adjacent to the recording area, according to Berger.

In order to help the client visualize the design concept, Berger and company created a computer-animated, 3D fly-through of the room before construction began.

“It’s difficult for a client to get a good feel for scale from blueprints,” says RDGG consultant Knowles. “By modeling the design elements into a 3D animated video, we’re visually communicating complex concepts through a medium we can all easily understand.”

Now that the project has been completed, Berger expects to gain more from knowing that the studio is operating according to plan.

“Whitney is there now working on a project, and that’s the most exciting thing of all—that the room is being used,” says Berger.

Berger ranks the Houston/Brown facility as “one of the nicest” home studio designs he has ever designed. He should know: The 20-year veteran of the studio design industry has also worked on lavish home projects for Mariah Carey, Michael Bolton, Steve Miller, and Al DiMeola.

The Russ Berge-designed control room at Whitney Houston’s home studio, featuring the first-ever-built SSL 9000 console, Studer 48-track digital and 24-track analog recorders, and RPO diffuser blocks.

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Veteran Producer Tickle Spotlights Vocal Artistry In Adam Ant, Armstrading Projects

BY MICHELE BOTW

LOS ANGELES—When producer/mixer Tickle arrived in New York from England in 1977 to work with producer Mike Chapman, he felt certain the move was the right decision. Although he was only 17 at the time, Tickle—who broke into the industry taking backstage photos for Police manager Miles Copeland—had been working for Ringo Starr’s producer, Terry Melcher, and running the studio on the grounds of John Lennon’s 52-acre U.K. home, Tittenhurst Park in Ascot.

“It was a big decision to leave Ringo and take big mansion,” Tickle says. “I just made the choice. And in the first year, Mike had produced three or four No. 1 singles, and I had worked on all of them.”

With Chapman, Tickle broke such seminal late-’70s artists as Blondie and the Knack, mixing both groups’ breakthrough hits, “Heart Of Glass” and “My Shar -on” respectively. During the same period, Tickle mastered mixed albums for Exile, Suzi Quatro, Pat Benatar, Nick Gilder, and an album that would go on to become the band’s most famous record, for New Zealand nextelt Split Enz.

Confident of the potential of Split Enz, Tickle was eager to produce the band’s debut album. Although Chapman had initially expressed interest in signing the band to his Dreamland Records label, the offer fell through, and Split Enz was left without a label.

Frustrated, Tickle broke from Chapman and was set to head back to his native England when he decided to pay a visit to music attorney Paul Schindler. Coincidentally, Michel Gudinski, founder of leading Austra-lian indie Mushroom Records, was visiting Schindler at the same time.

Impressed by the Split Enz demo, Gudinski signed the band to Mushroom and asked Tickle to produce its debut album for the label.

“It was ironic that I had this argument with Mike Chapman about not signing Split Enz, because I had wanted to produce them. I left him, and three days later, I was off to produce the band,” Tickle says.

Tickle subsequently worked with, among others, Prince, Toni Childs, U2, 4 Non Blondes, Joe Cocker, Rod Stewart, Peter Gabe -riel, Jackson Browne, the Clash, George Michael, and Sieda E. Recently, Tickle completed work on a slate of new and upcoming releases. His projects have in -cluded producing and mixing Adam Ant’s “Wonderful” album (Capitol), mixing the 1988 Atlantic set from the two-disc Police live al -bum on A&M, and producing and mixing the upcoming Joan Arma-trading album, “What’s Inside,” due for U.S. release on RCA Vic-tor/BMG Classics.

Tickle has been a fan of Arma -trading since the ’70s, so he was thrilled to produce her first album in five years and her first release for the label.

“It just had all the elements that I look for if I’m going to be involved in a project,” says Tickle. “It must be something I really like or an artist I appreciate; I need to feel I can add something to the artist and bring something out be -yond what the artist has tried before, and (I like) strong vocals,” he adds.

Tickle says he most enjoys working with solo artists, because he can cast parts to achieve the best overall performance. While Armstrading, encouraged by Tickle, played all the guitar parts on 12 of the 13 tracks on her album, Hojah Farah accompanied the artist on acoustic guitar for rhythm flavor on one song, and the London Metropolitan Orchestra supplied strings, which were re -corded at Abbey Road Studios.

To create an intimate sound that would highlight Armstrading’s vocal styling, Tickle tracked drums and other instruments for 10 days at A&M Recording Studios’ small B room. He brought his own Euph -onix board and Neve gear to the sessions.

“The room is a very hard, stone room,” he says. “By recording with the mixes close to the drums, we got an intimate sound, which had a power to it because of the sound of the room. Also, everyone involved was close in proximity to one another, which comes out in the re -cording. Since the communication between people is so much faster, everyone feels more connected. You create the environment to cap -ture the performance.”

Tickle’s favorite studio is the one (Continued on next page)}
EUROSOUNDS
(Continued from preceding page)

panded its operations in Asia and the Far East by relocating former
international marketing manager Carsten Lebeck to Japan, where
he will work with Japanese distributor
utor Otarteke. Lebeck has
embarked on an 18-month executive training program that includes 12
months of Japanese-language training. He will then head TC's
activities in the Asia-Pacific re-
gion.

FRANCE

PARIS-BASED POST FACIL-
ITY DOVIDIS has ordered Eu-
rope's first SSL, Axion Film Mixing
System, a variant of the digital Ax-
ion desk that is configured for film
dubbing in DTS, SDDS, Dolby SR
D, HDVD, Dolby Surround, Dolby
Stereo, and mono.

Dovidis' 48-channel desk has 24
mono and 24 stereo channels and a
range of dedicated film-related
hardware panels, automated sur-
round-sound panning, and Disk-
Track hard-disc storage. The fac-
ility was founded in 1960 as a film
production company with its own
shooting stage; audio post facilities
were added in 1963.

A PERFORMANCE OF GRE-
GORIAN CHANT and Grand Orgue
was recorded at Notre Dame in Paris using Soundfield
microphones. Performed by
Schola Gregoriana from Cam-
bridge and directed by Mary
Berry with organ played by Phi-
lippe Lefebvre, the recording
was engineered by Brian Johnson
and Ken Blair for release on the Her-
ald label, sponsored by Rolls
Royce.

"The ability to change the posi-
tion and polar patterns of the
microphone remotely from the
Soundfield control unit is inval-
uable when recording in environ-
ments like Notre Dame," says
Johnson.

AUSTRIA

VIENNA'S ANNUAL FESTI-
WAL WEEK in May employed a
large Meyer system and the larg-
est ever application of Lexicon's
new Acoustic Reinforcement and
Enhancement System (LARES).
Classical concerts were held in the
plaza and park surrounding the
Rathausplatz City Hall, with
attendance of more than 30,000.

LARES is a patented system
that improves reproduction elec-
dronically in addition to increasing
energy for on-stage acoustics. The
second supplied delayed signals and
two-second reverberation using 16
speakers mounted on 30-foot poles sur-
rounding the plaza area, some 110
feet from the stage, and pointed to-
ward the orchestra to simulate the
lateral reflections encountered in a
traditional acoustically treated concert hall.

"This was the first time on this loc-
ation with classical music that we
were not criticized for spoiling the
music by amplifying it," says Adolf
Toegel, principal sound designer.

SPAIN

MEYER MSL-10A long-throw
speaker system is being used by Se-
villa Service for a multimedia show
titled "Ni te Mar," being staged daily
until October on a 120-by-50-meter
outdoor site in Maremagnum Square
in the old Barcelona Harbor. The
speaker combines a very sharp hor-
zontal cutoff with very smooth verti-
cal coverage right to the front," says
system designer Rafael Campos.

Sevilla Service previously used a
20-unit MSL3 and DS2 system with
eight DS2 midbass speakers for Expo
'92.

