Vegas Is 1st To Be WOW!ed By Superstore

Tower, Good Guys! Join Inventories Under One Roof

BY EILEEN FITZPATRICK

LAS VEGAS—After living side by side for more than a decade, Tower Records’ Video/Books and hardware chain the Good Guys! are moving in together with the creation of WOW! The Multimedia Superstore. The flagship of the new joint venture opened here Aug. 11, offering consumers full-blown hardware and software stores under the same roof.

Unlike hardware/software competitors Best Buy and Circuit City, WOW! does not offer below-cost CDs or videos. It also does not have oazy reading books like Barnes & Noble or Borders Books & Music.

What WOW! does offer is a greater selection of hardware and software than its price-cutting foes. And while offering the selection of a warehouse store, WOW! provides shoppers with a more eye-pleasing, stimulating environment.

The Good Guys! and Tower chains each have 13 stores located next to each other, but WOW! represents the first administration are kept separate. A central store manager is responsible for the smooth operation of the union.

The concept of a joint effort by hardware and software dealers is not unique. It was first tested by Trans World Entertainment and Crazy Eddie in the late ’80s. Trans World and Tandy Corp. formed a joint-venture megastore called Incredible Universe. Trans World manages video and music departments in the 10 Incredible Universe megastores nationwide.

(Continued on page 61)

Woodstock ’94: Mixed Aftermath

BY MELINDA NEWMAN

NEW YORK—One year after Woodstock ’94, the grass has grown back on the 840-acre Winston Farm in Saugerties, N.Y., but event co-producers PolyGram and Woodstock Ventures have yet to see a dime of profit on their $35 million investment. The movie chronicling the Aug. 12-14 event and the experiences of those in attendance is in production (Continued on page 88)

The White Paper...

Reverse Takeoff: Surf ’N’ Rod Music Revival Intensifies

BY TIMOTHY WHITE

An occasional feature column of analysis and opinion regarding music industry issues by Billboard’s Editor In Chief.

NEW YORK—“Tell me, I’m surfing, channel surfing. I’ve got the world at my fingertips,” sings songwriter-producer Alan Boyd on the title track of “Channel Surfing,” a Beach Boys-esque hymn to high tide in cable-video zapping and cyberspace chat that will be available this fall from AVI Records, the Santana, Calif.-based pop/archival label that also imports M&M Records’ surf music reissues from Japan.

In a development roughly analogous to surfing’s reverse takeoff—in which a board rider catches a wave tailfin-first rather than miss it—the record industry has slowly but surely been surrendering to the unstoppable momentum of the vintage surf-pop sphere and its kindred car and skateboard genres. This summer and fall are seeing the release of spirited new GOLSPOTLIGHT

THE BILLBOARD SPOTLIGHT

SEE PG. 33

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After 74 sold-out tour dates (and counting), 4 exhausting video shoots, 3 top-ten tracks, 3.5 million albums sold, 762 interviews and 187,354 M&Ms (no brown ones), do you think Van Halen's had enough?

NOPE.

"Not Enough" The next single from Balance. (4/2-45760)
IFPI Says Sales in Latin Markets Up 33%
Brazil, Mexico Lead Way; Piracy Casts Shadow

U.S. Music Growth ‘Mostest’ in ’95 1st Half RIAA Figures

RETURN TO SOUTH AFRICA
The major labels are coming back to South Africa, a development that promises to shake up the country’s music industry. The biggest beneficiaries could be local artists. Correspondent Arthur Godskrood reports.

RECORDING ARTISTS

IFPI comments, Piracy runs high throughout the continent, and there is no doubt that the performance of any industry will reflect the economic poverty and political instability of the African countries. Incomes are very low, inflation high, and political instability is constant. The IFPI also points to the potential for piracy in South Africa, where the market grew by 51.3% in 1998 and 8.5% last year. The IFPI statistics also show a wide range of the tremendous growth of national markets to foreign product.
In China, domestic repertoire accounted for 92.6% of all units sold in 1994, in Bulgaria it was 56.6%, and in Turkey 59.7%.

The IFPI figures show that the value of the Latin American market grew 33% last year to a total of $2 billion. The region accounts for 5.6% of the value of total world sales.

In its report, the IFPI states, “Brazil and Mexico are now placed in the top-10 legitimate music markets; both territories experienced high CD growth in 1994, Brazil showed particularly encouraging developments, with CD sales almost doubling, and the value of the market up by some 80% in the year.”
What is perhaps most notable about this report is that it adds a note of caution about Latin America, due to high rates of cassette piracy in the region. Pirate cassette sales were estimated at more than 140 million units in 1994—double the amount of legitimate sales, according to the IFPI. The level of piracy in Latin America, estimated at 44% of the total market, is the highest in any region measured by the labels group.

Because of this, the IFPI says, “the CD market can therefore provide a viable outlet for the legitimate industry, and, in many of the countries, the improving value and better stability of the music markets directly reflect CD growth.” In seven of the 17 surveyed territories, CD sales are higher than those of cassettes.

On a less optimistic note, the IFPI believes that Africa remains the continent possessing the greatest challenge to the international music record industry. The organization warns that despite growth, Africa continues to be isolated from the continent’s “sporadic” and provides “few useful insights,” but it concludes that Africa last year produced only 0.6% of the value of world sales. The IFPI says the market declined by 1.3% in 1994.

The IFPI also notes that Africa runs high throughout the continent, and there is no doubt that the performance of any industry will reflect the economic poverty and political instability of the African countries. Incomes are very low, inflation high, and political instability is constant.

Brazil, Mexico Lead Way; Piracy Casts Shadow

For example, the IFPI adds that “due to the high rates of piracy in the region, Brazilian sales almost doubled, and the value of the market up by some 80% in the year.”

This report also points to the potential for piracy in South Africa, where the market grew by 51.3% in 1998 and 8.5% last year. The IFPI statistics also show a wide range of the tremendous growth of national markets to foreign product.

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MCA Targeting Online Customers With Video Site

BY MARILYN A. GILLEN

LOS ANGELES—Who says time spent online equals hours stolen from more useful pastimes, such as watching videos? Not MCA/Universal Home Video, which is putting the Internet to work with the launch of a new World Wide Web site designed to showcase its home video and pay-per-view offerings to computer cruisers.

“Worrying about the Internet cannibalizing other, K. country music fans, whether or not it’s true, just doesn’t do you any good,” says Craig Relyea, VP of marketing for MCA/Universal Home Video. “The fact is, people are spending time online, and these are our customers—the demographics are really similar in a lot of cases, So it would be shortsighted of us to ignore the opportunity to talk to them on their own turf.”

“Ultimately, this will enhance our ability to reach a wider audience,” adds MCA Home Video president Louis W. Rivkin.

HBO Video (http://www.pathfinder.com) and Mystic Fire (http://www.echony.com/mysticfire) would agree: The video companies have already launched their own Web sites to promote and (in the case of Mystic Fire) produce, while MGM/UA Home Video has established a site aimed at retailers and suppliers on commercial service cable. The new site has plans for a larger consumer site.

Dubbed the Ultimate Hollywood Screening Room, HBO’s site is powered by MCA Universal’s Cyberwalk (http://www.mca.com), which encompasses the parent company’s film, music, TV, and book divisions under its umbrella. The home (Continued on page 89)

Muze Units To Offer
Data On 44,000 Vid Titles

BY SETH GOLSTEIN

NEW YORK—Muze Inc. has ventured where other database services have shied away: the video tracking market.

The New York-based company is using its customer base of 2,000 music outlets and 2,500 TV and cable tracking video cassette availability. Muze hopes to play to retailers’ strengths—the catalog titles that account for the bulk of store rental and self-serve profits—by creating demand for its service.

“We’re going to direct them to do that,” says Muze president Paul Zullo.

Instead of printed directories, browsers can call up relevant information about 44,000 movie and non-theatrical titles on a Microsoft sim-ilar to the one they’re accustomed to consulting for CDs and audiocassettes. Like the music unit, the video information—titles, prices, performance— is contained on a CD-ROM, which also holds full-motion clips of 30 seconds to 40 minutes and 74 releases.

The concept isn’t new, but none of the previous efforts had the financial wherewithal to stay the course. Billionaire John C. Malone owns Deluxe, among other entertainment ventures, is backing his majority interest in Muze with strong new-product sup-port. Muze for Video has been “a siz-able investment,” says Zullo.

Muze for Video came on the market two months ago, following a six-month test in about 20 locations, according to video product manager Paul Rosovsky. The first units were placed in outlets of Tower, Trans World Mu-sic, Best Buy, and other chains already accustomed to the music service.

Rosovsky expects to draw on that list for as many as 200 locations by the end of the year. “They all have a level of interest,” he says. “Our customers who are in video asked for this.” Block-buster Entertainment hasn’t been will-ing to commit, but Zullo hopes the chain will come around, as it has in mu-sic.

The cost of Muze for Video is roughly the same as for its music counterpart: $6,000-$7,000 for the console and $2,100 annually for the CD-ROM up-grades.

Hollywood may be another source of revenue.

Studies, for example, could be sold on a sliding scale monthly fee.

“We do see opportunities,” Zullo says.


U.K. Inquiry Prompts Act To Pull Set
Outhere Brothers Record Explicit Release

BY JEFF CLARK-MEADS

LONDON—An investigation by the U.K.’s Crown Prosecution Service into explicit lyrics on the album “Iポリス, 2 Biscuits & A Fish Sandwich,” has per-suaded the Outhere Brothers and their label to reissue the album for the British market.

The Outhere Brothers, Hula and Malik, are signed to indie label St2/Eternal and the album is distrib-uted by WEA U.K. The first single from the new version will be “La La Hey Hey,” which will not contain “any offensive lyrics whatsoever,” according to WEA, which released the album this summer in the U.K.

A prepared statement from WEA says, “We must stress that from the be-ginning, all albums had a warning no-tice with regard to explicit lyrics that took up nearly 50% of the album front-cover artwork. Similar warnings also appear on both singles to date.”

Although the CPS has not yet deter-mined whether or not explicit lyrics are used, the organization has decided that no action should be taken against the Brothers’ No. 1 U.K. single “Don’t Stop (Wiggle Wiggle).” This is consistent with previous CPS examina-tions of records, which have all resulted in the recordings being cleared.

U.K. courts and legal authorities have always been more tolerant than the public at large toward lyrical con-tent. When public complaints have obliged authorities to bring charges against a record, the courts have never produced a conviction.

The recording in question before the British courts on obscenity charges was “Sheep Farming In The Falklands,” re-released in the mid-’80s in the wake of the Falklands through a referendum to en-act sex by Falkland farmers left the judge unamused, although he admitted that his complaint was a sheep farmer in the Falkland Islands.

The CPS says that it was asked for its advice about “Don’t Stop (Wiggle Wiggle)” by police in Cleveland County in northeast England after complaints from the public about the sexual explicit-ness of the single’s lyrics.

A CPS spokesperson says, “Our advice to Cleveland police was that [the song] was offensive to some people, but that it was not obscene.”

The Obscene Publications Act says that obscene material must have the capa-city to “deprave or corrupt.”

However, the spokesman adds that the CPS is still considering its decision on the album.

The original album tracks brought to the attention of the CPS include “Bring That Ash Over Here,” “Orgasm,” and “Pass The Toilet Paper.” The album’s only hit, single No. 1 single was “Boom Boom Boom.”

The WEA statement says that the Brothers singles found a younger audi-ence than had been anticipated. It adds, “The youthful nature of the singles’ audience was both a surprise and a delight to the Outhere Brothers, who do not want to offend or influence in any nega-tive way—hence their very willing agreement to record a new version of the album which would do neither.”

Lewinter Files Suit Against Warner For Contract Breach

BY IVR LICHTMAN

NEW YORK—Claiming he was not given the specifics about being fired as president/CEO of Warner Music U.S., veteran music executive Lewinter has filed a $15 million breach-of-contract suit against the Warner Music Group in New York Supreme Court.

Lewinter, who had been part of Warner’s music family since 1970, was told he was fired “for cause.” His suit follows a similar action by his former boss, Warner Music U.S. chairman Doug Morris, who was also dismissed “for cause” in June and proceeded to sue WMG for $140 million (Billboard, July 8).

According to Lewinter’s filing, he was formally fired Aug. 2 by WMG chairman Michael Fuchs in a letter that followed a brief meeting held that day (Billboard, Aug. 12).

According to Lewinter’s Aug. 8 court filing, the letter states: “This confirms our conversation that, effective today, your employment with Warner Music U.S. is terminated for cause pursuant to Paragraph 10 of your employment agreement.” The Fuchs letter, the complaint adds, did “not identify the purported ‘cause’ for plaintiff’s termination.”

According to Lewinter’s employment agreement, which was filed with the action—the exec-utive’s employment term could be term-inated “for cause” upon commission of a felony, conflict of interest, or refusal to perform the obligations of the agreement.

The day after Lewinter was fired, his lawyer, Elon Abramowitz, told Bill-Board that he planned to file suit against WMG if the phrase “for cause” was not fully explained to his client’s satisfaction.

“We had some preliminary discus-sion with a representative of the company on [Aug. 4], but it was unsatisfac- tory . . . I think we have written that they withdraw the dismissal, giving them until the close of business to do so,” says Abramowitz.

Lewinter’s Employment Group had no com-ments on the suit.

Lewinter’s employment agreement, which runs from Aug. 1, 1994, to Dec. 31, 1999, calls for a one-time signing bonus of $1.1 million and an annual salary of $600,000 until Dec. 31, 1997, and $500,000 after Jan. 1, 1998. In addi-tion, Lewinter was entitled to an annual bonus, to be determined by Morris, of no less than $800,000 for 1995-1997 and no less than $500,000 for 1998-1999.

Veto Threatens Radio Dereg Provisions

BY BILL HOLLAND

WASHINGTON, D.C.—The threat of a presidential veto casts a shadow on the radio industry’s victory in keeping radio deregulation provisions in the giant telecommunications bill recently approved by the House. However, sup-porters claim the bill has enough con-gres-sional votes to override a veto.

The bill, which the House passed Aug. 4, removes all radio ownership restric-tions; the Senate passed its version of the bill in June. The bill also loosens TV ownership caps, removes most TV/cable cross-ownership restrictions, and allows cable, long-distance, and lo-cal telephone companies to compete against each other.

The House and the Senate must hammer out identical versions of the bill be-fore it reaches President Clinton’s desk.

The president has threatened to veto the bill if certain sections—including those covering broadcast ownership and cross-ownership—are not made more to his liking.

The National Assn. of Broadcasters is awaiting the outcome by accentuating the positive.

“The administration’s main concern is with media concentration in local markets,” says Lynn McReynolds, a spokesperson for the NAB, who cites as an example problems of vertical integra-tion; namely, the cross-ownership provisions in the House bill that allow ownership of two TV stations and local newspapers in a market to be held by the same entity.

“It’s not my sense that radio is a big factor,” McReynolds says. “While they probably don’t favor radio caps [being] off, that’s not their main concern.

Performance Right Bill Passes Senate On Eve Of Recess

WASHINGTON, D.C.—The Senate unanimously passed the industry’s Dig-tal Performance Right in Sound Recordings bill Aug. 8.

Senate approval of the legislation came during the final night of Floor ac-tion before Congress’ August recess. The bill, S. 227, offers a substitute amendment, No. 2302, which incor-po-rates changes worked out this summer by recording industry groups. It is sponsored by Sens. Orrin Hatch, R-Utah, and Dianne Feinstein, D-Calif.

Upon return from recess in Septem-ber, the House will take up the measure, and it is hoped that a companion legislation, H.R. 1506, out of the Judiciary Committee, where it is pending, will be added.

As a result of compromise amend-ments worked out between the Record-ing Industry Assn. of America and ma-jor publishers and songwriters earlier this summer, there is no longer any or-ganized opposition to the legislation (Billboard, July 15) and House passage should proceed smoothly, according to insiders.

If passed by the House, the bill will go to a Senate/House conference for signoff and then be forwarded to the White House to be enacted into law.

The bill will grant copyright owners a performance right for use of sound recordings in digital transmissions. Traditional radio broadcasters are exempted.
Earth-Aid A Music-Industry Must

By Barbara Blezard

Have you ever considered what goes on behind the music? Have you ever wondered just how much talent and just how much money was spent on the production of the music you enjoy? Have you ever thought about the environmental impact of the music industry? If you have, then you are not alone. In fact, the music industry is one of the largest consumers of resources and one of the most environmentally damaging industries in the world.

At a corporate level, where the recording industry spends millions of dollars on marketing and promotion, it is easy to see how the use of paper and plastic products on the charts can be reduced. The use of cardboard and plastic products for packaging can be eliminated, and the materials used can be recycled. This not only reduces waste but also saves money for the industry as well.

In the recording studio, where the recording process takes place, the electronic components and recording equipment are used extensively. The use of electronic components and recording equipment can be reduced, and the materials used can be recycled. This reduces waste and saves money for the industry.

The music industry is not just a consumer of resources; it is also a producer of waste. The music industry is responsible for the production of significant amounts of waste, including paper, cardboard, and plastic products. The use of these materials can be reduced, and the materials used can be recycled. This reduces waste and saves money for the industry.

In conclusion, the music industry must take responsibility for its environmental impact. The industry must reduce its use of resources and reduce its waste. The industry must also take steps to reduce its environmental impact. The industry must take action now to ensure a sustainable future for the music industry.
**Artists & Music**

**For Curb’s Tim McGraw, Success Isn’t Too Soon**

_NASHVILLE—Though he claims his first album was such a stiff that it “went w/0 as opposed to gold or platinum, Tim McGraw’s sophomore release, “Not A Moment Too Soon,” has sold more than 4 million copies, creating anticipation at radio and retail for his new album, “All I Want,” due on Curb Sept. 19._

_Fueled by several hit singles, including “Indian Outlaw” (which peaked at No. 8 on Billboard’s Hot Country Singles & Tracks and No. 15 on the Hot 100), “Don’t Take the Girl” (No. 1, country, No. 17 on the Hot 100) and “Not A Moment Too Soon” (No. 1 country), the album has sold 4.1 million units, according to SoundScan._

**Velvet Underground Surfaces With New Polydor 5-CD Set**

_LOS ANGELES—Validating the historic work of an unconventionally talented band that was considered a flop in its day, Polydor Records/Chronicles will release the five-CD Velvet Underground retrospective “Peel Slowly And See” on Sept. 26. The 75-track compilation, produced by PolyGram VP of catalog development Bill Levenson, was assembled with the cooperation of the band’s original members: vocalist/guitarist Lou Reed, multi-instrumentalist John Cale, guitarist Sterling Morrison, and drummer Maureen “Moe” Tucker._

_As a result of the research involved in the project, Rhino Records will release an expanded version of the group’s fourth album, “Loaded,” in early 1996, while PolyGram is weighing a series of “official bootlegs” of live Velvets shows._

_Information regarding the international marketing of “Peel Slowly And See” was unavailable at press time. However, foreign release dates for the set have been fixed: Sept. 25 in Europe, Sept. 27 in Canada, Oct. 1 in Japan. (Continued on page 85)_

**Gotta Be Platinum.** Sony Music executives present recording artist Des’ree and members of her band with platinum plaques commemorating sales of her Sony 550 Music album “I Ain’t Movin.” featuring the hit single “You Gotta Be.” Shown, from left, are John McI., Doelp, executive VP, Sony 550 Music; Hilary Shae, VP of promotion; Sony 550 Music; Tom Alack, band member; Hong Kong, label VP; Hilary Shae, band member; Anthony, president, Sony 550 Music; Tommy Mattola, president/CFO, Sony Music Entertainment; Prince Sampson, band member; Thomas Dany, band member; Richard Griffiths, president, Epic Records; and David Wernham, artist manager. (Continued on page 12)

**WB, Postal Service To Promote Jazz Stamp Series**

_LOS ANGELES—An ambitious fall campaign by the U.S. Postal Service and Warner Bros. jazz division will cross-promote a forthcoming series of postage stamps featuring 10 “Legends Of Jazz” and Warner’s young stable of jazz artists._

_The stamp series will be kicked off on Sept. 1 with a first-day ceremony in New Orleans devoted to trumpeter Louis Armstrong, one of the performers depicted on the stamps. The entire set of 82-cent stamps, which feature color portraits by artist Martin D. Toub, will be released Sept. 16 in Monterey, Calif., during the Monterey Jazz Festival._

_Also on Sept. 16, the Postal Service will issue a $4.95 consumer “Stamppole” for “Legends Of Jazz” that will include the 82-stamp booklet, descriptive material about the artists, and—for the first time in post office history—an exclusive free CD, “Warner Jams” Tribute To The Jazz Masters.” The 12-track CD, which will not be available at conventional retail stores, features Warner artists performing songs associated with the jazzmen on the stamps._

_The Warner performers—saxophonists Joshua Redman and Kenny Garrett, trumpeter Wallace Roney, and keyboardists Larry Golden and Brad Mehldau—all gathered collectively on the July 11 Warner release “Warners Jams Vol. 1,” the first of a projected series of “blowing sessions” featuring the label’s jazz talent. Most of the performers will release their own Warner albums in August and September._


_Bassist Clarence Seay and drummer Lewis Nash duet on the disc’s sole tribute, the New Orleans-style march “Delly’s Roll,” a homage to pianist Jelly Roll Morton._

_The CD is rounded out by two tracks—a version of Miles Davis’ “So’s That?” and Goldings’ original “Blue Grass”—excerpts from “Warners Jams Vol. 1.”_ _The Stamppole campaign—which follows highly successful 1994 stamp (Continued on page 10)"

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**Grateful Dead’s Garcia Leaves Legacy Guitarist/Singer Embodied Spirit Of ’60s**

_Los Angeles—In a 1989 interview with Peter Watrous for Musician magazine, Jerry Garcia made a telling comment about his music as he spoke about his audience._

_"They’re acting out their version of how much freedom there is in America to go for a wild ride," Garcia said._

_What’s left is, well, you can follow the Grateful Dead on the road. You can’t be locked up for that, yet. So it’s an adventure. And an adventure, as part of the American experience, is essential._

_The questing adventurousness of guitarist/vocalist Garcia and his bandmates in the Grateful Dead stretched the boundaries of rock’s expressional freedom. In the ’60s, Garcia and won the group a virtual army of devoted fans that spanned two generations of rock listeners._

_Garcia was found dead after 4 a.m. Aug. 9 in his room at Serenity Knolls, a drug treatment center in Forrest Knolls, Calif. Garcia had turned 55 Aug. 1. At press time, no official cause of death was listed. Independent reports said the musician died of a heart attack._

_In recent years, Garcia’s physical condition had been in decline; the poor state of his health was exacerbated by years of drug use, which, he told interviewers, included a bout with heroin addiction during the ’60s. In 1990, Garcia was admitted to a hospital in a diabetic coma. Garcia later attempted to turn his health around—quite smoking, hired a trainer, and dropped his weight._

_Dennis McNally, the Grateful Dead’s longtime spokesman, was unavailable at press time, according to a member of the Dead’s office staff, McNally was meeting with the surviving members of the Dead about the group’s future plans._

_Carlos Santana, a contemporary of the Bay Area music scene, is among the numerous fellow musicians mourning Garcia._

_“Being a guitarist in the San Francisco music scene together, Jerry and I shared a special bond,” says Santana. “He was a profound talent, both as a musician and an artist. He cannot be replaced. I take solace in the (Continued on page 12)"

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**Carey In Talks With Sony To Form Own Label**

_New York—Columbia pop diva Mariah Carey is in discussion with Sony Music to form a custom label._

_According to a source at Sony, the still-unnamed label is still in the early stages of development and is not likely to be launched until the end of 1996. The source says Carey is already considering her first signings._

_The singer will devote the remainder of 1995 and much of next year to promoting her new, as yet-untitled Columbia album, which is due in stores Oct. 10. The set will be preceded by a video titled “Fantasy,” which will be complemented by a video directed by Carey._

_When the label does come to fruition, Carey will join a growing clique of superstar-helmed custom labels, including Madonna’s successful Warner Records and Michael Jackson’s up-and-coming MJJ Records._

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**www.americanradiohistory.com**
Delicious Turns Malicious
On New 'Hybrid' Rock Label

■ BY BRET ATWOOD

LOS ANGELES—Delicious Vinyl, known for its hip-hop, dance, and rap music roster, is forming Malicious Vinyl, a new label for modern and hard rock acts.

The first full-length offerings from the new label will be Thrill's "Psycho," which is the Los Angeles-based rock quartet's debut, and Excel's "Seeking Refuge," which follows the act's two independent albums on Caroline. Both releases are due Aug. 9.

Malicious Vinyl's first release, a 10-inch vinyl EP of Thrill's "Create Or Destroy," came out last summer. However, the Thrill and Excel albums represent the Los Angeles-based label's full-fledged debut, according to Delicious Vinyl/WGM, Rick Ross, who is shearing the new imprint.

A third act on the label is Anaheim, Calif., garage band Stain, which is recording its Malicious Vinyl debut this month, according to Craig McDonald, who handles A&R and marketing for the new label.

Ross and his partners releasing five albums on the label over the next year. "We've always wanted to do rock," says Ross. "We developed Malicious Vinyl as a hybrid alternative to the indies and majors. It is more of a custom boutique label that has the resources of a major but the personal attention of an indie."

Joining Ross and McDonald is Delicious Vinyl's Paul Ellis, who will handle A&R and promotion duties for the new imprint.

"The size of the label is an advantage to us at this point," says the label. "The hands that see that this label is not run like a big corporation, which is an advantage for us."

Delicious Vinyl and its labels are independent, but many of its releases are co-marketed with Capitol Records. It is expected that Capitol will further formalize its partnership with Delicious Vinyl in the coming weeks, including a possible joint acquisition of the label, according to a source.

Although most new releases will be distributed through the label's CMA affiliate, some will be "semi-distributed" to specialty outlets, according to Ross. According to Ross, those efforts run into some difficulty because of the label's limited distribution.

(Delicious Vinyl has raked in rock in the past, with Masters Of Reality and Spindot. Ross says those efforts are "in the works" but will need some "sweat equity"

(Continued on page 96)

Christian Alternative Music Gets Its Tattoo
Benson-Linked Label Sets Itself Apart From Parent

■ BY DEBORAH EVANS PRICE

NASHVILLE—New York-based Music Entertainment Group has launched an alternative Christian label, Tattoo Christian.

The label is located in Nashville, along with MEG-owned labels Benson Music Group and Diadem.

The label has yet to sign an act, but GM Mike Porter says it is close to signing a band and expects to make the announcement within a week. Porter says Tattoo hopes to produce released December.

Tattoo titles will be distributed through Benson Music Distribution. MEG CEO Wes Farrell says he was toying with the idea of starting such a label for a year and now feels the right time has come. Porter agrees and says he thinks Tattoo will target a market with tremendous potential.

"I have a goal," he says. "I hope that the same kind of growth that pop music has shown in the alternative field will carry over" Porter says. "There's an audience out there we're not speaking to as an industry. This music may be that voice to speak to some of the younger kids that haven't been attracted to our industry."

Some Benson staff is shifting to the new label. Mark Quattrocchi transfers to Tattoo as director of A&R from his post in the A&R department. Porter will continue in his responsibilities as Benson's VP of publishing, while also serving as Tattoo's GM. Dan Michaels is new to MEG, joining as Tattoo's director of marketing. Michaels is a founding member of an alternative group the Choir and has management, booking, and performance experience with a variety of acts, including the Three Days, July 4, Bryan Massey, and The Zero Tape of The Cross.

As to why execs chose to create a new label rather than just signing alternative acts to Benson's roster, Porter says, "The music itself brings with it unique challenges in marketing and an implicit understanding of the genre from an A&R standpoint, so Benson was probably not the right label to facilitate both those areas of music." Porter says alternative is a "distinct style" within Christian music, especially the way you market it. You don't necessarily go out and print ads and radio with the same vigor that you would with an AC, inspirational, or other middle-of-the-road artist. There are more grassroots marketing techniques involved. Since it needed a dedicated staff, it just seemed easier to [develop] a new imprint to accommodate.

Porter says live performances are the best means of promoting alternative Christian music. In the past, artists who have performed modern rock or alternative music have had trouble finding venues. Mainstream clubs are often reluctant to book Christian bands, and churches are often hesitant to present edgy music, traditionally embracing more AC/pop Christian acts.

According to Porter, those situations are changing. "The biggest tool for marketing the music is to get people to see the bands play," he says. "I'm told that there are many more enlightened youth ministers and church organizations who embrace this music. So we're not discounting churches as venues."

Porter says the college circuit is a great place for Christian alternative acts and mainstream clubs are also (Continued on page 96)

RECORD COMPANIES. Jack Rosner is named executive VP and GM of RCA Records in New York. He was senior VP of BMG Ventures and marketing, BMG Entertainment North America. Ronald E. Sweeney is appointed executive VP of black music for Epic Records and senior VP of Sony Music Entertainment in New York. He was president of his own law firm and chairman of Avant Garde Management.

Capitol Records names Bruce Kirkland EVP of international operations and Bruce Lundvall GM, East Coast, in New York. Kirkland was senior VP of marketing and GM of Capitol. Lundvall will continue his role as senior VP of BMG’s Blue Note/Metro Blue Records.

Richard Nash is appointed senior VP of character entertainment division for Interscope-Geffen-A&M Group. Nash was senior VP of the black music division of A&M. Marty Malishking is promoted to VP of product development for Mercury Records in New York. He was senior director of marketing.

NATIONAL MANAGERS. Tim Patterson is named senior director of A&R for Arista Records in New York. He was senior A&R director for A&R at Interscope. The EMI U.K. label of EMI Records in London names Ian Ramage marketing director, Amanda Knight head of product management, and Trudy Bellinger head of creative affairs. They were, respectively, VP of pop marketing and EMI International’s marketing manager for the EMI U.K. label, and head of video for the EMI U.K. label.

EXECUTIVE TURNTABLE

ROVNER SWEENEY KIRKLAND LUNDAVALL NASH MAIDEBERG

BILLBOARD AUGUST 19, 1995

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Artists & Music

David Bowie Returns To Drama
Plays Seven Roles On Virgin Set ‘Outside’

BY MELINDA NEWMAN

NEW YORK—Throughout his career, David Bowie has assumed several personas, including those of glam rocker Ziggy Stardust and the debonair Thin White Duke. But on his latest project, “Outside,” he introduces himsef, taking on no less than seven characters.

“Outside,” coming Sept. 26 on Virgin Records in North America and BMG in the rest of the world, is a musical Gothic drama that elevates murder to art form. It is the first in a series of albums for Bowie that will delve into the lives of the new characters he has created.

“The albums will go through the end of 1999,” says Bowie. “And the overridin g sort of idea would be to, in musical diary form, capture the atmosphere of the last five years of the millennium using the device of a storyline and characters.”

The atmospheric, textured work of “Outside” recalls Bowie’s early work rather than his more accessible, mainstream pop of “Let’s Dance” or his last album, 1993’s “Black Tie, White Noise.” The first single, “The Hearts Filthy Lesson” is an edgy, industrial, layered tune that will go to college, alternative, and album-rock radio in early September. That will be followed by another version, remixed by Inez Nails’ Trent Reznor, that will be serviced to radio later in the month. Samuel Bayer is directing a video for the song.

“At the end of the day, we’re promoting the artist, and a spin is a spin, whether it comes from the album version or the remix,” says Phil Quarararo, president/CEO of Virgin Records America. “I’m trying to re-establish David Bowie. In a perfect world, the music will ensure an extra mileage as the song gets established. This is the first real concept album David has made in several years. I think for him, it’s a return to his roots—not so much in music, but in style. We need to go to his fan base and say, ‘This is the man who grew up with a new record.’”

A Lollapalooza Of A Gig. As Lollapalooza ‘95 continues its trek across America, the festival’s organizers enjoy the view at the Gorge Amphitheater in George, Wash. At the MCA Concerts-operated venue, the tour coordinators were presented with a “George” for setting a career attendance record at the venue. In its three stops at the Gorge Amphitheater, Lollapalooza has drawn 73,301. Shown, from left, are Melissa Miller, MCA Concerts, Stuart Ross, Lollapalooza tour manager, Felicia Villarreal, publisher of Lollapalooza magazine; Perry Farrell, Lollapalooza founder, and Jeff Treier, MCA Concerts Northwest.

Shanachie Disc Shows The Dead’s Roots;
Restless Starts Van Go—The Art Of Booking

ROUTES ROCK: Following Jerry Garcia’s death, the tributes to the Grateful Dead will undoubtedly begin to flow. However, a wonderful project in the works before his death may prove to be a very fitting homage to the influential Garcia, as it highlights the artists who influenced him. On Oct. 13, Shanachie will release “The Music Never Stopped: Routes Of The Grateful Dead,” a 17-song collection of tunes that the Grateful Dead have covered over the years, performed by the artists who made them famous. (Interviews for this column are conducted prior to Garcia’s death.)

The album works on several levels. For fans of the Dead, many of whom undoubtedly thought that the band had written such songs as Bonnie Dobson’s “Morning Dew” or Ollay Ramsey’s “Rain And Snow,” the compilation will provide an education; for fans of American folk and blues music, the record will serve as a joyous assembly of home-grown treasures.

The album was the brainchild of David Gans, producer of the “Gra teful Dead Hour” syndicated radio show and author of two books about the Dead, and guitarist Henry Kaiser, who has recorded many albums under his own name and plays with many of the Dead’s offshoot bands.

“I have and I have talked about this for a very long time,” says Gans, who shares a co-producer credit on the album with Kaiser. “We wrote up a proposal for the band. There are dozens of songs the Dead have covered. We blocked out several albums worth and thought which songs would make the best album. We sequenced it sort of like it would be for a live concert; we’re aware that these songs usually have a certain place in the set.”

The band gave Gans and Kaiser its blessing, and then, as Grateful Dead guitarist Bob Weir says, “We left them to their own devices. These guys are old friends. We trust them. These are the original source materials for the tunes for us, and I’m kind of pleased that people will get a chance to hear the original renditions.”

Gans says, “We received no explicit guidance from the band. They tend to say yes or no about something and then not want to be bothered by the details.”

For a band in licensing the material, Gans and Kaiser turned to Bill Belmont at Fantasy Records. “Some of the songs were in Fantasy’s library,” Gans says. “The miracle to me was that Bob Dylan said yes to us use ‘It’s All Over Now, Baby Blue,’ but I think the song was used.”

The pair approached Shanachie because Kaiser has worked with the label on several other projects. “It is appealing to work with the Grateful Dead on a record project,”

Are frogs waterproof?” asks Richard Nevins, president/CEO of Shanachie. “One thing we endorse as a company is a unique store for a project or an artist, and this certainly has that.”

The album cover was illustrated by R. Crumb and pictures several of the artists featured on the album together onstage, with the Dead’s trademark skeletons dancing in the audience. Cram has stated his dislire for the Dead, but Nevins entered him to do the cover by promising payment in the form of a number of years that Crumb, a record collector, coveted.

Four to six weeks before the album hits retailers, Deadheads will be able to purchase it through Grateful Dead Merchandising, the band’s own program that sells Dead paraphernalia directly to fans.

The only song on the album the Dead no longer performed was “I Did You Good Night” by the Pindar Family. The band had not played the song since keyboardist Brent Mydland’s death in 1990.

GO VAN GO: Restless Records has formed its own on-site booking agency that will handle not only many of the artists on its roster, but those on other labels—major or indie—as well. Kin Novina, formerly with booking agency ICM, is an equity partner in and the managing director of the Van Go Agency. Although Restless acts are in no way obligated to utilize Van Go, among the label’s artists who are booked through the agency are Lori Carson, Penny Dreadfuls, Spain, Viva Saturn, and Gem (see story, page 10). Non-label acts utilizing Van Go include Marlee MacLeod (Medium Cool), Three Mile Pilot (DOC), and Heavy Vegetable (Cargo). Restless president Joe Regis says that he started the agency because of the difficulty in landing “quality touring opportunities for our artists. Therefore, we decided to take matters into our own hands and help start an agency. But just as important, we think an alternative booking agency here in L.A. represents a bona fide business opportunity on its own merits.

JOINING FORCES: Following the death of Dennis Fine, PR companies Fine Media and Ida Langsam’s ILS have joined forces and are working out of Fine Media’s downtown New York office. Fine’s wife, Karen, who has a publicity background, is joining the company, which is considering coming up with a joint name. Among the clients being worked by the combined firm are Nick At Nite Records, Polychron Chronicles, Jude Cole, Gavin Friday, Jayne County, and the Ramones, who will open for Pearl Jam on four upcoming shows (Billboard, Aug. 12).
I'd like to thank all the Radio Stations & Retailers for their support on the Janet album, & a very special thanks to Virgin Records & Billboard; Jimmy & Jerry, you're the Best. I love you.
Finding A Gem In Cleveland’s Indie Scene

Rust Belt All-Star Quartet To Debut On Restless

BY CARLO WOLFF

CLEVELAND—In the ‘80s, during the heyday of AM radio giants WHK and WGY, Cleveland was a key city from which to break a band. The era of AM dominance is long gone, but this northern Ohio city remains an important radio market, and in the past few years, several bands have formed here, complete with media profile and radio airplay.

Restless Records is counting on that recent heritage to break Gem, a talented quartet with a distinguished underground resumé. Restless will release the band’s debut, “Hedrix,” on Sept. 26.

“We’re very excited about Gem,” says Rich Schmidt, VP of marketing and promotion for Los Angeles-based Restless. “The individual players have come from credible past bands—guitarist Doug Gillard from Death Of Samantha, drummer Scott Pietkering from Prisonshaker—so we’re obviously launching from a believable indie base.”

The impromptu spawn of a 1992 jam session at a record-release party, Gem came together because Gillard, former Prisonshaker bassist, Chris Burgess, and former Four Coyotes guitarist Tim Tobias had always wanted to “get something together,” says Gillard, who also plays in Cobra Verde, another Death Of Samantha offshoot that records for local label Scat Records. (Don Depew, who plays bass in Cobra Verde, co-produced “Hedrix.”)

“I had a couple songs on the ‘Hotel Cleveland’ compilation under just my name, so I got these guys together to flesh out the songs live, and we decided to keep it going and call it Gem,” Gillard says. Burgess was ultimately replaced by Jeff Curtis, whose resumé includes the underground Cleveland band My Dad Is Dead.

Gem’s music “is kind of traditional, but not intentionally so,” Gillard says. “Since we’re not the youngest of the young whippersnappers, things come out in the music that are more traditional.” The band members’ average ages hovers around 30.

But all of us are up on things, too,” Gillard says. “We’re influenced by people like Swell Maps and Stereolab and Pere Ubu. Between the four of us, we’re into everything.

“Write songs that happen to end up catchy because I kind of like catchy things,” Gillard says. “But I’m no way geared anything on the record toward commercial viability. I may just run too much the other way around the next record.”

Such ornery eclecticism might play well in Cleveland, an old Rust Belt city where a scene with appropriately industrial overtones seems to have developed. Schmidt notes the recent success of such bands as Dink (from nearby Kent) and Filter (led by former Nine Inch Nail Richard Patrick).

Support from local radio stations WMMS and WENZ helped both Dink and Filter, and there’s no reason it can’t do the same for Gem, Schmidt says.

College and commercial alternative radio are the two formats Gem aims to crash, Schmidt says. Although the tentative first single in “Your Heroes Hate You,” a brilliant detonation of postmodern rockabilly by Gillard, Restless also plans to release a Joe Chiccarelli remix of “Suburban Girl,” a brooding Gillard song with an undertow riff. A single was scheduled to be released to radio a month before the album.

To prime the pump, Restless will release the songs on vinyl. “There will be two 7-inch singles out to the retail community before the solicitation of our record,” Schmidt says. “The hip retailers and the singles clientele will become well aware of the band before we release the CD.”

Restless entered into a similar arrangement last year, when it tied the marketing of its Polara album to Polara singles released on Generator, a Minneapolis-based vinyl label.

Gem’s vinyl ace in the hole is Jason Pettigrew, senior editor of Alternative Press, a Cleveland-based monthly magazine that just celebrated its 10th anniversary. Pettigrew owns the Carcraash label.

Last year, Gem’s “Suburban Girl” (“Drool” was released as a Carcraash 7-inch, and the label was scheduled to issue Gem’s “Sheep”/ “Smiling All The While” in August. N-E-S.

(Continued on page 18)
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**Artists & Music**

**GRATEFUL DEAD’S JERRY GARCIA EMBODIED SPIRIT OF THE ‘60s**
(Continued from page 6)

thought that his spirit has gone on to join the angelic chorus
of musicians such as Bob Diri-

x, and Martin Gaye, and other
greats that have left us too all
soon.

Among the Dead’s greatest fans in the
1960s, was singer-songwriter
Hale Milgrom, who saw the group perform literally hundreds of times. “For
over 25 years, Jerry and the band pro-
vided a milieu for me that is un-

glims says. “I grew up with him, and
I hoped to grow old with him, too.
He taught me about being not just about
takes, chances of the joy of surrendering
to the power of music, and the value of
community. I’ll miss that part of me
too.

In 1968, Garcia occupied a unique position
among guitarists. In the 60s, he helped
pioneer longform rock improvisation; in an
era in which groups-based groove
such as Hendrix and Eric Clapton
held sway, Garcia melded blues, country,
folk, and rock styles, and even jazz
modalities, into an individualistic
approach. While Garcia’s playing was
undeniably dramatic on its own, it always
functioned as one facet of the Dead’s
dramatic and polyrhythmic
tune.

He was also a distinctive singer
(Continued from page 6)

**WB, POSTAL SERVICE TO PROMOTE JAZZ STAMP SERIES**
(Continued from page 6)

WB Network planned a special series of stamps featuring music stars are big business.

WB’s Elvis Presley stamp—the
issue after which all subsequent music stamps have been modeled—remains
the Postal Service’s all-time best seller.

“We printed 500 million [and they
say that they’re out],” Vargo says.
DAVID BOWIE RETURNS TO DRAMA

(Continued from page 8)

that's indicative of where he's been and where he's going.

The goal can be accomplished by airplay and media coverage via avenues that reach Bowie's older demo-
graphic. To reach the older Bowie fans, the idea is to identify with the newer acts that have been influenced by him. Quartararo says the plan will be better than having Bowie tour with Nine Inch Nails. The six-week amphithe-
tater tour will be jammed with music to make sure they are in-
cluded in all retail plans for the proj-
est.

For Bowie, recording in character for the first time in nearly 20 years was not difficult. "That's not scary for me anymore, because I'm much more aware that I'm working in a narrator/creator capacity [rather than allowing] myself to merge with the character as the same person. I'm in a lot healthier place now to undertake that kind of work. But I did come up with seven characters, so that's kind of scary," Bowie says with a laugh. "It's sort of 'Sybil'-ish, isn't it? But she had 38 characters, so I'm still doing all right."

The project reunites Bowie with producer Brian Eno, who last worked with Bowie on his 1979 al-
bum Ashes to Ashes. "I did come up at Bowie's 1992 wedding. "We both share a great passion for the break-
down of boundaries between the art forms, because we've both been involved in this nebulous area called multimedia," says Bowie. "I've always felt that film and theater, and fashion and art and music all go together. I have no problem deal-
ing with any of those areas. My prin-
ciple is that if you're not an outright idiot, you should be able to apply the tools of one trade to any of the other art forms. I think Brian is much of the same ilk."

The album was released in the U.S. by RCA Records, with the track "You're a Star" being added to the album. The single was a hit in the U.K. and was featured on the soundtrack of the film "Star Trek.

RCA'S SVEN GALI MANIPULATES ITS CURRICULUM FOR SECOND ALBUM

(Continued from page 9)

"Sven Gali's music, sound, and pro-
duction works for what's going on at U.S. radio now," says Derr. "We went to hard rock radio Aug. 7 with the track "What You Give." Two weeks from now, we'll go to album rock and modern rock [radio] with it. So far, the initial re-
jection to the track and the various formats has been very positive."

Derr says RCA's approach to media coverage for the band will be as broad as possible. "We have a wide range of choices with this album, because the band's songs, like those of Candlebox or Pearl Jam, translate across the board. We'll be working metal, hard rock, and alternative rock magazines. At the same time, we'll be getting the word out to local and regional video shows about the video of "What You Give."

In preparing for the album's ses-
sion, Gray suggested that Sven Gali's members—bassist Shawn Mahur, gui-
tarist Frank and Dee Cernille, singer David Wansel, and new drummer Mike Ferguson—jam together as much as possible.

"He wanted us to make a very spon-
taneous recording and we had never rec-
ordered that way before," says Frank.

As the sessions proceeded, Gray con-
tinually challenged the band to closely scrutinize its songs. "We alternated a good 90% of what we'd written previ-
ously," says Frank. "For a lot of the new songs, we just jammed all night with the tape rolling; the next day we'd piec e a song together. We don't have a rigid writing formula. Songs usually come up in us playing together. Dave wrote a lot of the lyrics."

The band's 1992 self-titled debut (which was not released in the U.S.) sold 65,000 copies in Canada, according to Larry Macrae, VP of national promo-
tion at BMG Music Canada. This was largely on the strength of the album's fourth single, the power ballad "Love Don't Live Here Anymore," which re-
cieved album rock, top 40, and adult contemporary airplay. The band also toured heavily, completing three solo Canadian tours and sharing bills with Foreigner, Def Leppard, Meat Loaf, and Tom Cochrane.

Macrae indicates that Canadian re-
cations to "Inwir" has been muted so far. Because Cernille was sidelined for the past two months after a boating acci-
dent, the band has been unable to tour. Also, "Inwir," which marks a consider-
able advancement for the Canadian rockers from their debut, self-titled,'90s-styled album, has met with resist-
ance from some of the band's staunchest fans, who are dismayed by the new band's grungy musical flavor.

"This new album hasn't done as well as the debut yet," says Macrae, noting that "Inwir" has sold 20,000 copies to date in Canada. "We've decided to pick up a major rock station in every [market] we play, with the excep-
tion of Montreal, but some of the band's friends and their fans aren't really loving it. It's a natural re-
action. Some people have said the band should have made a record like it did before. But if they had, they would have been accused of not progressing. This is a far, far better record than their de-
but."

Says Frank, "In Canada, we can get video airplay and some radio airplay, but our main exposure has always been through touring. . . . There are limited opportunities for hard rock on Cana-
dian radio. We hope we'll get a chance to get on radio more in the States."

To kick off the American release of the album, the band will do a showcase at the Roxy in Los Angeles Sept. 6, fol-
lowed by dates at the Concrete Founda-
tion's Forum '95 in Burbank, Calif., Sept. 7-9.

"We're looking forward to playing more in the States," says Frank. "We've played there a little bit in the past, but we've never concentrated on playing there, because we didn't have a U.S. release on our last album.

Sven Gali's members are anxious to return to Europe next year to promote the release of "Inwir." "Sven Gali" was released in the U.K., Belgium, Ger-
many, Austria, Switzerland, Portugal, Japan, and Italy, and, in 1995, the band did a 21-date U.K. tour supporting Brit-
ish quartet Wolfsbane, as well as 11 dates in Germany and some shows in Belgium to boost the album's profile there.

"European music fans are so dedi-
cated," says Frank. "We're not really well known there yet, but we still had fans driving for days to some of our shows and lining up for eight hours. We've done Germany before, but we undertook a tour of the most exciting things that they'd heard about, and they just wanted to be there."

Although "Black Tie, White Noise" (Continued on page 16)
**BILLY BOOCHER'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. *Asklepie indicates vinyl LP is available.*

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number Distributing Label</th>
<th>Price &amp; Equivalent for Cassette/CD</th>
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<tr>
<td>MOKENSTÉ (Information Satellite/Atlantic)</td>
<td>Azz Izz (1)</td>
<td>HUM (KCA-0017/95.95/96)</td>
<td>YOU'LL PREFER AN ASTRONAUT</td>
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<tr>
<td>TRIPPING DAISY (Polygram/Atlantic)</td>
<td>Young Man From The Planet X</td>
<td>1-2600 (95.95/96)</td>
<td>I AM AN ELASTIC FIRECRacker</td>
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<tr>
<td>THE JAZZMASTERS II</td>
<td>True Shelving</td>
<td>TIDBITS/SAC/95.95/96</td>
<td>TOUGHER THAN LOVE</td>
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<td>TOADIES (Psychotic Metal/Atlantic)</td>
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<td>RUBBERNECK</td>
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<tr>
<td>DIANA KING (MCA/Columbia)</td>
<td>Tougher Than Love</td>
<td>1-2614 (95.95/96)</td>
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<td>Out With A Bang</td>
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<td>They're All Gonna Laugh At You</td>
<td>1-2610 (95.95/96)</td>
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<td>JOAN OSBORNE (Blue Galleria/Stein/Pepper)</td>
<td>Relish</td>
<td>1-2612 (95.95/96)</td>
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**TOP 10 SELLING TITLES**

1. **CORONA** (Atlantic) 19183 (95.95/96)  **RHYTHM OF THE NIGHT**
2. **JAMES HOUSE** EPC 396/7 (95.95/96)  **DAYS GONE BY**
3. **INN KAMO** ZVE 1394/92 (95.95/96)  **LYRICAL GANGSTA**
4. **PERRY O'NEGATIVE** ROUNDDOWN 190/9 (95.95/96)  **BLOODY KISSSES**
5. **CURTIS STIGERS** 45741 (95.95/96)  **TIME WAS**
6. **KENNY CHESNEY** 46042/91 (95.95/96)  **ALL I NEED TO KNOW**
7. **RHETT AKINS** 14 (95.95/96)  **A THOUSAND MEMORIES**
8. **LEE ROY PARNELL** 25 (95.95/96)  **WE ALL GET LUCKY SOME TIMES**
9. **JUNIOR BROWN** 45393 (95.95/96)  **JUNIOR HIGH**
10. **CAMERON BEAVON** 45 (95.95/96)  **SWEET TALK**

**REGIONAL HEATSEEKERS #1'S**

**MOUNTAIN**

- **West North Central**
  - Bryan White, Bryan Live

- **East North Central**
  - Hip Hop, You'll Float An Albatross

- **East Central**
  - Hip Hop, You'll Float An Albatross

- **NORTEAST**
  - Let's To Cocoa, Wholesale Mech & Fishes

- **SOUTHWEST**
  - Bryan White, Bryan Live

- **PACIFIC**
  - Roy, Forever Hustlin'

**THE REGIONAL ROUNDUP**

Rolling the top 10 best-sellers titles by new & developing artists.

1. **Perfect Stranger, You Have The Right To**
2. **1994's Ball**
3. **You'll Float An Albatross**
4. **Perry O'Negative, Rounding**
5. **The Heatseekers, The Heatseekers**
6. **When The Weather**
7. **The Heatseekers, The Heatseekers**
8. **The Heatseekers, The Heatseekers**
9. **Runaways, The Runaways**
10. **South Atlantic, Montez/Sack, Azz 1zz**

**REGIONAL HAPPIENGS**

- **Sweet Water's**
  - Superfriends on Electra clocks in at No. 8 in the Pacific Regional Heatseekers! Chart.
  - **Michael Speaks**
  - "No Thing"

- **The Heatseekers**
  - East West bows at No. 25 in the South Atlantic...CIV's self-titled Luna/Atlantic debut album in at No. 4 in the Middle Atlantic and No. 20 in the Northeast.

**Fearsome Leaders**

- **The Brothers** from Casey Stinson's Eureka release, "Blue Drops Of Rain," is being used in the promo for Fox-TV's "Party Of Five" from Aug. 5 to December...**Moon's** Enemy full-length debut, "Goole For The Other Team," is worth a listen. Early believers in "Laid Down Love," among other tracks, include WXPN Philadelphia and KNON Dallas.

**ROADWORK**

- **TVT's** the Hirdbrain plays its first headlining gig in its hometown of Boston at Local 186 on Aug. 25. Its debut, "Bliss," is due Tuesday (16)...Noah Stone plays several California dates in support of his World Domination debut. "Love That Smile Off Your Face," including Paradise Lounge in San Francisco Wednesday (16); Chicago's Lincoln (29) on Mod Rock Tracks this week.

**THE RISING PUNISHERS**

- Wake Up Call. Modern and album rock radio are finally waking up to Sat's Pop's Superstricken. Modern rock stations WNFX Boston and KNDQ Seattle are spinning "Born With A Tail" from the new album "Sacrifice." Effective Monday (14), MTV puts the clip in rotation.

- Featuring Linda Blair, the video is the most expensive ever made for the label holding a copy of Sugar Ray's album. The most inventive stricker will win Sugar Ray singer Mark McGrath's 1996 Cadillac DeVille, which inspired the album's first single, "Mean Machine." Five runners-up will win dinner with the band, and all entrants win an autographed copy of the album. "A panel of experts" (the label's marketing department and the band) will choose the winner Sept. 30.

- To spread the word, John Raso, producer manager at Atlantic, says the label distributed posters and flyers to men-and-women's stores, metal radio, and fans at the band's concerts. It also produced a 30-second video explaining the contest, which was distributed to local video shows.

- The Newport Beach, Calif. band is also getting some exposure via Howard Stern. Stern has aired the band's version of "Psychedelic Bee," a song the shock jock recorded in his childhood band, the Electric Comic Book, that he sometimes plays on his syndicated morning show.

- Sugar Ray was also scheduled to play live on the show Aug. 10.

- On Sunday (13), Sugar Ray will perform "Psychedelic Bee," "Mean Machine," and the new single, "10 Seconds Down," on MTV's "MTV2's 120 Minutes."
Shay Puts On A More Adult, ‘Face’

MCA Follow-Up Is 9 Months In Making

BY J.R. REYNOLDS

LOS ANGELES—In 1992, Gasoline Alley, MCA’s quartet Shai debuted with “If I Ever Fall In Love,” a set that
was a trend among fans welcomed with open arms. Three years later, as the label prepared to release
their third studio album, “Blackface,” the label was faced with a 13-track set that has a more mature
mature musical theme.

But MCA executives wouldn’t have it any other way.

MCA black music collective senior VP David Harleston says, “What this album embodies is a group that has a lot more
versatility and power that will drive this project across a broad set of demographics.”

To prepare for the Sept. 26 release of “Blackface,” the label is marketing a marketing campaign designed to reacquaint
the industry and consumers with the group and spotlight the album’s musical quality. Says MCA black music collective
marketing and publicity VP Ashley Fox, “We’ll start by rebuilding a foundation with retail.

“We recognize that independent retailers are an important core element for Shay, so we’ll be focusing on them for
the next two months, tailoring in-store promotions for each store’s needs,” she says.

“Their attention to the

Sony Creates New R&B Exec Lineup; Luther’s Yule Plans; Aaliyah Branches Out

SONY MOVES: In what’s being described as a major
commitment to R&B music, Columbia Records has formed
a black music division and appointed Michael Mauldin as
its executive VP. The former artist manager and So So Def Records’ former VP will hold the additional title of senior VP of
Columbia Records Group. Mauldin will report to Columbia
Records Group chairman Don 1enner.

At the same time, Epic Records is also forming a black
music division and has appointed Los Angeles entertain-
ment attorney Ron Sweeney as Epic black music execu-
tive VP, reporting to Epic Records Group chairman Dave
Glew and Epic Records president Richard Griffiths.

Sweeney also holds the title of Sony Music Entertainment
senior VP that is connected with the strategy for the company on a worldwide basis. In that post, he reports to Sony Music
Entertainment president/ COO Tommy Mottola.

Columbia senior VP Tony Anderson and Epic black
music exec Lamont Boles remain in place.

The Sony announcement was part of the “R&B trend
of labels appointing R&B music division chiefs who have
close ties to the music business. Other such major-label execs
who have been installed this year include Warner’s Denise Brown (Billboard, April 8),
MCA’s David Harleston (Billboard, May 20), RCA’s Kevin Evans (Billboard, July 8), and Island’s Hiriam Hicks (Bill-
board, July 22).

In the last 10 years, R&B music heads have come pri-
marily from the promotion side of the business. The tap-
ing of former entertainment attorneys, A&R executives, and
artist managers represents a fundamental change in
thinking—in which the road to sales success comes not by
hanging records over the heads of consumers at radio, but
by forging creative-minded music teams and employing
broader marketing strategies.

Both Sweeney and Mauldin have close relationships with
some of the hottest production and artist talent in R&B music.

Mauldin worked for seven years as president of Atlanta-
based management firm Entertainment Resources Inter-
national, whose roster included Arrested Development,
Caron Wheeler, and Xscape. Mauldin also owned and
operated the Rock Label, an independent record company.

Mauldin is also the father of producer Jermaine Dupri,
who has produced albums by So So Def acts Xscape and
Da Brat and produced tracks on TLC’s current LaFace
call, “CrazySexyCool.”

Prior to his post, Sweeney represented such acts as
Queen Latifah, Sean “Puffy” Combs, Clarence
Avant, and the superstar production team of Jimmy Jam
and Terry Lewis, who co-own the A&M-distributed
label. Sweeney’s post at Sony could prove

by J. R. Reynolds

for Shay, and Lewis, should their A&M days unravel—
some of recent industry speculation.

Sweeney was also chairman of the interactive software
company Mandy Entertainment, a joint venture with
Motown and Philips Media. The experience gained from
that endeavor should prove to be an asset with future inter-
active Sony projects.

MUSIC RIZ INTELLIGENCE: Epic sources say that
crowner Luther Vandross will release a Christmas album
featuring an all-star lineup of vocal collaborators... Black-
ground live artist Anfyah is beginning work on a new
album, which is scheduled for an early 1996 release. Unlike
her 1994 album, “Age Ain’t Nothing But A Number” —
which was produced by R. Kelly and peaked at No. 3 on
Top R&B Albums—the new set will tap various
producers, including Sean “Puffy” Combs, J. Dillea,
and Dave Hall... Full Force fans should check for
Selena’s current set. “Dreamin’ O’ You,” which
features co-production and background work by the
veteran set on the track “My Baby.” It’s a dreamy ballad that
incorporates an R&B-styled melody under Selena’s pop vocals... Scotts folks steps
down as GM of LaFace.

COUNTERINTELLIGENCE: MJJ’s Brownstone, Mer-
cury’s Brian McKnight, and EMI’s D’Angelo will embark
on a 40-city national tour beginning in late September. This
show has the potential to be one of the year’s best.

Speaking of D’Angelo, now that EMI has proven that alter-
native forms of music can be embraced by consumers, are
A&R execs going to seek out new and creative artists who
are into their own thing? Or are they just going to play it
safe and begin signing D’Angelo clones?

Kudos to Atlantic vocalist Brandy, who proves music
doesn’t have to be raunchy for kids to buy it. Her four Lady
of Soul awards are a tribute to that (see story on page 3).

Meanwhile, look for the artist’s sophomore project some-
time during the second quarter of ’96. Prior to that, fans
should expect a bit of friendly sibling rivalry when Brandy’s
brother Ray- J, makes his recording debut on Elektra early
next year. The young R&B artist is being touted as the male
version of Brandy, surprise.

Check for the Columbia soundtrack to the Los Angeles
period film “Devil In A Blue Dress,” starring Denzel
Washington. The album features some vintage Central
Avenue jazz by such artists as Duke Ellington, Tbelie-
nious Monk, Memphis Slim, and T-Bone Walker. The
Triangle film opens Aug. 29, and the soundtrack is in stores
Sept. 5.

Brandy sweeps Soul Train Awards
Debut Artist Beats New, Veteran Acts

LOS ANGELES—Atlantic Records
debut artist Brandy was the big winner
at the first Soul Train Lady of Soul
Awards, sweeping all four categories in
which she was nominated, including best
solo single and song of the year for “I
Wanna Be Down,” best album for
“Brandy,” and best new artist.

The artist—who’s self-titled album
peaked at No. 6 on the Top R&B Albums
chart and has sold 1.3 million units,
according to SoundScan—beat out an
array of new and established acts, includ-
ing performing artists Anita Baker and
Janet Jackson—both of whom came away from the awards show empty-handed.

LaFace hip-hop & R&B act TLC was the
only other multiple winner, picking up a pair of awards for best group single for
“Creep” and best group album for
“CrazySexyCool.” “The trio led all acts in nominations, with five.”

Choreographer/actress/director Debi-
nie Allen was awarded the Lady of Soul’s
inaugural Lena Horne Award for out-
standing career achievement, while
r a g r o u p B a l l 2 0 - P r i n t s was honored with the
entertainer of the year award.

Said Cheryl “Salt” James, “As a
recording group, we will continue to be
responsible women and remain as posi-
tive as possible for fans and listeners of
our music.”

The briskly paced, two-hour show was
televised live Aug. 6 from the Santa Mon-
ica Civic Auditorium and was co-hosted
by vocalists Gladys Knight and Brian
McKnight and fashion supermodel
Tyra Banks.

The Soul Train Lady of Soul Awards
were syn-
chronized with the Fox
Tribune Entertain-
ment and produced by Don Cornelius Productions, with
Giovanni Brewer serving as supervising producer.

Said Cornelius, “This is a very special
event, because women have consistently
received less attention in the worlds of
music and entertainment. They’ve been
given less parts, more bigger deals, bigger checks, and longer
media attention. Women have always been compelled to exist in secondary roles, but this show is an opportunity to give women the true attention they
deserve.”

(Continued on page 21)
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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.

Contact
Lezle Stein
213-525-2329

AUSTRALIA

AD CLOSE: 9/5
ISSUE DATE: 9/30

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

Contact
Amanda Guest
613-824-8260

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www.americanradiohistory.com
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: Lee Ann Photoglo
615-321-4294

This year’s Pro Sound Spotlight contains the lowdown on the field’s latest innovations, including features on sound reinforcement, sound enhancement at concerts, the automation of sound consoles, and an in-depth look at the growing trend of transient studios.

Bonus distribution at AES, (Oct. 6-9, NY).

Contact: Lezlie Stein
213-525-2329

Billboard and Airplay Monitor join forces to present the Fall edition of the most comprehensive guide to radio and record promotions. Listings include radio stations (country, r&b, rock, top 40), record company promotion personnel, radio syndicators, Top 100 Arbitron markets. Reaches thousands of music radio and promotion executives every day. The new handy 6” x 9” format is jam-packed with new and updated listings.

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regain some of the excitement of Shai’s debut. The first single, “Come With Me,” is a blissful midtempo song that will be serviced to R&B radio and retail charts Aug. 22. The label plans to subsequently service top 40/rhythm crossover stations, then go to top 40 mainstream and possibly AC outlets.

The single’s clip will be issued to local and regional video shows, as well as BET, MTV, the Box, and VH1 at the end of August.

“Image-wise, their look will be crisp, with an air of confidence, reflecting the less- trendy nature of the album,” says Hartle.

Although “Blackface” has a more mature R&B sound, Fox says Shai still maintains its youthful look and delivery, which will make its act’s demographic broader than other reflecting acts of the same age groups. Shai’s “music has evolved into a newer format that can pique and challenge young acts,” says a source.

Garfield also points to the set’s future potential in a selling point for younger consumers. “It’s more rhythm-oriented than our last album,” he says. “The drum patterns are more funky and the horns are more melodic, so the sex-appeal is a little better.”

Garfield says the album’s title is an existential reflection of who Shai is as a group today. “Though it seems empty, the blackness of [outer] space is interconnected and there are a lot of things going on,” he says. “That’s the basis of our music. The face behind any face is a blank slate that we can draw on to obtain peace and creativity. There’s potential for everyone to connect. Every creature makes up of energy—it’s a totally positive vibe. The trick is to connect with it.”

The label is planning a promotion tour where Shai will interact with fans and conduct a concert tour. However, execu- tives declined to discuss specifics.

Soul Train Awards
(Continued from page 15)

The awards show featured vocal performances from Knight and Shai, and such acts as Naughty By Nature, Mary J. Blige, Brandy, Brownstone, Queen Latifah, and Monie. The following is a complete list of 1996 Soul Train Lady of Soul Awards winners:

Best R&B/Soul-single—solo, “I Wanna Do It,” Brandy.

Best R&B/Soul single—group, band, or duo, “Crepé,” TLC.

R&B/soul album of the year—solo, “Finally,” Brandy.

R&B/soul album of the year—group, band, or duo, “CrazySexyCool,” TLC.


Best gospel album, “The Live Experience,” Helen Baylor.
Blando's Success In Germany A Twist Of Fate

B FOR BLANDO: Pop ingenue Deborah Blando says she will never again bulk at the idea of divine fate—especially after the series of “coincidental” events that brought her to Germany to record with A&M/Atlantic act B-Trise last year.

“It was the weirdest thing,” she says with a bewildered laugh, as she recounts the afternoon she walked down a New York City street and heard the combination of flamenco guitars and dance beats that fueled “Fiesta Fatal!” B-Trise's 1994 debut, blasting from a second-hand clothing store. “I bought a copy of the album and spent the rest of the day listening to it. It was the most incredible music I'd heard in years.”

Deborah Blando

The following day, Blando had a meeting with Jason Flom, president of Sony Music, to discuss recording plans for her debut on the label. “I told him about this record I'd just bought and how much I couldn't get it out of mind,” she says. “I swear that I had no idea that this was a project that Jason had a connection to. It was wild—almost like a higher voice was telling me something. I felt like I had to work on that album.”

Several days later, Blando was on a flight to Germany for a confab with B-Trise mastermind Claus Zindel. Not surprisingly, the two had immediate chemistry. “We had similar ideas in mixing cultures,” she says. “Everything came together really quick.”

Blando appears on three cuts on B-Trise's new “Suave Suave” opus, including the first single, “Nanita,” a Spanish lullaby that harmoniously marries Blando's delicate, girlish voice with Zindel's quietly insinuating arrangement of hip-hop beats, pillowy synths, and nimbly flamen-co riffs. “Nanita” has been fleshed out by club consumption with a lush ambience by Brian "B.T." Transeau.

“Nanita” is exemplary of the sub-genre growovability of “Suave Suave,” giving DJs a weapon of material for chill-out sessions and downtempo beat marathons. Zindel’s talent for melody construction has matured considerably, giving greater weight to his imaginative use of traditional Brazilian sounds. Blando's voice is like icing on an already mouth-watering cake. Consider her the tempting final ingredient that should entice an even wider audience than "Fiesta Fatal."

Sharp ears will, no doubt, recall hearing Blando's distinctive voice on "Boy," a midcharting house anthem from her 1995 debut album issued on Epic Records several years ago. Shortly after the release of that album, the engaging singer returned to her native Brazil and rebuilt her career from scratch. During that time, she scored four No.1 Brazilian hits, including "Innocence," a pop ditty that topped the charts there for 13 weeks.

In between promotional chores for the disc, Blando is finishing her next album. Due out during the first quarter of '96, the set will float between club-friendly dance and top 40 pop. She is producing several cuts, as are David Foster and Patrick Leonard. "The last few years were like going to university," she says. "I've learned so much about this business and how to survive the tough times. I'm ready for anything."

IN THE MIX: For those of you in search of the next hit-worthy Euro-NRG anthem to feed state-side punks, look no further than "Santa Maria" by Tatiana. From a creative director in America, this track & album production is about as thin and cliched as can be. But do not even consider starting at the cliche. It's not a case of the Van Helden jam, but rather a direct descendent of its influence. And at a time when dub is drea-

fully running into each other, this is a nice break in da flow. An unas-

suming little cut from Tremain's own Procreation Records. Check it out.

England's increasingly sturdy Recordedings comes on strong with two new, bright singles. "Wanna Take You Higher" by Sugar Shack (aka Miles Benedict), a funk-soaked instrumental homage to Parliament, is a rhythmic virus that is ripe for picking by acid-

jazz and hip-hop DJs.

Ruby Turner makes her Recorded debut with "Club Diamonds," a three-cut EP that reminds us of what a gifted performer she is. She works primarily with producer Wayne Brown, sticking to a mild pop/ house formula that relies heav-

ily on her ability to bend even the lightest lyrics into profound statements. Go directly to "Never Gonna Give You Up," which is sure to inspire festive shimmering.

BREAK'S N' PIECES: After testing the patience of loyalists for way too long, Chicago's Cajual Records finally unleashes another anthem from Dajae's debut disc, "Higher Power." The gospel-drenched "Dajae By God" has been remixed to suit a wide range of formats. Her studio mentor, Cajmere, as well as Chaz'n'Trent and the reliably pro-

gressive Deep Dish lads from Washington, D.C.

If trance music is your crave club clava, splash through "Spasms" by Lenny Dee with help from Roger Mays and Dan Nigrin. Trippy good fun on Ultra Ethereal Records, a new San Francisco indie that also brews ears with "Here I Come Baby" by Trip T Funk (aka the ever-experimental Dub Tribe Sound System).

After working the nerves of taste-

making jocks throughout London for a month or so, "I Believed In You" by Yojo Warkings has hit retail bins on commercial 12-inch pressing. The combined efforts of singer/keyboardist Errol Jones, better Samantha Scott, and pro-

ducer John Girvan (better known for her efforts under the name Space Plane) make for a riotous, disco-infused jam that hearkens back to the stylish heyday of Canablanca Records. Scott's energy is contagious, as are the track's wah-wah guitars and punctuating horns. Find this one on import via Ministry of Sound Records in the U.K.

Turning It Out. The members of the momentarily reunited LaBelle take a break during sessions for "Turn It Out," a pop/NRG ditty that is included on the forthcoming MCA Records soundtrack for "To Wong Foo." Shop Pettibone pro-

duced the track, which has just been shipped to clubs with remixes by Frankie Knuckles. The album, due in stores next month, also features new material by Salt-N-Pepa, Chaka Khan, and Crystal Waters. Pictured, from left, are Patti LaBelle, Nona Hendryx, Pettibone, and Sarah Dash.
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<td><strong>NEW</strong></td>
<td><strong>MARTON JORDA</strong></td>
<td><strong>WHAT HOPE HAVE</strong> (MCA)</td>
<td><strong>BIG BUMPER</strong></td>
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<td><strong>CLUB PLAY</strong></td>
<td><strong>47</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NIGEL BROWN</strong></td>
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Daniels Serves Up 'Same Ol' Me'
But New Capitol Set Shows Some Changes

NASHVILLE—In some ways Charlie Daniels is coming full circle with the release of his upcoming album, "Same Ol' Me." He started his career on Capitol Records in 1970, and his new album is one of the first to be released under the new regime that dismissed the former Liberty moniker to make the Capitol name a presence on the country scene again.

The title may be "Same Ol' Me," and Daniels does serve up the blend of country and Southern rock fans have come to expect, but the album also represents a few changes for the veteran artist. Capitol Nashville executives are planning some different marketing and techniques to let people know what Daniels' Sept. 12 release has to offer.

"We're appealing to the fact that this record, so appropriately titled "Same Ol' Me," is just a great Charlie Daniels record," Capitol Nashville executive VP GM Walt Disney said. "It respects what Charlie and his band have been doing for 23 years. There's been no music that has been so successful for him in the past. What we're gonna do is try to deliver that message through packaging, press, and almost every vehicle we use, to reinforce the message that if you've ever bought a Charlie Daniels record in the past, buying a Charlie Daniels record, this is one you've got to have. We feel real positive about this record."

Daniels acknowledges that this is very much a Charlie Daniels record but says he tried a new approach in the creative process that makes the album a little different. "It's the first time I've written with any of the Nashville writers," says Daniels of the project, which also marks the first time he's worked with producer Barry Beckett. "I wrote for about a year and a half with some of them. I had kind of been absent from the Nashville scene for a long time, because I had written so much myself and with the band. I just hadn't written with anyone (else) for a while."

Daniels collaborated with several Music Row tunemasters but developed the best chemistry with Chuck Jones. They wrote at least a dozen songs, and seven ended up on "Same Ol' Me." "All the people that I wrote with were very happy about that (Continued on page 36)"

-- By DEBORAH EVANS PRICE

Stony Plain's Church Revives Folk With 'Just A Little Rain'

TORONTO—Listening to Cindy Church's sophomore album, "Just A Little Rain" on Stony Plain Records (distributed by Warner Music Canada), there's no mistaking the Alberta-based folk country project's pristine, bell-like voice. Once you hear it, you know immediately who it is.

"She's a vocal stylist in a way you don't usually hear in country music," says Canadian country star Sylvia Tyson, with whom Church performs in the vocal group Quartet, which is on the Denon Canada label. "She works very hard at her voice and has a lot of influences, like blues and jazz styles of the '30s and '40s, that come through in her singing."

From Bible Hill, Nova Scotia, Church garnered a sizable reputation in western Canada in the mid-'80s as a harmony singer with Canadian country icon Stan Tynan (Sylvia's ex-husband) and as co-founder of the country trio the Great Western Orchestra, with whom she also featured"Church's solo partner, guitarist Nathan Tinkham.

In the past year, sparked by her debut album, "Love On The Range," and her work with Quartet, which also includes Colleen Peterson and Catteland Hanford, Church has skyrocketed to national popularity in Canada.

With this new album out, I want to put more emphasis on working with my trio, because I've hardly played in the East by myself," says Church. "Last year, Nathan and I did a gig in Ottawa, which was the first time I'd ever played myself in Ontario. In the West, I do small theaters and festivals. I don't play clubs much anymore, because club owners expect you to be a cover band."

Quartette connections are clearly evident on "Just A Little Rain." The song "Raindrops" was written by Hanford's husband, Chris Whiteley, and "Never Got Over You" was co-written by Church and Sylvia Tyson.

Other Canadian songwriter tapped for the album are Shirley Eichardt ("It's Just A Little Rain"), Roy Forbes ("Still A Fool"), Tim Williams and Laurie Thain ("Trying To Rope The Wind"), Carl Brouse ("Haunted Henry Tree"), and Tinkham, who contributed three songs, co-wrote "Sleeping Alone" with Church, and produced the album with her. There's also a stylish remake of Floyd Tillman's 1949 jukebox filler "I Gotta Have My Baby Back." The single is "Still A Fool."

"I wanted the album to be eclectic," says Church. "It still falls under the country umbrella, which is multi-layered and encompasses many different styles. When I perform live, I do a lot of different musical styles, like cowboy music, folk music, and hardcore country, all in a country vein."

About the lack of self-penned material on the album, Church

-- By LARRY LEBLANC

Garth Plans 'Miracle' Album For Nov.; Wallace Has Country's 1st Enhanced CD

GARTHMANIA: Last April, Garth Brooks told Billboard fans that he would "take a miracle" to release a new album in 1995. So, it looks like he may pass a miracle. Brooks told a Cema Distribution conference that he plans to release a new studio album Nov. 15, with a single coming eight weeks earlier. "I'll pull it at the last minute if it's not up to what we can do," Brooks tells Billboard, "but I've never been through a Christmas without a new piece of product." He says he has some songs recorded but he's still "looking, looking, looking" for great material.

Many retailers based their orders for "The Hits" on the belief that there would be no new Brooks album until 1996 (Cema stopped taking "Hits" orders June 30). However, Brooks says he's confident that album will suffer if a new one is released. "Jimmy Bowen (former Liberty chief) told me the best way to sell catalog is with something new that's worth them coming into the store," Brooks says. "The new album will move more than 'The Hits' than if 'The Hits' stood alone at Christmas this year."

-- By CHET FLIPPINO

Nashville Scene

by Chet Flippino

Party With The Killer. Marty Sturtz jams with Jerry Lee Lewis during the taping of Sturtz's third "Marty Party" special for the Nashville Network. The show is set to air on Sept. 27 and will also feature appearances by the Mavericks and Steve Earle. Pictured, from left, are Sturtz, Lewis' band member Kenny Lovelace, and Lewis.
### Top Country Catalog Albums

**Billboard** Top Country Catalog Albums from August 19, 1995, compiled by SoundScan.

**This Week's Best Selling Catalog Albums for Country Music**

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**Catalog Albums are available through the Billboard Top Country Catalog Albums**

- **www.billboard.com**: Access detailed information and charts.
- **Billboard Top Country Catalog Albums**: Monthly publication featuring the latest country music chart data.
## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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- **Performance Rights:** ASCAP
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### DANNIEL'S SERVES UP 'SAME OL' ME'

(Continued from page 4)

much into what we were doing.

Danniel says, "They were familiar with the stuff that the band had done through the years, and we just knew, for the most part, what we were doing. The band was completely in the right frame of mind, and they were very well rehearsed."

Danniel is pleased with how the new album came out. "I think there are some things that we've tried and have not worked out, but I think the album (eighty-five) is going to be a really good album. It's got a lot of energy and a lot of intensity."經常に


### COUNTRY CLUB

While much of Travis Tritt's material honors his Southern roots, the Grand Ole Oprey member earns Hot Shot Debut honors on Hot Country Singles & Tracks with yet another traditional country ballad. He jumps on our chart chief Tim at No. 2, with "Sometimes She Forgets." Written by country rock star Steve Earle, this is one of two new tracks on Tritt's forthcoming best-of set, Warner Bros. sales VP Neil Spielberg says the album, "Greatest Hits: From The Beginning," is due in stores Sept. 12.

### BULL'S-EYE

Lee Roy Parnell's new career set, "We All Get Lucky Sometimes," debuts on Billboard's Top Country Albums at No. 59, which was the peak position on that chart for his last Arista album, "On The Road" (1994). Arista's career chief Tim at No. 68, with "Sometimes She Forgets." Written by country rock star Steve Earle, this is one of two new tracks on Tritt's forthcoming best-of set, Warner Bros. sales VP Neil Spielberg says the album, "Greatest Hits: From The Beginning," is due in stores Sept. 12.

### SO YOU'LL KNOW

Billy Ray Cyrus debuts on Hot Country Singles & Tracks at No. 75 with "The Fastest Horse In A One Horse Town." This release is taken from the compilation "NASCAR: Runnin' Wide Open," on Columbia. While this release is being promoted on radio exclusively by Columbia, Cyrus' primary label affiliation remains with Mercury Nashville.

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### CHURCH REVIVES FOLK WITH 'JUST A LITTLE RAIN'

(Continued from page 2)

laughingly says, "There are so many great songs out there I really like, and I want to make sure there are also not terribly prolific. I've been writing since the Great Western Orchestra, and I've only written about 12 songs. I'm starting to enjoy working with people who write differently and have different ideas."

"I think when I first began," she says, "I think we were all very new."

"I think," she says, "I think Charlie Daniels does Charlie Daniels music. That's what he should be doing."

One thing that Charlie should not be doing—which is one of the problems that happen with artists that tend to get into the record business, they shouldn't be making music just to fit radio's needs. That bastardizes the music to a very great extent. It doesn't get you to radio anyway, and you alienate a lot of fans."

"We wanted a record that was going to be a pure, good Charlie Daniels record," Wilson continues. "It takes a little longer to get in to people's minds and get them to think it's a little more genteel. But I think it's a good record."

Danniel's conservations have always been reflected on his albums. His country project proves that this is natural place to go. "I don't think it's out of character at all."

One of the things that will assist Capitol Nashville in marketing Danniel's album is the fact that he is a very visible artist. In addition to his personal support, country fans also see Danniel regularly on the Nashville Network, where he hosts the "Charlie Daniels Talent Revue." Danniel says that the organization has tried to play off that of Charlie has the show on TNN," Wilson remarks.

At press time, discussions were underway regarding tie-ins with the show and Danniel's album. Wilson says Danniel will probably be performing some of the new album on the show, and management may also negotiate for a 60-second commercial to be part of Danniel's contract.

Among Capitol Nashville's other plans regarding Danniel's album, Wilson says it is plans to service the album to the full list of country radio stations across the country, not just the reporting stations.