Enterprising Studio Pros. Mixer Rob Chiparelli, left, and producer Livio Harris have been ensconced at Enterprise Studios in Burbank, Calif., mixing projects for Adina Howard (MeccaDon), Michael Speaks (EastWest), Maleek (Elektra), and Terri Dexter (EastWest).

David Tickle

(Continued from preceding page)

he created in the backyard cottage
of his Mailbu Canyon home. When a
heavy, dark velvet curtain is drawn
from the sliding glass door, the
room is flooded with light. "It brings
the outside in, so there is a sense of
energy from the day itself, which
really adds to the music," Tickle says.

"And after working in cities for
years, being able to walk outside in
peace and not hear traffic, just
birds, is incredible to me."

"It's so disarming from film dub-
der the Euphonix, which Tickle has
augmented with a rack APR and
Neve modules.

Tickle initially was drawn to mu-
sic because of its visual impact.
After seeing Disney's "Fantasia" as
a child, he listened to classical music
every night before bed and imagined
een.

"I would say, 'Oh, there was a ship
at sea, there was a storm, and the
rocks were coming up, and there
was lightning over there.'" Tickle
says.

He began to write stories and
plays, which eventually led him to
enroll in screenwriting and direct-
ing classes at UCLA Extension five
years ago. Three scripts that Tickle
does not develop now are in the works
for film production at independent
and major studios, with budgets ranging from $1.5 million to $30 mil-
lion. Tickle has a connection be-
tween producing records and direct-
ing.

"In film, a director has to capture
performance through the actors in
segments, just like a producer does
in making a record, capturing a gui-
tar part or vocal. There is a process
that is similar, because half of it is
set up technically to create the
magic.

"I find it thrilling to fuse the art
and the technical to end up with a
product that has captured incred-
ible moments of feeling."
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(Continued on page 78)
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THE RIGHT STUFF

(Continued from page 7)

DownSound after its unsuccessful attempts to develop a reggae compilation album, "It ended up being the same old thing with Bob Marley and Ziggy Marley," he says, "so we hooked up with Downtown." Three weeks in advance of the release, the Right Stuff will issue a single previewing each album — L.A. D.Y.'s "Use Ta Be Me Girl," Papa Yasi's "Badness Is Madness," and Determine's "U Cannot Be Trusted." The singles will be released on CD at the new list price of $2.99, plus half-inch vinyl will be available to clubs and DJs.

On the radio front, the Right Stuff will service the singles to a number of formats. "It's a real mix of hip-hop and reggae, so we will send it to college and urban, along with a few alternative stations," says Cartwright.

Videos clips are in the works for all three tracks, and ads will be placed in various hip-hop and reggae magazines.

The label also plans to distribute posters and stickers to clubs and retail to promote the albums.

Bogdanovich says that the label has established a link between L.A. and Kingston (Jamaica) by establishing offices in both cities. "We are doing a cross-cultural thing," he says. "We're trying to blend hip-hop with reggae."

DownSound signed on with the Right Stuff with the assistance of music industry veteran Ed Wright, who is Bogdanovich's chief adviser. Although Cartwright says that the Right Stuff will see how the first three albums sell before issuing future DownSound titles, Wright is confident that the two labels will have an ongoing relationship.

While Bogdanovich doesn't rule out the possibility of releasing full albums by some of the artists in the future, he says he is working on a compilation format so that he can get the music out as fast as possible.

On a recent trip to Kingston, Bogdanovich commissioned the recording of 20 tracks. "We recorded them and mixed them within a two-week period," he says.

Producers including Andrew Prendergast, Dread Filmstone, and Johnny Rivers have worked on material for the label.

Though he has yet to hear the "Inna Rub A Dub Style" albums, "Island" Wayne Johnson, who hosts the Sunday night "Reggae Revolution" show on modern rock KIQK Line, says he welcomes the releases.

"Reggae has always kind of been a cult music that never found its way to get the radio exposure on a regular basis," says Johnson. "By mixing dancehall with hip-hop, it is now able to get on urban radio and finally reach the urban audience as well."

Johnson, who is a fan of Bounti Killia, Paul, Minott, and Patches, also welcomes the sampler as a way to expose new artists: "A lot of new artists have one or two good songs, but don't have enough good songs for a whole album."

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Half A Century And Counting. Recently celebrating its 50th year on the air and believed to be the longest running radio program with a single host is “Folksong Festival” featuring Oscar Brand on WNYC New York. For the occasion, an all-star folk band was assembled. Pictured, from left, are Eric Weissberg, Dave Seagr, Arto Guthrie, Josh White Jr., Tom Paxton, Brand, Pete Seeger, Odetta, John Foley, Beverly White, and Richie Havens. (Photo by Chuck Pullin)

### Stations Lend Hand To Hall Of Fame Event

**Custom Magazine, Live Broadcasts Among Tie-Ins**

**BY CARRIE BORZILLO**

LOS ANGELES—Radio stations nationwide are looking to tie in with the Rock And Roll Hall of Fame and Museum's long-awaited opening in Cleveland over Labor Day Weekend in a variety of ways.

Dallas-based TM Century is sponsoring a value-added promotion with its customized monthly Rock & Hall News magazine. Westwood One Entertainment is simulcasting the concert for the Hall of Fame, which will also air on HBO, Sept. 2. Additionally, McVay Media has signed on as the consultant to help organize station broadcasts from the Hall of Fame.

McVay is scheduling 50 radio stations and networks to broadcast live from the Hall of Fame, beginning with the ribbon-cutting ceremony on Sept. 1. A radio studio has been built at the museum, and McVay is encouraging stations to broadcast from it beyond opening weekend, according to Dave Popovich, VP of adult contemporary at the Cleveland-based McVay, which donated its services to the Hall of Fame. The live concert being broadcast by WWI features Bruce Springsteen, Little Richard, John Mellencamp, Soul Asylum, Snoop Doggy Dog, the Kinks, Alice In Chains, Melissa Etheridge, the Pretenders, Aretha Franklin, Annie Lennox, and the artist formerly known as Prince, among others. The show starts at 7:30 p.m. (EDT) at Cleveland Municipal Stadium.

Between performances, WWI will air artist interviews and highlights of past Hall of Fame induction galas. Meanwhile, TM Century, in conjunction with Saturday Corp., is in the midst of securing stations that want their own Hall of Fame magazines to give away to listeners.

Stations can purchase the 24- to 40-page, four-color, tabloid-size magazine with four to 16 pages in the center customized for each station. The remaining pages are filled by TM Century.

“Let’s do whatever they wish with their allotted pages, including sell advertising, promote the station and its personalities, and post concert listings,” says Rick Lemmo, VP of sales and marketing at TM Century. “The Rock And Roll Hall of Fame attracts all kinds of formats and demographics. It’s not just oldies.”

Lemmo says oldies, classic rock, album rock, and “70s-based formats are the main targets of the promotion. He expects the magazine to be out in mid- to late September.