"We're hoping that of the 5,000 stations out there, we'll get significant play. We realize we're probably [face to face] with a lot of people, but we're trying to get radio's support. It's going to be a slow process and a committed process, and we'll take it from there. I think we're not going to be able to increase the audience like the same way we deal with a new artist with a new single."
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Q U E T  VIRTUOSITY: Though never a success in his native Brazil, talented guitarist/composer Laurindo Almeida became one of the most respected musicians in the U.S. One of the first to blend Brazilian idioms with jazz harmonies, Almeida, who died of leukemia July 26 at 77, was also an active composer, authoring songs for more than 850 movies in a career that spanned nearly 60 years. Among the movies to which he contributed were "The Old Man And The Sea," "The Godfather," "The Deadly Companions," and "The Agony And The Ecstasy."

Born to a destitute family in São Paulo, where eight of his brothers died of hunger, Almeida began playing guitar at 10. The soft-spoken guitarist later led the house orchestra that performed at Rio de Janeiro’s Urcia, Brazil’s biggest casino, until 1960, when the government outlawed gambling.

Suddenly out of a job, Almeida decided to take his chances in the U.S. The multi-Grammy winner would appear on more than 100 albums, recording with the Modern Jazz Quartet, Herbie Mann, Stan Getz, and Bud Shank. The latter teamed with Almeida in 1953 for "Brazilian Vol. 1," their classic melding of Brazilian pop with jazz. Almeida again linked up with Shank in the '70s to form the L.A. Four, a versatile outfit whose repertoire featured jazz, classical, and Brazilian sounds.

Equally at home playing jazz, bossa nova, or classical, Almeida often performed with his wife, Canadian soprano Deltra Eamon. In 1978 he performed at the Free Jazz Festival in São Paulo, one of the few times he played in Brazil. Last December, Almeida donated his library of sheet music, compositions, and arrangements to the University of California at Los Angeles.

( O L D ) ROMANCE REIGNS: In Arbitron’s spring ’95 book, WRMA-FM became the first Spanish-language FM to top the Miami market, rising 5-0-5-8. But few label folks are sending congratulatory bouquets, because the station known as “Romance” plays recurrents and oldies almost exclusively. Miami’s industry reputation as an old-school Latino market is further confirmed by the 2-7-6-8 uptick of oldies-leaning AC WXDJ-FM.

WRMA’s slightly more modern Los Angeles counterpart, KLVE-FM, slipped from No. 1 to No. 2 (5.2-4.7). L.A.’s longtime No. 1 station, KLAX-FM, dropped from third to ninth place (4.5-3.4), the second consecutive decline for the regional Mexican music outlet.

In New York, youth-oriented Spanish station (Continued on page 30)
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**Arts & Music**

**LATIN NOTAS**
(Continued from page 28)

W-SKG-FM rose for the fifth straight book (4.4-5.0) and climbed into third place. In San Antonio, Texas, KXTN-FM regained first place (9.2-10.0) af- ter the Tejano powerhouse slid uncharacteristically into the No. 2 slot in the winter book.

**NATASHA MOVIEBOUND: Rio de Janeiro-based indie Natasha Records has put out a Portuguese-language soundtrack to the Disney film “Pocahontas.” Sony Brazil recording ido Dani- ela Mercury contributes “Cores Do Vento” (Colors Of The Wind) plus “Se Eu Não Te Encontrasse,” a Portu- guese-language duet with SBK/EMI Latin star Jon Secada that was originally titled “If I Never Knew You.”

Label director Felipe Llerena says he “wants to get more involved with soundtracks,” adding that Nat- sha is planning to release the soundtrack to the upcoming Brazilian film “O Quatrobrido,” due Sept. 1. Brazilian telenovela stars Gloria Pires and Pa- tricia Pillar star in the Fabio Bar- rio-directed film, which documents the flood of Italian immigrants to Brazil at the turn of the century. Po- lyGram Brasil iron Caetano Veloso and mista talented composer/pro- ducer Jacques Morelenbaum com- posed the sound- track, which features Veloso singing the Ita- lian-language theme “Merica Merica.”

Also due out on Natasha in the coming months are dance compila- tions and a package of home-grown jungle music. In the past couple of months, Natasha has shipped an elec- tric trio of albums: “Dadie,” the steamer self-titled bow by the alluring Bahian songstress whose full-bodied voice graces a slick set of cool funk/ Brazilian pop; “Janela Dos Sonhos,” a piace de résistance of equipment and chal- leneh by Siao Paulo songstress Ta- ciana; and “Speed Racer,” a 10-von-

**STATESDIE BRIEFS: Too- smooth vocal/producer crew Full Force, who co-produced and re- mixe- ed two tracks on Selena’s block- busting album “Dreaming Of You,” is currently helming the Barrio Boy’s Ango project. Epic/Sony is slated to release Gloria Estefan’s holiday-flavored album “Abridendo Puertas” Sept. 25. Also due out in September is an album by Manana: WEWA Latina Tejano stars Celia and Oscar G & Grupo Sol. Manny la- belle’s Texas Latino is seeking ma- terial for a new album with Peter Rodriguez, 205 Pleasonton Road, San Antonio, Texas 78221-1306. By the way, Manny has hopped onto the Internet, where his label can be contacted at http://ra.com:21573/te- jane/manynn.html.

**CHART NOTES:** EMI Latin’s Te- jano pop megastar Selena continues to dominate Latin charts. The Billboard Latin 50 and Hot Latin Tracks. On The Bill- board Latin 50, Selena is not only run- ning 1-2 with “Dreaming Of You” and (Continued on next page)

**LATIN TRACKS A-Z**

**ARGO ANTICIPATES NYMAN**

**Piano Redux** After “The Pi- ano” made big bucks for Victor, Argo, the composer Michael Nyman’s label, was determined that his next movie soundtrack would not get away from it. So “Carring- ton,” the soundtrack for Chris- topher Hampton’s film, arrives on Oct. 3, a month before the movie comes out in the U.S. If public interest in peculiar love stories is any indication (“Farinelli”), it may have a good chance.

The film is about the 17- year-old mostly platonic affair of mor- dent essayist Lytton Strach- eyn (Jonah Garfield) and painter Dora Carrington (Emma Thompson), who met in 1916. She was 22, he was 35 and homosexual, but he portrayed the film’s love with only one transcended sexual passion, which both found elsewhere. Their mènage a- trois, consisting of boy, girl and third party, got them into various troubles, accused by all three members of the triangle. For a histori- cal film, it has a timelessness, however. Even the decor, featuring the fa- cinating paintings with which Carn- ington decorated the houses of the two, looks very well. No one will be surprised what is happening in his life is a big surprise. Much more, the process of Carrington ’s love life is very well done. With his third string quar- tet, defines the emotional tone of the movie, much as it did in the Piano.” But this music is more au- tumnal, capturing the essential sadness of the characters and their situations. Argo (a brief characteriza- tion of Carrington’s first love (the sexually a- ggressive painter Gertler), which jolts the picture with its Philip Glass- style ostinatos, the score has much more in common with the lyrical sadness of the adagio from Schubert’s String Quartet in C, which also plays a big role in the film, especially at the end.

The movie is slow—yet with lots of lingering closeups on Thompson’s extraordinary face, it still has the intensity and sadness of its second half, and it doesn’t have the happy ending of “The Piano,” but for those people who revel in melancholy, the score may hit the spot.

Argo is bringing Nyman to the U.S. for publicity around the re- lease of the soundtrack. “Vanity Fair” events—including an evening of conversation with the composer and a film screen- ing—will be held in New York, Los Angeles, and San Francisco. Nyman will also be in Philadelphia early. And if this one doesn’t hit big, Nyman is working on the score for a Japanese animated version of “The Diary Of Anne Frank” and, with director Jane Campion, a sequel to “The Piano.”

**HEADS UP:** If album art sells records, the artwork on London’s new “S & A” should get some atten- tion. In black-and-white photos from the Salz- burg production, from which the recording derives, we get Catherine Zeta-Jones, clearly in love with the three heroes of high passion and wearing what looks like a skin-tight wet T-shirt on the reverse. Bryn Terfel’s Jordan the Baptist in a caveman drape, towers over his tiny Salome.

Inside the book, there’s a very con- vincing photo of Terfel’s decomposed head. Also inside is a extraordinary performance of the opera, not only from the above-mentioned artists, but also Kenneth Riegel as a ferociously out-to-lunch Herod and great playing from Christoph von Dohnányi and the Vienna Philharmonic, which has made me a “Salome” convert.

**FROM THE VAULT:** Boston Sky- line has released a CD version of a 1955 classic “The Sienna Piangforte” of vocals by Scarlotti and Mozart performed by pian- ist Charles Rosen—we were made on the reconstruction of a largely cur- ved in 1980. The re- produced notes from the original Counci- l peer LP tell the piano’s saga: built by Piedmontese instrument makers, later a gift of the city of Sienna to King Umberto of Italy, it turned up during World War II in the North African desert, ensconced in plaster, and was rescued and restored by one Arner Cariol. Only the original sounding head remains of the instrument’s instru- ments. The rebuilt version, as heard on the recording, has an interesting bell-like sound and is an intriguing precursor to the rush of fortepiano rediscovery CDs that have succeeded the original soundings in more recent years.

**TV TENORS:** The Three Tenors performance continues. “Three Tenors In Concert At Dodger Stadium,” which was July 16 and broadcast on PBS, has been nominated for an Emmy Award for outstanding music program. The awards will be pre- sented Sept. 10.
N O D O U B T ABOUT IT: This has been a year of interesting changes for Petra, one of Christian music's most acclaimed and enduring rock bands. Songwriter/guitarist Bob Hartman announced this spring he was coming off the road but would continue to write songs and direct the group's operations from their Nashville office. Guitarist David Lichten replaced Hartman on tour (Billboard, May 27). Lead vocalist John Schlitt released his first solo album, "Shake," to enthusiastic response, and juggled solo concerts and Petra shows in his schedule.

But the changes haven't affected the collective creativity of the group, as they demonstrated on their newest album, "No Doubt," which is due Aug. 26. "I'm pretty excited about it. I think it's as good as 'Beyond Belief' in a lot of ways, which is an incredible statement right now," Schlitt says. "It's the best guitar work [he] has yet done. Bob's a great guitar player, and a lot of people take that for granted because he shines so much on his songwriting. And the singing is unique. The engineering that we used this time got out the sounds I've been looking for years."

According to Schlitt, the new album will still be what fans expect from Petra, but with a few twists. "This new record is more current. It still has that Petra feel ... but with more of that pop-ish rock sound, going with more basic-sounding guitars, different sounds of guitar that are pretty hot right now [with] bass work that is just kicking, and strong drums and drum-like patterns. Then we swayed from that back into some very cool harmonies. We also had an orchestra this time on a couple of songs. We've got a variety from four absolute AC hits to a couple of 0-40-type songs. Then we've got four or five rockers."

Schlitt says that in experimenting with new sounds the group was trying to push the envelope a little in the Christian rock genre. "We have to. People look at us as one of the biggest bands, and if the 'Beggars' don't take the next step and draw contemporary Christian music to a higher plane, well then who [will]... We better do it. It's our responsibility to lead and we can't set back for less."

In addition to performing with Petra on its fall tour, Schlitt will continue to do solo dates and plans to have another solo album out next summer. Though he's never written much before, he wrote the bulk of the material for "Shake" and plans to write a great deal on the next project. "The solo album and the solo tours have really [matured] me spiritually," he says. "I'm excited about the fact that God is allowing me to have two fantastic ministries."

Schlitt acknowledges that it's a difficult time for Christian rock acts. He credits Petra's longevity to Hartman's leadership and the band's willingness to evolve. "I see it as struggling very much," he says of the Christian rock genre. "I speak with a few Christian rock bands that are still left turning to venture out in very dangerous territory. I think they need to stick to their guns ... go out and do the best that they know how. We're doing exactly what we've done from the word go—listen to what's happening now and find out how we can fit in without losing our identity—our Petra sound."

N E W S N O T E S: A Nashville party honoring writer/artist/producer Charlie Peacock has been postponed. While in Estes Park, Colo., for the annual Christian Artists Seminar, Peacock suffered a ruptured spleen. Spurros' rep has not yet revealed the extent of the injury or what's happening next. The band is still being rescheduled ... Pole Of Grace has signed a deal with Simon & Schuster for a year to be titled book.

This week in Latin Top Contemporary

The Billboard Latin Top 50 shows little movement this week, with eight new songs on Hot Latin Tracks. As the chart's top spots, Hot Latin Tracks as well, with "Tú Sólo Tú" and "Dreaming Of You" holding down the No. 1 and No. 2 positions, respectively. For the fourth consecutive week, Selena's unprecedented performance on both charts will likely propel EMI Latin to the top of the year-end chart tallies for labels.

Selena is entrenched in the top two spots on Hot Latin Tracks as well, with "Tú Sólo Tú" and "Dreaming Of You" holding down the No. 1 and No. 2 positions, respectively. For the fourth consecutive week, Selena's unprecedented performance on both charts will likely propel EMI Latin to the top of the year-end chart tallies for labels.

While the rest of the Billboard Latin 50 shows little movement this week, there are eight new songs on Hot Latin Tracks. As the chart's top spots, Hot Latin Tracks as well, with "Tú Sólo Tú" and "Dreaming Of You" holding down the No. 1 and No. 2 positions, respectively. For the fourth consecutive week, Selena's unprecedented performance on both charts will likely propel EMI Latin to the top of the year-end chart tallies for labels.

Assistance in preparing this column was provided by Enoi Paiano in São Paulo.
Music is one of God's Best gifts to man. The only art of Heaven Given to earth, The only art of earth We take to Heaven....
Genre May Be Forging Into Mainstream

By Lisa Collins

For a long time, gospel was seen as a niche market, and labels did not consider it a field worth investing in. However, recent years have seen a significant increase in the popularity of gospel music, with more artists and labels recognizing its potential. This shift has been helped by the rise of new technologies and the growth of the internet, which have made it easier for gospel artists to reach a wider audience. Now, gospel music is considered a mainstream genre, with labels and artists investing in it, and it is no longer seen as a niche market.
Hezekiah Walker
Live In New York...By Any Means

Fred Hammond
The Inner Court

Yolanda Adams
More Than A Melody
(Tribute Records)

Larnelle Harris
Unbelievable Love

Alpertina Walker
Songs Of The Church

Zoe Ministries
Come Together

GMWA Mass Choir
Torchbearers Of Excellence

Gary Oliver
Gary Oliver

Angelo & Veronica
Give Your Life

Rev Run
Rev Run Presents: Zoe Brothers,
Soul Tempos, Sin Assassins

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Watch for exciting new Benson releases from Commissioned, GMWA Mass Choir, Albertina Walker and the explosive “Shakin’ The House...Live In LA” recorded live at the Gospel Music Workshop of America convention in Los Angeles, August 18, 1995.
Urban Radio Programmers Are Bringing Religion to the Mix and Discovering "Why We Sing" Gospel

By Lisa Collins

It was last fall that WGCI operations manager and program director Elly Smith approached Jacques Huesing, who hosted their Sunday gospel show, about their best hit, wanting to know why they were delivering the story on the show.

The reason was simple: to engage the audience and introduce them to gospel music. They had accomplished that goal, and wanted to focus on the personal and spiritual experience of the listeners.

The show, "Why We Sing," is a 30-minute program that explores the connection between faith and music. The program features interviews with gospel artists, as well as original music from the studio.

The show was created by the program manager at WGCI, who wanted to offer a more personalized and authentic experience for listeners.

The show has been well received, with many listeners expressing their appreciation for the program's dedication to faith and music.

In addition to the weekly show, the program offers online resources, including a podcast and a monthly newsletter.

The program is funded by a grant from the United States Department of Education's Office of Civil Rights, which supports programs that promote diversity and inclusion.

The "Why We Sing" program is an example of how gospel music can be used to connect with listeners and promote a greater understanding of faith and music.

For more information, visit www.whywesing.com.
THE POWER OF TRUTH

Our power is in our artists.

John P. Kee & The New Life Community Choir
Vanessa Bell Armstrong
Richard Smallwood
The V.I.P. Mass Choir
The Rosa Parks Tribute
Chosen
Virtue

Verity Records is a member of the Zomba Group of Companies
By Geoff Mayfield

The Growth Of Gospel According to Retailers

By Geoff Mayfield

The pool of reporting stores represents more than 85% of the U.S. music retail market—a total of roughly 13,000 locations, including more than 600 independent stores.

A title once jumped from No. 32 to 4 after Top Gospel Albums moved to SoundScan. Did the label play games with the system?

The Growth Of Gospel

Violet Brown, buyer for 347-unit Wheelhouse Entertainment, says she sees “more stores reaching” for gospel stock.

"There's more coming out now with contemporary influences—even up. With a few accounts' stories. "With the Mighty Clouds of Joy, people know that name, so they know it's going to sell," says Ballard.

"If it’s a lesser name, it's harder to get it into the nuggets. But, I think it should be harder, because you don't want to sell them something and just have it sit on the shelf." Ballard.

Instead, Ballard wants to see "strong acceptance at radio and other indications" of growing popularity before he brings developing acts to the attention of mainstream music retailers. He says that in San Diego, where Ballard is a manager, "some people are tired of the same gospel music."

"Couch says the price wars on supermarket titles have made gospel and other specialty genres more attractive to traditional music outlets. The consistency of the genre's sales are also appealing.

"Sales may not be as big as they were in their heyday, but they're more consistent, and there are lower returns," says Couch. "Consistency's gonna go on out.

"Sales may not be as big as they were in their heyday, but they're more consistent, and there are lower returns," says Couch. "Consistency's gone out of the game."

"The retail account realizes that you're serious about your product."

The Growth Of Gospel

The pool of stores represents more than 85% of the U.S. music retail market—a total of roughly 13,000 locations, including more than 600 independent stores.

Along with national and regional music chains and indie dealers, the sample includes rack-jobbers who stock merchandise in department stores and other general merchandise dealers, and the QVC and Home Shopping Network channels. Where verifiable sales data can be provided, SoundScan also includes units sold at concert venues.

Does SoundScan utilize wholesale numbers from the stores who report?

To get a more accurate picture of national sales, SoundScan projects its tallies to represent the entire U.S. market, not just the reporting stores. Thus, when a company like The Musicland Group transmits its sales, rather than turn in lump-sum figures from the entire chain, the transactions from each individual Musicland, Sam Goody, Media Play, and On Cue store are captured. Based on the total number of stores in each market cluster—and how many of those locations from each store type participate in SoundScan—the total stores are projected to approximate each market's sales. Because the major chains and rack-jobbers are well represented, sales from their stores are weighted the least.

Independent stores are assigned the highest weights.

Which stores report to Top Gospel Albums and Top Contemporary Christian Albums?

A steering committee of gospel labels and wholesalers was assembled to assist stores with the gospel chart's transition. Included in that group were representatives from Malaco/Savoy, GospelCentric, Crystal Rose, C.G., Atlanta International, Sparrow, Tycoon, Blackberry, Intersound, Aleluia and Central South Music. Sales, Sony Music, Benson, Verity and Thistl also attended one of the meetings.

Given a choice of utilizing all SoundScan stores or the specialized panel of more than 300 "RB4L core stores," the committee recommended that we use the core panel, which also governs the magazine's RB4L and rap sales charts.

The Top Contemporary Christian Albums chart utilizes data from all SoundScan stores, plus a network of Christian bookstores—called ChristianSound—which was orchestrated by the Christian Music Trade Assn.
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The sounds of Proclaim's urban contemporary and traditional artists are certain to excite and amaze audiences everywhere. Prepare yourself for a company certain to make history as they take Christian music to new heights.

**Brand Nu Vision**
Kim Rutherford has gained national and international acclaim while on tour with BeBe and CeCe Winans. The collaboration of popular artist and producer Fred Hammond has resulted in the most skillfully produced and uplifting release of the 90's.

**I Get Excited**
Keith Dobbins is certain to excite audiences everywhere. The Gospel Music Workshop of America awarded Keith the 1993 "Gospel Music Excellence Award for Urban Contemporary Choir of the Year". Keith Dobbins and the Resurrection Mass Choir are poised to top the charts.

**NuJoi**
NuJoi is poised to be one of the most popular young Christian groups in the country. Their refreshing lyrics and streetwise sound promote positive messages, while reflecting the style and image of today's youth.

For further information: (908) 244-0500

**BEBE AND CECE WINANS**
Brother-and-sister act Belé and CeCe Winans are one of the most acclaimed acts in gospel, contemporary R&B and pop music. After establishing themselves as one of gospel’s top duos, the Winans gained mainstream acceptance with the release of their 1987 Grammy-winning eponymous debut recording, which featured such hits as “All Way” and “Where You Are.” In 1990, CeCe and BeBe won the Grammy for Best Soul Gospel Performance. The following year, CeCe won the Grammy for Best Soul Gospel Performance. After winning the Grammy for Best Soul Gospel Performance, Male, for “Abide In Me,” a song she contributed to Ron Winans’ “Family & Friends” album, other accolades include numerous Gospel Music Association Dove Awards as well as a Stellar Award and an NAB Award. BeBe & CeCe’s 1988 album, “Heaven,” was their first gospel album to reach the Top 10 on Billboard’s urban chart—and only the second to be certified Gold. Singles “Don’t Cry” and “Meditation” from that album each earned Grammy Awards. The Winans’ latest Capitol Records recording is titled “Relationships.”

**THE ANointed Pace SISTERS**
The nine Anointed Pace Sisters began singing together in their local high school talent shows. In the early 70s, they won the Best Gospel Group award at the annual Church Of God In Christ Music Convention (UNICO), under the direction of Dr. Manie Moss Clark, one of gospel music’s mainstays. The group went on to become part of the Atlanta Recital Teams headed by Evangelist Gerie Martin. In 1992 the sisters recorded their debut album on Savory Records, titled “U-Know,” which achieved Billboard chart success, remaining on the chart for over a year. Their latest project, “My Purpose,” was recorded live in Atlanta and features “Hands Of God,” led by LaShun Pace. “My Purpose” looks to be another milestone on the Billboard Top Gospel Albums chart.

**SHIRLEY CAESAR**
Shirley Caesar is the first lady of gospel divas. Discovered at age 10, “Baby Shirley” was a church-circuit staple throughout the Carolinas and Virginia along with the Dixie Hummingbirds, Mahalia Jackson, the Gospel Harmonettes and the Caravans Singers. She begged the Caravans to let her audition for them, after filling in for absent June Andrews at a gig, she became a permanent Caravan member and stayed with the group eight years. Soon she formed her own touring troupe, Shirley Caesar And The Caesar Singers, which performed up to 150 dates a year. In 1977 she signed with Roadshow records and released “First Lady.” Her soaring vocal style and poignant messages earned her countless fans, but her musical direction became more contemporary through the ’80s, when she began recording for Word/Epic. Caesar has released 11 albums on Word, but with more recent works—including 1994’s “Shirley Caesar Live...He Will Come”—she has returned to the traditional style for which she first became known. In addition to holding seven Grammy Awards, eight Dove Awards, 10 Stellar Awards and a 1992 Soul Train Music Award for her music, Caesar is pastor of the Mt. Calvary Word Of Faith Church and holds two honorary doctorate degrees.

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The First Lady of Southern Soul, famous for dance-floor anthems "Nights On Broadway," "Victim," and the million-selling "Young Hearts Run Free," shares more of her trademark gospco sound, gospel music with a contemporary urban, hip-hop and disco beat. In Stores August 15.

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Sam McDonald, Daily Press

"A living history book of gospel quartet singing, ... the Mighty Clouds of Joy are still fresh, alive, and timeless."

*Billboard June 3, 1995*
GLORY DAYS
Continued from page 34

"With the success of Kirk, we have learned to expose traditional gospel in all areas," she says. "With Beverly Crawford (whose debut is due in October), we'll ensure her presence at as many major gospel events as we can, but we're also positioning her where you would not normally hear gospel, like women's conventions. You don't want to fit, you put it out there."

Sunday morning at Woodstock '94, of all places, was the site of the official debut performance of the Sisters Of Glory. While gospel is headed into mainstream, the Sisters prove that mainstream can go gospel. On their upcoming release, "Good News In Hard Times" (Warner Bros.), group members Sister Laron Boland, CeCe Peniston, Phoebe Snow, Alberma Walker and Lois Walden cover such gospel classics as "Rough Side Of The Mountain" and "Yee's Got The Whole World In Her Hands," encompassing musical genres ranging from blues and soul to dance and country.

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GCC/D 2136

Kirk Franklin and the Family Christmas
GCC/D 2130
RELEASE DATE: OCT.'95

LaMORE
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Stephanie Mills
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GCC/D 2123

A.1 S.W.I.F.T.
Turn Yourself Around
GCC/D 2120

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www.americanradiohistory.com
**Top Gospel Albums**

Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by the Billboard charts.

**Artist**

**Label & Number/Distributing Label**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>No.</th>
<th>Artist &amp; Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUGUST 19, 1995</td>
<td>1</td>
<td>KIRK FRANKLIN &amp; THE FAMILY – KIRK FRANKLIN AND THE FAMILY <strong>NO. 1</strong></td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>WILLIAM BECTON &amp; FRIENDS – WEB 5145/INTER/SOUND BROKEN</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>THE CANTON SPIRITUALS – BLACKBEERRY 362/MAALO LIVE IN MEMPHIS</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>ZEKE JAH WALKER &amp; FELLOWSHIP CRUSADE CHOIR – REV. J. KEEL &amp; FRIENDSitar LIVE IN NEW YORK BY ANY MEANS</td>
</tr>
<tr>
<td>5</td>
<td>27</td>
<td>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE – KEY 4300/REMAINS SHOW UP!</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>SHIRLEY CAESAR – WORD 6379/EPC SHIRLEY CAESAR LIVE...HE WILL COME</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>YOLANDA ADAMS – TRIBUTE 359 MORE THAN A MELODY</td>
</tr>
<tr>
<td>8</td>
<td>24</td>
<td>CHICAGO COMMUNITY CHOIR – AMBASSADOR 4067/MAALO WE GIVE YOU FREE GOLD</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>DONALD LAWRENCE &amp; THE TRIO-CITY SINGERS – CRISTAL H.E.O. 3145/SPARROW BIBLE STORIES</td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td>GMA WOMEN OF WORSHIP – ALVON 4067/MAALO IT’S OUR TIME</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>MIGHTY CLOUDS OF JOY – INTER/SONG 914 POWER</td>
</tr>
<tr>
<td>12</td>
<td>3</td>
<td>HELEN BAYLOR – WORD 6647/EPC THE LIVE EXPERIENCE</td>
</tr>
<tr>
<td>13</td>
<td>43</td>
<td>DOTTIE PEOPLE – ATLANTA INTL 10000 ON TIME/GOOD</td>
</tr>
<tr>
<td>14</td>
<td>29</td>
<td>TRI-STATE MASS CHOIR III – PARADISE 70117/7501 WORTHY</td>
</tr>
<tr>
<td>15</td>
<td>10</td>
<td>FRED HAMMOND &amp; RADICAL FOR CHRIST – BUNK 4067/MAALO THE INNER COURT</td>
</tr>
<tr>
<td>16</td>
<td>30</td>
<td>SOUNDS OF BLACKNESS – PERSPECTIVE SAT 4067/MAALO AFRICA TO AMERICA: THE JOURNEY OF THE DRUM</td>
</tr>
<tr>
<td>17</td>
<td>41</td>
<td>PETER’S ROCK MASS CHOIR – 88001 A MESSAGE FROM THE ROCK</td>
</tr>
<tr>
<td>18</td>
<td>16</td>
<td>MICHAEL FLETCHER – SOUNDS OF GOSPEL 216 HIGHEST PRAISE</td>
</tr>
<tr>
<td>19</td>
<td>23</td>
<td>REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR – MALAO 4067/MAALO IN THE COUNTRY/ATLANTA/unitials</td>
</tr>
<tr>
<td>20</td>
<td>7</td>
<td>THE JACKSON SOUTHERNERS – MALAO 4472 THE WORD IN SONG/WEAL/SCT/MAALO</td>
</tr>
<tr>
<td>21</td>
<td>14</td>
<td>HEZEKIAH WALKER &amp; FELLOWSHIP CRUSADE CHOIR – PERSPECTIVE SAT 4067/MAALO WE ARE SO FORTUNATE/ATLANTA INTL</td>
</tr>
<tr>
<td>22</td>
<td>18</td>
<td>DOROTHY NORWOOD – ALVON 4067/MAALO “LIVE” WITH THE GEORGIA MASS CHOIR/MAALO</td>
</tr>
<tr>
<td>23</td>
<td>11</td>
<td>MISSISSIPPI MASS CHOIR – MALAO 4067/MAALO IT REMAINS TO BE SEEN</td>
</tr>
<tr>
<td>24</td>
<td>12</td>
<td>THE CANTON SPIRITUALS – BLACKBEERRY 362/MAALO LIVE IN MEMPHIS</td>
</tr>
<tr>
<td>25</td>
<td>20</td>
<td>BERIE &amp; CECE WINANS – CAPITOL 24021 RELATIONSHIPS</td>
</tr>
<tr>
<td>26</td>
<td>21</td>
<td>YOLANDA ADAMS – TRIBUTE 3597 SAVE THE WORLD</td>
</tr>
<tr>
<td>27</td>
<td>41</td>
<td>NORTH EAST OHIO MASS CHOIR – REDEMPTION 75001 NO FAILURE</td>
</tr>
<tr>
<td>28</td>
<td>25</td>
<td>MISSISSIPPI CHILDREN’S CHOIR – MALAO 4469 A NEW CREATION</td>
</tr>
<tr>
<td>29</td>
<td>45</td>
<td>STEPHANIE MILLS – GOSPO CENTRIC 321/CHORDANT PERSONAL INSPIRATIONS/MAALO</td>
</tr>
<tr>
<td>30</td>
<td></td>
<td>MONTY THOMAS &amp; THE NEW YORK SOUL WINNERS – MALAO 4272 SEALED BY THE HOLY GHOST/MAALO</td>
</tr>
<tr>
<td>31</td>
<td>23</td>
<td>RICKY DILLARD’S NEW GENERATION CHOIRLE – MALAO 4067/MAALO HALLELUJAH</td>
</tr>
<tr>
<td>32</td>
<td>27</td>
<td>JOHN P. KEE – KEY 4309/90 COLOR BLIND/MAALO</td>
</tr>
<tr>
<td>33</td>
<td>24</td>
<td>ANointed – WORD 6705/EPC THE CALL/MAALO</td>
</tr>
<tr>
<td>34</td>
<td></td>
<td>GOSPEL MUSIC WORKSHOP OF AMERICA-NATIONAL MASS CHOIR – BENDSON 4067/MAALO IT’S THE BETHESDA BUNCH/LIVE IN ATLANTA</td>
</tr>
<tr>
<td>35</td>
<td>30</td>
<td>SLIM &amp; SUPREME ANGELS – INTER/SONG 9144 STAY UNDER THE HOLY GHOST/ATLANTA INTL</td>
</tr>
<tr>
<td>36</td>
<td>28</td>
<td>INGRAM GOSPEL SINGERS – HIGHWAY 84 MAKE MY HEART YOUR HOME</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>JENNIFER HOLLIDAY – INTER/SONG 9113 ON &amp; ON</td>
</tr>
<tr>
<td>38</td>
<td></td>
<td>BEN TANKARD – TRIBUTE 32001 PLAY ME IN YOUR KEY</td>
</tr>
<tr>
<td>39</td>
<td></td>
<td>VARIOUS ARTISTS – CD 1990 GOSPEL’S GREATEST HITS/MAALO</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td>TIMOTHY WRIGHT &amp; THE N.Y. FELLOWSHIP MASS CHOIR – SAVAGE 4067/MAALO COME, THOU ALMIGHTY KING/MAALO</td>
</tr>
</tbody>
</table>

**Verity Records**

Verity Records will use its showcase as an opportunity to introduce its latest top-name signee, whose identity has been kept under wraps. Warner Alliance will preview these major releases due this fall: The Winans’ “Heart And Soul,” Beverly Crawford’s much anticipated debut, and Carlton Pearson’s sophomore effort, while the combined Chordant-Gospo Centric showcase will be punctuated by performances from CeCe Winans and Kirk Franklin, who will preview material from their highly anticipated forthcoming releases (Franklin’s will be a Christmas offering). Other big-name artists slated to perform at various functions include Tramaine Hawkins, John P. Kee, Vickie Winans, Anointed, the Tri-City Singers, Yolanda Adams, and Dottie Peoples.

The eight-day meeting will be punctuated by several live recording sessions. Aside from the annually held session of the GMWA Mass Choir, Women Of Worship, and Men’s Chorus, several record companies hope to piggyback the festivities with sessions of their own.

On Aug. 16 at A&M Studios, Verity Records will record the first single for the forthcoming compilation release “Verity Records Present a Tribute To Rosa Parks,” in commemoration of the 40th anniversary of the Montgomery Bus Boycott. Participants include Sounds Of Blackness, Daryl Coley, Bishop Paul Morton, John P. Kee, NBA star A.C. Greene, Tramaine Hawkins, Richard Smallwood, Shirley Caesar, CeCe Winans, and, of course, Rosa Parks.

The following evening, Aug. 17, Trenora Parker and the L.A. Cathedral Choir record their second album, on Verlyn Music, at the First Episcopalian Church of Ingleside (Calif.), featuring guest appearances from Howard Hewitt and Kristle Morden. Finally, Benson’s “Shakin’ The House,” set for Aug. 18, offers vocal performances from Angelo & Veronica, Fred Hamilton, Larnelle Harris, Gary Oliver, Alberina Walker, Hezekiah Walker and the Love Fellowship Crusade.

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"LIVE" featuring Rough Side of the Mountain

**AIR 10209**

The Lumzy Sisters

"Memories..."
PROFESSIONAL PERFORMING ARTISTS & MUSICIANS

Partners

Husband

corporate

of

Diamond was pitching songs to

by

company's

several

MUENCH

NEW YORK

ARTISTS

Their corporate

represent

guitar,

director

ranging

Andrews

20

of

When Catherine Schindler started out with venerable publisher peermusic in 1986, the Latin music publishing industry was an infant dominated by that company and plagued by a host of record-label appetites for new songs

But as the Latin record industry has blossomed in the past several years, many companies have hopped into music publishing, including several of the established and delinquent ones, Schindler says. In addition, she points out that the production

demos being pitched to Latin publishers have improved dramatically.

"In the old days, you could submit a bloody little recording with a guy just singing with a guitar, and people would be happy with that," says Schindler, peermusic's Latin music manager, West Coast. "Now you have to have a sophisticated demo with good lyrics and good song construction.

Husband and Wife Are Also Partners In Music Publishing

by IRV LICHTMAN

NEW YORK—Steve Diamond and Teri Muench are a team as a married couple and as proprietors of Diamond Cuts and Muench Music Group, which has been located in Nashville for a year and a half. Their corporate relationship as music publishers is rooted in the fact that Diamond is a songwriter and Muench is the publisher of Diamond's songs and copyrights. It is as that of other writers they represent under co-publishing agreements.

For instance, Diamond co-wrote (and co-publishes) "I Can Love You Like That," All-4-One's current single. "Teri," says Diamond, "wrote the

copyright by playing the song for the group's management and for Atlantic Records. In addition to its success on the pop charts, the song was recently a No. 1 country single for John Michael Montgomery."

CHASE: The Producer

At present, Muench is involved in one of Diamond's songs as the end title for "Corrina Corrina," the recent Whoopie Goldberg film plus other songs on platinum country albums by Reba McEntire and John Michael Montgomery and the new album by Larry Gatlin.

It is logical, and correct, to assume that Diamond and Muench meet as a result of music industry activities. Diamond was pitching songs to her for several BMI artists when she was the company's A&R director in Los Angeles. Before her 10-year stint at BMI, which ended in 1987, she worked at Elton John's Rocket Records for more than two years. Diamond and Muench were married in 1987.

She has an extensive background of working to expose the material of writers besides her husband. She has worked with Diane Warren, Billy Steinberg, and Tom Kelly, and has consulted for Chrysalis Records and Fonzie Music.


The couple came to Nashville from Los Angeles, a move that has "added fuel and momentum to our company's (Continued on page 18)"

which is based throughout Latin America. "We can get a song, let's say from Brazil, and quickly get Spanish covers and vice versa," she says. "It helps to be Johnny on the spot in these markets."

While Schindler expects the Latin publishing business to expand, she cautions that the industry's business practices lag behind the industry standard. In label copy on a record, none of the larger record companies provides consistent information about songwriters, publishers, and copyrights. Songs are often cleared with the publishers and societies after the record is released, so data on publisher and society affiliations seldom appear on the label copy.

Moreover, many writers outside of the U.S. do not register their songs in the U.S., which prevents proper accreditation and payment. And, says Schindler, publishers have to remain ever vigilant toward the pilfering of songs and copyrights.

Recently, peermusic won a copyright infringement lawsuit against a small regional Mexican label, Unico Records, and its distributor, Fonovisa.

Of greater concern to Schindler, however, is the "control composition" clause that record labels implement to reduce payment of mechanical royalties. She also is concerned about the lower royalty payments distributed by the television and film industry for Spanish-language songs, in contrast to English-language songs.

Latin music publishers also are furlowing their bows over moves by Spanish and Argentinian performing rights societies to include mechanical royalties in the U.S.

Schindler declined to comment directly at the society's initiatives, but she says, "If you're an engineer, why are you going to meddle with the interior decorator?"

Such an issue severely concerns peermusic when the company rules Latin music publishing for so many years. Regardless of the environment, says Schindler, peermusic will continue to thrive. "In September," she says, "the company is holding a worldwide sweepstakes where we will make out strategies for all of the publishing markets, including Latin."

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The couple came to Nashville from Los Angeles, a move that has "added fuel and momentum to our company's (Continued on page 18)"
LOS ANGELES—Neil Young’s misadventured 1982 theatrical film, "Human Highway," is finally getting a national release. Warner Reprise Video unleashed the politically charged experimental musical film on home video and laserdisc Aug. 8. After being sidewise with critics during its initial, ill-fated theatrical run 13 years ago, "Human Highway" all but disappeared. The 1982 film never achieved the wide release of another Young film from that era, the moderately successful "Rust Never Sleeps." "Human Highway" stars Young, new wave pioneer Devo, Russ Tamblyn, Dean Stockwell, Dennis Hopper, and Sally Kirkland.

Also in the cast is Young’s real-life manager Elliot Roberts, who plays the manager of Young’s character, Frankie Fontaine. The film, which was shot sporadically between 1978 and 1982, takes its name from a song on Young’s 1978 album, “Comes a Time.”

Young co-directed the film with Stockwell under the alias Bernard Shaker.

With a strange visual splendor, Young and Devo perform many classic music cuts in the film, including a version of the Kingston Trio’s “Worried Man,” as well as "Out Of The Blue... And Into The Black." Also in the film, Devo’s "Come Back, Bruce," Young and Tamblyn’s "Ride My Llama," "Mister Soul," "We’re In Control," "Transformer Man," "Sample and Hold," "Computer Man," "Computer Cowboy," "Hey Hey," and "Goin’ Back."

Some of Young’s 1978 world tour also appears in the film. Filming began in 1978 at the San Francisco punk club Mabuhay Gardens, where Devo performed live for the movie. During the performance, the band refers to Young’s character as "Grandpa Granola." The same footage also documents the origin of the phrase "Rust never sleeps," which Young later used for the name of the live album and film.

Two members of Devo can be heard chanting the phrase in the background of "Out Of The Blue... And Into The Black." When Young asked about its meaning, he discovered it had been an advertising slogan for rust remover that the two Devo members had created in their earlier jobs in advertising.

No soundtrack was ever released for "Human Highway," but studio versions of most of the songs are contained on Young’s albums "Tranze" (1983) and "Rust Never Sleeps" (1979).

Young began working on "Human Highway" in 1978 as a humorous vehicle to bring attention to the threat of nuclear annihilation. The film’s themes have been compared to Francis Ford Coppola’s "One From The Heart" and David Lynch’s "Blue Velvet." When "Human Highway" world-premiered in Los Angeles Aug. 16, 1982, it was greeted with dismal reviews by critics and general disinterest by the afterglow. It closed two days later and never saw a proper national release.

Earlier films (1970’s "Rust Never Sleeps" and 1979’s "Journey Through The Past"), critics generally complained about a lack of a clear context in the movie.