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### Billboard Hot Adult Contemporary Chart for Week Ending August 12, 1995

**ARTIST**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WOW</td>
<td>I'LL BE THERE FOR YOU</td>
</tr>
<tr>
<td>2</td>
<td>CO</td>
<td>COLORS OF THE WIND</td>
</tr>
<tr>
<td>3</td>
<td>Y &amp; T</td>
<td>HAVE YOU EVER REALLY LOVED A MAN</td>
</tr>
<tr>
<td>4</td>
<td>10,000 MAN</td>
<td>KISS FROM A ROSE</td>
</tr>
<tr>
<td>5</td>
<td>DEEP WHITE</td>
<td>WATER RUNS DRY</td>
</tr>
<tr>
<td>6</td>
<td>10,000 MAN</td>
<td>LET IT CRY</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>CAN I LOVE YOU LIKE THAT</td>
</tr>
<tr>
<td>8</td>
<td>NEW</td>
<td>I KNOW</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>I BELIEVE</td>
</tr>
<tr>
<td>10</td>
<td>5</td>
<td>IN THE HOUSE OF STONE AND LIGHT</td>
</tr>
<tr>
<td>11</td>
<td>6</td>
<td>RUN-AROUND</td>
</tr>
<tr>
<td>12</td>
<td>7</td>
<td>AS I LAY ME DOWN</td>
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<tr>
<td>13</td>
<td>8</td>
<td>MADE IN THE SUN</td>
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<tr>
<td>14</td>
<td>9</td>
<td>TAKE A GONE</td>
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<tr>
<td>15</td>
<td>10</td>
<td>HOLD MY HAND</td>
</tr>
<tr>
<td>16</td>
<td>11</td>
<td>BELIEVE</td>
</tr>
<tr>
<td>17</td>
<td>12</td>
<td>HOUSE OF LOVE</td>
</tr>
<tr>
<td>18</td>
<td>13</td>
<td>HOLD ON</td>
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<tr>
<td>19</td>
<td>14</td>
<td>YOU GOTTA BE</td>
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<tr>
<td>20</td>
<td>15</td>
<td>BIG YELLOW TAXI</td>
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<tr>
<td>21</td>
<td>16</td>
<td>NO I DON'T WANT TO BE YOURS</td>
</tr>
<tr>
<td>22</td>
<td>17</td>
<td>THIS AIN'T A LOVE SONG</td>
</tr>
<tr>
<td>23</td>
<td>18</td>
<td>TOTAL ECLIPSE OF THE HEART</td>
</tr>
<tr>
<td>24</td>
<td>19</td>
<td>LEARN TO BE STILL</td>
</tr>
<tr>
<td>25</td>
<td>20</td>
<td>LEAVE VIRGINIA ALONE</td>
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<tr>
<td>26</td>
<td>21</td>
<td>ONLY WANNA BE WITH YOU</td>
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<tr>
<td>27</td>
<td>22</td>
<td>SOMEBODY'S CRYING</td>
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<td>28</td>
<td>23</td>
<td>I COULD FALL IN LOVE</td>
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<tr>
<td>29</td>
<td>24</td>
<td>REMEMBER ME THIS WAY</td>
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<tr>
<td>30</td>
<td>25</td>
<td>CAN'T CRY ANYMORE</td>
</tr>
<tr>
<td>31</td>
<td>26</td>
<td>CAN'T STOP MY HEART FROM LOVING YOU</td>
</tr>
</tbody>
</table>

**NEW**

1. BACK FOR GOOD - RAINBOWS END
2. IT'S TOO LATE - GLORIA ESTEFAN
3. WATER - THOMAS CLAY
4. SOMEONE TO LOVE - JON B. FEATURING BABYFACE & FRIENDS
5. UNTIL THE END OF TIME - COURAGE
6. WHAT WOULD YOU SAY - DAVE MATTHEWS BAND
7. LONG Away FROM HOME - LYNNE
8. YOU ARE NOT ALONE - EAGLES (E/35977)

**Hot Adult Contemporary Recurrents**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
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<td>-love</td>
<td>WILL</td>
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<td>2</td>
<td>Wild</td>
<td>Night</td>
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<td>3</td>
<td>2</td>
<td>You Go</td>
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<tr>
<td>4</td>
<td>7</td>
<td>I'm the One</td>
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<tr>
<td>5</td>
<td>2</td>
<td>Come to My Window</td>
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<tr>
<td>6</td>
<td>7</td>
<td>I Wanna Do</td>
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<tr>
<td>7</td>
<td>6</td>
<td>Because</td>
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<td>8</td>
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<td>Only</td>
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<td>9</td>
<td>10</td>
<td>Always</td>
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<tr>
<td>10</td>
<td>--</td>
<td>But It's Alright</td>
</tr>
</tbody>
</table>

**Radio**

**SPRING '95 ARBITRONS**

The Billboard Hot Adult Contemporary Chart is a weekly music chart that ranks the top 40 songs based on radio airplay. This chart is published by Billboard and reflects the popularity of adult contemporary music, which includes rock, pop, and easy listening songs. The chart is based on a formula that considers the number of radio stations playing each song, the number of hours those songs are played, and the overall audience they reach. The chart is updated weekly and provides valuable insight into the current trends and popular songs in the adult contemporary genre.
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Chancellor PURCHASES Shamrock in Latest Eye-Popping Deal; KLSX L.A. Adds Talk

Westinghouse Stern, announces its mammoth cameד to the industry's richest, 33 Radio, the proposed President Clinton's threat to micromanage the industry's biggest, Comes, 4), already a radio heavy-weight, could become the second-largest group operator in the country, with 39 stations.

If the deal goes through, Westinghouse's radio signals will cover 35% of the country, with four or more stations in each of the top five markets. Just weeks ago, Evergreen Media purchased Pyramid Communications' 12 stations, giving Evergreen a total of 21 stations (Billboard, July 29).

Expect even more eye-popping deals if the proposed telecommunications deregulation bill pending before Congress becomes law. The measure would eliminate limits on the number of stations a single company can own. A vote in the House of Representatives was expected before Congress' summer recess, which begins Aug. 4.

President Clinton's threat to veto the bill brought cheers from the Coalition for Broadcast Diversity, an ad-hoc group of small broadcast companies, and jeers from other industry players.

PROGRAMMING: KLSX DROPS ROCK

As rumored, classic rock bastion KLSX Los Angeles, an effusive rock station with double ratings drawn by Howard Stern, has pulled the plug on most of its music in favor of young talk. Following Stern in the mornings will be the team of Ken Ober (formerly host of MTV's "Remote Control") and Susan Olsen ("The Brady Bunch"); Kato Kaelin and comedian Bob Heathman in mid-days; the Regular Guys Larry and Eric for evening drive; Mother Love, 7-10 p.m.; Carlos Oscar, 10 p.m. to midnight; and Voxx for overnights. The station's new moniker is Real Radio 97.1, KLSX will continue with some '80s-based rock on the weekends.

Kevin Stapfleford exits as VP of programming at XTRA-FM San Diego. Following the sale of WLAX-FM Jacksonville, Fl., to crosstown WJBT (the Beat), WJBT GM Bruce Dempes and PD Nate Bell assume duties for both stations, WLAX GM Rich Rogers exits; PD Mickey Johnson remains as promotion director.

Meanwhile, the M Street Journal reports that crosstown WXJL has gone dark, following the apparent collapse of the LMA between owner Fred Matthews and PD Mark "Jack the Bellboy" Piscus. Ron Bowen is out as PD at WQBR-FM Albany, N.Y., which completes its transition to modern rock.

Calvin Hicks is the new PD at WSSX Charleston, S.C., replacing Rich Bailey. Hicks arrives from WWXM Myrtle Beach, S.C.

KKXJ Fayetteville, Ark., assistant PD P.D. driver Tom Travis takes over as PD at KMVK Little Rock, Ark. Travis takes over from Mike "Kicky" Kikau, who has been PD at WHKL and AM sister from sister WHKX-FM ... WBT-FM Charlotte, N.C., flips to WJWR (Sunny).

Bob Tolleson, Artiz., flips calls to KKND (the End), after switching formats from top 40 to modern rock.

Pending FCC approval, WKRZ Milan will flip to a Classic Rock/WMAG (103.7). Operators management Jim Morales becomes PD, taking over for Jim Schaefer, who concentrates on programming sister stations WEMP and WMXY.

WING Dayton, Ohio, has the eight Music exec in the market, who syndicated Bob Keover and Tim Griswold morning show, also, the show has a new, updated moniker to accommodate affiliates in the Eastern time zone. The 8-9 hour show now begins at 5 a.m.

Radio One Network, a subsidiary of Rocky Mountain Radio, has signed a deal with the Moons Mullin Co. of Nashville to create a new satellite-delivered format, Go Country!

PEOPLE: BO TO MORNING

KZLA Los Angeles' Bo Reynolds moves from nights to mornings, replacing John Garcia, who exits. KZLA PD RJ Curtis is accepting TDS for the new slot.

Crosstown KJLH morning man Cliff Winston adds APM/music director stripes; MD Ge Tatnell remains as production director.

Steve Harmon gets the nod as KPLX Dallas' permanent morning man.

KSLY Seattle expands its nighttime "Lights Out" show by four hours. Peter Lukievich moves from weekends to weekdays, replacing Ken Perry, who will have a show, while Randy Thompson, from crosstown KRWK, takes the show's weekend slot.

WTMX Chicago's morning team, Jim Patterson and Carl Faulkland, has departed. Part-timer Kathy Harkin, for the last 15 months named, according to The Chicago Sun-Times.

KHEF Austin, Texas, midnight host Krash Kelly is upped from assistant MD to APD.

KTEG Albuquerque, N.M., hires new MD Jaffi Hoyt, from WRQX Indiana's Augusta, Ga., to replace Scott Struber, who is now PD. WCHZ replaces Hoyt with Todd Haller, formerly of WEIJ Charlotte, N.C.

KALC Denver night jock Cha Cha moves to midnights, replacing Chris Davis, who exits the airwaves.

KRBE Houston late-nighter Larry Davis moves to midnights. Michele Fisher, from KORA-FM Bryan, Texas, takes his slot.

Former WZJM (Jermin' 92.3) Cleveland morning man John Day moves to mornings, replacing the retired Jim Schaefer. Curt Kruse remains MD at WVKS, but now handles afternoons at co-owned WLQR. WLQ2 p.m. drive jock Jamie takes afternoons at WKS.

WENZ Cleveland evening jock Ted Kawalski comes off the air to be full-time production director.

Radio

PARK ALLEN and BLAIN COBB are busy researching a live interview with an elderly woman who captured a fugitive on the FBI's most-wanted list. At the same time, one member of Allen's team is sitting in on a comedian who is appearing on that day's show, also at New York's Central Park trying to convince tour-goers to go for a carriage ride with him, which he will broadcast via cellular phone, and a third is setting up a bit in which the thoughts of a writing journalist will be "exposed" on the air.

It may sound like typical morning radio fare, but "The Rock's Rol-Showgram" actually airs weekday afternoons from 4-8 p.m on WPLJ New York. In a market where music-intense dayparts, like shows are the norm, Allen's personality-based, phone-heavy show is breaking the mold and generating good ratings at the same time. In the spring Arbitron, WPLJ New York showed an 8.4 18-34 share, making it No. 4 in that daypart. He also was recently nominated for a Billboard/ Airplay Monitor Ra- dio Award for local air personali-ty. He previously was nominated in 1992 for his work at WPRO-FM Prov-idence, R.I.

Allen's 15-year career began in Cape Girardeau, Mo. He moved on to stations in Johnson City, Tenn., Chattanooga, Tenn., Grand Rapids, Mich., and Buf- falo, N.Y., and in a previous tour of duty in mornings at WPLJ before transferring to sister station WPRO-FM. He returned to WPLJ in his current position in January 1995.

The "Showgram" staff consists of five full-timers and a team of interns. And while Allen's name is in the show's title, he says, "I just play a small part in it. There are five people that bust their ass and make their liv-ing the airwaves and I'm just a defensible col-laborative effort .... We hang out to-gether away from the show, and everyone's equal in the mix.

Allen has been teamed with on-air partner Ensay since they worked together at WLAV-FM Grand Rapids. Allen calls Ensay "one of the major creative forces behind the hits that we come up with. He is the funniest guy I know," Allen says, "but I don't know anybody."

The rest of the team consists of producer Albert Reinoso, in-studio weather forecaster David Cohen, and on-air voices Anthony "Onions" Caviglia, a former intern who now contributes regular bits, such as the Central Park car-riage ride.

Among the stunts Caviglia has broadcast is a trip through the Indiana Jones ride at Walt Disney World and a visit to a live sex show. He has also taken a New York cabaret for a haircut and facials, had his own teeth filled on the air while broadcasting from a dentist's office, and arm-wrestled Carol Channing—and lost.

The Central Park carriage stunt proved to be a debacle. (It seems even the tourists are susceptible in New York; Caviglia ended up taking other carriage drivers for a ride.) Never-theless, the idea was funny, and Allen says Caviglia comes up with bits like that "all off the top of his head, com-pletely unrehearsed and ad-lib. He is the funniest guy I know, and people realize how hard that is."

Together, the "Showgram" team makes for a tempestuous-heavy mix (they take a daily 15-minute show in the studio), with traffic reporter Christina Lang only occasionally providing a few short bits. "The funniest thing about the fact that WPLJ targets women, Allen doesn't believe the al-liance ensemble he has held them back.

"The show is about entertainment, not about who it skewed to," he says. "Basi- cally what entertainers us is what entertains our listeners .... We're just regular guys doing our thing."

"We have fun on the show, and people hear you have a good time. We are a high profile show that is too entertaining; people tune into it."

The "Showgram" highlight was the three broadcasts from the Ed Sullivan Theater on Broadway during the last two years. The station books the the-ater at a certain rate, and Allen says he's been on an aircheck a PD in 15 years. "I prefer not to work in an environment where there is to be micromanaged," he states. "I can't work when I have to look over my shoulder and threat-en me."

Another thing that makes Allen different from most people in this business is that he's not a fan of radio—or even music. He drives to work in the morning, and will listen to any radio at any other time, not even to check out the competition. Neverthe-less, he still enjoys what he does for a living. "When the job gets to be amuse me, he says, "then that's when I quit."
RECORDING THE FOLLOW-UP to a smash debut can be nerve-wracking. Some turn to wine, others retreat. Shannon Hoon of Blind Melon found a '94 Ford Galaxie. The band's aptly named single, "Galaxie," debuts at No. 25 on the Modern Rock Tracks chart.

"I'm an old-car fanatic," says Hoon, coming from his home in Lafayette, Ind. "It was a Matchbox fetish that turned real. But I don't smash my new car the way I did with Hot Wheels. I have seven cars now. I just love them. They're like old pieces of furniture. The pedals and the dashboards, and everything are so inefficient. They're so greasy and big and you can get your whole block in your car."

"I have an older farmer who lets me store them in his barn, and I just bring them in town, fasten them up, and just leave them back out there, and enjoy the little life I have in the drive from the farm into town."

It was a white, '94 Ford Galaxie (68,000 miles, $22,000), picked up while recording Blind Melon's new record, "Soup," in New Orleans, that was immortalized in song. "I thought, if we ever do a record, I'd like to have a Ford Galaxie, and have that car be a part of it."

As it turned out, Hoon bought the car back out of his own money; "I'm not doing it to give you something to write about, but just to do me a favor."

"We were just lucky or we really know how to put together a record." -Blind Melon.

Hoon bought the old Ford, as well as lots of other local odds and ends, in search of "anything that I could feel carried the vibe of New Orleans. That was a testing time, I think, for all of us in a lot of ways. Making the new record and trying to alleviate the pressure of following up the first record, which surprised us all. I think that being in an environment where your willpower is definitely tested—some night prevailing, some nights not—you were faced with a lot of different questions and scenarios. We were like, "OK, here we go."

Now, we were just lucky, or do we really know how to put together a record that is a record, as opposed to making a record with singles on it? Whatever played a part in that experience, I had to take home with me."