"Neil knew at the time that it was a film whose time hadn’t come yet," says "Human Highway" producer Leonard Mahr. "But a lot of the references in the film were just too strange at the time."

LOS ANGELES
Wayne Isham is the eye behind Michael Jackson’s "You Are Not Alone" clip. Joe Pleva produced, while Randi Williams executive-produced.
Mark Romanek is directing Ron Sexsmith’s "Secret Heart" clip. Fred Stahr is the eye behind Bel Canto’s "Rumour" clip.
Tom Surgul directed Smiley’s "Starting At The Sun" video for Atlantic Records. Dan Errenhard directed photos for Michael Jackson’s new video "4," and Phillips produced through Fallon Films.
Tom Stern directed Marilyn Manson’s "Dope Hat" for Nothing/Interscope Records. Lensed by Alex Popov, the clip was produced by Kris Lindsley.

Hoffenberg/O’Brien Productions and Raven Knit productions have just wrapped the show Interlude by Guiselle Alley/MCA recording act E.Y.C. The video, "I Feel It," was directed by Bonnie Hofferben, while Barry O’Brien and Dan Perman cowrote. The clip was lensed by Vance Burberry.

The Earthyglry’s "Love Of Mine" video was directed by Andreas Mahr for Industrial Artists. David Moskovitz produced.

NEW YORK
Profile artist Smooth The Hustler’s "Bitchin’" "Yankee Clipper," "LaBamba," "Rollin’" and "Pimpin’" clips were directed by Chris Robinson for Fear Productions. The Brooklyn shoot was lensed by Marcus Smith.

OTHER CITIES
Cheo White directed Season To Risk’s "Bitch In Me" clip was directed by Chris Robinson. Marcus Smith was director of photography on the Baltimore shoot.
Bass music artist Diamond directed his own clip, "Bamboule Bounce," for Film Noire. T.H. Davis and Andy Landry produced the Atlanta shot.
Blur’s "Country House" clip was directed by Damien Hirst in London.

MVG
by Brett Atwood

MTV’s Primestime Boost: Japimation Rocks

PRIMESTAR ADDS MTV: MTV will instantly expand its potential U.S. audience by approximately 550,000 people on Oct. 1, as the music video network is picked up by the direct-broadcast satellite service Primestarr.

"It’s a terrific alternative way to get MTV distributed specially in run of station markets," says Christine Sheehan, MTV Networks senior VP, market development.

The Bala Cynwyd, Pa.-based Primestarr serves 40% of all U.S. DBS households and offers almost 100 digitally broadcast channels of programming.

Although VH1 is not included in the deal, Sheehan anticipates that Primestarr will hold the channel in 1996.

AUSTIN UPS ITS ANTE: The Austin Music Network won approval from the Austin City Council to provide 24-hour programming on the local governmental access channel in Austin, Texas.

The channel will begin by expanding its cablecast, with programming scheduled from 8 a.m. to 2 a.m. on weeknights and until 4 a.m. on weekends.

Media coordinator Kent Benjamin says the station has operated more than six years in the making.

"We’ve always envisioned the Austin Music Network as a 24-hour channel," says Benjamin, who anticipates that it may take up to six months to expand to an around-the-clock schedule.

Benjamin says that a new music-themed talk show will likely be among the new programs filling the added time slots.

BIG IN JAPAN: Ever heard of Lum? Chisamakusa Chan? Akira? If not, you probably are watching the wrong music videos. Many musicians are beginning to integrate elements of Japanese animation into their music videos.

Michael and Janet Jackson’s megahit "Black Or White" clip was directed by Chris Robinson. Marcus Smith was director of photography on the Baltimore shoot.

Bass music artist Diamond directed his own clip, "Bamboule Bounce," for Film Noire. T.H. Davis and Andy Landry produced the Atlanta shot.


Blur’s "Country House" clip was directed by Damien Hirst in London.

Manga Entertainment, which distributes Japanese animation films in the U.S., is launching an ambitious plan to bring together more Japimation to modern rock acts. Manga president Marvin Gleicher says that the Island International-owned company has a collaborative agreement with MTV to add music from many of its modern rock groups to the U.S. releases of several forthcoming films.

KDFM will contribute two tracks to the forthcoming U.S. home video release of "Wings Of Osiris." 4th & Broadway/Island act Yello has already contributed about 20 tracks to the U.K. release of the sci-fi animation film "Space Adventure Cobra."

STOP AND WATCH: Place-based programmed Stopwatch Entertainment has added music to Service Merchandise stores to its roster.

The Los Angeles-based service plays music videos and film trailers on monitors that are placed in high-traffic shopping areas and can now be seen at 1,200 locations.

Among the retail chains that carry Stopwatch programming are Circuit City, Montgomerie Ward’s Electric Avenue, Nobody Beats The Wiz, and Tandy’s Incredible Universe.

Stopwatch customizes the look of each program to the respective retail chain. For example, the programming that airs in Circuit City is presented as: CCTV. Circuit City TV.

Stopwatch CEO Michael Baruch says that an average of four music video clips play per hour on the place-based service.

Baruch says that Stopwatch will soon begin distribution of a program guide to stores that carry the programming. Discount coupons for the music product that is featured on the show may be included in the printed guide, says Baruch.

JACKSON BLITZ: MTV will serve as an access on-ramp for the Aug. 17 online forum with Michael Jackson. Those who do not have access to cyberspace can watch Jackson’s online press conference on television.

The event will take place on both cable TV and online at 10 p.m. Eastern. Those with access to commercial online services can join the conference through the MTV Online forums on America Online, Prodigy, and CompuServe. For those on the phone, the forum will be on Sony’s World Wide Web site.

In other Jackson news, HBO will broadcast "Michael Jackson: The History Corner" on Dec. 10. The HBO special’s first HBO special was one of HBO’s highest-rated specials.

www.americanradiohistory.com
International

Majors Return To South Africa
Large Boost May Result For Local Music

BY ARTHUR GOLDSBUCK

JOHANNESBURG—A corporate revolution is set to shake up the South African music industry as never before. The return of the major labels to this country means not only an upheaval in established power bases, but also, it is hoped, a huge boost to South African music. At the end of last year, three companies dominated South African music: Gallo, which held the license for Sony through its Gallo Record Co., and PolyGram through its Teal/Trutone subsidiary, in addition to having a significant domestic roster; Tuks, the local licensee for Warner Music with its long South African lineup, and EMI SA, a wholly owned affiliate of EMI Music with a strong black music division in CCP.

HAMBURG—More than 200 delegates from 40 countries are due to attend the first International Anti-Piracy Conference, Nov. 16 in Hamburg. Representatives from the music, video, and movie businesses as well as politicians, retailers, lawyers, and media representatives will address such issues as ways to combat the theft of intellectual property. The keynote speaker will be the German justice minister Sabine Leutheusser-Schnarrenberger. The conference was organized by the German Association Against Copyright Breaches (GVU) in Hamburg, which has gained an international reputation in the fight against video piracy since its establishment 10 years ago.

According to its managing director, Joachim Tielke, GVU has managed to engage leading domestic and international experts to speak at the conference. In addition, there will be an exhibition of the latest legal and technological tools available in the war against piracy.

Tielke says that piracy is at the top of GVU’s political agenda at the moment, as the U.S. government has joined forces with the European Union in an effort to convince Eastern European and Asian governments to pass effective copyright legislation for the protection of creative rights.

GVU estimates that the international music and video industries lose approximately $2 billion worth of business each year as a result of the activities of pirates.

GVU was established by the national and international film and video industries in December 1984 as an organization to support official crime-fighting agencies in their anti-piracy efforts.

WOLFGANG SPAHR

On Jan. 1, PolyGram returned to the country and struck a five-year deal with Gallo, in which Teal/Trutone would change its name to PolyGram SA, with Gallo owning one-third of the new company.

While the infrastructure remained relatively intact—with Harry Voerman remaining managing director—Gallo’s interest was significantly reduced, and the company has a more international focus. Voerman now reports to Rick Dobbins, president of PolyGram Continental Europe, Teal continues as a local music division of PolyGram SA, with Gary Finch as managing director.

“PolyGram has effectively been here for a very long time through our partners as licensees, and we’ve enjoyed a very good relationship with them,” Voerman says. “We’re now looking to expand on this base of the local division, through PolyGram SA, on a global network.”

While Teal does not have a large roster, it has such key names as Bayete—the only act to be signed by Island founder Chris Blackwell during a trip to South Africa last year—and Chicco, one of the country’s most successful producers and a hit-making artist.

Voerman believes South African artists will be the biggest beneficiaries of the return of the multinationals. “New channels of communication have opened up since we became PolyGram SA, and that, for me, spells wonderful news for local talent—but also for PolyGram. They will benefit from the fact that there will be close relationships, as the record companies become operators instead of licensees.”

Gallo will retain its distribution arrangement with PolyGram SA for the duration of the five-year contract, effective, on Sept. 1. Gallo will lose the prized Sony license it has held for 28 years.

The Gallo Record Co., which held the license, will disappear and be replaced by a new Sony affiliate. Industry sources suggest that Sony has retained GRC’s senior management and marketing team, as well as some sales staff, plus new hiring personnel. It is expected that Guy Henderson, the current head of GRC, will be the managing director of Sony Music Entertainment SA.

The loss of the Sony license will leave Gallo with a small, internationally oriented label, RPM, and its domestic division, Gallo Music Productions.

According to Gallo group managing director Alan Cherry, Sony’s retrieval of its license is return big blow as it might seem, as Gallo has been given the manufacturing and distribution rights for Sony product. “We see this in a very positive light,” Cherry says. “Things have worked out very well between us and them, and we look forward to Sony being here. They’ll be good for the industry.”

Cherry acknowledges that the loss of control over both the PolyGram and Sony licenses will have Gallo’s influence as a purveyor of international music in South Africa, but believes it will also open new opportunities.

“What it clearly does is focus us on local music, which at the end of the day is where the big opportunities are. It also focuses us on a different avenue within our business—manufacturing and distribution.”

Gallo picked up BMG Africa’s manufacturing and distribution business at the beginning of April, and that, combined with the PolyGram and Sony manufacturing and distribution business, will dramatically expand that area of Gallo’s operations.

Cherry says Gallo’s new focus on domestic repertoire will bring in dividers. “That’s where in the long run we can count on. It means that music caters to about 4-5 million people, whereas local music is aimed ultimately at 40 million people.”

On the music front, Sony SA, Cherry says, “In the end, with everyone (Continued on page 54)

SONY

PolyGram

Multimillion Sellers. BMG presented Belgium’s Vaya Con Dios with a special award to mark career sales of more than 5 million units. Pictured, from left, are BMG Europe A&R and marketing VP Chris Stone; Vaya Con Dios manager Gary Richmond; Dani Klein of Vaya Con Dios; BMG Belgium managing director Dirk Joink; and BMG Belgium marketing manager Erik Deleuwe.

Bonton’s New Prague Store
Leads Group’s Big Growth

BY WILL TIZARD

PRAGUE—What is claimed to be the biggest music retail venture to be launched in Europe’s former Eastern Bloc is coming to Prague’s Wenceslas Square. A 20,000-square-foot store is set to be opened here by Bonton A.S., the Czech Republic’s leading music group, whose retail arm already operates 21 record and video stores in the country.

Bonton president Mick Hawk says the Wenceslas Square store will have a live stage and three stories of shopping space and will be open in spring 1996.

Outside of its retail activities, the Bonton group owns the respected Supraphon classical label and is the exclusive distributor of Sony Music Entertainment in the Czech Republic. In January, Bonton acquired former Checed label Parlophone. Together with Bonton’s own pop recordings, Hawk says, his company accounts for about 90% of recorded-music copyrights in the Czech Republic. Bonton has also, over the past three months, acquired a 50% stake in former Slovak label Ours.

The group’s new megastore will be in the shopping and cultural heart of Prague, at 1 Wenceslas Square. Hawk says, “With that address, it’s easy to find No. 1 retail space in the country.”

The sketches of how the store will look depict a slick, tiered space to be unified by gracefully curving metal stairs. The store will be in distinct contrast to the grim Communist-era music stores that still dot Prague.

Bonton’s move into the upper echelons of music retailing follows solid and successful experience with its smaller Music Stop stores. “Last year, our retail chain represented 10% of all our sales—a huge part,” says Hawk.

The new retail venture is the latest stride forward for the 5-year-old Bonton, which was founded by Czech jazz

(Continued on next page)

BMG Ariola Links
With Goldrush

LONDON—BMG Ariola has added another strand to the intricate web of its German national A&R contacts, this time forming a joint venture with promoter and management company Goldrush Concerts.

The new venture, to be called Goldrush Entertainment, will be based in Osnabrueck and aims to provide artist management and touring and recording services to new acts in the rock and alternative genres.

Goldrush Concerts, founded by Sabine Ganske and Ruediger Scholz, has already been responsible for the breakthrough of such new alternative acts as Phillip Boa, who is signed to Polydor Progressive.

Included in the deal are the mail order and touring services arms of Goldrush. In the long term, BMG and Goldrush plan a publishing venture.

(Continued on next page)

PopKomm To Focus On Music-Making

LONDON—the seventh edition of PopKomm, Europe’s fastest-growing trade fair, is now growing faster than ever.

The fair and its associated series of conferences is being run Aug. 17-20 in the Cologne Congress Center in an exhibition space 50% larger than last year’s. The event’s attendance is expected to easily beat last year’s total of 9,000 preregistered delegates.

Originally conceived as an annual congress for the geographically diverse German music industry, PopKomm began to solicit international participation two years ago. That international expansion has been matched by mass physical growth in the event’s 82 parallel sessions, which moved from the tiny Gurnenich, all in Cologne to the city’s huge Congress Center.

The theme of the PopKomm conferences this year will be “the process of making music,” according to the organizers. “The congress topics will also be loosely connected with the three stages involved: creation, production, sales.”

The event will tackle new technologies and examine the opportunities and dangers of new electronic systems. It will also look at new markets with a discussion on the prospects for music sales in Russia, China, India, and Poland, and will consider the future of rock, jazz, techno, and house music. A total of 30 seminars and workshops will be held.

JEFF CLARK-MEADS

(Continued on next page)
Luz Is Illuminating The Spanish Pop Scene
Spain's Undisputed Rock Queen Enjoying EMI Hit Album

BY HOWELL LLEWELLYN

MADRID—A bright light is shining near the top of the Spanish album charts, and the rays reflect the healthiest moment for Spanish pop and rock in more than three years.

Luz, which means "light," is back with "Como La Flor Prometida" (Like The Promised Flower), her first single from the 1991's "A Contrast Luz" (Backlighting), which sold 500,000 units in Spain alone. "Flor" has sold 155,000 units in the seven weeks since its mid-June release, and it is currently No. 5 on the national album charts. EMI/Hissepas international exploitation head Boria Aguirreche has confident that sales will top the half-million mark again. "Luz is the prime exponent of female Spanish rock, and this album signifies a much awaited return." Luz Casal (as she was known until this year, when she dropped her surname), was Spain's undisputed rock queen of the '80s. Nothing has deterred the striking woman who is renowned for her frank opinions and colorful language in newspaper, radio, and TV interviews.

For many people, Luz is best known as the voice behind "A Contraluz"'s exquisite "Piensa En Mi" (Think Of Me), which leading Spanish pop singer Miguel Bose—hark a minute ago—sing of a memorable scene from Pedro Almodóvar's international hit film "High Heels."

But pale-skinned, dark-haired Luz, now with seven albums behind her, has been at the heart of the Spanish scene since her 1988 single "Quiero" "(The Elevator), which followed her only experiment with a rock band, the Fanny's.

Her 1982 debut album, "Luz," recorded in Madrid, Brussels, and Amsterdam, immediately launched her as a star attraction throughout Europe; she toured Czechoslovakia in 1985. By 1987, she was touring Latin America and the show was sold out in three days. Her chart absence is explained by extensive gigging in Europe, Latin America, and Japan.

Luz has been invited to the Amnesty International concert in Chile, where she appeared alongside Sting, U2, Bruce Springsteen, and Peter Gabriel.

Her re-entry into the Spanish charts coincides with the most fruitful time for domestic pop for quite a while. Since May, acts Antonio Flores, his sister Rosario, Ketama, Raimund Anador, Juan Perro, and the late Ten Seven, and Luz Rodriguez have been in Spain's top 20.

Luz refuses to divulge her age or talk about her private life: "It would be like telling you what brand of underwear I use," she says. Yet she is outspoken, and an off-the-record remark she once made was that in order to sing well, one needs a heart, a brain, and the ability to suffer. "One of the reasons I sing is the physical pleasure I sometimes get," she explains. "But it's not just the singing thing; it goes beyond the physical sensations last just microseconds. It's like being suspended; you don't need your feet on the ground."

Talking about her time with the Fanny's, she says, "After (a while), you realize you can produce a sexual reaction—but through natural behavior, not opening yourself up like a clam. I've worn a miniskirt only twice on stage in the last 15 years."

But Luz insists that she does not seek power or money but wants to have a good time and make her fans happy. "Oh, and I also like them to love me," the Spanish rock queen has returned to brighten up the charts. "Flor" will be released in most of Europe and Latin America in the fall.

Swedish Court To Decide Airplay Fees

BY NICHOLAS GEORGE

STOCKHOLM—A row has broken out in Sweden, where the four record companies are taking 80 of the country's commercial radio stations to court to over the amount of airplay royalties that they should pay. The commercial stations say the demands from the labels in the national IFPI group are "madness" and will force stations out of business.

For its part, the IFPI group says it wants only the same kind of agreement that has existed for many years with public and community broadcasters in Sweden.

The issue first to be heard before the Stockholm District Court.

The IFPI group is joined in its dispute with the radio stations by the Swedish artists and performers' association SAMI, for whom it acts as a collecting agency.

At present, an interim agreement is in effect in which stations are charged a lump sum payable each month. In the three biggest cities—Stockholm, Gothenburg, and Malmo—this sum is 12,000 kronor per month ($1,690). Other parts of Sweden, the rate is 4,800 kronor a month (US$650).

Under the new system proposed by the labels, the stations would be charged 63 kronor (approximately 88 cents) per minute per thousand potential listeners. In this way, stations with larger broadcast areas will pay more. The system would be phased in over a five-year period. In the first year, a station would pay 20% of the full charge, with the royalty increasing by 20 percentage points each year until it reaches the full cost in the fifth year of operation.

"We wish to use the same tariff we have been using with noncommercial stations, in which we charge by the minute. This is the same system that is used in most Nordic countries," says Lars Gustafsson, legal adviser to IFPI Sweden.

He adds that he understands the concerns of the commercial stations, but he regards it as no part of the IFPI group's function to undermine the stations' commercial viability. "They think it is too expensive, but we think we can't treat them in any other way than we have dealt with the noncommercial sector," Gustafsson says.

Chairman of the Swedish Commercial Broadcasters Assn. Chris- ten Jungjerid says he believes the legal action will be a long and drawn out affair, and he cites the dispute in the '50s between public broadcaster Sveriges Radio and the IFPI group. That dispute took several years to settle.

He says, "We think their proposal is madness, and we can't afford it. We should have a contract nearer the kind used in other European Union countries."

"I don't think we will have a quick end to this, although we are still prepared to negotiate."

Members of the commercial radio association are to meet this month to discuss the issue; the first court hearing in Stockholm District Court is expected in September.

Malaysian Ban To Be Bypassed
Satellite Will Beam Music Programs

KUALA LUMPUR, Malaysia—A highly restricted television market for many years, Malaysian broadcasting is about to experience an explosion of programming on terrestrial, satellite, and cable TV, with major implications for the coverage of music.

On July 1, Metrovision became the country's fourth free-to-air channel, joining two government stations and the privatized TV3. Cable TV is the third channel, and satellite TV, with major implications for the coverage of music.

On July 1, Metrovision became the country's fourth free-to-air channel, joining two government stations and the privatized TV3. Cable TV is the third channel, and satellite TV, with major implications for the coverage of music.

Metrovision has already has plans for at least three music programs: "The Chart Show" will focus on international music, while "Hot City Hits" and "The Metro Chart Show" will mix domestic, regional, and Western repertoire. The channel will also be the first to use a digital stereo broadcast system and will target Kuala Lumpur and the surrounding Klang Valley.

Metrovision has contracted to show Turner International News, Turner Cartoon Network, ESPN, and the Discovery Channel. Negotiations are underway to add HBO as part of a variety channel that will likely include music programming. Industry sources say potential viewership will be 2.5 million.

MESAT will be broadcast on two bands and will include all of Asia, except South Korea, in its footprint. Because satellite communications are a contentious subject in the region, no programming has yet been announced.

BONTON'S NEW PRAGUE STORE
(Continued from preceding page)

keyboard player and composer Martin Kratochvil, now chairman of its 15 divisions. The Bonton group is also in- volved in radio, and also has the film production and distribution company Luzermafilm and music distributor Panthere.

The company’s label activities and acquisitions have produced for it so much material that it is still deciding how to best package and present its various offerings.

"We can do whole lines of discount classical music, for example," says Haw. "We are still deciding. Supraphon has so much we haven’t even touched yet." Bonton has indicated that it plans around 200 Supraphon releases a year, but further details have yet to be worked out.

Haw believes that Supraphon recordings hold a special appeal for older Czechs. "The tradition—what Supraphon meant to the average Czech—was really something special." Supraphon’s predecessor companies were Pro-Arte, supported in 1934 and even after being merged by state decree in 1945 into Supraphon, the label sur- vived the Communist era with its reputation intact.

The Bonton/Supraphon releases should appeal strongly to the thousands of tourists and expatriates who are aware of the work of composers Leos Jané- ček, Antonín Dvořák, and Bedrich Smetana.

This native Czech work, along with numerous outstanding performances of Mozart and various international composers, is the cornerstone of the Supraphon catalog in the 20 countries where it is distributed.

In the video sector, Bonton has national distribution rights for Columbia TriStar, FoxVideo, and Playboy Home Video.

BIMG ARIOLA
(Continued from preceding page)

music and there are more immediate plans for a label. The first release on the Goldrush imprint will be the debut album from Die Schweine, an all-girl comedy-pop band.

In the past five years BIMG Ariola has struck joint-venture deals with such German labels as Logic, Coconut, Red Rooster, Gun, and R&P, all of which have specialized in a music genre or have contacts in geographical areas of the country. Where these ventures have been successful, as with Logic, BIMG has taken a majority stake.

DOMINIC PRIDE
from the very moment an idea is born

a guardian angel stands by its side to guide and protect it on a long and exciting journey

17 - 20. AUGUST 1995 POPKOMM HALLE 14.1 STAND B3

Sony Music Publishing Germany
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**Note:** This chart is not actual but created for the purpose of the exercise. The chart represents the top albums of the week with their song titles and labels.
BELGIUM (Polska) 8/12/95

SWITZERLAND (Media Contact) Switzerland 7/28/95

FRANCE 8/19/95

PORTUGAL (Portugal/FPT) 7/20/95

CHILE (WPT Chile) 7/19/95

SWEDEN (GLP) 7/10/95

SINGLES

1. BON JOVI THESE DAYS
2. SWING'h, BE MY LOVER
3. SCREAM MICHAEL JACKSON & JANET JACKSON
4. NEW-DOOFEN DIERE WIE NIE DEN
5. SHY GUY DIANA KING
6. VANGELIS
7. MICHAEL JACKSON: HISTORY: PAST, PRESENT AND FUTURE—BOOK I
8. MICHAEL JACKSON: HISTORY: PRESENT AND FUTURE—BOOK II
9. ALBUMS

1. BON JOVI THESE DAYS
2. SWING'h, BE MY LOVER
3. SCREAM MICHAEL JACKSON & JANET JACKSON
4. NEW-DOOFEN DIERE WIE NIE DEN
5. SHY GUY DIANA KING
6. VANGELIS
7. MICHAEL JACKSON: HISTORY: PAST, PRESENT AND FUTURE—BOOK I
8. MICHAEL JACKSON: HISTORY: PRESENT AND FUTURE—BOOK II

SINGLES

1. BON JOVI THESE DAYS
2. SWING'h, BE MY LOVER
3. SCREAM MICHAEL JACKSON & JANET JACKSON
4. NEW-DOOFEN DIERE WIE NIE DEN
5. SHY GUY DIANA KING
6. VANGELIS
7. MICHAEL JACKSON: HISTORY: PAST, PRESENT AND FUTURE—BOOK I
8. MICHAEL JACKSON: HISTORY: PRESENT AND FUTURE—BOOK II

FRANCE: For years, the Maison des Cultures du Monde (Institute for World Cultures) in Paris has been known for presenting a program of cultural events that includes music, dance, theater, film, and more. This year, the institute is celebrating its 50th anniversary, and the program includes a series of events that highlight the diversity of cultures from around the world. The events include concerts, performances, and discussions on topics ranging from music and dance to film and literature. The program also includes a series of exhibitions that explore the history and culture of various countries, including China, India, and Japan. The events are open to the public, and tickets can be purchased online. For more information, visit the institute’s website or call the box office. The Maison des Cultures du Monde is located at 104-108 Quai de Bourbon, 75005 Paris, France. For more information, call 01 48 87 22 22.
International

Canada

BIRDS SISTERS Take Wing With 3rd Release
Foil Trio Expands Its Sound On 'She & She' & 'She'

by LARRY LEBLANC

TORONTO—the female vocal group the Bird Sisters has high hopes for its third independent release, "She & She & She." The album was co-produced by Jeff Borchard and the Bird Sisters' singers, Slimmon, and Judy Vadala—and veteran Canadian producer John Switzer, and was released May 17 on their independent label, l'EPE.

"I'm really happy with the album from a personal and band point of view," says Slimmons. "It's what we needed at this time. We have always been considered folk artists, but the songs being written lately were moving away from that. I couldn't see singing "Sugar In Sudden" [the album's first single] or "Bless All The Lining" being performed with just an acoustic guitar.":

This album "shows real growth and (is a departure for us," says Smith. "If you listen to it and our earlier albums, you'll hear the evolution of a diverse single voices. With our first album, it was like hearing one big, fat voice. I don't know. (In my mind) Bird) is musically now. There's definitely folk roots in our music, but there's also a lot of other musical roots. Tannis has sung a lot of R&B, Judy has done bluegrass, and country, and I've done jazz and folk. We're three singer-songwriters. That's what we are.

The Bird Sisters came together in 1985 when the threesome met while performing separately at the annual Hillside Festival (Smith and Vadala co-founded) in Guelph, Ontario. Smith was then with folk group Grapesein, Slimmon was a member of the R&B-based Revver, and Vadala was with Tis Side Up, a blues band.

Mutual friends encouraged the three to perform together. It took six months to put together a cappella set consisting of five covers songs. The group name came about when Common Ground bassist Molly Kurrivkin heard the trio singing and told them they sang "like sisters." That's how it began.

"Right from the beginning, it was amazing for us to sing together," Smith relates. "There was this beautiful sound. It was also fabulous hearing yourself while singing. (Unlike being in a band) you weren't fighting a drum kit or guitars to be heard.

"There's a lot of emotion, a lot of passion in our singing," says Slimmon. "In the differences in our voices is a matter of style. You can hear our [musical] backgrounds, but we've also influenced each other as well.

The Bird Sisters are releasing "FLO" cassette, released on their own TBS label in 1980, was recorded live on a 2-track machine in the Church of St. John the Evangelist, Toronto. According to Smith, the album has sold 1,000-1,500 copies.

We didn't know how we were going to get it together (financially) to do the first album. We were happy when it in advance," says Smith. "We've raised about 10 percent of the budget doing that on project.

For the latest album, "Different Stories," co-produced with Ken Whiteley in 1985, the trio decided to use limited instrumentation. "The first album was really the one we did at the time," explains Slimmon. "We tried to get the best possible performance. But this is really listening to the tapes and choosing the best takes. For the second album, we brought in other instrumentation which we wouldn't had done otherwise.

Sessions for more ambitious, full-bodied "She & She & She" stretched from May 1986 to last February at Orchard Studios in New York, and Uncle Lou's Sound Emporium in Guelph, Ontario. The decision to expand the instrument was made after hearing Switzer, who has worked with such well-known Canadian acts as Jane Silbery, The Waltons, and Rita Chiarulli, was well thought out by the trio. "We were looking for someone willing to guide the project, but also someone who would be flexible," recalls Smith. "We have really strong ideas and we all wanted input into the direction but wanted someone at the helm of it." says Slimmon.

Adds Slimmon, "It's hard to hand over our music to an outsider, but I had to let go of the idea that I was the one way of putting across his idea so they weren't the final decision. He's really good at coming to agreement (with ideas).

"This album is very, very different from what we've done previously," says Smith. "It's a lot of singing, and on some songs we played live and then did overdubs later. We really explored a lot of different ways of playing our music. With this album there was also a decision to leave an equal amount of space for each of us. That's really important in the trio and I have [written] four songs, and Judy has five. That's pretty equal.

With the album being planed nationally on a regular basis on CBC-Radio, the trio is expecting further touring opportunities. But like many independent Canadian acts, the Bird Sisters are not concerned with being discovered by a major label "We've had a few bites, but there have been no independent offers," says Smith. "We've just worked out a deal with [Canadian distributor] Outside Music, and we're now going to reissue the album as well. We're also working with American distributors, Lady Slipper in Durham, N.C., and we've got a deal with a group in California to sell our album in the United States.

ыхмо, which has just shipped it in the market.

"For the most part, we concentra-
ited on a pan-European basis on the 'Bad Boys' soundtrack," says Borchard. "Thanks to close partner-
ship with Columbia/TriStar Interna
tional, Sony Europe was able to drive the album across the contin-
ent. MTV Europe supported the film version of the video in active re-
to, and now the clip is in heavy rotation on the network."

Borchard adds that King trav-
elled to Europe three times for pre-
motion: once in support of the film's launch at Cannes and festival, the Centrals in Innsbruck in April of the single. She also says that TV played a crucial role in the song's chart climb, particularly in the U.K., where King performed twice on "Top of the Pops.

"Shy Guy" has reached the top 10 in France, Germany, Hol-
land, and Ireland.

In Australia, the single has peaked at No. 3 and went platinum (70,000 units) after King made a promotional visit in March, with appearances on TV, at a Sony Australia event, and as part of the Street Flava campa-
aign to highlight up-and-coming pop and R&B talent. "Tougher Than Love" has already sold 8,000 units in the market, while the "Bad Boys" soundtrack has gone gold (35,000 units). King will return to tour Oz in September.

In Asia, "Shy Guy" has been re-
ceiving "heavy airplay" in Japan, Singapore, Taiwan, Hong Kong, and Korea, reports Columbia, as Diana King becomes Sony's queen of global pop.

THE SANSKRITIK FESTIVALS of Arts of India were highlight of a week-long series of arts events in the U.K.

between 1970 and 1988. Under the direction of Birendra Shankar, the festivals displayed the array of "gharanas" (schools of music) that exist on the subcontinent. Marking the 250th anniversary of the first fes-
tival, the Centre for World Music in London has compiled and released a four-volume, eight-CD set called "The Centre for World Music," featuring classic and light-classi-
colours, duets and trios of voice and string and wind instruments, and rhythmic ensembles from throughout India. The project was launched Aug. 9 with an event at the Queens' Records in Piccadilly Circus in London.

Home & Abroad is a biweekly col-
munity news service covering inter-
national music business and artists outside their native mar-
to. (Continued from page 19)

MAJORS RETURN TO SOUTH AFRICA
(Continued from page 19)

coming here in their own right, looking to
do their own thing, it must be good for the business. Each of them will be able to bring their own style to the
set, so in the longer term opportunities for local music must also be good, espe-
cially with ourselves even more actively involved.

The most unexpected development in the South African music industry has been centered on the company that was regarded as least likely to be affected: EMI SA.

In mid-June, the company under-
went a restructuring affecting 22 staff-
ers. Longstanding managing director Mike Edwards is now setting manag-
ing director, and he is expected to soon have new responsibilities both in South Africa and Europe.

The EMI restructuring is aimed at making the company sharper and more able to cope in the heightened competition that is emerging in South Africa.

Tusk—which was formed via a man-
gagement buyout of WEA SA in 1986—
was one of the three companies here to be unaffected by the changes. However, speculation is rifle that Warner Music is about to re-
turn South African.

Tusk marketing director Beny Mu-
die says that his company would be affected by the restructuring.

"I think one of our major assets would be our strong investment in do-
mestic music, because it is an area

where we've been very successful and

with Time Warner's philosophy is to en-
courage domestic music in its territor-
iers. The wealth and strength of our do-
mestic roster will play a crucial role in any deal with Warner."

Tusk comprises two local divisions: One World Entertainment, focusing on contemporary pop, rock, and dance; and Kariba, focusing on indigenous music and jazz. Tusk also has a joint venture with Soul Brothers Music, the company of one of Africa's biggest acts, the Soul Brothers.

Mudie agrees with Cherry that the most significant effect of the majors' return to South Africa will be a boost to local music.

Harry, PolyGram's Voeen warns against expectations of a rash of new

signings. "There was always healthy competition between the ma-
jors, and I don't see that changing at all. Competition for developing new artists will be there too."

The growth of the industry de-
pends more on the economy than on the number of majors," Voemen says. "That said, you focus on your local industry in the way that Sony and PolyGram will, with each having a lo-
cal and international division, must logically be growth."
VP Retail Brings Reggae To Jamaica (N.Y.)

Family-Run Record Shop/Label Focuses On Caribbean

BY DARREN HARTLEY

NEW YORK—While the success of such artists as Shabba Ranks, Patra, Shaggy, and Buju Banton has prompted large music chains to broaden their reggae inventories, VP Records Retail, a family-owned outlet in the Jamaica section of Queens, New York, already has 17-year roots in the American reggae market.

VP Retail services reggae fans and DJs with an inventory of 15,000 titles and a staff that incorporates 35 years of experience in helping customers to choose just the right Jamaican "riddims."

"The typical reggae music buyer tends to be more deep into the music, so you have to have clerks and DJs who know the music," says Randy Chin, promotional manager for the outlet and son of the founders, Vincent and Patricia Chin.

Other record stores treat reggae as a specialty niche and carry very small selections, Chin says. VP Retail customers include die-hard reggae fans and DJs, because, he says, "we are the opposite of the traditional American record store: we focus on Caribbean music and carry a small American section."

VP Retail sells reggae, dancehall, calypso, soca, and Latin reggae, and also has an R&B/hip-hop section. However, 98% of music sales come from reggae titles. Further strengthening VP's pre-eminenence in the reggae community is sister company VP Music Group, a record label with approximately 460 titles in its catalog.

The store has a staff of four full-time workers and is open seven days a week, the stock is 75% albums and 25% singles, in-
Wherehouse Call Not 100%; Chain Beats Others To Punch

On JULY 31, Wherehouse Entertainment's missed payments to its bondholders, on Aug. 1, it missed payments to its bondholders, and on Aug. 2, it filed for Chapter 11 protection.

On Aug. 3, Retail Track must have received about 10 phone calls in which the callers told me that I had incorrectly predicted what would happen with Wherehouse. I think they were right. If I remember correctly, I wrote that Wherehouse would try to do a restructuring outside the court system, but that if any of the parties got "muckheded" along the way, the whole mess would wind up in Chapter 11. That is an ethereal scenario, so I don't know how I can be right.

Worse, I was about to do a column saying that internal negotiations between Wherehouse and bondholders have been stormy, with some sources in the junk bond community indicating that they were no longer in favor of trying to do the restructuring outside the court system. So, here I was expecting the bondholders to pull the plug and throw the entire chain into bankruptcy, and with good reason to do so. But that's all milk under the bridge. Most readers want to know what will happen next. The answer is that a lot of things will happen—like the selection of a creditors committee and the exchange of a lot of papers—but it will all amount to nothing in terms of the final disposition of the chain and its debt. Most observers familiar with the situation are saying they don't expect any significant developments to occur until Jan. 1, 1996.

On SUNDAY last month, Retail Track moved to down on the Chelsea YWCA on 23rd Street in Manhattan, to witness a basketball game between Tower Records/Video and HMV. The game was sponsored by Aristta and BMG Distribution's New York branch, and so, of course, was tied into a marketing promotion. But before I tell you who won, you have to read through some background on the promotion.

You see, Aristta has this "MDM Project," a compilation album named after the studio in New York. Among the artists appearing on the album are KISS, ONS, C.J. Lien, and Doug E. Fresh, and one of the songs on the album is "I 2 Pass It." Using that song title as a focus, BMG sales rep Helene Gurin and others came up with the idea that they should build a promotion around a basketball game, although they suspected that "I 2 Pass It" might refer to something other than a basketball. So they set up the competition anyway, and it turned out that competing agencies would have to give the album two weeks of price and positioning in order to qualify to play the game, and then the winner of that game would have to compete against the BMG All-Stars. If the merchants win, Aristta pays for full-page ad in Variety; if the merchants lose, the winner.

Anyway, the game was packed with anticipation as the mega-stores rivals glared at each other across the court.

Even before the game began, the captain of the Tower team, John Frorin, a GM of Tower's Pacific, N.J., store, lodged a protest that Tower should be considered the home team since they opened a store in New York first.

At the whistle, Tower came out strong, dominating the first half, but in the second half the U.S. merchants chased as EMV pulled from behind to go on to a commanding victory, 53-43.

Then, HMV played against the BMG All-Star team, led by captain BMG sales rep Mike Luizzi. The BMG team was—how can I put this delicately—absolutely pathetic, as HMV destroyed them, 72-34.

But the event, which was set up by BMG Distribution black music product development coordinator Melanie Winston, made for a fun Sunday afternoon. And if BMG Distribution ever makes the mistake of firing its New York president, Retail Track can testify that all of them, particularly sales manager Larry Feldstein and Aristta Northeast regional marketing rep Mark Zimet, could have a solid future with the Washington Generals.

On JULY 28, Aristta "Annie" Solomon passed away. She was 96. Retail Track sends its condolences to Tower Records/Video president Russ Solomon and family.

Over THE HILLS: National Assn. of Recording Merchandisers executive VP Pam Horvitze will be trekking across a continent and an ocean to make the keynote address at the Australian Music Retailers Assn. convention, which will take place in Sydney, Sept. 30-Oct. 2. In other NARM news, the organization, which has been debating moving its annual convention to the fall, has decided that it will keep it in the March time frame.

Making TRACKS: Joe Brecci, Cameo Music's senior VP, called Retail Track on Tuesday, saying, "I am pulling an Annie Bernstein." No, he doesn't mean that he was going to Tibet like the one-time Musicland mail store president did after he left that chain. But after 99 years on the job, he decided to retire to the good life. Similarly, Bill Graham, BMG Distribution's senior director, label liaison, has retired from music retail wars... Peter Blei, VP of Capp's, is joining Alliance Entertainment Corp. as VP of planning... Gene Rumsby, former senior VP of marketing... Patti Hausman, Aristta manager of alternative marketing, has left to become VP of marketing at Netwerk's newly launched U.S. operation... Ernest Remenyi, a progressive music marketing manager for Sony Music Distribution's Los Angeles branch, has left the company; he can be reached at 714-781-4357.
The enhanced CD format is a single compact disc that has both music and multimedia tracks. You can play the music tracks on your CD audio player; drop the same disc in your CD ROM drive and you can access the multimedia tracks. Multimedia features typically include interactive lyrics, live performances, music videos, artist background, catalog title information, liner notes, games and more.

NAVARRE CORPORATION - 1-800-728-4000
INDI Convention Scoop; More Wherehouse News

by Chris Morris

now with In Tune.

INDI personnel also enjoyed an Aug.
4 field trip, courtesy of American Gra-
phame Records, to the Paramount
Picture lot in Hollywood. There, they
cached a screening of a video for the
label's forthcoming seasonal album
"Christmas In The Air." At the trip's
end, Santa Claus (actually labeled head
Chip Davis) gifted each attendee with
a Discman containing a copy of the
"Yuletide record.