** Billboard Album Rock Tracks **

** Billboard Modern Rock Tracks **

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** Billboard Magazine **

Compiled from Billboard with Hot Wheels. New releases are marked with a "*".
## Hot 100 Airplay

- **Billboard**: Published on Aug 12, 1995

### Top Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td><em>How Deep Is Your Love</em></td>
<td><em>The Eagles</em></td>
<td>1</td>
</tr>
<tr>
<td><em>I Will Remember You</em></td>
<td><em>Vince Gill</em></td>
<td>2</td>
</tr>
<tr>
<td><em>Spaceman</em></td>
<td><em>The Flaming Lips</em></td>
<td>3</td>
</tr>
<tr>
<td><em>Every Breath You Take</em></td>
<td><em>The Police</em></td>
<td>4</td>
</tr>
<tr>
<td><em>I'm Gonna Make You Love Me</em></td>
<td><em>Aretha Franklin</em></td>
<td>5</td>
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### Billboard 100 Singles Sales

- **Billboard**: Published on Aug 12, 1995

### Top Songs

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<tr>
<th>Title</th>
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<td><em>One</em></td>
<td><em>Shania Twain</em></td>
<td>1</td>
</tr>
<tr>
<td><em>I Don't Want to Be</em></td>
<td><em>Colbie Caillat</em></td>
<td>2</td>
</tr>
<tr>
<td><em>What a Girl Wants</em></td>
<td><em>Jill Scott</em></td>
<td>3</td>
</tr>
<tr>
<td><em>Hey You</em></td>
<td><em>Jay-Z</em></td>
<td>4</td>
</tr>
<tr>
<td><em>How Deep Is Your Love</em></td>
<td><em>The Eagles</em></td>
<td>5</td>
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*Note: The chart positions are indicative and may not reflect the exact position in the chart.*

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**Records with the greatest airplay gains. © 1995 Billboard/BPI Communications.**
Michael Jackson, and Pink Floyd and such top-selling domestic acts as Madonna, Stevie Wonder, and Fleetwood Mac, have also seen their sales increase.

However, the burden of two years of added taxation has taken its toll on the German retail sector, which, until just 16 months ago, had enjoyed flat sales.

German trade federation BPW will not publish official figures for the first half of 1995 for another few weeks. But sources say that approximately 113 million units have been sold in Germany, up 45% of the total unit sales for 1994. CD singles appear to lead the pack.

Yet researchers working for BPW estimate that CD retail market sales will increase in value only 2.8% in 1995, 0.5% more than the German inflation rate.

The world’s third-largest record market is suffering from the taxes imposed to cover the costs of reunification. In 1994, 10% of all sales were placed on top of existing taxes to finance development work in the five new states formed after the fall of the Berlin Wall but most of the German people are finding little disposable income, and the German retail sector is facing lackluster consumer demand.

Further, consumers will have to deal with another 20% tax increase on CDs. This will go into effect in January 1996.

The situation is particularly acute in the five new states created by the former GDR. Although 16 million people live in eastern Germany (20% of the total population), that region accounts for only 15% of the single market sales.

Several national acts have seen their singles ranked among the top 20 in Germany, including Sin With Sebastian, whose "Shut Up And Sleep With Me" (Sing Sing) has sold more than 250,000 copies, and "I Can’t Get A Word Out" (WHY?) by The Graces, which has sold 200,000 copies.

Several German-language singles made the top 10 in the first half of 1995: Die Doofen with "Mief" (Sing Sing); Das Modul with "Computerliebe" (Motor); and DBX with "Coast To Coast" (Warners). Other successful releases were dance titles, such as Scatman John with "Scatman (RCA); Mark" Otta with "Texas Don’t Love You No More" (Daroche) Bouche with "Be My Lover" (Ariola) and Modul with "Computerliebe" (Motor).

The level of success by national artists in the singles charts prevented Michael Jackson’s "Scream" from making it into the top five.

Lario Teklic, publisher at Virgin Megastore in Frankfurt, says the top-selling albums at the store in the first half of 1995 are: "Over The Top," by Run DMC, "The Last Tango," by David Bowie, and "Scream," by Moby.

Iron act the Kelly family has become a phenomenon, attracting anywhere from 10,000-20,000 people to its concerts, with hundreds of teenagers following the group to all of its concerts.

Their album, "Over The Hem," on its Kel-Life label, distributed through edel, has spent 18 weeks in the top five in Germany and has sold 1.36 million copies. The album’s Top 100 singles, "Scream," and "Hands On Yelloh" have sold more than 300,000 copies each in Germany.

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BILLBOARD AUGUST 12, 1995

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Parks, Wilson and their collaborators dissect the 'Orange' Track-by-Track Description of Forthcoming Set

"Orange Crate Art": The first track to be recorded for the album, this was written by Warne Bros. president Lenny Waronker to green-light an entire album of Wilson/Parks collaborations. Wilson decided that the song should be released on the first album. He had already been working on "Orange Crate Art" for many years and had become slightly frightened. "This was a good story to put into a song," Wilson says. "It's a real song, with a beginning, middle and end."

"Summar in Monterey": This is "the classic, 12-bar form" that Wilson chose as the title song for the album. "It may eventually be released as a single," Wilson says. "It could go up the charts."

"Sail Away": "This was written for my voice," says Wilson. "I don't think you can change my voice."

"California Sun" and "Orange Crate Art": These two songs are the first cuts of "Orange Crate Art". The latter song was written by Huxley, a friend of Wilson. "We recorded it in one take," says Wilson. "It was a real question of whether to include it on the album."

"San Francisco": Wilson's favorite track on the album. He credits Park's strong arrangement skills for making it work. "He stretched my vocal range more than I ever thought I would," says Wilson. "He's a master of the vocal calypso, and he's a master of the vocal experiment."

"Hold Back Time": "It's a very romantic song," says Wilson. "It's about the idea that time is running out and that you can't do things."

"This Town Goes Down At Sunset": This 20-year-old song was written by Wilson, "and it's a great way to bring the spirit of 'Orange Crate Art' to life."

"Auld Lang Syne": "I love it," Wilson says. "It's a great way to bring the spirit of 'Orange Crate Art' to life."

"Lullaby Of Bread": "It's a nice way to segue into the next track," says Wilson. "It's a nice way to say goodbye to the West Coast and welcome the East Coast."
**Restless**

1993, that album has sold more than 120,000 copies, according to SoundScan.

Lynne's album's only charting single, "Feelin' Kind Of Lonely Tonight," peaked at No. 89 on the Hot Country Singles and Tracks chart.

Lynne's first reggae-tinged album, 1990's "Tough All Over," the second of her three releases for Epic, has sold 144,000 units since 1991, according to SoundScan. Her first record, "Sunrise," was released on the label in 1989. "Tough All Over" is Lynne's only album to yield single that made the top 30 on the country chart.

Both "Temptation" and "Tough All Over" are still experiencing sales at retail. As "The Restless," which is the first week of release, John Artale, senior buyer for 150-store National Record Mart in Carnegie, Pa., says, "It certainly is promising to just put out a few copies and get sales on them already. Someone was waiting for that release." Lynne headlined at Navaree Distribution's national sales convention Aug. 3 and will play a few dates in October as well as an appearance at the ASCAP music tour, in which developing artists perform at various Wal-Mart outlets. She will also perform at other music stores around the country.

Despite her uphill battle at radio, Lynne does have some supporters there; the most outspoken is Mike Meehan, PD at WCMX Norfolk, Va.

"The thing that makes them crazy is that they've lost those talented people in country music, and we lose them away because of timid programming," Meehan says. "We've had Lyle Lovett, K.d. Lang, and Nanci Griffith ... I don't want to lose Shelby Lynne. I hope she has the patience to ride it out with me. If [Merle] doesn't give it up and go off into pop." Lynne remains hopeful and determined to prove being a singer is not something she can't do.

"I can't force it, but sooner or later, I'm going to cut a record that will flip their minds. Until then I'm going to keep doing what I'm doing." A MUSICAL UPHolding

Born in Quinton, Va., where her father was a teacher, Lynne was brought up in Jackson, Ala., surrounding musical family members who sang at weddings, funerals, and church activities near their rural Alabama home. She credits her maternal grandmother, Laura Lynne, with her tremendous influence. "We always had music in the house, from Jimmie Rodgers to Barbra Streisand," Smith says.

She had records by the Andrews Sis-

ters, the Mills Brothers. Even now, she'll call and say, 'Nanny,' I'm thinking about this song.' The other day she called and wanted some Jimmie Rodgers stuff too.

She remembers her granddaughter learning the ukulele and playing that instrument until she was big enough to play a guitar. Even when she was too young to get a driver's license, she began to take lessons from those who heard her. "She's so tiny, people would say. 'Where does that big voice come from?'" Smith says. "When Billy Sherrill heard the tape, he thought she was 50 years old and weighed 200 pounds. He was shocked when he saw her.

When she was 15, Lynne's family was elicted with a talent scout for younger sister, Allison. Saw her father

shoot and kill their mother before turning the gun on himself.

On dealing with the tragedy, Lynne says, "You buck up, and you do what you have to do to live." Lynne's break in the business came when Smith suggested she audition to become one of Opryland's performers. Lynne couldn't quite see herself belting at the Grand Ole Opry, but she gave it a shot. Though she didn't get hired, a local Jackson business-

woman heard her and hired her to sing demos. He was so impressed with her talent that he sent her to a tape to Nashville. The demo caught the attention of Nashville Network executives, who asked the unknown girl from Al-

abama to appear on "Nashville Now," a nightly music/rop show that was part of the network's flagship program at the time.

"I had laryngitis and had to squeeze out every note," she says of her perfor-

mance in October 1982, "I sang her voice so impressed the Nashville music community that the next day, she got offers from three record labels. She opted to sign with Epic, in part because Sherrill (known for his work with George Jones and Tammy Wynette) wanted to come out of retirement to produce her. Her first single was a duet with Jones called "If I Could Bottle This Up," which peaked at No. 43 on Oct. 25. "I felt like I was 16 years old," says Lynne says of working with Jones. "I wasn't nervous, just excited ... I remember it being a laid-back experience. If I just fell onto the tape." an incredible one. Lynne's records are a sometimes volatile personality. "I am a little bit of an entrepreneur," she says. "I have a niche for myself, and I'm proud to have her for the up coming audiences." a little of the new album, but I will definitely consider it and will most likely play it." Blue Thumb is committed to bringing Nelsen's music to the public, even if they're not working on this. As an artist and a human being, she just reaches deep into your soul and touches your spirit. There are very few people out there like that.

**NO COURT RULES ON RED ROBIN ROYALTIES**

"[There must be] something of substance added to the record," says ASCAP, the performance right society, was a defendant in the case because it held in escrow some $100,000 in fees in contention in the action. ASCAP won a summary judgment in U.S. Supreme Court decision 10 years ago in a matter solely concerning mechanical royalties. In that de-

cision, Mills vs. Snyder, the high court overturned a lower court's decision by granting Mills Music all me-

chanical royalties. ASCAP had been made under license by Mills Music before the heirs of songwriter Ted Stensrud, who wrote the writer's share of "Who's Sorry Now?" At press time, there was no indication that either side would appeal the decision. Mills Music vs. ASCAP. One copyright lawyer says he doesn't think the issue is important enough for the Supreme Court to touch.
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**Top Selling Albums Compiled from a National Sample of Retail Store and Back Sales Reports Collected, Compiled, and Provided by Billboard SoundScan.**

- **NEW** indicates that an album entered the chart this week.
- **NEW+** indicates that an album appeared in a new position this week.
- **FOLLOWING WEEK ** indicates that an album had a significant increase in sales from the previous week.
- **GREATEST GAINER** indicates the greatest percentage increase in sales.
- **GREATEST HITS** indicates that an album has been on the chart for 50 or more weeks.
- **GREATNESS** indicates that an album has been on the chart for 50 or more weeks.
- **TOP-SELLING ALBUMS COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD SOUNDSCAN.**

- **Awards with the greatest sales gains this week.**
- **Recording Industry Assn. of America (RIAA) certification for sales of 500,000 albums units 250,000 for EPs.**
- **RIAA certification for shipment of 1 million units 500,000 for EPs, with multiplication symbol indicated by a numerical following the symbol.**
- **Awards indicate palladium, gold, and platinum sales.**
- **Greatests** are albums that have been on the chart for at least 50 weeks.
TOP ALBUMS A-Z (LISTED BY ARTIST)

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<td>The Flaming Lips</td>
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<td>Island</td>
<td>Sahara</td>
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**ARTIST**
- The Flaming Lips
- Perfect Stranger
- Island
- Sahara
- On The 6

**TITLE**
- 1995
- 1995
- 1994
- 1994
- 1993

**Peak Position**
- 1
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“Marsalis On Music” was shot live in Taiwan with the Taipei Symphony Center Orchestra (under the direction of Stégi Ozawa) and Marsalis’ ensemble share the duty of elucidating the concepts behind his music. “Wynton is the perfect statesman for something like this, because he has a face that everyone recognizes,” says Charles Bonfanti, senior VP of marketing for Sony Video.

The narrative is a romp through the reductive beauty of jazz cognoscenti, edifying points, stressing the clarity of simple statement. The New Orleans native has found ways to make a truisms sound profound and pleasurable. He also includes a range of demonstrations, from explaining the root note of a chord to debunking the intricacies of polyrhythm.

“A beat is only one moment in the life of a groove,” he says at one juncture, characterizing terms that many of us hear every day. “This show deals with fundamentals. It says, ‘Here are things you can listen for in music,’” says Marsalis. “There’s a lot of it, and anything like that. Just, ‘this is fundamental,’ these are rhythms, this is structure.’”

Then why does “Marsalis On Music” make sense as an educational series? Largely because of its design and artistic models that help articulate specific ideas. The aforementioned balls are drawn by Picasso. Marsalis has produced a number of series of discrete images to illuminate the jazz concept of theme and variation. The winged death that appears in the keyboard of his piano is the Works of Rembrandt, Paul Klee, and Georgia O’Keeffe decorate each installation.

The show has already been broadcast in the UK, where it received enthusiastic reviews from the press. “It has gotten a very good reaction,” says Howard David, head of musical programming for WNET-TV. “It’s been a very easy thing not to have been the success and fighting this Sunday afternoon, saying, ‘Well, the audience will find it.’ But no, this is an important statement we’re making. This show shows how much the music is about education and entertainment.”

That should appeal to the readers of such music publications as Family Fun, Family Life, and Parenting, in which Sony Video plans to run a series of ads for the show. The series’ four episodes will be promoted through any in-store or concert strategies for marketing the video series.

Kerridge agrees. “This was a Marsalis priority. As a child, he was part of venerable clarinetist Danny Barker’s Fairview Baptist Church Band.

“In New Orleans, there’s a whole tradition of teaching and starting players young,” Marsalis says. “I was with Danny for a while and I remember the year the show was a hit. It was the year I was on a tour in the Netherlands, and it was the parade that I looked forward to, not the playing!”

The episode concludes that the people and the show are an integral part of the music. “That is the show about being a mom, and you can’t really do the kind of music, I can’t sit in a room with them.”

Randall adds that strong import sales usually assure “that I’ll stock it right out and keep the label off the back to get behind (the record), since they’ll have built-in leverage at radio.”

Peter Albertelli, manager of cross- promotion at Elektra Entertainment, notes that the hi-NRG sound is so popular that even other types of dance records are being fashioned with NRG sounds in remixes. “It helps in getting radio’s attention,” he says. “The problem is that it’s quite a bit of people overspending on the sound real soon.”

To that end, Albertelli says the next Corona single, “Try Me Out,” will go for strong import sales in the dance music market as a sort of legacy to this second week’s hit. “This is a good opportunity to show that this act is not a one-trick pony. If you’re thinking about this single, it will go to state club DJs before radio programmers. ‘A lot of these acts will have to show a little more versatility,’ ” Albertelli says.

Is there a danger of hi-NRG burning out at radio? “Real McCoy and Corona have proven an important point in that this doesn’t have to be just a dime store dance music,” Bradley says. “I can’t imagine that there won’t be room for it as the tempo gets faster and evolves on different flavors, just like every other type of music. But it’s always going to have a pretty solid place in the showbiz spectrum.”