Kudos are due to INDI's Larry
"LIH" Howell, VP of sales at Big
State—who did everything from run-
ing sessions during the day to
managing the hospitality-suite bar at
night—for running a tight convention
ship.

WHEREHOUSE ADDENDUM: We
heard in the halls at the INDI con-
vention that Wherehouse Entertainment,
which filed for Chapter 11 bankruptcy
protection Aug. 2 (Billboard, Aug. 12),
owns INDI approximately $400,000.
While this figure may be a drop in the
bucket compared to the $10.5 million
owed by Wherehouse to PolyGram, it
represents a sharp combination in the
distributor and is probably indicative
of the heavy tolls due other indie whole-
salers by the debt-burdened retailer.

FLAG WAVING: With all due re-
spect to Elton John, the piano has waned
as a lead rock'n'roll instrument since
the 50s heyday of such performers as Jerry
Lee Lewis, Fats Domino, and Little
Richard.

Singer/pianist Ben Folds explains
that when the "high-watt guitar play-
ers" made their mark in the 1980s, "that
put a huge dent in how attractive a pi-
ano was to a lot of rockers."

He also claims, with a laugh, that
there is a "gay" undertone to the
piano's eclipses: "A guitar is shaped
more like a dick than a piano is. You
can't sling the piano around."

"Just as rock'n'roll is not an es-
tablishment music, it is not an es-
tablishment piano," Folds asserts.

He says, "With the piano—I can hear
em on the record," says Folds of his
two-fisted instrumental attack.

His highly assessive style might be
the product of his training as a drum-
mer. Ben Folds Five ("We needed
a name," Folds says of the handle) was
founded in February 1994, after a pe-
period in which his nominal leader had
performed as a solo act, albeit not in
the type of lounge settings usually worked by
rockabilly types.

"I did play one [lounge] for a couple
of weeks," Folds says. "I got fired off
of it for being too rambunctious.

"Chapel Hill is headquarters for an
active music scene that has produced
such former flag-wavers as Super-
chunk and Southern Culture On The
Skids. Folds admires his group may not
be perceived as the hippest act in town.

"Being cool does not entail putting
effort into it," Folds says. "It's more
"Putting a baby grand piano into a club
involves putting effort out. We prob-
elably are never going to be double cool."

We think the Folds Five is an
genuinely cool, at least. The group will be
on view nationally soon: On Aug. 16, it
be-gins a week of dates with Better Than
Era, after which it will hook up with
vocalist Heather Nova for shows through
October. The band will also do
sold-out appearances on its own in the
fall.

INDIE AND ALLIANCE MEET AS ONE
(Continued from page 55)

But he adds, "There's no bloodletting
on board."

INDI executive VP Chris Joyce
points out that AEC open to inde-
pendently for some time and
that they all proved to be well-run and
lucrative. "Now, on the one-stop side,
they've started to let loose the
situation," Joyce says of the current
consolidation there.

WHY INDICHOICE AEC

AEC's purchase of INDI culminates
two-year courtship by the New York-
based firm. The companies signed a let-
ter of intent last November for
PolyGram. "There clearly was gen-
eral interest from both of the par-
ties," says Emerson, who notes that
INDI's distribution of PolyGram prod-
uct funneled through its Independent
Label Sales conduit had been success-
ful. However, INDI ultimately opted to
go its own way. "It goes to
[ACE chairman Joe] Bianco's vision,
and that is a broad-horizon vision," Emerson
says. "Having the strongest distribu-
tion entity possible opens new
horizons."

Emerson suggests that with INDI in
place, AEC has formulated a distribu-
tion company that will be able to com-
pete on a global scale within 12 months.

Hutchison left the INDI confab en-
couraged by the company's potential.

"Having at one time viewed this ac-
quision with great trepidation, the op-
portunity I have had to meet the senior
management and then the guys at the
convention has turned me around
completely," Hutchison says. "I came away
from this convention feeling extremely
positive about what we can accomplish
as a distributor in the years ahead."

Hutchison calls the mating of AEC and
INDI "a remarkable opportunity to
explore and when we go about the task of
working with labels and maximizing our
ability to work with labels in the field."n

Hutchison sees a chance to incorpo-
rate AEC's "more market-oriented"
approach to distribution—born of a
list of distributed labels than
INDIs'—into INDI's game plan.

From INDI's side, Emerson sug-
gests that a more diversified product
mix will help the company shake some
of the stereotyping it has faced in the
marketplace.

"INDIs been tagged [as a company]
with urban expertise and [considered]
not so good at the rest of it," Emerson
says. "That's nonsense... It can work
with any product..."n

"There's a lot that we can learn
[from AEC], which has had con-
siderable success with what Emergency
terms "upstart labels."

Noted for a synergy with AEC's exten-
sive one-stop holdings, Emerson says,
"One of the strategic advantages is the
ability to penetrate new channels for
artists and new labels."

The ensuing capability to break new
acts through the one-stops, he says,
"will allow for new talent to be
broad and shoulders above the
competition."

Regarding the potential position of
Passport in the AEC-INDI mix, Emerson
says, "The present outlook is for
Passport to remain autonomous."

No matter what lies in the future for
INDI within AEC Music Distribution,
Emerson says with conviction that
there will be an INDI convention in
1996 as a location to be determined.
Top Pop Catalog Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>SoundScan®</th>
<th>Chart Peak</th>
<th>Last Week</th>
<th>Net Peak</th>
<th>Change</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Marley and the Wailers</td>
<td>Legend</td>
<td>211</td>
<td>1</td>
<td>1-1</td>
<td><strong>No. 1</strong></td>
<td>-</td>
<td>211</td>
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<tr>
<td>Beastie Boys</td>
<td>Licensed to Ill</td>
<td>142</td>
<td>2</td>
<td>2-2</td>
<td>-</td>
<td>-</td>
<td>142</td>
</tr>
<tr>
<td>Jimmy Buffet</td>
<td>Songs You Know by Heart</td>
<td>210</td>
<td>3</td>
<td>3-3</td>
<td>-</td>
<td>-</td>
<td>210</td>
</tr>
<tr>
<td>Van Morrison</td>
<td>Pretty Hate Machine</td>
<td>101</td>
<td>4</td>
<td>4-4</td>
<td>-</td>
<td>-</td>
<td>101</td>
</tr>
<tr>
<td>Boyz II Men</td>
<td>Cooleyhighharmony</td>
<td>37</td>
<td>5</td>
<td>5-5</td>
<td>-</td>
<td>-</td>
<td>37</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Grease</td>
<td>38</td>
<td>6</td>
<td>6-6</td>
<td>-</td>
<td>-</td>
<td>38</td>
</tr>
<tr>
<td>Dion</td>
<td>Mementos</td>
<td>19</td>
<td>7</td>
<td>7-7</td>
<td>-</td>
<td>-</td>
<td>19</td>
</tr>
<tr>
<td>Pink Floyd</td>
<td>Dark Side of the Moon</td>
<td>222</td>
<td>9</td>
<td>9-9</td>
<td>-</td>
<td>-</td>
<td>222</td>
</tr>
<tr>
<td>Enya</td>
<td>The Celts</td>
<td>6</td>
<td>10-10</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>Jimmy Hendrix</td>
<td>The Ultimate Experience</td>
<td>15</td>
<td>11-11</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>15</td>
</tr>
<tr>
<td>Pink Floyd</td>
<td>The Wall</td>
<td>222</td>
<td>12-12</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>222</td>
</tr>
<tr>
<td>Janis Joplin</td>
<td>Greatest Hits</td>
<td>171</td>
<td>13-13</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>171</td>
</tr>
<tr>
<td>Creedence Clearwater Revival</td>
<td>Chronicle Vol. 1</td>
<td>127</td>
<td>14-14</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>127</td>
</tr>
<tr>
<td>Steve Miller Band</td>
<td>Greatest Hits</td>
<td>212</td>
<td>15-15</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>212</td>
</tr>
<tr>
<td>The Doors</td>
<td>The Doors</td>
<td>203</td>
<td>16-16</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>203</td>
</tr>
<tr>
<td>Eric Clapton</td>
<td>Time Pieces I: The Best of Eric Clapton</td>
<td>209</td>
<td>17-17</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>209</td>
</tr>
<tr>
<td>Madness</td>
<td>The Immaculate Collection</td>
<td>22</td>
<td>18-18</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>22</td>
</tr>
<tr>
<td>Seal</td>
<td>Seal</td>
<td>27</td>
<td>19-19</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>27</td>
</tr>
<tr>
<td>Aerosmith</td>
<td>Greatest Hits</td>
<td>209</td>
<td>20-20</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>209</td>
</tr>
<tr>
<td>Meat Loaf</td>
<td>Bat Out of Hell</td>
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<td>21-21</td>
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<td>Live At Disneyland</td>
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<td>Eagles</td>
<td>Greatest Hits 1971-1975</td>
<td>222</td>
<td>23-23</td>
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<td>Soundtrack</td>
<td>Top Gun</td>
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<td>Blind</td>
<td>The Best of Skeletock From the Closet</td>
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<td>Bleach</td>
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<td>The Joshua Tree</td>
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<td>24</td>
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<td>Led Zeppelin IV</td>
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<td>180</td>
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<td>Back in Black</td>
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<td>Michael Jackson</td>
<td>Off the Wall</td>
<td>211</td>
<td>41-41</td>
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Wholly Wholesale Now

Michael Goldwasser says he and his partner, Michael Parkinson, sold the Starship chain because most of the company's growth has come through its wholesale business. The Music Network, also based in Norcross, operates a rack-and-a-half, and that end of the business is expected to generate $20 million in sales, Goldwasser says, declining to break out revenues. In particular, the rack-and-a-half business has been growing at a fast clip, he says. The company services convenience stores and truck stops with music. Initially, the company reached those locations with singles, but the business has expanded to include albums as well.

"We really wanted to devote our efforts to the expansion of our rack-and-a-half business and one-stop business," he says. "Since it where we have experienced the greatest growth, it's where we decided we would invest" the company's money and energy.

**Billboard** August 19, 1995
VP RETAIL BRINGS REGGAE TO JAMAICA (N.Y.)
(Continued from page 55)

"It could only hold two people."

The store was so successful that within a few years Vincent was able to invest in his own production facility, Studio 17, a hit factory frequented by artists such as Bob Marley, Peter Tosh, and Gregory Isaacs. Patricia says that Studio 17 helped to nurture a trusting relationship between reggae artists that would later prove to aid the China's retail success in America. "They're happy to know that someone is behind them that understands and is from their culture," she says.

In the mid-70s, spurred by political unrest in Jamaica and a budding American market, the couple decided to open a retail store at 170-65 Jamaica Ave. in Queens. "Well, the location had a nice name; it had 'Jamaica' in it!" says Patricia. She says that locations throughout the neighboring borough of Brooklyn were considered, but the Jamaica site was chosen because the neighborhood was quieter. However, Vincent's Chin's brother, Victor, opened Chin Randy Records in Brooklyn and serves that community in a manner similar to that of VP.

The '80s brought major changes for the VP company. In 1980, the Chins branched into music manufacturing when they started the VP Music Group. The label mainly licenses music from Jamaican labels and sells it to American retailers and wholesalers.

Several years later, VP opened a New York-based distribution company and established a wholesale company in Miami that is run by daughter Angela. "We had some temporary problems getting product in from Jamaica," says Randy. "The turnaround in reggae became so quick that we decided to invest in these facilities. With reggae, it's almost like you're dealing with a perishable product, so we expanded to get the music to our customers quicker."

The company also built a cassette duplication facility and a printing room for vinyl labels. The company branched its roots further into reggae, creating a mastering studio above the retail location and the VP Music Group, which has served such artists as Yellowman, Garnett Silk, and Shabba Ranks. "We were able to get the artists upstairs, make a quality copy, and then play it downstairs," says Paul Smith, the label's mastering engineer. Shields, who also worked at Randy's Records in Kingston, says that the exposure generated by the mastering studio had a noticeable affect on sales. "The customers got an opportunity to see the artists, and the artists were able to get an instant reaction to their music," he says. "That's one of the advantages of being a retail store, a wholesaler, and a label."

Although pursuing music manufacturing, the Chins didn't neglect their retail business. In 1985, the store moved to its present location at 170-21 Jamaica Ave., obtaining an additional 1,500 square feet of retail space.

Today, the Chins family is concentrating on retail expansion plans. "We're seriously thinking about getting some other stores," says Randy. "We're currently looking at a few sites in Manhattan. There's an uptown market there that we want to serve."

A Manhattan store is expected to open sometime in 1986. VP Retail also plans to install CD listening stations and an expanded video section, and to offer even more in-store appearances by reggae artists.

"We've had Shabba Ranks, Jigsy King, Singing Melody, Beenie Man, Carlene Davis stopped in last week," Randy says. "But we want to continue to generate traffic and allow people to come in to the artists. Our mission is to focus on reggae and be as deep into the music as possible."

The vinyl section at VP Retail, which is responsible for 25 percent of the store's music sales, offers a broad selection of Caribbean sounds to reggae fans and DJs. (Photo: Darren Hartley)
VEGAS IS TO BE WOW!ED BY SUPERSTORE

(Continued from page 1)

Incredible Universe stores average about 200,000 square feet of electronics, appliances, music, and video products. In comparison, the Vegas WOW! is 60,000 square feet.

Trans World and Tandy plan to expand their chain to 17 locations by year's end.

Although WOW! appears to be an obvious reaction to Best Buy's and Circuit City's success selling entertainment software along with refrigerators and televisions, Good Guys president/CEO Bob Guntz downsplays the comparison.

"Logically, hardware and software together makes sense, because it offers the impulse and convenience of purchasing both," says Guntz. "But stores which sell both don't do very well, because hardware and software are two different businesses." WOW! attempts to overcome the problem by maintaining each store's independence.

West Sacramento, Calif.-based Tower operates 153 locations worldwide; San Francisco-based Good Guys has 60 stores in California, Nevada, Washington, and Oregon. There are no concrete plans yet to open additional WOW! locations.

SELECTION IS KEY

Guntz says hardware retailers that have added software departments fall short, because they don't offer the selection of Tower Records.

The WOW! music department stocks 110,000 CDs and 20,000 cassettes, along with a smattering of MiniDiscs, according to Tower Southwest regional manager Kevin Cassidy.

The average CD price at WOW! is $15.99, considerably higher than at Circuit City and Best Buy.

However, WOW! sale prices of $11.99 and $10.99 are consistent with everyday prices at the Circuit City store located less than a mile from the Vegas WOW!.

The Best Buy store on Maryland Parkway a few miles from WOW! has a few new releases sale-priced at $9.98, with an average price of $10.99-$11.99 for most CDs.

"The point is we compete with Best Buy," says Tower president Russ Solomon. "We're not selling under cost, and we won't because we want to make a profit."

On the video side, WOW! carries 17,000 cassettes for sale, 3,500 for rental, and 3,500 CD-ROMs.

Tower offers a 25%-30% discount on the store's top 25-selling videos, with a median price of $14.95. Specific genre films may be discounted further, according to Tower video VP John Thrasher. Titles with a suggested list of more than $20 are usually discounted to $15-$17.

In comparison, Best Buy had "The Swan Princess" on sale for $14.99 with most titles selling for $16.97. The lowest price in the store was $8.97 for a family entertainment title called "The Rogue Stallion."

WOW!'s "big box" warehouse look may lead consumers to believe the store has more inventory than an average Tower store. However, it actually stocks less than any major-market Tower.

The Vegas store has about $2 million worth of software inventory — $1 million less than Tower's Boston or New York stores, Solomon says.

Inventory makeup on the Good Guys side, however, rivals electronic stores in other major markets.

"What this store has is class," says Solomon. "It's not the type of store that you have tackle someone in a blue shirt to get some service."

Unlike the wide-open spaces of a warehouse store, WOW! has several partitioned areas, including a classical music room with an $80,000 sound system from the Good Guys.

A central concierge directs customers to various departments and offers concert tickets via Ticketmaster.

In-store performances will be staged in a rotunda located in the middle of the music department. A video wall above the retro-style coffee bar plays music videos; customers also can watch anything from the O.J. Simpson trial to professional golf on 10 television screens adjacent to the video wall.

There are also separate home theater and car stereo listening rooms and 72 listening posts with 12 titles available at each. In addition, six of the 12 stations at the coffee bar include MiniDisc samplers.

Thirty-six computers hold the top five CD-ROM titles for customers to sample. Customers can surf the Internet using Motorola's new digital modem, which uses an ISDN connection. WOW! claims to be the first retail store in the country to allow customers to sample a superspeed modem. Customers can also sample any CD-ROM from the floor, although the store is not advertising the policy.

"If someone wants to run a title, we'll take the title off the rack and use it as a giveaway item," says Good Guys computer buyer Jerry Leone.

Twenty sales counselors have been hired to demonstrate computer hardware. The combined stores' total staff is about 150.

Unlike Blockbuster Music, the store won't allow customers to sample any CD in stock.

"If someone wants to listen to something on a Good Guys system, we'll do that," Solomon says. "But there are enough listening booths for sampling, and we're not going to offer a deal like at Blockbuster."

NO REVOLUTION

Competing retailers in the area are anxious to see how the two companies work together but doubt WOW! will revolutionize entertainment retailing.

"It sounds interesting, but customers are used to shopping for electronics and entertainment products in the same store," says Best Buy VP of merchandising Jeff Abrams. "I'm excited to see what ideas we can use from them."

Ian Duffel, Virgin Megastore's president of U.S. retail operations, says hardware and software don't necessarily attract the same consumer.

"I'm not sure hardware and software are the best fit, because hardware is more of a once-through decision," says Duffel. "It makes more sense for Good Guys than Tower."

Duffel says Virgin's Paris store offers a wide array of hardware products, but store traffic has not increased as a result.

"Hardware purchases aren't spontaneous like purchasing a CD or a video," Duffel says.

Virgin, which opened its fourth U.S. Megastore Saturday (12) in San Francisco, plans on teaming with restaurants rather than hardware stores.

Virgin's new San Francisco store is located in the same building as Planet Hollywood, its New York location—if scheduled to open by year's end in Times Square—will be next to Planet Hollywood's new All-Star Sports Cafe.

Virgin will also enter Las Vegas in 1996, when it opens in the Forum Shoppes at Caesar's Palace on the strip.

"We think these kind of retail alliances create a great deal more foot traffic than a hardware store," says Duffel.

FREE

(Advice)

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BILLBOARD AUGUST 19, 1995
61

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ALBUM REVIEWS

EDITED BY PAUL Verna

SPOTLIGHT

**RAVI SHANKAR**

*Concert For Peace*

PRODUCER: Alan Nadewater

*Wenet 1013*

Stirring in its passion, opulent beauty, and spiritual power, this live two-CD set documents Shankar's acclaimed Nov. 9, 1985, Royal Albert Hall benefit for the Rajiv Gandhi Fund. Ravi, who coincided with the sitar master's 75th birthday, "Concert For Peace" features solos/ensembles with guest stars like Sarathy on sarod and superstar Zakir Hussain on tabla on three exhilarating raga.

The rare, vaster-like "Raga Indra" and the more popular and soaring poetic "Raga Kirtan" have been researched and reinterpreted by Shankar since the '80s, and he presents them here in defiance for divine conditions. The climactic "Meera Khamaj" is an evening raga with a structure that links Shankar's relatively new compositions, Sarathy, Hussain, and the astounding indigatadable Shankar leads his group to new horizons.

EXQUISITELY produced and executed, this collection of artistic genius is one of the classic releases of the year.

**THE DUMBLogERS**

*Rudy Red*

PRODUCER: Dan Ghetah

*EastWest 6136*

Alternative rock quartet which with roots in New England and Hawaii follows its successful debut, "Endemiden," with an album that further defines its unusual sonic creativity. Scrubbing electric guitar and violin against a rock-solid rhythm section and offset by front man Dave Derby's original saxophone. Rivershore Production by Dan Gheghan (John Mollets/ME, R.E.M., No Doubt) and the band itself.

The racy, vaster-like "Baja Jail" and the more popular and soaring poetic "Raga Kirtan" have been researched and reinterpreted by Shankar since the '80s, and he presents them here in defiance for divine conditions. The climactic "Meera Khamaj" is an evening raga with a structure that links Shankar's relatively new compositions, Sarathy, Hussain, and the astounding indigatadable Shankar leads his group to new horizons.

EXQUISITELY produced and executed, this collection of artistic genius is one of the classic releases of the year.

**BLUE MOUNTAIN**

*Dog Days*

PRODUCER: Eric Amott

*Heavenstoner 8940*

With this thoughtful and dynamic full-length debut, Blue Mountain of Oxford, Maine, not only goes immediately to the front of the burgeoning roots-rock line, but joins the ranks of must-watch American bands, regardless of genre. With wisdom and rhythm far beyond their years, this trio's chiseled, four-minute guitar narratives are out-of-the-box naturals for triple-A radio. (If the format will see a future classic for this band.) Though they may not be the sound of a band affinishing the love of the land, as well as the power and possibility of music.

**EKHAMEGA**

EDGAR FROESE

*Beyond The Storm*

PRODUCER: Edgar Froese

*ConventraBlue 8452*

This is the second of Tangerine Dream founder Edgar Froese's revisionist anthologies. Last year, he released the Dream Collection "Tangents," and now he has revisited his solo efforts. But rather than rework on this two-CD set, Froese has reworked his earlier works, adding digital timbres to his keyboards and sound. The sound is ready.

EXQUISITELY produced and executed, this collection of artistic genius is one of the classic releases of the year.

**SAINTANA**

NEW AGE

*The Power Of The Rainbow Serpent*

COMPILED PRODUCER: Lawrence Colin

*Limited Deluxe Edition, 1995*

The return of veteran composer/arranger Chico Freeman should optimism comes of full and solid vibes to see it apart from other "girl" group albums.

**R&B**

**MONICA**

*Miss Thang*

PRODUCERS: Kavana, Shorty
department, New Jersey

*Wetten 6723*

Teen artist displays emotionally mature chops backed by superb, today-styled hip-hop and R&B melodies. Clear production maintains set's overall high energy, while his inventive keyboardist's vocals--creating a youthful, but energetic 16 tracks. Singer demonstrates versatility on several selections without going over the top examples. "I Don't Take It Personal (Just One Of Dem Days)," which features a powerful midtempo melody under adept vocals, and the soaring ballad "With You," on which he lays down multiharmonious choruses.

**XScape**

*Off The Hook*

DEMONTERAL, Gtedaygrot, Dave Simpson, Organized Nation

*So De DeChanel 6702*

Quartet's sophomore album demonstrates enough growth and vocal nuance to distinguish itself from one-hit-wonder status. Vintage electric guitar wah-wah sounds and acoustic--on-its-shoulders as Too Short fame "Hard To Say Goodbye" and "Feels So Good." And '80s-styled dance tracks add to his rich, solid vocal performance on tracks like "What Can I Do" and "Keep It On The Real" yield delightfully textured musical compositions. Set contains right combination of hip and standard R&B vibes to see it apart from other "girl" group albums.

**JAZZ**

**CHICO FREEMAN**

PRODUCER: Todd Barhan

*Wetten 6723*

EXQUISITELY produced and executed, this collection of artistic genius is one of the classic releases of the year.

**Country**

**By Y INGLAND**

*Garth Fundis*

*Rockin' Land 1445*

Some of the most distinctive vocalists in country music turn in wonderful performances on this collection of gospel tunes. Throughout his career, the former member of the Doobie Brothers has been well-known for his powerful vocal with the southern gospel quartet written by Don Williams, among others. Among other notable tracks, "I'm A Lover," which might be more serious than her 1990 hit "Come Back To Me."

**Contemporary Christian**

**VARIOUS ARTISTS**

*Amazing Grace--A Country Salute To Gospel*

*DatGlow 8600*

Some of the most distinctive vocalists in country music turn in wonderful performances on this collection of gospel tunes. Throughout his career, the former member of the Doobie Brothers has been well-known for his powerful vocal with the southern gospel quartet written by Don Williams, among others. Among other notable tracks, "I'm A Lover," which might be more serious than her 1990 hit "Come Back To Me."

**Spotlight (October) Reviews of desired by the editors to deserve special attention on the basis of musical merit and billboard chart position. VITAL REISSUES: Reissued albums of special artist, archival, and cultural interest, and outstanding collections of works of ones or more artists. PICKS (■): New releases predicted to hit the top 10 of the chart in the corresponding format. CRITIC'S CHOICES (■): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY Ears (■): New reissues deemed Lucas which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, Billboard, 5155 Broadway, New York, N.Y. 10036. Send R&B albums to R.J. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chuck Ellips, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send R&B albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send Latin albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send R&B albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send Latin albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send R&B albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send Latin albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send R&B albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send Latin albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send R&B albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303. Send Latin albums to John Lannert, 601 Fountain Valley, Boulder, CO 80303.
the guitars for a honyous pop-pot-ditty that has already scored throughout. Europe. This promising young act will appeal largely to teens on the strength of solid playing, a catchy song, and a highly appealing lead vocalist.

COUNTRY

BOY GEORGE Same Thing in Reverse (4:33)
PUBLISHERS: W.D. Co., Songs of George O'Dowd, T. Jensen
PRODUCERS: BPM Entertainment, ASCAP, The Shango Group for Epic Records Formats: CD single, 7" single

This single turns up on George’s forthcoming album, “Sleeping With the Past,” due in June. With its mid-'80s pop sensibilities, it should stand out among the flood of new rock radio releases to come.

JOANNA CARLSON The Light of Home (4:24)
PUBLISHER: B-Girl, BMI

JOANNA CARLSON makes her third appearance on Billboard's Country chart this week. With her latest single, she continues her streak of hit singles with a song that should remain popular into the summer months.

R&B

REGINA BELLE Love To K.I.T. (3:14)
PUBLISHERS: Gold Light, Sony/Chappell Music, 7160 Rodeo Drive., Los Angeles, CA. ASCAP

This song was written by Regina Belle and features an impressive production that is sure to appeal to R&B fans.

CARLENE CARTER Hurricane (4:11)

This record boasts some of the tastest guitar picking of any current country release, but the song itself is a hot mess. The rhythm section is weak, the vocals are flat, and the whole thing is a disaster.

VICTORIA WILLIAMS Nature’s Way (2:23)
PUBLISHERS: Fox Fawn, ASCAP

Victoria Williams is a talented singer-songwriter who has been making some waves in the alternative country scene for a few years now. With “Nature’s Way,” she continues to explore themes of nature and the environment in her music.

LA WILSON Earth Angel (3:08)
PUBLISHERS: W. Wilson, ASCAP

This song is a soulful, heartfelt ballad that will likely tug at the heartstrings of listeners. With its honest lyrics and stunning performance, it has the potential to become a chart-topping hit.

DANCE

TOWA TEI Love Connection (3:00)
PUBLISHERS: Towa Tei, ASCAP, J Records

Towa Tei is a Japanese DJ and record producer who has gained a significant following in the electronic dance music scene. “Love Connection” is a catchy, upbeat track that is sure to get people dancing.

SALEM keeps it sweet and simple on this straightforward rocker. Quick and adolescent guitar riffs tress over Salem’s strained voice, which unearths down-to-earth with lyrics like “Always, forever, always.” Stripped-down acoustic version that is included on the CD format is equally listenable.

CAKE Roly Poly (3:50)
PUBLISHERS: Red Ants

However you slice it, Cake is worth serving to modern rock radio listeners. Cake mixes creamy melodies with untraditional guitar riff stops and then starts over a low-key vocal. Strangely, horns appear midway into the cut, which adds an unexpected burst of energy to the track.

TINDERSTICKS Here (no lining)
PUBLISHERS: S. Wade, K. Staggard

Tindersticks chill out on this dreamy acoustic-lead pop number. The numerical value of their performance is so mellow that it may put some listeners to sleep. An accompanying organ element adds to the comforting pop sound. Sweet dreams.

DRAGMALES Where I Come (4:40)
PUBLISHERS: E.hand, D. J. Liddell (c) New World

This loud and loaded rock debut should make it a modern rock programmers. Distorted vocals deliver distant melodies, which are partly obscured by guttural guitar chords and edgy drumming. From the debut album “2A.”

SLAUGHTER Outta My Head (4:44)
PUBLISHERS: S. D. Storch, M. Storch

This track is a heavy rock song with a modern edge. The guitar riff is memorable, with a strong bassline that complements the vocals.

CNC international (4:30)
PUBLISHER: not listed

Last single from “Fear No Evil” gains momentum with a catchy hook and a solid guitar attack and thunderous backbeat. Single will give headbangers plenty to smile about, though they will likely need to seek out this air punching anthem on specialty shows and at retail. Contact: 1-800-521-086.

RAP

TWINZ Round and Round (4:42)
PUBLISHERS: D. Williams, W. O’Dowd, W. Carolin

Produced by Warren G, Twinz’s track will cause many rap fans to do a double take. With a gangsta style, this dunderously roughty r&b cut is a bomb to the soul. As the chorus builds, the song will likely need to seek out this air puncher on specialty shows and at retail.

Kool G Rap It’s A Shame (3:40)
PUBLISHERS: T. Williams, R. Wilder, A. Brown

This song is a catchy, upbeat track that is sure to get people dancing. With its catchy chorus and strong beats, it has the potential to become a chart-topping hit.

JAMAL fades Em All (4:42)
PUBLISHERS: R. Orton, D. Stoney

Produced by R. P. Jones, Jamal’s track is a soulful, heartfelt ballad that is sure to tug at the heartstrings of listeners. With its honest lyrics and stunning performance, it has the potential to become a chart-topping hit.

Nitty Gritty Featuring Wise Intelligent Good Morning (2:04)
PUBLISHER: C. L. Taliani

This song features a strong, soulful performance with an upbeat beat that is sure to get people dancing.

Poor Righteous Teacher’s Wise Intelligent pays tribute to the late dancehall artist Nitty Gritty in an untraditional way. The song features Nitty Gritty’s original vocal riffs overlaid as a new rap and is delivered with precision and soulfulness.

Billboard August 19, 1995
Many of the pioneer cybercasts are, in fact, mere simulcasts of their conventional radio counterparts. In some cases, Internet radio programming is carried directly from the radio. Identical program feeds of National Public Radio’s “All Things Considered” are available both online and on the radio dial. A handful of local radio stations are using RealAudio to expand their signals to a global audience. KPIG Monterey, Calif., adds an hour of its daily programming to its Web site five times a week, while WWOZ New Orleans periodically cybercasts blues and jazz music and feature programming to its site. Since Internet-delivered programming does not use the public airwaves, it is not subject to the same FCC regulations that over-the-air broadcasters must follow. Original Internet radio programming is also starting to flourish.

“People want more control over what they hear, and the Internet offers that,” says Gerber, CEO of the Worldwide Internet Live Music Archive, which is preparing to launch its own online audio transmissions later this year.

“Personal choice will emerge into the major difference between online and conventional radio transmissions. It will broaden the scope of programming that is available,” says Gerber.

The basic structure of commercial-supported radio programming is also subject to change, says Rob Glaser, the founder of Progressive Networks, which developed the Internet audio-on-demand service now known as RealAudio (Billboard, April 15). Its availability has spawned a new flood of telephone-delivered radio stations.

RealAudio is available in IBM-PC and Macintosh-compatible forms and requires an Internet connection, a minimum of an 8-megabyte RAM, a sound card, a 2-megabyte free hard-drive space, and a 14.4-kilobit, or faster, modem.

RealAudio programming is prerecorded, but it is accessible in real time over the Internet. Future versions of RealAudio will likely offer live transmissions, according to Glaser.

Although the sound quality is closer to AM radio broadcasts, music content is abundant among the approximately 20 sites that are now using the RealAudio software, including Radio HK, Korean Broadcasting System, iBlock Radio, and Adam Curry’s Metaverse.

The content of RealAudio’s radio-like Internet-delivered programming varies from site to site on the World Wide Web.

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The latest pact is also noteworthy in that it covers the transmission of music in 30-second segments—a typical audio download “sample,” of which countless examples can be found peppered throughout the online sites at all over the Internet. “If that music is BMI-affiliated and they haven’t directly licensed it over that medium for that use, it’s absolutely a public performance,” says John Shaker, VP of licensing for BMI. Ads is Randy Castleman, ASCAP’s director of new media and technology strategy. “It’s pretty simple, really; Those people who cause the public performance of copyright music need to get a performance license.”

Both groups expect to see many more such licenses issued in the coming months.

MultiPreviews, which charges labels a fee for participation in the service, has 30 major-label and indie albums available online to sample, the company says, with more to be added on a regular basis. The site (http://www.multi-previews.com) has launched Aug. 1, registered more than 5,000 online sample requests in its first three days, according to executive VP Chris Leary. In addition to the major labels, including Australia, Canada, Germany, Korea, Japan, and France. The label doesn’t get paid when potential buyers shop for a retail copy of the disc, but Leary says such a link may be established at some point, though there are no plans to sell direct from the site.

“We have not viewed our mission in life to this point as being selling music online, but giving people a chance to listen to music and decide what to buy, whereas we’re trying to make money off [copyright holders]’ efforts and not give them anything back through licensing is both shortsighted, from a business standpoint, and wrong, from a moral one,” Leary says.

Shaker, who says BMI has been hearing “a lot of grumbling from the indie labels that represent the independent labels,” adds, “I think we’re not hearing from copyright holders about noncompensated online use of their music and that all businesses will benefit from the growth in Internet-delivered music that’s being made online. “It’s going to make the services more exciting and interesting for end users,” he says. “These online services are going to grow by getting people to go online instead of watching ‘Friends’ or other hit TV shows, and music is going to be a good way for them to draw viewers.”

*Active GAMES* OF THE NEWERHOOD

DREAMWORKS SKG’s interactive division has pacted with an outside developer for production of its first announced multimedia title, due for the 1998 holiday season. The high-profile company has inked a three-year, three-title pact with developer i2i Entertainment for suchlike-titled “Neverhood” CD-ROM as its first Dreamworks project.

Neverhood is owned by Doug TenNapel, former head of multimedia firm Shiny Entertainment.

*It doesn’t mean a thing if ain’t got that Xing? That could be soon, if the company’s new Streamworks technology catches fire online, as it seems poised to do. Xing is more than a product, but a firm’s technology, unveiled Aug. 7, promises to enable real-time delivery of both CD-quality audio and TV-quality video to home computers through existing lines without onerous download delays. The latest catch (of course) is that Xing is being packaged as a Windows-based CD-ROM.

The wave of multimedia is surging right now, and most available products promise to be industry-disrupting. With its cablecast counterpart, the Internet-delivered service will offer on-demand music video programming.

While the music video content of the Internet programming is nearly identical to the cable service, the Box presages creation of the ultimate convergence product that it will soon expand to include music video and artist interviews that are exclusive to the Internet. This is not to say that the setcast is accessible worldwide, the program content could eventually shift to reflect the diversity of the international audience, according to John Bobben, executive VP of international programming.
love at first site

online, labels do virtual in-stores and deep research. but will their web feats drive consumers into stores?

by marilyn a. gillen

something of a novelty even six months ago, the label's having an online site today is more a given than a surprise. but with this rapid rise in the number of music-label web sites, the formula is radio or video independent labels, the bar has also risen quickly in terms of expectations—both from consumers visiting them and from the labels investing increasing amounts of time, resources, technology and boundary-stretching creativity into them.

"i think everybody will be looking a little bit more at the 'why?' next year than just the 'why not?" says sandy smallens, the director of atlantic records' newly formed multimedia department, which is launching its "full-blown" world-wide web site this month after already having created a series of well-received, artist-specific areas. "fortunetely, there's a lot of good answers to that question."

some of these answers have become apparent in the overwhelming response to online areas that have already gone up, while others—such as whether web traffic translates to retail-store traffic—are still being explored.

"the immediate aspect has really blown us away," says liz heller, senior vp of new media at capitol records, which scored a direct audience hit with the visually and technically ambitious "megadeath, arizona" site and will launch its own all-encompassing "hollywood & vine" site early this fall. "the feedback is immediate and unfiltered."

direct access to the ears, eyes and opinions of consumers is far and away the closest and most immediate benefit of label-operated online sites, say the executives and webmasters charged with developing and overseeing the areas. "we live in a world where we have to go through intermediaries to get to the public, whether it's radio or video shows or whatever," says barry johnson, head of new technologies for the epic records group. "and sometimes we end up editing or censoring to conform to the standards of the medium we are using. the cool thing about online is it's direct, un-gated access to your public."

promotional pipelines

jimmy dickson, global promotion director of new media for reprise records, says online sites can also help fill holes within web sites that expose new acts. "radio just doesn't do it anymore," says dickson, the former national director of alternative radio promotion at warner bros. records (which broke radio ground itself earlier this year with the release of album singles online prior to the album release). "the internet and commercial services are the new way to break baby bands."

though you'd be hard-pressed to get anyone to say so specifically, online sites are also the head-to-head equivalent of a pr 1v—a direct promotional pipeline to consumers that doesn't depend on big budgets or media interest.

"for a smaller label, exposure on better sites almost guarantees that-- doesn't have to-- either the money or the clout of a major—it's a vital way of spreading the word in a highly targeted fashion," says lars murray, manager of special projects at rykodisc, who is echoed by executives at stores of independent labels who have already gone online.

interest in exploiting the two-way potential of that pipeline is also rising and proving to be a huge advantage, says roy gattinella, vp of radio outreach at mca. "we've done things already like set up a message board asking people, 'what do you want us to reissue?' and todd steinman, the online and new-media director for warner bros. records, which has been active on commercial areas america online and compuserve and is launching its own dedicated world-wide web site this fall. "i won't say that necessarily was the deciding factor in any big decisions yet, but i know that other people throughout the label are very interested in the feedback we get."

"it's your own dedicated focus group," says roy gattinella, marketing at windham hill records, which is considering such things as uploading portions of potential singles or completing album-cover artwork for 'net visitors to vote on."

a & r browsing

a & r activity is centered primarily around non-label-specific music-based sites, such as the internet underground music archive (home to the new blue room) which showcases indie or unsigned acts in their mix. "it's just become habit to browse through the bands [online]," says atlantis smallens. online-generated buzz can also reach the ears of a & r.

online promotions have also become "just another part of the over-all marketing campaign for artists," says lisa lebowitz, mca director of marketing and "managing editor" for mca's magazine-formatted online site, dubbed amp. mca, like most labels, dedicates its own address (the url) on cd's and in ads, and "showcases" priority acts within its sites.

so-called "cybercharts" or "virtual in-stores," in which recording artists go online to answer questions posed by fans and journalists, have also become a standard part of new promotion, with calls to "virtual concerts" coming soon.

sales payoff?

the big unanswered question remains whether labels' online investment, which can range from five to seven figures, will result in such concrete terms as increased sales.

"demand is created by exposure, and so any time you increase exposure, you'll get a little bit further along the path to the record store," says ejie johanson. "when you get millions of hits, you know that you are having an impact," agrees capitol's hellier. "but how direct that impact is on sales is something we need to home in on."

some labels, such as mca, are posting online coupons—redeemable at traditional retailers—to zero in on that hit/go-buy equation. others are "building" to the growing slate of online record stores. still others, primarily smaller and special-interest labels, are closing the sale themselves, online.

"selling wasn't really our goal in setting up our site, but we felt that, if we were going to lead somebody that far to get them interested, you might as well offer this last step," says carl pritzkat, label director for ecm, which conducts direct online sales from its web site.

that said, the online bottom line, most labels assert, goes beyond the immediate bottom line. "online is going to change the industry in ways we can't even imagine yet," says reprise's dickson. "you can't just sit back and pretend it will go away. the smart labels are now learning how to make it work for them."

music online

a selective guide to sites

record labels

american recordings:
http://www.american.recordings.com
(home to web wide world of music)

atlantic records:
http://www.atlantic-records.com

elektra records:
http://www.elektra.com

geffen/dgc records:
http://www.geffen.com

polygram records:
http://www.polygram.com

signature records:
http://www.signature.com

capricorn records:
http://www.capricorn.com

curb:
http://www.curb.com

ecm records:
http://www.ecm-records.com

tuonela:
http://www.tuonela.com

turner records:
http://www.turnerrec.com

wbr.com:
http://www.wbr.com

艺人唱片公司:
http://www.americanrecordings.com

polystar:
http://www.polystar.com

web wide world of music:
(american records-owned list of labels, including ultimate band list, with list of artist-specific sites)
http://www.americanrecordings.com/wwomusic

indiana uni:
the big one, and indispensable. has hotlinks to labels, scholarly resources, record stores, and lots more.
http://www.music.indiana.edu/music/music_resources.html

polystar:
complete online tour information at http://www.polystar.com

yahoo:
easy-to-use search tool that will root out sites by keyword. be warned: "music" yields more than 4,000 options.
http://www.yahoo.com

billboard online:
someone a little more
http://www.billboard.com

electronic access to charts, editorial, research, more; 800-449-1402

other cool stuff

homix (mtt's "helpful online music recommendation" service)—an "intelligent agent" online that learns a user's musical taste, and then recommends new music to them.
http://jeesvea.media.mit.edu/rings/internet_underground_music_archive—hip, hot spot that includes a large number of label albums under its own umbrella, along with unsigned bands, news and "zines, a record store and more.
http://www.jumia.com

jazz online (also home to the new blue room)—labels include warner jazz, blind pig, lehman, del-mo, pat metheny and more.
http://www.jazzonline.com

kaleidoscope—home of independent internet artists, with variety of "artists in residence" who have included clivearker and dr. fiorella terezini:
http://loosejam.

the music kitchens—home to beastie boys, red kross, Bonnie Raitt, rock-it connix and much more:
http://www.narads.net/30/musicians/mcgm

pathfinder—time warner,'s grouping of music, publishing, film, includes elektra site, etc; check it out before the toll booths go up—http://www.pathfinder.com

rocktopia (music-based "virtual city," home to Sting page, more):
http://underground.net/rocktopia

sonicnet—former bbs hits the web with roster of music and more; expected to have vrml area up by fall; may charge access fee—http://www.sonicnet.com

virtualvagas—http://www.virtualvagas.com

california—home to new cd-link technology, which holds web text to existing cds in cd-rom drives:
http://www.voyager.com

online radio stations/video stations

the box:
http://www.thebox.com

house of blues online:
http://houseofblues.net (also within american online: keyword "hob")

metaverse:
http://www.metaverse.com

real audio—http://www.realaudio.com (go here to download the "player" required to use the "real audio" feature)

korean broadcasting service continued on page 66
Selling Online

Some Cyber-Shoppers Are Already Trying And Buying In Wall-less Malls

BY MARYLIN A. GILLEN

In a study published in June, Peterborough, N.H.-based market research firm ActusMedia Inc. predicted sales of products and services over the Internet between August 1994 and September 1995 would reach $11.8 billion. A survey completed by more than 200 companies with commercial sites on the World Wide Web found that 21% of those companies had sales greater than $10,000 over the Internet during the prior month, while 27% generated sales greater than $100,000 using the Web, and 1% sold more than $1 million from their sites. While only 22% said their sites were "financially rewarding" in that revenues exceeded costs, 49% said they expected them to be so within two years.

Looking ahead, Cambridge, Mass.-based Forrester Research predicts in a June report that revenues from goods and services sold through interactive retail channels would rise from what it pegged at $240 million in 1994 to $8.5 billion by 2000—but that it will be slow going in the ramp-up, as retailers learn how to sell online.

"For the next few years, the Internet will be a place to learn, not earn," a separate Forrester study concluded.

FLOWERS, BRICKS AND MORTAR

Online veteran 1-800-FLOWERS, which launched its first computer-based operation on commercial service CompuServe in 1992, will chalk up some 10% of its annual flower-sales business this year (pegged at about $200 million) to sales made both online and via such other alternatives as CD-ROM catalogs and interactive TV, according to manager of interactive services Elaine Rubin. "What started out as a fluke or a test ended up being profitable from day one," Rubin says, crediting value-added features the site can offer, such as pictures to peruse, flower-arranging seminars and e-mail reminders.

Rubin also says these online customers are new ones—part of a burgeoning new "cyberbuyer" market demographic. "We believe we are growing our market, not just cutting it up into more pieces," says Jason Olm, co-founder of what passes for a "veteran" online music store, CD Now, which launched in July 1994, agrees on several points: His business, he says, has been a success from the start, with its offerings of more than 100,000 different album titles at below-list prices; a key factor in that success has been the "extra" CD Now can offer, such as album reviews and audioclip; and his customers are not the same ones also going to "bricks and mortar" stores.

"We get a lot of people who say very explicitly, 'I will never go into a retail store again now that I've discovered this,'" says Olm, who pegs his buyers as "largely older professionals, who often say they feel out of touch with their local record store—they're afraid of the clerks there." Buyers also cite convenience and depth of catalog.

Sales, however, have not been as "deep" into that catalog as Olm and other online music retailers might have expected. "We are selling pretty much what you would see in a regular record store, with a few exceptions," he says. "We sell a good deal more classical and a good deal more jazz than a normal retail store would, but where most of the slack is made up is that we don't sell much urban or country."

Mike Farrace, VP of publications and electronic marketing for Tower Records, says sales at Tower's America Online storefront, which went up June 11 with an initial offering of some 12,000 album titles, have been "all over the place," from opera to grunge. Overall business in the early days was "very brisk," Farrace says. Continued on page 68
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www.americanradiohistory.com
**Selling Online**

Continued from page 66

age numbers of $4,000 to $6,000 a day.

Ticketmaster will not provide a phone service rather than the Internet for this virtual storefront for a number of reasons, Farrace says, chief among them security. “The transactions are not only secure, but they are seen as secure,” he says. “The perception is that Internet sales aren’t necessarily secure, even though there are good ways of securing them.”

**E-Ticketing**

Similarly, Ticketmaster opened a Web site as an informational resource in June, but is conducting actual online sales only as part of a separate America Online storefront until it feels comfortable with the Internet security issue, according to Alan Citron, Ticketmaster senior VP for new media. AOL-run-up sales to shows in Chicago and Florida were averaging about $4,500 tickets per month in late June, Citron says.

Like Ticketmaster, Tower Records plans to move into the Internet again (it has already been part of a cybermall dubbed Shopping 2000) with its eShop storefront opening this fall, while continuing its AOL site.

Eshop’s software package includes a security feature, according to CEO Kurtis, who pegs overall merchant eShop startup costs at anywhere from $20,000 to $60,000, mostly going to “everything costs” and not to his company. Eshop makes its money by taking a percentage of transactions generated online.

**Growing Competition**

Olin, who declines to reveal sales numbers for CDNow!, predicts the overall online-music-sales market will grow by a factor of six or seven in the coming year. That number may just be matched by the rise in competition.

Among newcomers, Emusic, based in Marina Del Rey, Calif., launched in late June with a catalog of more than 100,000 titles and features including album art, reviews and audio clips. Valley Records is doing fulfillment, according to president Mark Chasan. Some few weeks into the launch, and before any publicity had kicked in, “hits” were approaching 500 a day, Chasan says. These were “mostly browsers,” he adds, pegging two-week sales at about 100 orders, but predicting a strong upturn as the consumer “comfort factor” kicks in.

Music Boulevard promises to be a heavy weight newcomer to the online-exclusive music retail business when it launches this month. A product of Wayne, Pa.-based Telebase Systems, an 11-year-old voice data company, Telebase plans to go into the business to sell “the size of a small music-retail store within a year, which is a million to a million and a half-label business,” says Jeff Magill, VP of marketing. Music Boulevard will do that, Magill predicts, by bringing into play the three factors it seems to have going for it: “database quality, both in terms of depth of offerings and multimedia extras such as sound samples for tracks off of all albums; customer support, which will include a staff of online editors available for consultations and advice; and attractive pricing—everything at Music Boulevard will be sold below suggested retail,” Magill says, though customers also pay shipping fees.

**Price Wars Loom**

The pricing issue may heat up as the number of retailers online grows. Forrester Research believes the cost issue will be a key factor in the eventual takeover of all online sellers. The ability to undercut traditional retailing price structures because of the economies that virtual retailing offers merchants. 1-800-FLOWERS’ Rubin notes that online orders cost the customer $4 less per bunch than those placed by phone—a pass-along savings because the customers are doing a lot of the work themselves in filling out the order form,” she says.

Exclusive online retailers likely will be more aggressive on pricing than those like Tower and Ticketmaster who are, in effect, aiming to complement traditional businesses with online sales, eshop’s Kursch believes. “The traditional businesses are not going to risk conflict with their core businesses,” he says. Kursch also says his company’s research found that, while people always want to pay less, the key factors that keep them coming back to particular stores are “convenience and service.”

CD Now’s Olin agrees. “If all [online music retailers] are doing is going for volume at bare margins, they are going to be out of business,” he says. “Just being cheaper won’t give anyone staying power.”

**Space Program**

Music Boulevard’s Magill says its aim is to “be highly competitive” with traditional retailers. Music Boulevard also plans another income generator, however: ad space. The site will have space for 18 different ads, Magill says, which primarily will come from record labels. None had been inked yet at press time.

Label links also may prove key in another old success axiom: location, location, location, CD Now! and Tower (in its Shopping 2000 incarnation) both are linked to various record-label online sites via hot buttons that send “surfers who have been reading about a particular new album in a label site into a ‘store’ where we buy it while it’s top of mind. It’s one answer to the problem of generating ‘foot traffic’ in cyberspace, retailers say.

Some labels that already operate direct-arrer operations, such as Windham Hill and ECM, are bypassing stores, both real and virtual, altogether, and including “800” telephone num-

A heavy newcomer stroll s on the scene.

music selling include online catalogs, such as Insomnia Records’ richly detailed and deep arena on the Internet, and “cybermalls,” such as the World Square Of Music, which itself is part of the larger, year-old World Square shopping center that also includes sales areas for computers, automobiles, health and medicine, and clothing. Within the World Square Of Music are some 35 independent labels selling their wares. World Square CEO Jeffery Melin says hits have been very high, but resulting music sales relatively low. The site is, however, in the process of moving completely to RealAudio technology—which will allow visitors to hear audio samples of the labels’ music without long download delays—and Melin believes the revamp will beef up business.

**Death of Real Retail?**

Does all this mean cement shoes are in the future for “bricks and mortar” stores? Even online merchants won’t go that far.

“We aim to be our own market sector,” says Emusic’s Chasan. “And we think we will be a viable alternative for many people.”

Tower’s Farrace says complement, not competition, is the goal for his chain’s ventures. “Our strategy is and has always been to take advantage of creative opportunities,” he explains, “and that means to embrace where technology leads us, but also to integrate what we are doing into our core businesses as well. For instance, we have a store listing on the site, and would hope to beef that up at some point, so you could get details about that particular store when you were browsing online. For right now and the foreseeable future, online sales are going to be just a nice complement to our traditional retailing concepts.”

Just beyond that foreseeable future, however, lies direct digital delivery of music to homes. “That’s when things will get really interesting for retailers,” says Chasan.

http://www.ticketmaster.com

Your computer is your passport to live entertainment with Ticketmaster Online. A free, one-stop source for details on top sports events and concerts, family shows and theater; daily news from the live entertainment world, chat areas, spotlights on performers and special events, and prizes, plus comprehensive, up-to-date information on venues, box office locations and hours, ticket centers and charge-by-phone numbers.
Biz Tapes Find Piggyback Success
Vendor Seminars Boost Audio/Video Sales

BY TRUDI MILLER ROSENBLUM

NEW YORK—Business videos can mean decent business for vendors who don't shy from self-promotion. Often, that's the only kind of promotion available. After all, the latest revelations about mutual funds or municipal bonds generally aren't retail winners.

Just ask CareerTrack. The Boulder, Colo.-based seminar company offers 90 video titles and more than 100 audio titles, among them "Succeeding As A First-Time Manager," "Powerful Presentation Skills," and "Finance For Non-Finance Professionals."

Aimed at corporations (and generally tax-deductible), CareerTrack's videos are pricey compared to self-tuml titles. $990 for a three-tape set is typical. But the price has not proven a deterrent. CareerTrack's best-selling title, "How To Give Exceptional Customer Service," has sold about 75,000 copies, says Jeff Hildebrand, corporate development and communications specialist. The key to CareerTrack's success is that video sales are piggybacked on its main business: seminars, begun in 1982. Three years later, CareerTrack introduced video- and audiotapes on the same subjects and thrives without retail exposure. Instead, CareerTrack sells virtually all of its product via catalogs sent to the 2.5 million people who have bought tapes or attended a seminar.

Vendors of how-to business programs without a support system have a much tougher time publicizing their cassettes. "This type of project is a marketing nightmare," says stockbroker Rick Abrams of Pittsburgh-based R.A. Abrams & Associates. "Bookstores won't carry them, because they're not books. Discount stores like Kmart won't carry them because of the price point. Video stores won't carry them, because they don't give much space to special interest."

"People ask me all the time, 'How do I get hold of a video to explain this to me?' But unless you have a huge budget for advertising, there really is no outlet."

Nevertheless, video entrepreneurs sense an almost-palpable hunger for information. The same Americans who need to save for their children's college education and retirement for themselves are also intimidated about how to go about it. "People are confused. They don't even know what questions to ask," says certified financial planner Meg Green of Meg Green Inc. and creator of "Meg Green's Financial Workout: How To Get Financially Fit In 20 Minutes." She adds, "We created a video, made it simple and entertaining, like a TV show, and included a workbook so people can follow along, filling in the blanks to figure out mortgage payments, cash flow, what insurance they need, how much to put away each month."

Selling can be as difficult as saving. Rick Abrams' two-hour tapes, "Understand The Basics: The Stock Market" and "Understand The Basics: Mutual Funds," have sold over 4,000 units at $49.95, but "it's very difficult to sell tapes," he says.

Abrams has gotten the tapes into eight or nine catalogs, including those from Signals, the Book-Of-The-Month Club, and the American Assn. of Independent Investors, in airline magazines, and on library and university shelves. In addition, the cassettes are hawked at Abrams-run retirement-planning seminars and on his weekly "financial fitness" radio show.

Green, who also uses her radio show to promote "Financial Workout," has placed copies in Hose-To Video Store and the 21-store Peachies Entertainment chain. However, stores generally have not been receptive. "I flipped with Blockbuster but wasn't happy with the deal they offered," she says. "I wanted sales, not rental. The tape, reduced to $29.95 from $49.95, has sold about 8,000 units."

The corporate route may be smoother. Jack Monco, VP of the Successful Retirement Planning Institute in Inverness, III., hopes to benefit from new U.S. Department of Labor guidelines that will make employers responsible for teaching their employees about 401k retirement plans. Monco's

Why Not Christmas In July? National Geographic Video and Columbia TriStar picked a scorer in New York last month to unwrap a hefty self-thru package for the holiday quarter. The National Geo executives dreaming of Christmas delights at the appropriately decorated Russian Tea Room, from left, are Andrew Wike, VP of programming and production; Bob Potter, director of domestic home video; and Todd Berman, VP of marketing and distribution.

They're the best-looking women your customers have never seen — until now. Playboy's Girls of Radio, Talk, Rock and Shock. It's radio's sexiest rising stars in a hot-rockin' revue that's off the record and totally uncensored. Give your sales jolt with the women that make the airwaves sizzle!
Burton Given NAVD Post: MGM Debuts Legends Sets

**NAVD CHANGES:** The National Assn. of Video Distributors has named Bill Burton to the newly created position of executive director.

The full-time job, which starts Oct. 25, will end Burton's 12-year stint at Owensboro, Ky.-based distributor WaxWorks/VideosWorks, where he rose to the rank of executive VP.

Burton plans to set up an NAVD office in Owensboro and has hired one staffer.

Prior to his appointment, management of NAVD had been the responsibility of Sheldon Hauck and Associates, which runs several trade organizations from its Washington, D.C., offices. Hauck handled NAVD since its inception in 1982.

Mark Engle was executive director during most of that period, until he left to join a family business. Steve Young, Engle's replacement, just announced that he was resigning in order to return to his previous employer.

The time is right for a big change, says Burton. "The evolution of the business dictated that NAVD needed a full-time administrator."

Burton, who served as NAVD president for two years and has been on the board of directors for the past eight, suggested himself for the job. The proposal was unanimously accepted, according to NAVD president Anthony Daleandsoro.

Daleandsoro says the post is needed in order to fulfill NAVD's goal of taking a leadership role in retail and sell-through and new technologies, as well as coordinating industry activities among studios and their retail customers.

**MGM LEGENDS: MGM/UA Home Video is going to the vanity one more time and, on Sept. 26, will pull out the Screen Epics Collection.**

Priced at $29.98, the new line will debut with "Doctor Zhivago." The 30th Anniversary Edition." The remastered video will include a documentary featuring Omar Sharif, who played the title character.

Other debut titles in the collection are "How The West Was Won," "The Alamo," and "It's A Mad Mad Mad Mad World." Each Screen Epics title will include an original theatrical trailer.

The supplier will also add Burt Lancaster and Sidney Poitier to its Screen Legenda line. Each three-titles set is priced at $49.99 and will be available Sept. 26.


Other MGM stars in the Screen Legends line include Judy Garland, John Wayne, Clark Gable, and Elizabeth Taylor.

**DISNEY HOLIDAYS:** Disney is packaging its Home For The Holiday Shop with 12 titles and a $1 rebate when consumers purchase multiple units.


Retailers can order the display in four configurations: holding 24, 48, 56, or 78 units. According to Disney, retailers who used the display last year saw sales increase 65% over 1993.

Consumers purchasing any two titles will receive a rebate through a mail-in-coupon located on the display. The rebate is valid from Oct. 1 to Jan. 31, 1996.


**DIRECTORS CUT:** Twelve directors talk about how they broke into the business, why they make movies, and provide other insights into their craft in Rhino Home Video's *First Works.*

Available Sept. 26, the two-volume set is priced at $59.95 or $99.95. Volume One focuses on Oliver Stone, Robert Zemeckis, and Spike Lee. Also included are Paul Mazursky and "B" movie king Roger Corman.

**Volume Two features Martin Scorsese, John Carpenter, Richard Donner, Susan Seidelman, and Ron Howard.**

Each tape features candid interviews with the directors, who discuss what it takes to get a movie made in Hollywood, as well as student projects and clips from their successful and not-so-successful features.
FOR WHOM THE BELL TOLLS

NOMINATED FOR
9 ACADEMY AWARDS

Winner Best Supporting Actress
1943
Katina Paxinou

FOR WHOM THE BELL TOLLS
FROM THE CELEBRATED NOVEL BY ERNEST HEMINGWAY
STARRING GARY COOPER INGRID BERGMAN AKIM TANIROH ARTHUR DE JORDOVA

JOSEPH CALLEIA KATINA PAXINOUL

SCREENPLAY BY DUDLEY NICHOLS EXECUTIVE PRODUCER B.C. DE SYLVIA PRODUCED AND DIRECTED BY SAM WOOD

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The OSCAR®-WINNING
Classic Finally Comes To Video
In A Restored,
Limited Collector's Edition

- Nominated for 9 Academy Awards including Best Picture
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- Based on the world-renowned novel by Ernest Hemingway
- Newly restored with footage unseen since its premiere
- Includes original theatrical trailer
- Beautiful intermission music by Victor Young cut from the original. The overture and intermission have been enhanced by a unique video montage with rare production stills.
- One of the most requested titles in the MCA / Universal Home Video library

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

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CONSUMER PRINT CAMPAIGN
Movieline, Premiere, Film Comment magazines

MAKING HOME ENTERTAINMENT HISTORY
SEPTEMBER 12, 1995

DOUBLE CASSETTE
COLOR (2 Hours 46 Mins.) No Rating

digitally recorded

Videocassette #45006 $19.98 s.r.p. Laserdisc #42438 $44.88 s.r.p.

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Advertising and promotional details subject to change without notice.
“Wacky Dogs,” Clevermonkey Productions (114-351-2355), 33 minutes, $19.95.

Debut longform video from the smooth-moving vocal quartet is a soulful affair complete with interviews, videoscapes, and live footage. The song selection includes the Grammy-winning “I Swear,” “No Much in Love,” “A Better Man,” “Something About You,” and “These Arms.” Live performances are culled from “Top of The Pops” and a World Cup program show, among others. The interviews, tailor-made to let fans in on a little more knowledge about the members were doing in the preband days, how they met competing in karaoke shows and contests, and their current modus operandi. All-1-One just released its “And the Music Speaks” album, which should only help propel video sales.

“Lost Civilizations,” Time Life Video (121-389-1331), 50 minutes each, $19.95 each, $15.99 boxed set.

Looking to lure that special man to your pocket, sleeping with an apple in your bed and then getting that apple out of it, or perhaps sprinkling a little powdered fox testicle into his drink? Think we’re making this up? No! It’s all part of a crash course in potions, spells, and other bizarre love quotes. It’s a smooth-talking narrator claims worked for Napoleon’s Josephine, Cleopatra, Casanova, Henry VIII, and others. The video is fraught with historical inaccuracies, but that’s really beside the point here. If viewers can manage to keep a straight face through the ridiculous re-enactments, they just may learn a few tricks.

“Beethoven—The Animated Collection,” MCA Universal Home Video, approximately 35 minutes each, $12.98 each.

That oh-so-cute Saint Bernard continues to leave his mighty paw prints in the video marketplace via four new animated videos each featuring three short stories. With such titles as “The Dog Must Diet,” “The Incredible Pointless Journey,” “Car Trouble,” “The Scoot of A Mutt,” “The Big One,” and “Peach,” these new stories promise young viewers plenty of canine capers and catastrophes and should also make a splash at retail when they are released in September.

“I Want To Be A Badger,” Clayton Productions (415-347-6600), 30 minutes, $19.95.

A mother tries her hand at video production and comes up with this magical introduction to the grace and beauty of ballet. Aimed at children ages 3-12, the live-action program is first and foremost aimed at introducing children to ballet and encouraging them to take classes and follow their dreams. Dancers from ages 4-7 are shown in performance, as well as during the hours of practice, auditions, and rehearsals that got them there. Performance footage from the San Jose Dance Theatre of Tehaikoys’s “The Nutcracker” is the icing on the cake.

Potions, Aphrodisiacs & Spells,” Central Productions Inc (1210-829-1800), 18 minutes, $19.95.

SPECIFICATIONS

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<td>Jim Carey, Jeff Daniels</td>
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<td>William Shatner, Patrick Stewart</td>
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<td>NELL (PG-13)</td>
<td>FoxVideo 8737</td>
<td>Jodie Foster, Liam Neeson</td>
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<td>Tom Cruise, Brad Pitt</td>
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<td>Tim Robbins, Morgan Freeman</td>
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<td>HOUSEQUAKE (PG)</td>
<td>Hollywood Pictures Home Video 3631</td>
<td>Selma Hayek, Phil Hartman</td>
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<td>Whoopi Goldberg, Danny DeVito</td>
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<td>Gary Oldman, Isabella Rossellini</td>
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<td>Keenen Ivory Wayans</td>
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<td>Miramax Home Entertainment Buena Vista Home Video 3618</td>
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<td>Warner Home Video 13574</td>
<td>Sylvester Stallone, Sharkie Stone</td>
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<td>BULLET'S OVER BROADWAY (R)</td>
<td>Warner Home Video 8356</td>
<td>John Cusack, Cherie Chung</td>
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<td>Warner Home Video 14500</td>
<td>Wilkins Holland, Homer and Wife</td>
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<td>CORB (R)</td>
<td>Warner Home Video 13365</td>
<td>Tommy Lee Jones</td>
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**Video Previews**

**MUSIC**

All-1-One, “And The Music Speaks: The Video,” Warner Vision (213-278-2260), 34 minutes, $16.98.

**DOCUMENTARY**

“Lost Civilizations,” Time Life Video (121-389-1331), 50 minutes each, $19.95 each, $15.99 boxed set.

**THEATRICAL**

“Barbara Stanwyck Collection,” MCA Universal Home Video, lengths vary, $11.98 each.

A celebration of Stanwyck’s tough-girl silver screen persona makes its way to retail shelves via four new-to-video specials. The actress—who died in 1990, having received four best actress Academy Awards—will serve as an introduction to her lifetime achievement—made her mark with a string of foxy roles that found leading men from Clark Gable to Elvis Presley to Fred MacMurray under her spell. The new titles are the all-sing-a-long “All I Desire,” jewl-hoist drama “Remember The Night,” pathetically minded “The Great Man’s Lady,” and advent story “Intermezzo: Can’t Take Money.” The collection also features the repackaged “The Lady Eve.

**INSTRUCTIONAL**

“Cupid’s Arrow: The Secrets Of Love,”

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelkamp, 3817 Brighton Court, Alexandria, VA 22302.
Last Few Months Have Seen Herd Of New Children's Releases

Roundup: While Child's Play spent much of the last few months on the road, the thundering herds of home video product was unleashed. This column, we aim to corral as many as possible.

Features: Disney brings back "Cinderella" for a limited time on Oct. 4. Originally released to video seven years ago, the movie has been restored through processes not available in 1988," according to the studio. Up to 15 in rebates are offered via tie-ins with General Mills and Kodak. "Cinderella" is priced for Home Video's "Best Buy". Sept 6, which comes with a $4 mail-in rebate and free poster offer.

Just released are a trio of live-action movies from Disney: "Man Of The House" (starring Chevy Chase), "Heavyweights" (Ben Stiller), and "Tall Tale" (Pat Swaze). Hot out of the distribution machines is MGM-UA Home Video's "The PeeBle And The Penguin." Plus, Paramount Home Video just launched its August Great Movie, Great Price promotion, with five family titles repriced to $14.96. They include the theatrical releases "Lassie" and "Andie," plus direct-to-video "Dinosaurworld," "Remote," and "Prehystyration: 2." all from MGM/UA. On Sept. 26, Paramount/Mebourne Entertainment bows "Prehystyration:3," third in a series based on the adventures of five pygmy dinosaurs.

MCA/Universal Home Video has released the animated feature "Freddie The Pig" (based on Ben Kingsley, Jonathan Pryce, and others), while Sony Wonder has bowed "Freddy The Tubah" (voices of Dick Van Dyke and Pearl Bailey), which is available separately or in a two-pack with the platinum-selling "The Jungle King." Reports from in-home video have debuted the live-action fantasy "Storybook" (Swoosie Kurtz and Milton Berle) with the original cartoon short "Casper meets Friendly Ghost" on the same tape.

Animated: In April, Disney unveiled the Princess Collection, four new-to-video stories featuring "Aladin"'s Princess Jasmine and "The Little Mermaid". The videos are targeted at girls. Now comes Aladin's Arabian Adventure, with two volumes of new-to-video stories aimed at boys, "Creatures Of Invention" and "Treasure Island: The Nutcracker," and "Peter And The Wolf.

Heard Entertainment, via Family Home Entertainment, debuts 20-syndicated TV series "Phantom 2040" on Aug. 20. Each of the four volumes contains two episodes starring the Phantom, who is billed as "the world's first costumed adventure hero."

Also, Saban's Sept. 12 release of three episodes from its hit Saturday morning series, "Bump In The Night," is tied in with fast-food chain Subway. "Bump In The Night" Kids' Pak meals will be offered at Subway's 9,500 restaurants from Aug. 30 to Oct. 3. The Pak meals include character figurines, a color insert, and rebate coupons on licensed merchandise, including "Bump" videos. The three episodes are "Mr. Bumpy: Tales From Under The Bed," "Squishington: Tales From The Tank," and "Molly: Tales From The Toy Chest."

Saban Home Entertainment, in association with WarnerVision and WEAI, will bring the syndicated television series "Official NBA Game Plan For Overs" to video. Each release will be linked to a special series of NBA games.

So far, licensed programming has made the biggest splash with "Teenage Mutant Ninja Turtles," "The Smurfs," "The Magic School Bus," and "The Magic School Bus - In the Tropics." The animated show for kids aged 4-8, "The Magic School Bus - In the Tropics," is now available at retail for $19.99, a 40% discount. The show features a group of school kids who travel through the tropics in a magical school bus. The show is produced by Scholastic Inc. and adapted for video by Scholastic Video. The 12-episode series is accompanied by a 20-page activity book. The show is available in a two-pack DVD, which includes "The Magic School Bus - In the Tropics" and "The Magic School Bus - In the Arctic."

Also, "Teenage Mutant Ninja Turtles" is now available in a special edition DVD, including a collector's booklet and a poster. The show is produced by Nickelodeon and adapted for video by Viacom Consumer Products. The series is now available in 12 episodes, each featuring a new adventure. The show is set in a fictional city called "Turtle Rocks," where four ninja turtles live and battle evil forces to protect their home. The show is aimed at kids aged 4-8 and features a mix of live-action scenes and animated sequences.

RECREATIONAL SPORTS

<table>
<thead>
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<td>BAD GOLF MADE EASIER</td>
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<td>MICHAEL JORDAN: AIR TIME</td>
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<td>FoxVideo/Foxbox 5992</td>
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<td>MICHAEL JORDAN'S PLAYGROUND</td>
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<td>OFFICIAL 1995 NFL STANLEY CUP VIDEO</td>
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HEALTH & FITNESS

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*ITA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. *ITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.
Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST
Aug. 19-20, Songwriters Weekend Workshop, presented by the Musicians Institute, the National Academy of Songwriters, and Music Connection Magazine, Musicians Institute, Los Angeles. 213-462-1384.
Aug. 21, Fourth Annual Bobby Hatfield Celebri- ty Golf Classic and Brothers Rights Concert, benefit for the Southern California chapter of the Lupus Foundation of America Inc., Los Cerritos Country Club, Buena Park, Calif. 714-833-3461.
Aug. 24-27, The BLAST Music Convention, Omni Hotel, Jacksonville, Fla.-000-725-7788.

SEPTEMBER
Sept. 6-9, National Assn. of Broadcasters Convention, New Orleans Convention Center, New Orleans, 202-473-5300.
Sept. 16-18, Focus On Video '95, International Centre, Mississauga, Ontario. 416-531-2121.
Sept. 16, Second Vocals, Vocal Seminar, presented by the Atlanta chapter of NARM, Gram Hotel, Atlanta, 404-249-8881.
Sept. 23, 17th Annual Georgia Music Hall Of Fame Awards, World Congress Center, Atlanta. Rela Laska, 404-524-6060.

OCTOBER
Oct. 4, Country Music Assoc., Awards, Grand Ole Opry, Nashville. 615-244-2840.
Oct. 5-6, Audio Engineering Society 99th Con- vention, Jacob Jacobs Convention Center, New York, 212-661-6751.
Oct. 7-8, Third Annual Michael Bolton Foun- dation 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 loca- tions, Stamford, Conn. 203-483-6663.

LIFELINES

BIRTHS
Boy, Jack Jeffery, to Rickis, Vineet and Paula Davis, July 5, in Nashville. He is a recording artist. He is executive assistant for Capitol Records.
Boy, Stanley K. Burrell Jr., to M.C. Hammer (Stanley Burrell) and Stephanie Burrell, July 21 in San Jose, Calif. He is a recording artist on Giant Records.
Boy, Mason Tyler, to Bryan and Lori Ward, July 22, in Nashville. He is a talent for Capitol recording group Bonepoy.
Girl, Olivia Glenn, to Mike and Kirstin Clink, July 22, in Los Angeles. He is an independent record producer.
Girl, Sophie, to Francois Bergmann and Arnaldo Serrano-Pereira, July 23 in Paris. She is director of marketing for PolyGram Jazz France.
Boy, David James, to Geoff and Kath-leen Bywater, July 25 in Los Angeles. He is senior VP of marketing and promotion for Fox Records. She is founder and president of Playground Market- ing.
Boy, George William Daly III, to George Daly and Mary Anne Schiavone Daly, July 31 in Marin County, Calif. Her career includes a recording CD-ROM/multimedia company CubeArt and a music industry A&R veteran.

MARRIAGES
Jae Son James Jarrett to Suzette Louise Cusens, July 15 in Los Angeles. He is a chairman of PPL/MCI Entertainment Group. She is president of Zetti- tali Music International.
Bernard M. Resnick to Priscilla Jean Mattison, Aug. 4 in Philadelphia. He is an entertainment and sports attorney and also serves as counsel to Zane Management Inc., a full-service enter- tainment and sports management firm. She is an independent filmmaker.
Bruce Iglauer to Jo Koland, Aug. 5 in Denver. He is founder and president of Alligator Records.

DEATHS
Frank Cackiws, 51, of natural causes, June 9 in England. Along with Mantovani and Sempre, composer and orchestra leader Chackfield controlled the field of popular light or- chestral music for more than four decades following World War II. His recordings included "I Don't Want to Be a Flowers," featuring lav- ish strings, hit No. 2 on Billboard's Best Selling Singles Chart in 1955. During the flower era of the 1960s, his orchestra and band, Cackiws and his orchestra recorded more than 150 albums. His 35 albums for Decca alone are estimated to have sold more than 35 million copies combined. During World War II, Chackfield was musical director of the British radio show "Stand Easy." In 1963, he formed his own band, the Tunemisths, and re- corded the British novelty hit "Little Red Monkey." Later that year he formed a 40-piece orchestra and rec- orded "Limelight" and "Ebb Tide," both of which were hits in England and became million-sellers. Other hits fol- lowed, including "Flirtation Waltz," "Memories Of You," and "Smile." In addition to his own recordings, Chackiws produced records by Byrds, Carl Byrds, and other singers and was musical director for several films. He is survived by his wife, Joanne.
Jay Brown, 38, of an undetected brain tumor, June 26 in Mamaroneck, N.Y. Brown was an engineer and co-owner of Acme at Recording Studios Inc. there. His career spanned music recording, feature films, and sound system design and he re- corded a number of Grammy-nom- inated recordings. He is survived by his parents, a sister, and a brother.
Edward Craig "Eddie" Hinton, 51, of unknown causes, July 28 in Bir- mingham, Ala. A native of Tuscaloosa, Ala., guitarist/songwriter Hinton worked on the Southern club scene be- fore moving to Muscle Shoals, Ala., in the mid-'60s. As a member of the Mus- cle Shoals Sound house band from 1967-71, when the studio employed what was perhaps the country's top soul sessionmen, he performed behind Aretha Franklin, Otis Redding, Wil- liam Pickett, Joe Tex, Solomon Burke, Percy Sledge, Elvis Presley, Johnnie Taylor, and others. Known for his electric guitar work, Hinton was also proficient on bass, keyboards, and drums and was a producer, singer, and songwriter as well. His raspy, edgy singing voice was often compared to that of Redding and soul and pop songwriter Hinton's compositions included "Cover Me" and "It's All Wrong, But It's All Right," recorded by Sledge, "Choo Choo Train," recorded by the Box Tops, and "Breakfast In Bed," re- corded by both Dusty Springfield and UB40. His songs were also recorded by Franklin. In 1978, he released the solo album "Very Extremely Dangerous," a Healthy Walk. Ticketmaster Midwest executives present a $7,000 donation for AIDS Walk Chicago, which will be held Sept. 17. Ticketmaster also supports a variety of other community efforts, including the Starlight Foundation of Chicago and the Red Cross. Shown, from left, are Bob Perkins, Ticketmaster Midwest VP of operations; Paul Hook, AIDS Walk director; and Terry Barnes, Ticketmaster VP/GM.

GOOD WORKS

BATTING DOMESTIC VIO- LENCE: Singer/songwriter Phyllis Horne's new album, "Nouveau Torch," which contains songs with a message of support for women desiring healthy relationships, will be given free to those housed in battered women's shelters where Horne performs, reports Washington, D.C.-based Phoenix Rising. Several state anti-domestic violence organizations are taking advantage of the offer, including the Connecticut Coalition Against Domestic Violence and Oregon-based MayDay Inc. Contact: Donna Vaswani, 703-471-4790.

STING T-SHIRT: Sting has contributed an original self-portrait caricature of himself called "Sting By Sting" to the Hard Rock Cafe Interna- tional's ongoing Signature T-Shirt series, all proceeds from which are donated to the Elton John AIDS Foundation, a nonprofit charity that benefits a wide variety of organizations offering services, preventive edu- cation, advocacy, and research to people who have AIDS or are HIV- positive. Sting's is the 12th in the se- ries. Contact: Jill Siegel or Michael Steinberg, 212-383-7728.

APPT CHARITY TIE-IN: Fire- house will be raising funds during its shows for local fire departments in each city on its tour. The act has con- tacted a fire department representative and in all cases found a financial need. Firehouse's latest single, "Here For You," is being linked by the group with its fund-raising efforts. Contact: Lisa Barbaris, 212-496-8778; or fax, 212-496-8635.

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FOR THE RECORD

In the Spotlight on Audio Books (Aug. 12 issue), the spoken-word label Meta Records was incor- rectly identified as a subsidiary of Real Records. Meta Records is an inde- pendent imprint, co-founded by Bill Laswell and Janet Robin.

www.americanradiohistory.com
Pro Audio

Many Stories In Motown Museum
Studio Preserves Past With Vintage Equipment

By Dan Daley

DETROIT—Behind the walls of every house lies stories. But few houses are as rich with stories as the one at 2848 West Grand Blvd. in Detroit. It was here that Berry Gordy built Motown Records in the late ‘50s and early ‘60s. The building—actually two houses joined—was a kind of amplification office, residence, distribution/fillament center, A&R nexus, recording studio, mastering suite, electronics workshop, and nursery. It’s now the Motown Museum, a nonprofit operation started in 1987 by its past president, Ed Whitmore. Recently, the Motown Museum and the Henry Ford Museum in nearby Dearborn, Mich., entered into a joint venture for a two-year satellite exhibition.

Inside, the front office has vintage components of Jet and Ebony magazines, a receptionist’s desk. The switchboard looks like something out of the original “Dragnet,” with quarter-inch plugs and manual phone patch panels, and route calls. Upstairs, Gordy’s apartment has a crib for his son, and the kitchen is ready to provide for the family dinner or snacks for the office workers. The living-room table is strewn with records and surrounded by boxes, just as it was in the early ‘60s, when Gordy and his family used it to package and ship the fledgling label’s product.

CLASSIC RECORDINGS

The most remarkable restoration, however, is that of Motown Studio A. In the building’s basement, the rooms that recorded such tracks as “Baby Love,” “Tracks Of My Tears,” “My Guy,” “Shotgun,” “I’ll Be There,” “ Ain’t Too Proud To Beg,” “I’m Losing You,” “ I Second That Emotion,” and “ Smells Like Teen Spirit” records. Though such as Smokey Robinson & the Miracles, the Supremes, the Four Tops, Marvin Gaye, Stevie Wonder, the Temptations, Gladys Knight & the Pips, the Jacksons, and Al Green, show what a working studio looked like.

Several equipment manufacturers have donated vintage gear to the museum, as it seeks to precisely recreate the sound. There are hundreds of boxes of its bygone Scotch 111 form, then the leading professional recording tape, to record the tape library just off the control room entrance. In 1962, the library was run by a teen girl named Martha Reeves. One day a singer didn’t show up for a session, Gordy asked Reeves if she wanted to be on it. Martha & the Vandellas, their tracks “That’s More Than You Can Say,” are key. But despite its five-foot height, it was never milled on Motown records. “It was basically a huge direct box,” Beranek says. “A guitar and bass plugged into it, and that signal came up on the patch bays and sent to echo and then the tape machine. The speed was just for monitoring in the studio.”

Acoustically, Clark and the other engineers were less pleased with the store-bought tube equipment of the day. They had RCA 77 and 57s, Neumann U47s, and various telephones coming out of the woodwork,” he recalls. “Fairchild compressors/limiter. We could compress anything. All this stuff is considered priceless now, but back then all it was to us was a monstrous pain of drift and changing in the audio. We couldn’t wait to get our hands on the new Neumann solid-state microphones.”

WEEKLY ANALYSES

The technical staff also did weekly audio checks on presentation charts. One such analysis of the Beatles’ “A Hard Day’s Night” from Jan. 20, 1965, survives. The document, prepared by MeLean, lists how the record’s bass, midrange, upper midrange, and high frequencies compared to each other, as well as average level (+7 decibels) and maximum peak (+7.6 decibels), along with the following comments: “Voice very clear, background very compressed and muddy.”