Marsalis’ father, Ellis, is a teacher and the resident pianist with the pachance of his educational panache. Also acknowledged is the Music Educators National Conference, which helped to design a curriculum to be published as “Marsalis On Music, Teacher’s Guide.” “They gave me access to important jazz people, and I know everyone doesn’t get,” says Marsalis. “When you work in music, you all work together. As I go around the country, conversations with teachers all help me.”

Let’s try that, this.**

*Between The Bullets*

**by Geoff Mayfield**

**ANOTHER BIG BANG:** For the second week in a row, a new album debuts at No. 1 on The Billboard 200 with first-week sales of more than 300,000 units. And, for the second week, that triumph is tinged with sadness. Jumping on Top R&B Albums this week is Bone Thugs-N-Harmony’s newest release, whose new album was executive-produced by Eazy-E, the rap star who was killed earlier this year by AIDS. Bone’s album entry comes on the heels of last week’s head-turning debut by Tejano star Selena, who was murdered in her hometown on April 15. Selena’s opening-week total, 331,000 units, was 3% higher than Bone’s. **NOT JUST A SYMPATHY VOTE:** Although Eazy-E’s death may have affected Bone Thugs-N-Harmony’s early sales, the rap act’s 1994 RFH had already paved the way for the full-length set’s loud entrance. “Creepin On Ah Come Up” has spent 55 weeks on The Billboard 200, seven of those weeks in the top 10. That title also reached No. 2 on Top R&B Albums. Further indication of how the album would explode came five weeks ago when a Stoney Burke reissue of an almost 2-year-old album by related group B.O.N.E. Enterprise debuted on Top R&B Albums. Lastly, when street-date violations allowed the “Creepin On Ah Come Up” to creep onto Top R&B Albums last week at No. 78, the rumble got even louder.

**RATTLING BONES:** Although explicit lyrics make it an iffy proposition at rack-jobber-serviced stores, consumers gobbled “Eternal” up traditional music retailers. The new Bone Thugs-N-Harmony rang in at No. 1 at several large chains, including the Musicland Group, Camelot Music, Wherehouse Entertainment, Trans World Music Corp., Blockbuster Music, Circuit City, Strawberries, and National Record Mart. Given that albums with huge first-week sales usually see a big erosion in the second week, there is no assurance that this album will clock a second week on The Billboard 200’s throne. “I’m sure the sound is a killer,” says E.11.E., the group’s producer. But as with many music industry declines below 50%, dropping its sales total for the week to 164,000 units, Hootie & the Blowfish (No. 2, 169,000 units)—whose sales growth is beginning to resemble the old man who was going and going and going in those battery commercials—leaves Selena by a 3% margin. Each of the top six albums exceeds 100,000 units.

**POLICIT CHANGE:** Bone’s early stop on Top R&B Albums signals that Billboard and SoundScan have switched back to our original policy regarding street-date violations. For some time, as recent as April, when the “Friday” soundtrack came out, SoundScan backed off titles that crept onto the chart via early sales. Inconsistent data regarding actual street dates, among other factors, made it increasingly difficult to maintain this policy fairly. Further, these early sales hours offer important indicators of a title’s burgeoning popularity. The first title to be affected by this change was Naughty By Nature’s “Power of Paradise,” which spent six weeks on both Top 40 and Top R&B charts before it soared to No. 1. Street-date violations affect the R&B and rap charts more than the others because the core R&B panel has far fewer stores than the overall panel.

**SHORT STAY:** Although it is probably still too early to judge whether Michael Jackson’s double set will ultimately be a sales disappointment, this week’s chart offers cause for concern as it falls out of The Billboard 200’s top 10 after five weeks (8-12). Of the six albums that debuted at No. 1 this year, only Pink Floyd’s “Piper at the Gates of Dawn” and “The Wall” were on the top 10, but that was a live set that came out with much less fanfare than Jack- son’s album. Moreover, “History” suffers a 17% decline despite the simulta neous release of “In the Video.” MTV has been running its videos since November. Further, Jackson’s ABC special was a ratings dud, with 6.6 on a 13 share, lower than the 10-3.18 that “Hangin’ With Mr. Cooper” averaged in that time slot. Of the other acts that debuted at No. 1 this year, Van Halen sold fewer copies of their first album than any other lead in the top seven weeks and Selena bowed just last week. The longest stretch was accomplished by jailed rap star 2Pac, who reaped the top 10 for a dozen weeks.

**TALK RADIO:** RCA says exposure on Howard Stern’s most talky syndi- cated show accounts for much of Hum’s 41% sales gain, a good for 150-105 jump on The Billboard 200 and a chart-topping leap on Heatseekers.

**92**

**August 12, 1995**

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made their gold album bows.

Michael and Janet Jackson collaborated for a simultaneous platinum and gold single, "Scream." The song—the first new track to be drawn from Michael's new Epic collection "HIStory"—is his seventh platinum and 14th gold single. It is Janet's fourth platinum and 10th gold single.

Rappers 2Pac and the Notorious B.I.G. also won million-selling certifications during the month.

The list of gold singles was graced by three soul classics issued on Memphis' Stax and Volt labels: Eddie Floyd's "Knock On Wood" (1966), the Bar-Kays "Soul Finger" (1967), and Sam & Dave's "Hold On, I'm Coming" (1969).

A complete list of July RIAA certifications follows.

MULTIPLE PLATINUM ALBUMS


Carole King, "Tapestry," Ode/Epic, 10 million.

Journey, "Greatest Hits," Columbia, 8 million.

Tony Jackson, "A Lot About Livin' (And a Little 'Bout Love)," Arista, 6 million.


TLC, "CrazySexyCool," Arista, 5 million.

TLC, "CrazySexyCool," Arista, 4 million.

Live, "Throwing Copper," RCA/Radio City, 4 million.


The Isley Brothers, "No Need To Argue," Island, 4 million.

Avalon, "Greatest Hits," RCA, 4 million.

Charlie Daniels, "Million Mile Reflections," Epic, 3 million.


Gloria Estefan, "Hold Me, Thrill Me, Kiss Me," Epic, 2 million.


Pink Floyd, "Pulse" (two-CD boxed set), Columbia, 2 million.

PLATINUM ALBUMS

Collin Raye, "In This Life," Epic/Nashville, his third.

Boyz II Men, "QuaD," Rip it, their first.


MC Lyte, "All For Love," Def Jam, her first.


Method Man, "Tical," Def Jam/Polygram, his first.

Clive Davis, "Nothing Matters & What If It Did," Mercury, his ninth.


The Jerky Boys, "The Jerky Boys, Select/Atlantic, their first.

DJ Quik, "Quik Is The Name," Profile, his first.

Ne-Yo's "Let Your Dim Light Shine," Columbia, its second.

Pink Floyd, "Pulse" (two-CD boxed set), its fifth.


Giant, "Great White Hits, Volume II," RCA, its 14th.


Toad The Wet Sprocket, "Dulcinea," Columbia, its second.

GOLD ALBUMS

DJ Quik, "Safe & Sound," Profile Records, its third.

Sly & Robbie, "Rotting Pinata," Columbia, its first.

Various Artists, "Tales From The Hood Soundtrack," MCA.


Pain, "Pain From The Punch Bowl," Interscope, its first.


Toni Childs, "Union," A&M Records, her first.


Starship, "Greatest Hits," RCA, its 20th.

Pink Floyd, "Pulse" (two-CD boxed set), Columbia, its 10th.

PLATINUM SINGLES

Monica, "Don't Take It Personal," Arista, her first.

2Pac, "Dear Mama," Interscope, his first.


TLC, "Waterfall," Arista, its fourth.


MusicMasters Brings Brynlede's Debut

(Continued from page 7)

had known in Los Angeles and with whom Waldman worked extensively in Nashville. The link with BMG-distributed MusicMasters came about after Jeff Nisim, the label's president and a fan of Bonfool's, met a couple of years ago.