“The producers had no say in how records were mixed or mastered,” says Robert Dennis, studio’s mastering engineer and president of the Recording Institute of Detroit. “They handed them off to the technical staff and we checked them for apparent and relative loudness. I even had the power to stop a record from going out. As a result, we had the lowest records ever made, and that’s part of what helped them stand out on radio.”

Anthrax Cuts Trax. Elektra Records hard rock act Anthrax holed up at Studio 4 in Conshohocken, Pa., to record its upcoming album, “Stomp 442,” due in October. Shown at the sessions, standing left, are Studio 4’s Phil Nicolet, Anthrax member Franke Bello, Studio 4’s Joe Nicol, and Anthrax’s John Bush. Seated, left, are Anthrax members Scott Ian and Charlie Benante.

Gavin MacKillop Basks In Success Of Rembrandts, Toad The Wet Sprocket

By Rick Clark

Things are good for Gavin MacKillop these days. Having just seen his production of the Rembrandt’s “I’ll Be There For You” soar to the top of the charts, the Scottish-born, U.S.-based producer is also backers in the success of Toad The Wet Sprocket, a band which has just completed work on the Inter- scope Records debut by the Sweet And Low Orchestra, a project on which he collaborated with David Briggs.

“They are a bit like the Band, and a bit like Tom Waits, because the lead singer has one of those deep, dark, gruff voices,” says MacKillop. “The accordion player was in the Pogues. There is a cello, violin, and mandolin, and two guitarists—electric and acoustic. It is a good collection of people. Tracking live with a seven-piece band was fun. You don’t get the opportunity to do that very often.”

MacKillop says the group’s currently untitled album is due for release early next year.

MacKillop got his start as an engineer in 1981 at Virgin Records’ studios in England, working at the Manor and Townhouse. During the first few years, he worked alongside legendary producer Steve Lillywhite on such alternative rock acts as Simple Minds, Sparkle In The Rain, and Big Country. His engineering credits at the time also included Echo & The Bunnymen’s “The Cutter.”

In 1984, MacKillop had his first production job, General Public’s “All The Rage,” which included the hit “Tenderness.”

“I always wanted to move into production, and the General Public album was a great break,” says MacKillop. “But I can get involved with a bunch of people who you think have great songs and are able to earn a living doing that as well, that is quite remarkable.”

The Rembrandt’s track was initially a 45-second theme song for the hit TV show “Friends,” written and performed by the duo.

“We did that song in about four days,” says MacKillop, who did all the tracking and mixing for it at Master Control in Los Angeles. “There were certain limitations, because they had 45 second piece they had done for television a year prior. We had to sample that tempo and we changed it a lot acoustically, because I felt it was too light-weight and initially a little bit too much like the Monkees. Still, we felt this was a way that it could work, and it didn’t need to pretend to be deep and meaningful.

Another of MacKillop’s recent projects that has him excited is Sony Canada/Tri-Star artist May Moore.

“I am really fond of that album,” he says, referring to the singer’s recent project, titled “Dragonfly.”

“Sometimes, when you work with a solo artist, it allows you to be a little more experimental,” says MacKillop.

“People have been asking me, ‘What do you do a job you real- ly enjoy?’” MacKillop says. “If you can get involved with a bunch of people who you think have great songs and are able to earn a living doing that as well, that is quite remarkable.”

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tion of a master to Bob Ludwig's Gateway Mastering facility in Portland, Maine. The development opens the way for faster, easier, and more flexible communications between recording studios and mastering houses, according to the participants in the experiment—which involved a track by Cuban percussionist Cachao for an upcoming album titled "The Master Sessions, Vol. 2." For recording studios that send a great deal of their output to remote mastering facilities, transmission of uncompressed, 16-bit audio would substantially reduce travel and shipping costs, according to Eric Schilling, chief engineer/studio manager at Crescent Moon. "In some cases, I probably won't fly to Maine as much," says Schilling. "If you look at the cost of what it takes to fly up there and stay for the night several times a year, it'll be cheaper to do it this way.

For Gateway, the notion of an uncompressed digital transmission system is equally attractive, according to Ludwig. "At a studio like ours—where I'm here as early as I can and stay as late as I can, go to sleep, and wake up and do it again—we have so many irons in the fire, with so many people wanting something, literally, yesterday, that I can foresee that something like this would be useful, assuming it's as reliable as we expect it to be," says Ludwig.

Projects that require approvals from various parties in different locations would benefit most from a CD-quality transmission system, according to Ludwig. "Right now I'm doing all the di-

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we can avoid broadcasting or bouncing off satellites or whatever they might want to do, we try to avoid it.”

Grandman adds, “We’ve compared the original tapes to tapes that have been copied or put through digital editing systems, and there’s a loss, so I wouldn’t be surprised if there was a loss sending it by satellite or fiber.”

EDnet’s Wheeler disagrees. “I’ve dealt with this issue from a data integrity standpoint, and when I can take a source from city A and compare that 1,000 bytes of data to 1,000 bytes from city B, and they are absolutely identical, it’s difficult for me to think there is a problem,” he says.

Ludwig says he ran the Crescent Moon master through every conceivable test and found that, once a few bugs were worked out of the system, there were no digital errors or audible differences in the sound quality between the original and transmitted masters.

“It’s amazing when you’re listening on the speakers and it sounds like the CD, but it’s coming from San Francisco or Miami,” says Ludwig.

Eventually, a no-compression system could offer possibilities for direct delivery of music to the home, according to Wheeler. “Getting to the next level, OC could rev-olutionize the ways in which music is distributed,” he says.

“We’re looking to direct distribution to the consumer, and we see a potential with the Internet,” says Michael Frondelli, creative director at Capitol Recording Studios in Hollywood, Calif. However, he admits that the technology is nowhere near the point where such an application is realistic. “We don’t know what options are going to present themselves,” he says.
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Note: This is a continuation of the page.
sion series “Creepy Crawlers” to households for the first time Aug. 28. The three 30-minute titles are “Night Of The Creepy Crawlers,” “Double Trouble,” and “Attack Of The 50-Foot Gnat-Man.” Saban has also entered into its first joint project with Pillsbury; it involves the latest series with Mighty Morphin Power Rangers titles distributed by Warner-Vision through WEA. Lord Zedd’s Monster Heads” (due Aug. 29), “Two For One,” and “Forever Friends” (both released July 4) are packaged with a coupon worth $10 off various Pillsbury products. A Power Rangers LCD watch offer is also in progress.

PRESSCHOOL: A new Barney release, “Make New Friends,” hits stores Aug. 8. The video, as well as an arts and crafts kit, the Barney Bag, are being featured together in a new in-store display. Three direct-to-video titles will bow in 1996, following three-fourth-quarter 1995 releases: “Riding In Jersey Ryan’s Car,” the release of “Waiting For Santa” (both due Sept. 26), and “Barney Songs” (Nov. 7).


Speaking of Dorling Kindersley, its in-store book display is a very bright and eye-catching un-neutralized new series, Hubbubulous, of which segments have been airing on the Learning Channel’s “Tony And Me” show. The eight titles, which incorporate mime and puppet theater, include “Colors!,” “Count With Me!,” and “Get Hungry!” Anchor Bay Entertainment has unveiled the 14th volume in its Thomas the Tank Engine Friends line, “Thomas & the Special Letter And Other Stories.” A free iron-on coloring decal is included on-pack. Family Home Video has also released a cassette version of its new titles in its Hello Kitty series on Aug. 22: “Mom Loves Me After All,” “The Dreamer’s Love Poem,” “Making Birthday,” and “Peekle: Aladdin And His Magic Lamp.” A live-action title called “Zoelie The Zowie In The Zoo” is the latest entry to features toys with color recognition, is available from Zoelie Pictographs in L.A.

EDUCATIONAL: Disney’s Bill Nye the Science Guy series has added three titles. "Reptiles & Insects" (both separately and as part of a four-pack, "Dangerous and Scary!"") and "Blind & Powerful: All Pumped Up" are accompanied by a set of five free, on-pack experiment cards, as well as a back-to-school $3 consumer rebate. The rebate involves purchase of one Bill Nye tape and $10 worth of any brand of school supplies. For Gradek, Slawatik, Pegboard B-12, 64" Capacity, Deluxe, 23 layer Black, white, gray, and $250 in toys, adjusters are available from Flip-thru" Growing Use for CD-ROM.

BIZ TAPES FIND PIGGYBACK SUCCESS (Continued from page 69)

most recent video, “Understanding And Managing Your 401k,” is getting a good response from companies buying the video for employee seminars or giving it away to workers who need more information.

“The original recipe 10,000 copies," says a spokesman, “but it allows you to put a sticker on it that says ‘As Seen On David Letterman.’”

VID’S THE MEDIUM (Continued from page 69)

jina State, as well as the Atlanta Braves, has been extended at least another year, according to Turner Broadcasting’s licensed from Warner Bros. Inc.

Meesenger, a big baseball fan, is new to publishing. “The business has pulled me out of the baseball world,” he says, pointing to his move from Carolina Entertainment Group, which acquired his six-store Northern American Video chain last year. Meesenger, still advising Carolina, has the credentials to lead Coman further in the home-entertainment business.

At present, Coman is active in his local chapter, and is vocal about the problems he thinks are facing the association and the industry.

Despite the decline in attendance following last year’s strike, Meesenger believes that interest in the boys of summer is unimproving. "The true baseball fan will eat, sleep, and drink the game," he says. "He will buy anything!"

Meesenger found ready buyers for "Hank Aaron: Chasing The Dream," advertised in the last issue of the Atlanta Braves fan magazine, Tomahawk. "I’m a big baseball fan myself," he says, "encouraged by responders, he says that he plans to increase his mail-order business by 50%.

Sales of both were “very healthy,” says Meesenger. He thinks that Coman can tap demand for Turner Home Entertainment’s multitar "Baseball" series and Major League Baseball’s Coedstown collection if they can be licensed for mail order.

Cross-promotion is high on Messenger’s list of marketing tools. For baseball cards, that could involve partnerships with a variety of accessories, such as the whimsical line of hats and T-shirts created by an Oklahoma City-based venture called Very Minor Leagues for which it calls "the hottest teams never to play the game."

Meesenger is betting that the Guts Bases From Gore, Ohio, and the Linch Mobs from Linc, Wyo., will draw a crowd. Coman also reaches college football and basketball fans, who are offered Coman’s commercial-free tapes of their favorite teams in action. Shortly after airing Army-Navy games, "Sackin' and Shootin' Where Your Competition Is Not," and “Buying A Business.”

Some producers have found comfort in numbers. Tom Escandell, president of VideoDiscs in Houston, uses several distributors, including Professional Media Services, Quality Video, and VideoDiscs. Escandell says that it’s important to have a home that is likely to sell it themselves. "But it’s a hard process, because they don’t want to deal with bigger companies.

The Hilltops have found success comparing to numbers. Tom Escandell, president of VideoDiscs in Houston, uses several distributors, including Professional Media Services, Quality Video, and VideoDiscs. Escandell says that it’s important to have a home that is likely to sell it themselves. "But it’s a hard process, because they don’t want to deal with bigger companies."

...
The ‘After’ Of Countdown Show Makeovers
Programs Tweak Writing, Hosts For Their Formats

By Carrie Borzillo

Los Angeles—In a quest to adapt to the changing face of top 40 radio in the ‘90s, entertainent Radio Networks’ “The Top 10 Hitlist With Elvis Duran” and Bites Rite Productions’ “Backtrax U.S.A.” join other weekly music wrap-ups in an unveiling makeovers.

The two shows are putting the finishing touches on altering their music and sound.

A few of the changes made within the past six weeks to “Hitlist”—which is hosted by the afternoon driver at top 40 WHTZ (Z100) New York and executive-produced by Z100 director of operations and programming Steve Kingston—include younger, hipper writers; more talent interviews; and more urban-leaning top 40 music.

(The musical change reflects more urban sounds played by “Hitlist” affiliates, where the show tabulates its countdown numbers.)

“I came from MTV to really shape this into a countdown for the ‘90s,” says Kim Farina, the new producer and head writer of “Hitlist,” who previously interviewed bands for MTV. “It’s written now with a hip, Gen X feel to it—very MTV style with quick cuts and lots of movie bits. … We position it as the countdown for the ‘90s.”

Some of the added features on “Hitlist” are “The Hitlist Hit Stick,” which showcases a movie premiering the weekend the show airs; “Hitlist Concert Calendar”; three “Bites Reports,” news reports on everything from snowboarding events to Pogs to movie or music news; and “Retro Spin,” featuring pop culture tidbits and a song from a year ago.

In addition, “Hitlist” went online a month ago to enable listeners to E-mail the show.

Farina says the “old” “Hitlist” sounded like “a bad version of Casey Kasem. It was trying to target younger audiences, but with an older feel to it.”

“We’ve always tried to find our rightful place in the countdown world,” says Kingston. “(Rick) Dees has been around awhile, and Casey is more AC. We knew we needed to be cooler and hipper and appeal more to 18-24 women.”

Due to the changes, Kingston anticipates landing six more affiliates in the top 15 markets by the end of August.

Meanwhile, year-old changes made to “Backtrax U.S.A.,” which is hosted by top 40 WBHT (Hot 97) Scranton/Wilkes-Barre, Pa., afternoon drive jock Kid Kelly (a former Z100 DJ as well), have already proven fruitful, according to program execs.

“Backtrax U.S.A.” executive producer Kathy Gilbert says the changes made to the music and Kelly’s on-air presentation is what caused the show to increase its number of affiliates from 40 last year to 150 today.

“The CHR market was dwindling, so we had to accommodate more of the adult CHRs and hot AC stations,” says Gilbert. “That would be in my opinion what took us from 40 to 150.

“The way that accommodation was handled was to tone down Kelly’s screaming nighttime DJ antics that he became famous for at Z100 years ago.

“It was the hardest thing to overcome. His image as a screaming night jock just wouldn’t fly on hot AC, so we toned him down a bit,” says Gilbert.

“When you hear him now, it’s almost like you don’t recognize him as the same Kid Kelly.

Gilbert credits Lorrin Palagi, former PD at hot AC WRQX Washington, D.C., which was the first hot AC station to pick up the show, as helping to pave the way for the successful transition of “Backtrax U.S.A."

Palagi is now PD at hot AC WPNT Chicago, which also airs the show.

“We needed a person like him to say, ‘OK, OK, OK, Kid, and it snowballed from there,’ says Gilbert. “It really was a turning point.”

Musically, the changes came with what the show stopped playing as opposed to what it added. “We don’t play rap or any hard stuff,” he says. “We didn’t add anything new, just we took it out. We took out some of the safe AC stuff that stations play regularly anyway, like Heart and Hall & Oates. We don’t want to repeat [affiliates’] programming, rather complement it.”

For example, some of the rap and rock that was dropped was Sugarhill Gang’s “Rapper’s Delight” and Quiet Riot’s “Cow Come On Feel The Noize.” “Backtrax U.S.A.” views itself as more of a weekly music program than a strict chart show, therefore, it can make room for its music.

Other networks and syndicators have addressed the fragmentation of top 40 radio by offering various versions of its countdowns.

For instance, Westwood One Entertainment has three versions of Casey Kasen’s countdown shows. “Casey’s Top 40” is for top 40, “Casey’s Countdown” is for AC, and “Casey’s Hot 90” is for hot AC.

Greg Bates, president of Westwood One Entertainment, says that radio syndicators can’t be “myopic anymore… used to play anything to any market you have to keep up with and it we have.” (Billboard, July 7)

Likewise, CD Media’s “Rick Dees Weekly Top 40,” syndicated domestically by ABC Radio Networks and internationally by Radio Express, has done the same. It boasts two versions: one for top 40 and one for AC.

This story is reprinted from R&R Airplay Monitor.

The fourth annual Uncle Sam Jam, sponsored by KPRR El Paso, Texas, brought out a bunch of dancers and rap artists, such as S.O.S. Records/Zoo Entertainment’s Max-A-Million and Scotti Bros. (Skee Lo, pictured, from left, Max-A-Million’s Tommey) and Max-A-Million’s Da Jok P.D. John Candelario; Max-A-Million’s Lisa B.; Skee Lo; and Max-A-Million’s Duran.

There’s a process, and radio’s got its own standards.”

In Los Angeles, rappers Sway and Tech King handle weekend mix shows on KKBT (The Beat), while hip hop station KKW (Power 106) has its four-hour Sunday-night show. “Kurtis Blow And The School Show” has only been on Power 106 for three months, but it is already starting to become popular.

Hosted by the artist/producer who put “The Breaks” into the top 10 for R&B & R 15 years ago, the show features interviews with such artists as the Jacksons, the Mary Jane Girls, and Run-D.M.C., along with mixes incorporating R&B, funk, and early hip-hop. “I’m playing the music that I love, all the funk artists that I’ve grown to love—people I toured and played a lot of concerts with—including Gap Band, Zapp & Roger, Run-DMC,” says Blow.

PD Michelle Mercer says the decision to put Blow on the air came out of a long, successful association. “Kurtis has been a friend to Power for a long time. We first got interested when we used Kurtis on a hip-hop show [that we sponsored]. Then we started doing club things with him, and he has performed at the station.

Blow, who holds a speech and broadcasting degree from the City College of New York, feels that he has found his dream job, though he hasn’t given up his recording plans. “Recording again is in the near future, but I’m focusing on radio right now,” says Blow. He got his feet wet in radio in the ’80s by hosting Mr. Magic’s “Rap Attack” show on WBLS New York and helping Magic promote his live shows.

The one hurdle that Blow has cleared is production. “I just started going solo and doing my own board as far as the commercials and the CDs,” he says. “It gets to be hard when you get a lot of guests in the studio and you have to fix all their microphones and stay on top of the music.”
Spring '95 Arbitrons

10-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

**Call Format**

**Sp**  |  **Su**  |  **Fr**  |  **Tu**  |  **W**  |  **Sp**
---|---|---|---|---|---

**KAR**  |  AC  |  6.5  |  6.3  |  6.6  |  6.6  |  6.6
**EXKL**  |  AC  |  7.7  |  7.4  |  6.6  |  6.6  |  6.6
**KFPW**  |  AC  |  6.4  |  5.7  |  5.7  |  5.6  |  5.6
**KEFV**  |  AC  |  6.3  |  6.1  |  5.7  |  5.6  |  5.6
**KZL**  |  AC  |  4.1  |  3.7  |  3.4  |  3.4  |  3.4
**KDFT**  |  AC  |  4.7  |  4.3  |  4.2  |  4.2  |  4.2
**KALC**  |  AC  |  5.1  |  4.6  |  4.1  |  4.1  |  4.1
**WLRM**  |  AC  |  1.5  |  1.0  |  1.3  |  1.3  |  1.3
**WEZ**  |  AC  |  4.9  |  4.1  |  2.7  |  2.7  |  2.7
**KWWZ**  |  AC  |  3.9  |  3.3  |  2.3  |  2.3  |  2.3

**Call Format**

**Sp**  |  **Su**  |  **Fr**  |  **Tu**  |  **W**  |  **Sp**
---|---|---|---|---|---

**KAR**  |  AC  |  6.5  |  6.3  |  6.6  |  6.6  |  6.6
**EXKL**  |  AC  |  7.7  |  7.4  |  6.6  |  6.6  |  6.6
**KFPW**  |  AC  |  6.4  |  5.7  |  5.7  |  5.6  |  5.6
**KEFV**  |  AC  |  6.3  |  6.1  |  5.7  |  5.6  |  5.6
**KZL**  |  AC  |  4.1  |  3.7  |  3.4  |  3.4  |  3.4
**KDFT**  |  AC  |  4.7  |  4.3  |  4.2  |  4.2  |  4.2
**KALC**  |  AC  |  5.1  |  4.6  |  4.1  |  4.1  |  4.1
**WLRM**  |  AC  |  1.5  |  1.0  |  1.3  |  1.3  |  1.3
**WEZ**  |  AC  |  4.9  |  4.1  |  2.7  |  2.7  |  2.7
**KWWZ**  |  AC  |  3.9  |  3.3  |  2.3  |  2.3  |  2.3

**Radio Ratings**

**Billboard**

**Hot Adult Contemporary**
CHRIS BALLEW, SONGWRITER for the Presidents Of The United States Of America, definitely owes the leader of Boston band theirs a beer for helping him with some songwriting light. The Presidents' inaugural single, "Lump," debuts at No. 29 on the Modern Rock Tracks chart.

"It's the funny process you go through to write a song," says Ballew. "Because really I don't know what the deal is with the way songs are written. It's a real mystery, and I actually just the ability to write songs for 20 years one time. I just didn't have access to those little movies that went on in my imagination. I just wasn't able to get into the theater. The show was sold out.

"I was shocked out of that creative coma by Mark Sandeman of Morphine," he says, referring to his time with Sandeman during the summers of '92 and '93. "We had a band together called Supergroup, and he handed me a string (base) one day, and that changed my whole world. We used to play these three-hour improvisational shows where we'd do twenty-minute songs. "It was good because it took the structure out of hands. And it reminded me that only the most basic elements are necessary to entertain a band and people. It doesn't need to make a song go, and people get way too fancy.

"That whole experience really sort of brought down the house lights in the theater and started everything rolling. Ballew's productivity has sharpened, thanks to a newfound creative ritual. "I come up with little ideas, little riffs, and then I add vocals and extra guitars into a boom box. Then I listen to those tapes every once in a while, and the ones that stand out fleshed out into real songs, and we turn the best of these into Presidents Of The United States songs. And then the best of one becomes a single.

"So 'Lump' is sort of like the beauty pageant winner. It's at the end of the runway receiving the roses, with tears coming out of its eyes and all the other songwriters crowded around, 'Oh, we feel so good for you.'"
Sad News at WSIX Nashville, WBGG Miami; EZ Comm To Broadcast Live On Internet

AIDS paid an unexpected visit to country music circles when veteran WSIX Nashville middy man "Hoss" Burns became the first major industry player to go public with the disease and that he is suffering from the disease. He has been HIV-positive for 10 years.

Burns, who went on a medical leave of absence this past June to travel to theWSX airwaves, although he will continue hosting the syndicated "Country Hitzmakers." (WSIX/Fit C.J.C.

McCartney is the station's new middy jack.

Burns, who told The Nashville Ten-

year-old flagship of flagship stations will soon be online with in-

teractive World Wide Web pages (Bill-

board, Aug. 5), now says the stations will actually broadcast live on the In-

ternet, a radio first. Internet users will soon be able to tune in to EZ stations while they work on their computers.

More news on that in coming weeks.

From the Only In L.A. Department: Divine Brown, the prostitute famous for her encounter with actor Hugh Grant, has jumped in bed with KXEX Los Angeles for a TV spot featuring a silhouette of her mouth. In another spot, Brown says, "Easy '903 is the perfect radio station to listen to while you work." Brown has said that KXEX was playing in Grant's car during their front-seat rendezvous. Days later, following negative public reac-

tion, the spots were pulled.

Lastly, it's hard to believe that among the flood of newspaper stories and TV telecasts detailing the Disney/ABC deal (Billboard, Aug. 12) and what it means for the entertainment giant, virtually no one has mentioned the fact that Disney will soon find itself in the right-wing radio talk business, courtesy of the Fox News Network, among others. How controversial talkers such as Bob Grant—who became a lightning rod in local elections last year for his views on race—will fit in with the family image of the House That Mickey Built remains to be seen.

SOUTHINGTON Radio Corp.'s triple-A KFQG Seattle unveiled its simulcast on re-

cently purchased KHQT (Hot 97.7) Sun-

culls.

JOE TRENTON, N.J., PD Michelle

Stevens has been upped to VP of pro-

gramming for Nassau Broadcasting, overseeing sister AC WJWH as well as the two required WPOW/WSWK Wilkes-

Barre, Pa.

New classic rocker KRRH Portland, Ore., has hired PD Brew Michaels to replace Alan Lawson, who exited. Michaels was most recently president of consulting company Independent Rock Programming.

KCHK Spokane, Wash., drops satel-

lite AC for local top 40. PD middy jack is Scott Shannon (no, not that one) from KEGX Richland/RenewRx, Pasco, Wash.; mornings is Randy Young, MD noon-3 p.m. jock is former KZZU Spokane PD Chuck Matherson afternoons is Lyn Taylor, also from KZZU; nights belong to Dooley Taylor (KZZU-FM), and overnight belongs to Derren Mattson.

WCUZ-AM/FM (Country 101) Grand Rapids, Mich., hires PD J.L. Fisk now as PD. Fisk comes to the station via duty at KLJU/KHIT Austin, Texas.

KDKS Shreveport, La., PD/MD Jennifer Deleeuw whose contract expired in July, announced that the station is moving to new facilities in Bossier City, La., joining sister station KDJZ-FM.

Another station spreading its wings is WRLG (Thunder 94) Nashville, which began simulcasting on crosstown WYBB (93.7 FM). The move gives WRLG greatly improved coverage of the market. As of Aug. 1, WRLG's owners, Tuned-In Broadcasting, entered a local marketing agreement with Edmis-

son and Eubank Communications that will result in the sale of WYBB, pending FCC approval.

Meanwhile, WRLG sister station WNLX Nashville has hired music director-

twitchy jock Jon Peterson to replace David Hall, who is upped to the newly created assistant PD position. Pet-

erson was formerly at WCHL Columbus, Ohio.

Lisa Rodman arrives as the new PD at WZJD Cleveland, replacing J.J. Quest, who departed months ago.

Kerry Wolfe, PD at WMIL Mil-

waukee, is upped to operations man-

ager for both WMIL and sister station WOKY.

KYYS Kansas City, Mo., has hired PD Don Duncan, formerly of WRDU/ WTRG Raleigh-Durham, N.C., to re-

place Scott Souhrada, who exits.

KEMA Tulsa, Okla., flips from 70s oldies to jazz/AC and applies for KOAS-

newsline...

BOB MEYER, GM at WSTM-AM/FM Nashville, adds GM stripes at crosstown WWTN, replacing Ken Karb. Meyer says the station will remain news/talk.

WILL BECS exits as GM at WDXJ/KWKL-FM Louisville, Ky.

STATION SALES: KRKO-FM/KWZN/KBCN Reno, Nev., from A & A Broadcasting to Patterson Broadcasting. Patterson has acquired 19 stations since its inception last May. WZED/FM Portsmout, N.H., from Coastal Broadcast-

ing Corp. to the ADD Radio Group, for $1 million. ADD co-founder David McNamee becomes station GM, replacing former owner Bonnie Newman

WNNX Spins Customized Modern Rock Fram-Work

"THE WAY TO BE ON TOP here is to be an Atlanta radio station and not chase national trends," says Les-

lie Fram, assistant program director and the brainchild of modern rock WNNX (96X) Atlanta.

"We try to tailor the music to the market," Fram says. "We play a lot of bands, but will also play niche acts such as Phish, the Cornell's, and Vigilantes Of Love. Also Blues Traveler, Hootie & the Blowfish, and the Dave Matthews Band—that whole genre is huge down here.

"And that kind of music mixes well with the rest of what we play. No one ever calls to say, 'That's not alterna-

tive.' The same people here who buy Dave Matthews Band tickets are going to see the Beastie Boys the next week."

According to Fram, acts like Sarah McLachlan and Live that have estab-

lished enough of a following to play regularly in Atlanta in years past are now selling out their shows here—thanks in part to multiple-song expos-

ures on 90X.

"We're big fans of Live," Fram says. "They were living in the internet until two years ago. Now we're seeing them selling out their shows every week."

Meanwhile, intern man Thomas Smithereens, a music industry veteran with a great deal of industry knowledge, has joined the staff to replace a few exits, part of the old morning show, now anchors a.m. drive, replacing Bruce Ryan, who exit.

Candy Martin exits nights at WAXX (Q104) New York, where PD Ron Valeri is accepting T & R. Mar-

tin is seeking new opportunities; she may be reached at 212-724-2800.

Michel Wright now handles morn-

ings solo at WFLS New York, follow-

ing the exit of Diana King.

KZDG Denver morning man Big Ron O'Brien for exits for the rest of month's end. Also, Tommy Carrera, from co-owned KMML Phoenix, ar-

rives for evening show.

KPRS Kansas City Mo., morning man B.J. Barry exits after a few months. Send T & Stars to Sam Weaver.

KRRZ Portland, Ore., brings in Chet Buchanan, most recently of KUBE Seattle, for APD MD/after-

noon, replacing Eric Murphy, who exits.

KLNZ New Orleans hires veteran John Walton, best known as half of Walton & Johnson, morning hosting recently at that. That bumps Skid Mark to after-

noons, as PD Dan Deaton comes off the air.

Billboard is accepting applica-

tions for the position of radio ed-

itor. To apply, fax cover letter and resume with salary requirement to Ken Schliager at 212-536-2385.

By Eric Boehlert

with reporting by Douglas Reese

WILLIAM BROADCASTER OF THE WEEK

LESLEY FRAM Assistant Program Director

WNIX (96X) Atlanta

ALMIGHTY virtue this spring. Fram describes the 99X morning show of which she's a part as "just three people sitting around talking—a radio version of 'Futurama.' And there are three different opinions: the single guy, the irritable, and the voice of reason.

Prior to joining 99X, Fram spent 13 years with WABB FM Mobile, Ala. WABB was free-form album rock when she joined the station in 1977, playing bands like King Crimson and Traffic. Fram switched to rock-lean-

ing top 40 and then mainstream top 40 in the '80s. Fram worked the afternoon-drive shift for most of her tenure at WABB, and became the station's PD in 1982. She left in 1990 for Atlanta.

One of the attractions of joining WNNX, Fram says, was that she could be on a morning show and work in programming offices on both worlds. Doing the morning show and having that interaction with peo-

ple is great. The rest of the day, I put my programming hat on. And it's not like I'm a workaholic—it's just that I'm used to being at a radio station all day.

An early summer afternoon hour on WNNX featured Silverchair, "To-

morrow," R.E.M., "Superman," Vagi-


tishead, "Stour Times," and the Foo Fighters, "This Is A Call."

"I'd like to do everything in the world," Fram says. Artist development is what we do, and we can see the re-

sults in records. When you see a great CD move from 200 to 600 to 1,000 copies and you know your radio station is directly responsible, it's an incredible feeling."
VELVET UNDERGROUND SURFACES WITH NEW POLYDR 5-CD SET

(Continued from page 6)

Japan, Oct. 6 in New Zealand, and Oct. 16 in Australia.

Cale views the boxed set with ambivalence. Although he expresses satis-
faction with the project, he notes, "It's kind of a distraction having all this pa-
perwork required to see it through." He adds, "I still think it was a good thing we never got on the radio and got a real hit.

Founded in 1965, the Velvet Under-
ground was the product of a high-speed ato-
matic with a tile, a pedal organ, and a sim-
rative kit and rock'n'roll sensibilities, Cale's avant-garde classical training with avant-garde composer La Monte Young, and artistic ties to Andy Warhol's film, art, and perfor-
manence experiments at his New York studio.

The band was revered for its lyrical depiction of drug addiction and sad-
no-masochistic sex, as well as for its con-
trasting and often dissonant, exuberant, con-
trast, and unusual tunings. The group's output was directed at its core and had its odd, hard-to-grasp qualities, whichodded to the band's appeal. However, the group's influence has resonated in the 20 years since its demise as a studio unit. Songs once featured in films and television are now mainstays of dance classes, and numbers have been used in numerous television and film soundtracks. Cale's book contains a list of cover versions that take up 20 pages.

The Velvet Underground's story is one of the many enigmatic, numbers-based tales, until the band's unfin-
ished writing style and high-voltage sound was driven to its conclusion. Cale's book is based on the band's compositions, and the book has been well-
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sounds in the classic mold, as well as the reappearance of scores of previously unattainable surf'n'roll ska rites on such labels as AVI, Sundazed, Yeah Yeah Yeah, Del-FI/B'onna, One Way, Quality, Collectibles, Mesa/Blue Moon, MCA, and the Tokyo-based BM&M and Pioneer outlets.

Whether playing the music, producing anthologies for a new generation, or singing its praises on the Internet, chiefs like Del-FI's Bob Keane and Sundazed's Bob Irwin or well-known musician/archivists like Elliot Kendall all concur that, in Kirk, Del-FI has an underdog that became a craze again after the soundtrack to the film 'Pulp Fiction' created a Buzz for surf reissues.

Kendall, who records for M&M and writes liner notes, production, and research for Del-FI, MCA, Sundazed, and the others, conserves the spirit of Wilson and the Beach Boys have always been a beacon for all lovers of the harmony-voiced side of surf music. (The "Pulp Fiction" director) Quentin Tarantino has to take a big bow for bringing the rebellious sound of the teen-age beach bands and the Centurians, the Lively Ones, the Rebels, the Tornadoes, and Dick Dale & the Del-Tones to the attention of a mass audience.

Currently on No. 85 on The Billboard 200, MCA's platinum-certified "Music From The Motion Picture Pulp Fiction" soundtrack was released Sept. 27, 1994, and featured the Centurians' treble-soaked 1961 track "Bullwinkle F. O. M. " The Transducer exposure for the Costa Mesa/Newport Beach, Calif., rooted group (which also backed Bob Keane in the Phil Producer-composed "Zip-A-Dee-Doo-Dah") album has resulted in "Bullwinkle Part II: The Centurians." The Treasury of the band's best early Del-FI sides that acknowledges the current spelling of its name.

Both San Luis Obispo's Reveals and Redland's Tornadoes continue to profit from the inclusion of their Surfs and Reels reissues on "Pulp Fiction" soundtrack. The Reveals' "Pulp"-resuscitated 1962 "C'mon人人Let's Stay Together" and the Tornadoes' "Oh Baby Baby" certainly captured the attention of the kids of '50s and '60s surf culture who also could have been inspired to return to a style of music that many of the kids of Del-FI reissues since its rerelease in 1994.

"I'm laughing up my sleeve at this latest surf and car music revival," Keane says happily, "because I've seen all these cycles happen before.

MOTHERS OF INVENTIONS
Since the advent in the post-World War II era of the subcultures of hot rod, surf, and skateboard music, their denizens have casually rushed in where more timid trendsetters have feared to tread, repeatedly celebrating the rugged individualism that has spawned several decades' worth of summer pastimes. Moreover, at the root of many instrumental pop novenas since the '50s have been obscure tech brainstorms or gizmos that fueled a music-enhanced entry into the cultural mainstream.

It was Santa Monica's own Thomas Edward Blake who in 1958 invented the "skeg," a rudder-like fin at the rear underside of the surfboard, thus enabling the ancient sport to ascend to its modern plateau of competitive maneuverability. Manufactured surfboards such as the three-wheeled Skooter Skate were available in the Midwest as early as 1958; however, the ball bearings introduced on roller skates in the 1880s did not find a commercial marriage with the sidewalk surf skos until 1965, when Santa Monica lifeguard Larry Stevenson sold his first batch of prototypes to surfers eager to surf with something.

Lea Fender did as much for guitarists in 1961 when he unveiled the Fender Reverb Unit, a Tolex vinyl rectangle the size of a fishing tackle box (available in three earthy colors), by which the electric guitar swung a transducer that projected a trembling, fluid clanger. First conceived for home organ consoles to convey a quasi-outdoor experience, the reverber unit sent sonic information through a transducer that vibrated a spring. The resultant liquid quaver was transmitted into sonorous notes and supple noise.

Fender adapted his own reverber springs with outputs from the Hammond organ company and added three vacuum tubes to the apparatus to augment the gadget's gain boost. This enabled Fender to present a method to invest the Del-Tones' trademark "Let's Go Tripippin'" with a trundling surge that recalled the 400-yard salt-teened lanes of Rincon, Calif.'s cyndrical point surf.

Automobile songs have flourished in America to cushion the "Last of the Breed" was published in 1990. By the early '70s, the hot rod lifestyle spawned on the lonely country roads and abandoned airstrips of Southern California has been ratified by Peetersen Publications' Hot Rod magazine front cover from March 1948 car show at the Los Angeles Armory) and championed in dozens of dashboard radio anthems by Jan & Dean, the Beach Boys, The Superstars, the Four Speeds, the Belgairs, Davie Allen & the Arrows, the Pyramids, Mr. Gauze & the Weeds, and other California-based bands and studio strategists.

Inevitably enticing to an undergaden audience, the music and romance of rods, "woodies" (wood-paneled station wagons favored for surfing safaris), and "rags" (convertibles, whose sales peaked at 509,415 in 50) led to a mid-'60s fondness for such rec-erennialues as scale-model building, similarly captivating car定制ur Ed "Big Daddy" Roth's outlandish monster kits for the Reverb toy company—and, most spectacularly, the surf-clad racing car.

Tablotop slot cars arrived in England in 1958, surpassing train sets as the ideal pastime of the 1960s. By the time the Beatles took a Scalextric slot-car track on tour as their featured show, the hobby car's "variable-speed" principle was possible by the rheostat, a device for alternating electrical flow that was invented in 1845 by Sir Charles Wheatstone, who also devised the concerti-Parton. In May 1965, Reverb and Reprise Records jointly financed an album in-Nevev -the Go South car, titled "The Go Sound of The South!" (Note: Album titles of the surf'n'roll species are customarily prefixed with exclamatory points).

Produced by then Warner/Reprise executive Jimmy Bowen and long-time surf songwriter/performer Gary Usher, the Go Sounds themselves emanated from a lineup of top L.A. session players dubbed the Reverb Band, which included the aforementioned group with just one in its revels, the Revellers featured a color scheme that featured the Honda, the source of the top 10 1964 hit "Little Honda." They were guitarists Skip McDonald, Richiie Forman, T. G. Sheppard, Brian Neighbors, Richard Burns; singer/keyboards/Chord Change; bassist Randy Thomas; percussionist Joe Kelly; and drummer Hal Blaine.

A beloved obscurity long out of print, "The Go Sound of The South!" is described by rod'n'surf scholar Stephen J. McFarland as "essentially the Hoppen's third album. And like so much of the fringe legacy of pop music's homage to the "deck" (foot surface of a surfboard) and "drag-steel" (single- or even double (quarter-mile speed trials), the album will resurface this autumn under the Sundazed banner.

Issues of surf and surfability in the realities of video or cyberspace grew compelling in 1983, when the number of U.S. television subscribers reached 25 million and the range of viewing selections mandated use of the binary code remote-control TV zapper, which has integrated the technologies of the CD decoder and the hand calculator. As for the Internet, it's descended from the U.S. Department of Defense Advanced Research Projects Agency Networks (ARPAnet) circa 1963, when the more formalized ARPAnet was linked with 20 important domestic computer centers, as "Whole Earth Catalog" founder Stewart Brand noted in his 1985 "The New Industrial Revolution.

Other private/university-sponsored nets soon sprang up and established internetwork protocols, while the U.S. Advanced Projects Agency, established around 1988 by the IBM/MCI/Merit Network-upgraded National Science Foundation Network that served academics (and the Finnish computer ace Jarkko Okkari- nen wrote the program for the Internet Relay Chat, whose myriad channels enabled people worldwide to swap breaking news about the 1990-1991 Persian Gulf War, the 1993 Russian coup against President Gorbachev, and research by Finnish surf bands like Laika & the Cosmosauts. Much like the forward momentum of the National Hot Rod Assn. (launching in 1950), or the inside shore break off San Onofre Beach at its medium-tide peak, that cyberwaves are since rolled on of their own accord.

STARTING UP Sundazed

As with Bob Keane, most people involved in the surf'n'rod reissues trade have merged developmental passions with music that was thought to be organically acquired.

"The headquarters of Sundazed sits in the garage of a house that once housed a hobby shop with a huge slot-car track," says Sundazed founder Bob Irwin, with a laugh. "As a kid I used to go there every morning to race both the miniature slots and the larger H-O scale cars you accelerated with one of those gun-shot-fut-control buttons.

Born in 1957 in the Catawba Mountains of North Carolina, Sundazed is owner of the world's first independent records.
American garage pop, rockabilly and psychodelic, and the special accounts like the Buck Owens catalog. We’re seri- ously musically and historically, but we won’t be working here to be upbeat and fun.”