"I wondered why she wasn't making records more frequently," says Nisim. "She told me about the Brynlede project. I heard the songs they were working on, and it was so blatantly obvious how special they were and how wonderful the music was, I just had to take this shot.

This corresponds with MusicMasters' history, as Nisim started the company to record "monster" players like classical pianist John Browning and jazz's Stanley Turrentine, with whom he had records out on his label's own imprint.

I felt that there was a big gap in popular music that there are these people [in Brynlede] who are wonderful writers, producers—proven talents in all those things—who have kind of fallen into the hole that many jazz guys have been in for many years, falling out of favor in the record world, says Nisim.

Basic "nuts and bolts" marketing will include on-store play, listening posta, and national advertising—this last element fulfilling the hopes of Eric Kell, buyer for the nine-store New Jersey chainCompact Disc World, who definitely want to be involved and will try to give the album as much exposure as we can," Kell says. "The combination of artists in Brynlede—all of whom have significant track records individually—makes this project unique, and we think it will do very well."

Nisim is especially excited about Brynlede's eagerness to go out and meet retailers, distributors, programmers, and managers. "They know that the way to get their music out there is to meet the people in the business and the consumers," he says.

But for Nisim, the biggest Brynlede marketing tool is the group's live performance. "Each member is so distinctive and remarkable, and they all know how to step back and lock in behind the featured soloist," he says. "Then they switch instruments and parts and when the show's over it's hard to remember what of what they can do. When you hear and see people who can really sing and play like this together, it's the best marketing tool we have.

As far as radio play, Nisim notes that "one of the great things about "Brynlede" is that it creates the boundaries of format. This isn't a group of artists who write songs thinking marketing format: They follow their hearts, so the album doesn't sound like a cookie-cutter thing.

Plans are to work the whole album immediately at tertiary so-called major American stations, with eventual plans for a single serviced to AC, most likely the Bonfool-led "On The Wind."

Jesse Scott, music director for rock-leaning AC WMMS, says, "This record has plenty of that—and marquee value, with maybe the sum being bigger than the parts, the artists who are respected and valued in their own right.

Now that Brynlede has come full circle, Waldman sees the album as the realization of a long-held dream. "Half my life I wondered what it would be like, and now I can hold the thing in my hand," he says.

Waldman adds that Brynlede—which to date is unmanaged but is booked through Concerts Etc.—is back for the long term, with several songs already written for the next album. Says Waldman, "We feel Brynlede is the platform that we were looking for, only this time we can actually do it!"

ABC, DISNEY NOT EQUAL UNION

(Continued from page 1)

Soceggo fitness tape. He also worries that the label doesn't get adequate mass merchant shelf space, but says that the company is "comfortable" with overall sales, despite limited visibility.

Titles made available to ABC Video are also multimedia candidates, including "Schoolhouse Rock" on CD-ROM and its related line of EPSN sports programs. Cap Cities has worked to turn the network's "branded content" into CD-ROMs through a joint venture with established multimedia publisher Electronic Arts.

ABC/BA Home Software, combined with Electronic Arts' Art EA Ride line, was launched in December and became Creative Wonders in May. It has released titles including a series of "Sesame Street" CD-ROMs.

Founded in December 1994 as an outgrowth of the 6-year-old Disney Software, the Interactive Software Group's first CD-ROMs, Disney's Animated Storybook: The Lion King and "The Aladin Activity Center," in time to capture market-leading sales for the 1994 Christmas selling season.

Disney Interactive plans more than 10 additional releases by year's end, along with titles for the Sega and Nintendo video-game systems and computer screen savers. Titles will draw on licensed characters such as Donald Duck, movies such as the forthcoming "Toy Story," and original concepts.

While ABC was once an important factor on the record company scene, Disney has several very successful children's logos and its less successful pop imprint, Hollywood Records. ABC has a modest music publishing unit, while Disney's song catalog boasts many old and recent titles from its live and animated features.

The merger does bring something new to Disney—radio. Duncan's 1994 Radio Market Guide says that Cap Cities/ABC's 21.6 million dollars in third-highest billing in the U.S., with $215 million in revenues. The division will stay in the family, according to CEO Tom Magnay and Disney chairman Michael Eisner.

Some in the industry wonder for how long, though. Other broadcast groups could become interested if the proposed telecommunications deregulation bill eliminating the cap on ownership becomes law.


GOLD SINGLES


U2, "One," Island.

Kiss, "longleftrightarrow You," Stax/Atlantic.

Jimi Hendrix, "Purple Haze," Stax/Atlantic.


Total, "Can't U See," Tenny Boy, its sixth.


2Pac, "Dear Mama," Interscope, his third.

Radiohead, "All I Want To Do," Epic/505, its fifth.

Asistance in preparing this story was provided by Douglas Reecer.
Back For Good For The First Time

Y'OU'BD BE HARD PRESSED to find anyone in England who doesn't know who Take That is, but the name hasn't been heard in America until now. If you're among the uninformed, prepare to become aware of the hottest British act in years. The quintet (well, they are a quintet until a couple of weeks ago, when Robbie Williams left for a solo career) has had five No. 1 titles in the U.K., but has been unable to make even a slight dent in the Hot 100. That finally changes, as the band moves from RCA to Arista and is backed by a strong vote of confidence from label president Clive Davis.

The sixth of Take That's six chart-toppers, "Back For Good," is new at No. 63. It's the initial single from the group's latest album, "Nobody Else," and was composed by group member Gary Barlow. A lot of industry people in the U.K. have been betting that "Back For Good" would be the song to break Take That in the U.S., and they look like they are right.

WET WET WET: "Waterfalls" continues to run up the Hot 100 for the sixth week. That makes the third single from "CrazySexyCool" the biggest hit to date for Atlanta's TLC. Chart Beat reader Jarrett E. Nolan of BMG Distribution in New York notes that "Waterfalls" is the first No. 1 single to make a reference to HIV or AIDS. He suggests checking the last line of the second verse: "Three letters took him to his final resting place." Nolan believes the highest-charting single to make a reference to AIDS prior to "Waterfalls" was "Sign 'O' The Times," a No. 3 hit for Prince in 1987. Nolan cites the opening line: "In France, a skinny man died of a big disease with a little name." Like many other people, I look forward to the day when songs will be discussing the epidemic in the past tense.

SEVENTH SEAL: The record-setting five-week monopoly that Arista held on the top three is broken, as Seal moves 4-2 with his "Batdance Forever" closing-credits theme, "Kiss From A Rose." At the same time, Shaggy moves 5-4 with the two-sided "Boombastic" and "In The Summertime." Nithipat Khonkump of Bangkok, Thailand, observes that if either Seal or Shaggy reaches No. 1, he would become the seventh act of the '90s to reach No. 1 in the U.S. and the U.K. with different titles.

The others are New Kids On The Block, Color Me Badd, Right Said Fred, Ace Of Base, Mariah Carey, and Celine Dion. This is Khonkump's first contribution to Chart Beat after a decade of reading Billboard in Thailand.

WHAT 4: Blues Traveler ranks No. 13 in its 45th week on The Billboard 200 with the A&M album "Four." Russell Stokes of Visalia, Calif., notes the album joins a list that includes "Fare" by Huey Lewis & The News, "IV" by Toto, "4" by Foreigner, and the entitled Led Zeppelin album with four symbols that came to be known as "Led Zeppelin IV.

REMEMBER: Last week's list of artists who had posthumous No. 1 albums should have contained one more name. William Simpson of Los Angeles reminds us that "Double Fantasy" by John Lennon reached the top of the album chart 19 days after his murder.

MAKING HISTORY: Jochen Tierbach of Willich, Germany, writes that "Scream" by Michael Jackson is the first single in the history of the Hot 100 to debut in the top 30 in its ultimate peak position. "Scream" entered and peaked at No. 5.
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