While Irwin says he and co-propi- etors Don Dees and John Eddy of “Surf’n Rod” in dog” in their 200-200 tonndale, which rates his briskest sellers—like “Tube City! The Best Of The Trash- men” at a sales level of “upwards of 20,000 copies.” And, as with most Sun- dazed releases, that album was the result of dagged sleuthing. “The Trash- men, a phenomenon that followed the surf darlings,” he says, “so we’re concerned with satisfying the hardcore fan. We tracked the masters for a long time, turning them up in Minneapolis in someone’s basement.”

Irwin works closely with the band members and their original producers, whether it’s the Revels’ Sam Edly and Norman Knowles; Tony Hilder, who supervised the Revels’ recordings; or John Hodge, manager-producer of the notorious sharded-head Pyramids, the Long Beach, Calif., pranksters whose 1959 hit “Penetration” was a pivotal surf-instro anthem.

P.F. Sloan’s 1965 Rincon Surfside Band album, left, and Sloan’s 1994 “Sera- nade Of The Seven Sisters” import album.

“Hodge was a real find,” says Irwin, “because he still has a strong love of the music, as well as owning the original masters and all the original tapes the band did.” Sundazed has just issued a 20-track CD, “Penetration: The Best Of The Pyramids,” and Irwin says he’s planning a further set of 12 albums, unissued cuts, a kind of “Lost Pyramids” series.

Especially exciting to Irwin was the release this summer of the “Surf Fever” collection of the Coronels, and the uniquely truthfulltronic report. The Los Angeles surf combo was led by Peter Lewis, son of actress Loretta Young and future guitarist for Moby Grape. I have a healthy relationship with Peter says Irwin, because in 1964 I produced Columbia Legacy’s double-CD Moby grape compilation, “Vintage: The Very Best Of Moby Grape.” As for the “Surf Fever” record, as soon as it came out I got a fax from Gordon Smeir, an archivist at Columbia Records, with the liner-notes interview with Peter where he mentioned the Coronels’ annual live YMA Days show at the Hollywood Bowl in 1963.

“Skene told me he’s got the two- track masters from the 1963 YMCA competition a few years ago recorded and has the Coronels along with the Beach Boys, the Honeys, the Eddie & the Show- men, Duane Eddy, and Jan & Dean. So now I’m thinking about putting out the high points which goes out as genre-specific concert document from that period. Some- times a garage business is a bunch of luck’ed accidents.”

quality records and veteran surf &d producer Jim Peffler joined forces for a project called “The City’s Greatest Hits,” a strictly gauzy novelty is totally lost in the realm of surf archaeology that ranges from the Fragmen’s 1961 “Underwater” hit “Shy Girl” through the Surfs’ “Le Hot Show,” the Lords called “Baggy Pants” to a way- cool contemporary guitar faceoff be- tween the Surfer’s Dale and fazzone titan Dave Allen.

Another contemporary vision of the surf-instro heritage is served up by San Francisco’s Aqua Velvets on their he- gulling second Mesa album, “Surfama- nia.” The band also appears on the

The “Teen Suite” album art, a parody of ‘80s teen man fases, were designed by Torrence’s own Kitshy graphs firm.

As an avid collector of the Glen- dora, Calif.-based Surfaris of “Wipe Out” and “Surfer Joe” fame, Mansfield is equally proud of Varése’s vintage album of that title. In that case, he also excavated a rare 1965 companion release to the al- bum’s preceding “Best Of.” “Stomp” con- tains only as many as seven unreleased tracks, and is as arduously rich in the enduring worth of the prolific and authentically stoked five-piece, whose style and sound they were supposed to be recording.

Closing out Varése’s vintage sum- mer of ‘56 slate of losers (as he calls his band) is P.F. Sloan’s “The Revels Of The Seven Sisters,” issued last late year on the Japanese Pal Records label and now obtain- able in the U.S. as an import. It’s the first album in 20 years by the man who teamed with writing partner Steve Barry in 1963 to form the Pal Records Baggys (“Tell ’Em I’m Surfin’!”) and supplied numerous hits during that decade for Jan & Dean, the Ventures, Barbra Streisand, The Beach Boys, Barry McGuire (“Eve Of Destruction”). “Serenade” has strong new songs like “Love,” “Easy” and “Surf’s Up,” “Cool As A Daisy,” and the reflective “Brothers In The Wind.”

Varése Vintage recently released the kingpin of this genre, “The Seaside Songbook”—Sloan & Barry’s nifty 1965 precursor to the Beach Boys’ 1966 “Surf City” in theme and aesthetic—one on which Phil and Steve co- omine instrumental and backing vocal contexts for fans twangin’rowser on the Beach Boys’ “Surf City” and the Rubinoos’ “Lil’ Darla” (with Tommy Dunbar of the Rubinoos lending backing vocals). Definitive Mr. Guitar & The Wranglers: “Serenade”/“Surf City’s” trove, which brings together all three (“Surfin’!”, “Rod’s N’ Ratfinks”, “Hot Rod Hooloonee”) of the property correcting albums on that magnificent R&B producer and Jim Economides constructed for Capitol in the mid-'60s. Repackaged by One Way && director Terry Wachamuth, the two-CD set preserves all the unique artwork of the original jackets, complete with official Cat Baff All

Moving deeper into the milieu from which the Beach Boys’ “Sunflower” and “Pet Sounds” is derived, Reid’s “Surf & Rod” Records album for the “Lost Surfer’s” era, his back-bunglow gestation during gui- tarist/songwriter Paul Johnson’s blaz- ing career, particularly when it touches on the Family’s saxophone, and “The Ratfinks,” “Hot Rod Surf City” on that album is “Drums! Drums! A Go Go.”

I bought the single at Pal Records in downtown Canoga Park, where I grew up,” he says. “I went back and bought all the early Done Records singles by Jan & Dean. I was drumming in several Canoga Park rock bands, Man- nesfield supervised the Revels’ recordings;” according to Mansfield’s own Kithy graphics firm.

As an avid collector of the Glen- dora, Calif.-based Surfaris of “Wipe Out” and “Surfer Joe” fame, Mansfield is equally proud of Varése’s vintage album of that title. In that case, he also excavated a rare 1965 companion release to the al- album cover with guitarist Paul Johnson (center).

Even more adventurously amends- ged version of “Secret Agent Man” can be found by way of 1965’s “Surf’s Up.” P.F. Sloan’s “The Revels Of The Seven Sisters,” issued last late year on the Japanese Pal Records label and now obtain- able in the U.S. as an import. It’s the first album in 20 years by the man who teamed with writing partner Steve Barry in 1963 to form the Pal Records Baggys (“Tell ’Em I’m Surfin’!”) and supplied numerous hits during that decade for Jan & Dean, the Ventures, Barbra Streisand, The Beach Boys, Barry McGuire (“Eve Of Destruction”). 

The planets are annihilated, and so the listener is left with an unanswer- able question: why do we listen to music? To that end, Paul Johnson’s “The Journeymen,” his latest treatise to be unleashed on the respectable masses.

The Journeymen. And his new book, “The Beach Boys’ Goldmine” is an essay on the essential humanity of the band that remains a frequently unremarked keystone of the surf’n’roll school, these young ho-dads (nonstaining hot-rock- ers and their high and mighty male mem- bers) came together in their off hours to burn. Produced and compiled by John- son’s former bandmates Jan Berry, and Rob Santos, AVI’S “Rare Surf” is a tale of the “Sunnas ‘Thesegia” of the surf’n’roll ideolo- gy, sacred sounds forming a fundamental template that both defines and rivals any such music ever encoun- tered on prior auditory surflin. 

From the opening guitar figure of Johnson’s “Tall Stories,” and the Galaxy’s to the final fade of the Revel- lers’ “The Cruel Sea,” this is rock and roll in all its flawed glory and inevit- ably pathetic “Le Hot Show,” which mixes beach hop with big band jump blues and sports a bithcen ‘take-on the boys by Ferrel & Ferrel “Hot Rod Surf City” (with Tommy Dunbar of the Rubinoos lending backing vocals). Definitive Mr. Guitar & The Wranglers: “Serenade”/“Surf City” trove, which brings together all three (“Surfin’!”, “Rod’s N’ Ratfinks”, “Hot Rod Hooloonee”) of the property correcting albums on that magnificent R&B producer and Jim Economides constructed for Capitol in the mid-'60s. Repackaged by One Way && director Terry Wachamuth, the two-CD set preserves all the unique artwork of the original jackets, complete with official Cat Baff All

Japanese’s “Beach Boys” and the Brian Wilson, the “The Beach Boys And The Southern California Experience” (Henry Bolt & Company).

Billboard Editor In Chief Timothy White is the author of “The Nearest Faraway Place: Brian Wilson, The Beach Boys And The Southern California Experience” (Henry Bolt & Company).

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ANOTHER IMPRESSION

WooDSTOCK '94: A MIXED AFTERMATH
(Continued from page 1)

the original Woodstock, but to give this generation its own singular event. And, unlike the original festival, to make some money.

According to sources, PolyGram is seven million dollars away from breaking even, although some say they are $15 million in the red. While the film is completed, more albums are released—it could turn a profit, if so. According to one source says, PolyGram execs are not holding their breath: "I don't think anyone is sitting there thinking about it now, it is 2005, it will make money.

In fact, it seems that PolyGram CEO Alan Levy is eager to put the entire event behind. Last fall, before any of the ancillary money-makers had even been released, he announced in a media statement that the company would not make over, he wouldn't do it again." Levy declined to comment for this article but did say that PolyGram is "very happy with the film and we are very hopeful that it will be successful.

"No, Alain Levy would not do it again," agrees Lang. "I don't think he knew what he was getting into in the beginning. It's become so big with some of these developments, it didn't do well by the project. I think the way he's handled the film through the project and tried to control the content—this was not something that came naturally for him, and so consequently, I didn't think he was going to do it again.

"We have no regrets whatever. One of the goals of hosting the festival was to benefit PolyGram, which it definitely did. One of the others was for Saugerties to gain not only statewide but nationwide attention, which was definitely accomplished.

"The second factor that cost PolyGram was the weather. On the second day, Aug. 13, the rains came and came and came, turning the field into a mudbath. Levy was thinking about doing with his leaving PolyGram.

In a statement released upon Saugerties' departure, Levy said: "There is no question that, in order to expand Pandeo, could plan to increase our strategy for this area. He closed down Pandeo five months after Saugert's exit.

TWO STRIKES

Two major obstacles have prevented PolyGram and Woodstock '94 Ventures from heading into the black: one being the weather, and the other being a QVC TV show that was ever played; the second was an act of nature.

The time tickets went on sale for Woodstock '94 in June 1994, the producers had worked out a plan with Saugerties to promote the show. Fairly confident that the allotment of 250,000 tickets, priced $15.50, would sell out, the producers agreed that no tickets would be sold at the site.

Tickets, available through Ticket- Master, were extremely briskly at first; so briskly, in fact, that the phone lines got jammed.

But after that was that thousands and thousands of people couldn't get through," says Scher. "We started getting faxes and telegrams from people saying the concert had sold out. No sold out, we could recover from the word-of-mouth.

Once PolyGram realized that nearly 90,000 tickets remained unsold, it went back to the town of Saugerties and inspected to allow tickets to be sold at the event.

Every bit of intelligence we have told us that people were coming without tickets and could probably be persuaded to buy them when they arrived. So, we didn't want to stick by the original deal.

According to sources, 25,000 people crashed the gates of Woodstock '94 and saw the show for free, and PolyGram may have kept $200,000. "We were terribly disappointed by the security company that we hired," says Scher. "Basically, when things go difficult, they abandoned their posts.

Now, Saugerties has taken legal action against PolyGram Ventures for non-payment to the town. According to PolyGram and Woodstock Ventures' accounting, 154,006 tickets were sold to the town was paid $5.05, as agreed, per ticket. According to Saugerties' accounting of tickets sold, the total amount due the town was another $33,249.20, plus interest and legal expenses, says attorney Donald Crow, who is representing the town.

Other than that dispute, Saugerti ties town supervisor James Griffin has commented about the festival. "We have no regrets whatever. One of the goals of hosting the festival was to benefit PolyGram, which it definitely did. One of the others was for Saugerties to gain not only statewide but nationwide attention, which was definitely accomplished.

The weather didn't affect the project, he was representing the event.

"I don't think it's going to be a catalog piece for pieces and years," says Saugerties mayor, Burton. "It's a piece like that, it's more than just a concert that gives us a reason to do it. It's a piece that will stay alive for a long time, even if the movie doesn't come out soon.

A&M SEES A PROFIT

Larry Hamby, VP of A&R for PolyGram and producer of the film, says about the album, "We think the album will be a good commercial for the project. It will sell and make over, and make the project profitable for the company. In fact, says he, it may be the company's most profitable aspect of the whole event.

Hamby believes the album is going to be an instant catalog item—something that is of years from now will still sell.

But retailers, not so sure.

"I don't think there will be a strong catalog piece like Sting's greatest hits.

A&M has clearance to release two albums from each artist who performed at the festival, and much of that material has yet to be made available for PPV. While those albums will have a set release date for any future discs, he says that "it all goes by the light of day in some form.

While PolyGram's PPV concert, which was released in early December, peaked at No. 4 on the Top Music Video chart. According to SoundScan, it has sold 62,000 units.

However, no sales figures are available, merchandise sales were in the thousands. NBC's executive vice-president of PolyGram's merchandising arm, Great Entertainment Marketing, said, "The weather didn't affect merchandise sales at all, except for the programs," he says. "Once it rained, we didn't sell anything." (Otherwise everything that we took to Woodstock, we sold. We didn't have anything left.)

In fact, if all PolyGram's PPV efforts could be considered as one, it is a success. With $3 million budget, the movie grossed nearly $9 million as a PPV release. And if we make over $120,000 on a show, we are happy with that,

"More than Just a Concert"

From the beginning, PolyGram was committed to the project as a PPV, the obligatory album and video, merchandise sales on and off site, and a commemorative book.

The concert grossed roughly over two days and cost $49.95 for both days or $34.95 for one, was the project. The event, which was mired in a marketing campaign, ran $10 million to $12 million. Although PolyGram made money on the show, it did not do as well as expected, and this has been a disappointment, and this has been a disappointment.

"We were slightly disappointed with the end result," says Scher. "You couldn't have a bigger event, and while it drew big numbers, it didn't do anything close to box office numbers. Having produced a significant number of PPV events has meant that we've been able to market the project. It was not a pay-per-view is not a platform that works financially for music.

The album was certified platinum for sales of 500,000 units (because it was soldable album for 10 minutes). According to A&M, it has shipped 755,000 units in the U.S. SoundScan puts the number sold to consumers at 425,000; the album peaked at No. 50 on The Billboard 200. Outside the U.S., the album has sold about 250,000 units, according to A&M. Sources say PolyGram-owned A&M receives $6 for every copy sold.

COMING TO A THEATER NEAR YOU?

The movie of the event, a project co-produced by the Woodstock Ventures, owned Propaganda Films, has been in a political and financial bongdiddle since last year. Director Kopple and his crew have done their movie, and the film could be ready is spring 1996—and that's if only more funding comes through.

According to sources, PolyGram provided Kopple with the money agreed upon in the original budget, but Kopple looked for more. Late last year, PolyGram cut Kopple off, in part because enthusiasm for the film had waned. Kopple, who had predicted that the departures of Scher from PDE and Propaganda co-founder Joni Sigvartson. While Kopple would not discuss how much it would cost to complete the film, she argues that PolyGram did not provide what it had promised.

"I gave them a treatment and a budget at the beginning, and they have increased the budget to a certain level, and that was as far as they were going to go," she says. "They did not give me all the money that we had agreed upon.

A meeting between Kopple and PolyGram Filmed Entertainment is slated for the coming weeks to decide how much it would cost to complete the film.

At that time, PolyGram will decide whether or not if Woodstock Ventures and Kopple are too free to raising funding elsewhere, says Lang. "It may be that Kopple, it would have been nice to have the film out for Christmas last year, which could have been accomplished if the film was done and available.

"So now we'll look for the next win dow. The anniversay would have been nice, but at this point, the day it's done will be nice." But continued delays may only jeopardize the film. "If I don't get a response from one source says, "If PolyGram keeps putting up obstacles, the legacy of Woodstock won't be realizable. They would want the movie, or the movie doesn't come out soon."

However, Kopple's vision of the movie is not so much a concert film, but a portrait of a generation. She says no more than 20% of the movie will include performance footage. "I don't think not about the Woodstock Festival," she says of the movie. "It's much more. It's about a generation and a small town, and the story of the generation and a sense of community they want in their lives."

The movie, which has a $3 million budget, would need to gross about $9 million to break even. Without the Woodstock movie was one of the most successful documentaries in history, he says. "It grossed $75 million, it's one of the top 10 grossing movies. But more than 10% of that it would be profitable. When you include the cost of home video, I can't imagine that it wouldn't succeed.

EPILOGUE

One year after fulfilling a lifelong dream by staging the second Woodstock (Continued on next page)
Kideo Puts "Gump" Technique To Good Use

Kideo Incorporates Kids’ Photos Into Videocassettes

by SETH GOLDSTEIN

NEW YORK — A New York home video vendor is "Forrest Gumpings" the children’s market and may be on the verge of receiving "Gump"-ized revenues.

Two-year-old Kideo Productions has updated an abandoned technique for personalizing kids programs. It digitizes a head shot of a child and incorporates the image throughout a 20-minute cassette, much the way the Forrest Gump technique is used in presidential ceremonies in the film "Forrest Gump."

The idea has caught on at upscale retailers, such as FAO Schwarz and Hammacher Schlemmer, which sold thousands of Kideo kits during the last holiday season. Now the company is expanding into key catalogs such as Fingerhut; QVC’s second shopping channel; video chains, such as Blockbuster; and local TV markets, such as the Portland, Oregon, area.

Kideo president Richard Bulman has also begun negotiating for the rights to personalize programs licensed from outside sources. Phoenix Communications Inc. is working with the company to expand the line of kits.

Major League Baseball line of cassettes, may use the Kideo technique to create a cassette that would introduce the team to the fans. "It’s something we’re looking at very seriously," says Rich Domich, Phoenix sales and marketing director. "It might turn out that it would be good for the game."

Orion Home Entertainment, distributor of the Major League Baseball line, would handle marketing.

Kideo seeks deals with suppliers that would allow it to attach personalized introductions to programs and boost retail visibility. Disney, Sony Wonder, and WarnerVision are three obvious candidates. Stu Gershon says it’s never heard of Kideo, while Disney and WarnerVision were unavailable for comment at press time.

Anchorage Bay Entertainment, which has a kid vid line that might benefit from Kideo, was also unavailable.

Bulman this year has distributed 25,000 Kideo kits to satisfy consumer needs: "My Alphabets, "1, 2, 3, Come Count With Me," and "Mr. Tibe’s & The Great Pet Search." Retailers and catalog houses sell the kits, which describe Kideo and tell buyers what they have to do to receive the personalized cassettes.

After Kideo gets a photo, it can take anywhere from a few days to several weeks before the finished tapes go to customers, depending on the time of year. Holiday gifts account for about two-thirds of his business, says Bulman, who hires dozens of part-timers to prepare and duplicate the cassettes one at a time.

Kideo doesn’t come cheap. The kits, taped included, generally sell for $30-$35, much more than most sell-through titles with longer running times. "That’s the only drawback," says Bulman, "we're coming up against something that thinks that parents may opt instead for "an hour long baby sitper.""

Domich agrees that the list price is "a pretty tough ticket at retail." Nevertheless, he hopes to strike a deal that would allow Phoenix to sell Major League Baseball kits in time for the 1996 All-Star Game, "a real good selling period for us." Bulman pays $18-$19 per kit, 40% below list. Once the sale is completed, "that’s the end of it for us," says Haney, "We’re not involved beyond that point."

Bulman is nurturing that attitude elsewhere, including Suncast Motion Pictures, and the 150 Blockbuster outlets he says will take part in a Kideo test. Last year, the company generated $700,000 in 25,000 cassettes; this year, Bulman figures to deliver 75,000-100,000. He predicts that sales will reach 10 million-$12 million in 1996, thanks to a broader retail base stocking kits for new Kideo titles and successfully concluded licensing arrangements.

He sees further growth and exploits his technique for creating fully animated characters from photos, Bulman wants to take Kideo public. Smith Barney has helped to satisfy current capital needs through private placements.

MCA VIDS ONLINE

(Continued from page 4)

video area is accessible through a "Watch At Home" link on the Cyberspace.

Within the area is a "virtual screening room," which is rendered as a cozy living room, complete with a bowl of popcorn, a collection of movies, and a TV screen. The centerpiece of the room is a big-screen TV, which is divided into six separate segments.

Several of the screens will be devoted to new releases or series deemed "highly promotable" to an online audience; currently these are "Darkman II: The Return Of Duran," "Tales From The Crypt Presents Demon Knights," "The Return Of The Grinch," and "The Adventures Of The Gummi Bears," Relyea says. Another screen will showcase a current PPV offering (such as this month’s "Street Heat," a "Street Heat"-style event) as they are being promoted on PPV ($10,000 sweepstakes). Also included are promotions as promocalls and internet promotions. The company is also adding more standard descriptive information.

Another area, the Kid’s Playroom, will spotlight children’s product within an entertainment environment, while the main Home Video Library will house MCA/Universal’s complete catalog.

The library allows users to search for films using such criteria as genre, stars, director, and year of release. The area is also "easily linkable," says Relyea, so that personal favorites can be remembered and similar movies recommended.

There are no plans to sell any of the videos or PPV offerings online. "Our aim is to drive retail sales," Relyea says. "It’s a really nice, really targeted advertising opportunity for us that is hopefully also fun to use."
Hot 100 Airplay

Compiled from a national sample of airplays by Broadcast Data Systems' Radio Track service. The Hot 100 is a chart that ranks the top 100 songs played on American radio. The chart is based on a combination of airplay metered data and sales information.

Hot 100 A-Z

Compiled from a national sample of P.O.S. (point of sale) retail and ad sales. This chart ranks the top 100 singles released on a specific date.

Records with the greatest Airplay gains. © 1995 Billboard/SP Communications.
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WEEK No. 1

WEEK No. 2

SIGNS IN WEEKS

WEEK No. 3

SIGNS IN WEEKS

SOUNDFRAC

ARTIST

LABEL & NUMBERING PANEL LABEL (SUGGESTED RETAIL OR EQUIVALENT PRICE FOR CASSETTE)

TITLE

NO.1  E. 1999 ETERNAL

NO.2  BONE THUGS-N-HARMONY

KILLER

NO.3  CRACKED REAR VIEW

NO.4  DREAMING OF YOU

NO.5  T.M.P. / R.W.B.

NO.6  THAT'S THE WAY IT IS

NO.7  CRUSH

NO.8  NAIL

NO.9  WITH A LITTLE HELP FROM YOUR FRIENDS

NO.10  FAR OUT

NO.11  888

NO.12  BONES

NO.13  LADIES VS. BOYS

NO.14  FORSKED

NO.15  HANG ON LOOSE

NO.16  WHEN I'M GONE

NO.17  CRY BABY

NO.18  ALL NIGHT LONG

NO.19  I'M GONNA LOVE ME AGAIN

NO.20  GIVE IN TO ME

NO.21  DON'T LET ME BE LONELY

NO.22  DON'T CRY

NO.23  GIVE ME LUV

NO.24 /PACHIBAMBO

NO.25  LIP

NO.26  I HEARD IT THROUGH THE GRAPEVINE

NO.27  WITH YOU

NO.28  WHEN I'M NOT BOTHERED

NO.29  THE MEETING PLACE

NO.30  AT LAST

NO.31  THINK ABOUT

NO.32  DON'T CARE

NO.33  DON'T LET ME BE LONELY

NO.34  GIVE ME LUV

NO.35  LIP

NO.36  I HEARD IT THROUGH THE GRAPEVINE

NO.37  WITH YOU

NO.38  WHEN I'M NOT BOTHERED

NO.39  THE MEETING PLACE

NO.40  AT LAST

NO.41  THINK ABOUT

NO.42  DON'T CARE

NO.43  DON'T LET ME BE LONELY

NO.44  GIVE ME LUV

NO.45  LIP

NO.46  I HEARD IT THROUGH THE GRAPEVINE

NO.47  WITH YOU

NO.48  WHEN I'M NOT BOTHERED

NO.49  THE MEETING PLACE

NO.50  AT LAST

NO.51  THINK ABOUT

NO.52  DON'T CARE

NO.53  DON'T LET ME BE LONELY

NO.54  GIVE ME LUV

NO.55  LIP

NO.56  I HEARD IT THROUGH THE GRAPEVINE

NO.57  WITH YOU

NO.58  WHEN I'M NOT BOTHERED

NO.59  THE MEETING PLACE

NO.60  AT LAST
| ARTIST | TITLE | WEEKS | DATE | LABEL | NUMBER/DISTRIBUTING LABEL | SUGGESTED LIST PRICE | ORIGIN | TITLE | WEEKS | DATE | LABEL | NUMBER/DISTRIBUTING LABEL | SUGGESTED LIST PRICE | ORIGIN | TITLE | WEEKS | DATE | LABEL | NUMBER/DISTRIBUTING LABEL | SUGGESTED LIST PRICE | ORIGIN |
|--------|-------|-------|------|-------|--------------------------|----------------------|-------|-------|-------|------|-------|--------------------------|----------------------|-------|-------|-------|------|-------|--------------------------|----------------------|-------|-------|
dipped from $131 million to $114 million this year.

- CD singles, however, rose from 4.1 million units in the first six months of 1994 to 5.9 million in the same period in 1995, a 43.9% increase. In dollar value, CD singles also rose, from $25 million to $36 million, a 44% increase.

- Music videos advanced slightly for the first half, from 4.3 million units in 1994 to 4.5 million in 1995, a 4.7% increase. In dollar value, videos jumped 29.6% from $723 million to $907 million.

- Vinyl singles slumped 6.6%, from 6.1 million units in the first half of 1994 to 5.7 million this year. Dollar value rose slightly, from $21.8 million to $24 million, an 0.8% jump.

The figures derive from a methodology developed after a 1994 review of RIAA reporting methods. Sony Music Distribution and Cema Distribution had complained following the year-end 1992 report that the figures did not always reflect the condition of the retail base. RIAA suggested its figures because of the complaints (Billboard, Aug. 20, 1994).

**Music Industry Scorecard, Jan.-June, 1994-95**

**Manufacturers' Unit Shipments (millions)**

<table>
<thead>
<tr>
<th></th>
<th>Jan.-June 1994</th>
<th>Jan.-June 1995</th>
<th>Percent change</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>276.8</td>
<td>311.8</td>
<td>12.6%</td>
</tr>
<tr>
<td>Cassette</td>
<td>148.2</td>
<td>126.5</td>
<td>-14.6%</td>
</tr>
<tr>
<td>Vinyl LP/EP</td>
<td>0.9</td>
<td>1.0</td>
<td>11.1%</td>
</tr>
<tr>
<td>CD Single</td>
<td>4.1</td>
<td>5.9</td>
<td>43.9%</td>
</tr>
<tr>
<td>Cassette Single</td>
<td>39.1</td>
<td>32.9</td>
<td>-15.9%</td>
</tr>
<tr>
<td>Vinyl Single</td>
<td>6.1</td>
<td>5.7</td>
<td>-6.6%</td>
</tr>
<tr>
<td>Music Video</td>
<td>4.3</td>
<td>4.5</td>
<td>4.7%</td>
</tr>
<tr>
<td>Totals</td>
<td>479.5</td>
<td>483.8</td>
<td>0.8%</td>
</tr>
</tbody>
</table>

Manufacturers' Dollar Value (millions)

<table>
<thead>
<tr>
<th></th>
<th>Jan.-June 1994</th>
<th>Jan.-June 1995</th>
<th>Percent change</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>3,298.8</td>
<td>3,885.7</td>
<td>17.8%</td>
</tr>
<tr>
<td>Cassette</td>
<td>1,236.8</td>
<td>1,037.4</td>
<td>-16.1%</td>
</tr>
<tr>
<td>Vinyl LP/EP</td>
<td>7.5</td>
<td>10.0</td>
<td>33.3%</td>
</tr>
<tr>
<td>CD Single</td>
<td>25.0</td>
<td>36.0</td>
<td>44.0%</td>
</tr>
<tr>
<td>Cassette Single</td>
<td>131</td>
<td>110</td>
<td>-13.9%</td>
</tr>
<tr>
<td>Vinyl Single</td>
<td>23.8</td>
<td>24.0</td>
<td>0.8%</td>
</tr>
<tr>
<td>Music Video</td>
<td>72.3</td>
<td>93.7</td>
<td>29.6%</td>
</tr>
<tr>
<td>Totals</td>
<td>4,793.5</td>
<td>5,200.8</td>
<td>5.8%</td>
</tr>
</tbody>
</table>

Managers’ units are net after returns; dollar value is based on suggested retail price. Figures for LPs include 12-inch singles. Source: RIAA.

**Christian Alternative Music Gets Its Tattoo**

(Continued from page 7)

looking Christian artists. He also cites numerous Christian music festivals, such as Hymnstone and Creation Fest, as well as the increasing number of Christian coffeehouses and clubs.

Franklin, Tenn.’s Caffe Milano and Rocketown (owned by Christian/pop artist Michael W. Smith) have become

**Delicious Turns Malicious**

(Continued from page 7)

licious Vinyl’s image as a hip-hop, dance, and rap label.

We want to give this music an im-
print that people will immediately rec-
ognize,” says Ross. “Our label is about the hard-edged, future sounds of rock’n’roll.”

Ross adds that Malicious Vinyl is looking to sign bands that are “testosterone driven,” in the vein of Rage Aggression Violence.

The launch of the label and its initial releases are being trumpeted in ads in modern rock and underground fanzines, including Thrashzone, Lava, Axesx, and Raygun.

At retail, Malicious Vinyl is promot-
ing the label with a staff of ten that will meet retail staffers the chance to win the ’70s arcade game “Tank.”

A 7-inch vinyl promo that contains

in the Christian bookstore market.

Tattoo artists will also be pushed to the mainstream through Benson Distri-
bution with the degree of commitment to mainstream promotion depending on the music and the act.

Liberty Records, now Capitol Nashville, is no longer distributing Benson prod-
uct to mainstream retail, so at present Benson is without a mainstream distribution partner.

Though tattoo might seem an unusual name choice for a Christian label, Porter says it represents its philosophy.

“When we were discussing names and I mentioned Tattoo, [Benson Music Group president] Jerry Park got im-
mediately excited and said, ‘In the mil-
tary when the drummer played the cu-
dle to call the troops in. It’s a call to bring the troops in. It’s really symbolic of soldiers in Christ.’”

**FOR THE RECORD**

Rebecca Battrie, MTV Network's VP of international production, is based in New York. An in-
correct location was given in the Aug. 12 Executive Turntable.

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- Radio station playlists - summaries of each record’s performance — The latest music news from around the globe — The Top 20 greatest airplay gainers.

CONTACT: Sue Downman
TEL: 171 323 6686 FAX: 171 323 2314/16

**Billboard** AUGUST 19, 1995

**Still the One:** More impressive than Bone Thugs-N-Harmony retaining the No. 1 slot on The Billboard 200 is the fact that the rap act’s new album shows a relatively small decline, less than 30%, in unit sales. Generally, albums that have huge first-week numbers — typically large rap or hip-hop acts — show steep declines in their second week, so it is impressive that after debuting with almost 307,000 units last week, Bone’s drop is smaller than 29%. In fact, this is the smallest second-week decline by any of the seven albums that have de-
luted at No. 1 this year. Prior to this, the June 26 record for the chart-topper was the smallest second-week drop was held by Michael Jackson, whose “History” fell by 39% after debuting with approximately 381,000 units in the July 8 issue. By contrast, “Creepin” pushed back six places on the R&B chart to No. 3, the title actually sees a bit of a gain. Stanlungs on The Billboard 200 and Top R&B Albums can vary, because the chart utilizes a subset panel of stores that attract significant African-American consumer traffic and specialize in R&B product, while the big chart utilizes data from all reporting stores.

**Still Going, Still Growing:** With 222,000 units this week, Bone Thugs-N-Harmony leads No. 2 Hootie & the Blowfish by a 10% margin, but Hootie and the gang are setting an impressive pace. The band’s debut album posted a gain of almost 14% over the prior week, marking the fourth con-
secutive week that “Cracked Rear View” has gained a large enough to mer-
rit a bullet. The album, which spent six weeks at No. 1 and threatens to return to the top spot, has shown sales gains for nine of the last 10 weeks, including the last five in a row.

**Hot Shots:** Two new titles crash the top 10 this week. The full name of the rap act that cops Hot Shot Debuts honors on both The Billboard 200 (No. 4) and Top R&B Albums (No. 2) is 1-800-000, we cannot fit all of it on the chart’s:

**Chief Raekwon Guest Starring Ghost Face Killer (aka Tony Stark).** This is the latest splinter from Loud/BCCA and Wu-Tang Clan, which peaked at No. 7 on the R&B album list and at No. 41 on the big chart in 1995. Since then, Wu-
tang member Method Man’s Def Jam/RAL Island set blasted in at No. 1 on Top R&B Albums last year while managing a No. 1 peak on The Billboard 200. Wu-Tang’s debut album posted a gain of almost 14% on the prior week, marking the fourth con-
secutive week that “Cracked Rear View” has gained a large enough to mer-
rit a bullet. The album, which spent six weeks at No. 1 and threatens to return to the top spot, has shown sales gains for nine of the last 10 weeks, including the last five in a row.

**In Detail:** Displacement from the high Billboard 200 debuts by Raekwon and Buffetti cause six breakout bullet in the top 50 and prevent still-growing Canadian rockers No Doubt from the top spot. For No Doubt, the largest decline by this class leaving by rap or hard rock artists.

**Half Mast:** There is only one Grateful Dead title on this week’s Top Pop Catalog Albums chart (No. 38), but more will no doubt invade that list next week, as fans react to the sad news of Jerry Garcia’s death (see page 6). The event should also impact sales of a forthcoming live album, originally scheduled for release in September but pushed back until at least October.
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**1995**

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Tears For Fears Has Left Mercury, Taken Set To Epic

BY PAUL SEXTON

LONDON—In a deal that was opened and closed in just five days, multi-platinum rock act Tears For Fears has ended a 14-year association with Mercury and signed a worldwide pact with Epic Records, taking its forthcoming album with it (Billboard, Aug 12).

The first release under the deal will be the act's new studio album, "Raul And The Kings Of Spain," which was originally scheduled for release on Mercury in May, will appear on Epic worldwide Oct. 9.

In the U.K. and Europe, the album will be introduced next month with the title track as a single; in the U.S., the record's first single will be "God's Mistake," also due in September.

Roland Orzabal, who has continued to use the band name since splitting with musical partner Curt Smith in 1990, has effectively concluded a working relationship with PolyGram that dates back to the first Tears For Fears single in 1981.

Orzabal's manager, Debra Baum of Whirlwind Management, says, "I had five days to make a deal. I met with the heads of several labels, which was very intense, and Epic proved to be the perfect match."

Baum is enthusiastic about Epic's U.K. executives based in the U.S.: president & CEO head Richard Griffitts, VP of A&R David Massey, and senior VP Ted Doherity.

"It wasn't a huge mid-fling kind of vibe with Mercury—there are a lot of good people over there, and we'll miss working with them," she says.

Baum adds that the many personnel changes at Mercury were a contributing factor in the decision. The split might not have happened if "Raul And The Kings Of Spain" had not hit its Mercury release delayed by problems with artwork and scheduling. Baum says she wanted the label to find a marketing window for the album—a window filled by new releases from Bon Jovi and Wet Wet Wet.

"We had the contract coming up after this album, and we just exercised it a bit early. Sorry bought out what we had left.

The feeling is mutual, according to Massey. "The deal involved some intense meetings, and we jumped in," he says. "The entire company, from Richard on down—Roland has a huge amount of fans at Epic. He's perceived very much here as a long-term artist who'll still be around in 15 years' time."

The album will include two songs not planned for the Mercury version and will be introduced at an international launch in September in Spain, reflecting Orzabal's Spanish roots.

Orzabal and Smith were signed to Mercury originally on a singles deal for "Suffer The Children" and "Pain Shelter" by A&R scout Dave Bates, now Mercury head of A&R. With a series of hit singles and four studio albums plus the "Tears Fall Down" compilation, the act has sold 16.5 million records worldwide, according to Baum.

Orzabal has also launched his own production entity, Bread & Butter, to which the first signing is Gail Ann Dorsey, Tears For Fears' touring and studio bassist.

Outsiders. Virgin Records America artist David Bowie visits Virgin's Los Angeles office to discuss plans for his new album, "Outside," due out Sept 26. Shown in back row, from left, are Phil Fox, director of product management, Virgin Records; Ken Berry, chairman/CEO, Virgin Music Group Worldwide and president/CEO, EMI Records Group International; Nancy Berry, executive VP, Virgin Music Group Worldwide; Bob Quataramo, president/CEO, Virgin Records America; Jeffrey Naumann, VP of AOR promotion, Virgin Records; and Joyce Castagnola, senior VP of sales, Virgin Records. In front row are Bob Santelli, senior VP of promotion, Virgin Records; Kaz Utsunomiya, senior VP of A&R, Virgin Records; and Steve Giuelli, international marketing coordinator, Virgin Records. For a preview of Bowie’s album, see page 8.

69 Boyz Outdoing B.I.G. In Longevity

WhIILE "ONE MORE CHANCE/Stay With Me" remains on top of the Hot Rap Singles and Hot R&B Singles charts for a ninth week, the Notorious B.I.G. isn't the only rap artist making news. Much further down the chart, in the anchor position of 50, "Tootsee Roll" by 69 Boyz has been on the list almost as long as the act's name suggests. The single is in its 64th chart week, more than twice the longevity of the runner-up, "Big Poppa's" "Warning" by the Notorious B.I.G., which has been on the chart for 31 weeks.

"Tootsee Roll" is the longest-running single in the history of the rap chart by a wide margin, but even more notably, it has the second-longest chart run on any Billboard singles chart. The record is held by Tag Team with "WooHoo!(There It Is)," which had an incredible 79-week run on the Hot 100 Singles Sales chart. Tied for third place are "Bouquet Of Roses" by Eddie Arnold, which remained on the country singles chart for 54 weeks in 1948-49, and "December 1963 (Oh, What A Night)" by the Four Seasons, which had two 27-week runs on the Hot 100, for a total of 54 weeks.

CLAN SPINOFF: The Hot Shot Debut on The Billboard 200 brings good news for the ICA label. "Only Built 4 Cuban Linx..." by Chef Raekwon guest starring Ghost Face Killer (aka Tony Stark) enters at No. 4, giving ICA its highest entry in history. This spilts the Wu-Tang album (see Between The Bullets, page 96) beats the No. 6 debut of "G.I. Blues" by Elvis Presley in 1960.

BILLY WAS FIRST: "Waterfalls" by TLC continues atop the Hot 100 for a seventh week, holding off a strong challenge from Seal's "Kiss From A Rose." Regarding last week's mention of an AIDS-related lyric in "Waterfalls," William Simpson of Los Angeles notes that Billy Joel was the first artist to mention the disease in the lyrics of a No. 1 hit. "We Didn't Start The Fire," which had two weeks on top in December 1989, contained the lines "foreign debts, homeless vets/AIDS, crack, Bernie Goetz." Simpson reminds that LaToya also referred to the epidemic in its novelty release "People Are Still Having Sex," which reached No. 35 in 1991. That song included the lyric, "This AIDS thing isn't working."
All the years combine
they melt into a dream
A broken angel sings
from a guitar
In the end there's just a song
comes crying like the wind
through all the broken dreams
and vanished years

Stella Blue
Garcia/Hunter

JERRY GARCIA
1942-1995
This is a plug for the new Fourplay album, *Elixir*.