Verve’s Shorter Living ‘High Life’

**By Jim Macnie**

NEW YORK—Wayne Shorter, one of jazz’s most fertile minds, has long managed to braid the popular and the progressive. For more than four decades, the quality of that combination has earned him a reputation as both daring bandleader and consummate mod- (Continued on page 130)

Packages, Baby Acts Buoy Tour Biz

**By Douglas Reece**

LOS ANGELES—A continuing push toward creative packaging of acts and a number of hot new performers have bolstered U.S. concert revenue this year, making 1995 surprisingly profitable for most venues and promoters. However, larger venues have suffered from a lack of stadium-quality acts.

Despite the drought of superstar attractions, a few high-profile cancellations, the possible demise of one of history’s most popular acts, and pre-

Columbia Blitz For Carey’s ‘Daydream’ A Global Reality

**By Larry Flick**

NEW YORK—As the Oct. 3 release date of Mariah Carey’s sixth album, “Daydream,” approaches, Columbia Records is preparing a multifaceted marketing blitz that is geared toward increasing the pop diva’s status as one of the world’s top-selling artists.

Although the label was still confirming some of its plans at press time, executives at Columbia say they are looking at a year-plus commitment to “Daydream” that should include a major network-television special, an Internet Wide World Web site, and her first live performances abroad.

The 25-year-old singer’s 1995 release, “Music Box,” has sold 23 million copies worldwide, according to the label. Carey also issued the seasonal “Merry Christmas” last year, which moved 8 million units worldwide. Those releases sold 6.3 million and 2 million units, respectively, in the U.S., according to SoundScan. These fig-

Bachelor Pad Music From ‘50s, ’60s Is Swingin’ Again

**By Chris Morris**

LOS ANGELES—Record labels may have gotten wise to the fact that something was going on with the genre known as “space age bachelor pad music” when they became aware of phenomena like Mr. Phat’s Royal Martini Club. The Thursday-night feature at the Viper Room in Hollywood, Calif., has DJ Dean R. Miller spinning vintage 50’s and 60’s sides.

“Merry Christmas” (Continued on page 131)

Tripping Daisy Blooms At Island

**By Carrie Borzillo**

Rooted with sold-out shows, top-requested songs on its local modern rock station, and the best-selling local album in Dallas, Island’s Tripping Daisy is blossoming from hometown hero to nationwide success.

The band topped the Heatseekers chart on Aug. 26 with its major label debut, “I am an Elastic Firecracker,” released June 20. The band became Heatseekers Impact Artists when the album broke into the top half of The (Continued on page 120)

Nelson Supervises Hit MCA S’tacks

**By Craig Rosen**

LOS ANGELES—The success of “Music From The Motion Picture Dangerous Minds” is the latest in a line of triumphs from MCA Soundtracks. The album remains on top of The Billboard 200 for the second consecutive week, while its first single, Coolio’s “Gangsta’s Paradise,” is No. 1 (Continued on page 127)
the video music awards

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Hosted by Dennis Miller

September 7th 8pm/7ct
best video of the year
GREEN DAY basket case
MICHAEL JACKSON AND JANET JACKSON scream
TLC waterfalls
WEEZER buddy holly

best rap video
BRANDY FEATURING MC LYTE, QUEEN LATIFAH & YO YO
I wanna be down (v.2 remix)
DA BUSH BABEES remember we
DR. DRE keep their heads ringin'
CRAIG MACK flava in ya ear
PUBLIC ENEMY give it up
RAPPIN' 4-TAY FEATURING THE SPINNERS
I'll be around

breakthrough video
GREEN DAY basket case
MICHAEL JACKSON AND JANET JACKSON scream
TLC waterfalls
WEEZER buddy holly

best direction in a video
MARK KORH FOR GREEN DAY basket case
MARK ROMANEK FOR MICHAEL JACKSON AND JANET JACKSON scream
F. GARY GRAY FOR TLC waterfalls
SPIKE JONZE FOR WEEZER buddy holly

best alternative music video
THE CRANBERRIES zombie
GREEN DAY basket case
HOLE doll parts
STONE TEMPLE PILOTS interstate love song
WEEZER buddy holly

best new artist in a video
JEFF BUCKLEY last goodbye
DES'REE you gotta be
FILTER hey man, nice shot
HOOTIE & THE BLOWFISH hold my hand
PORTISHEAD sour times (nobody loves me)

best video from a film
BRYAN ADAMS have you ever really loved a woman
JIM CARREY cuban pete
SEAL kiss from a rose
U2 build me. thrill me. kiss me. kill me
URGE OVERKILL girl, you'll be a woman soon

best r&b video
BOYZ II MEN water runs dry
MICHAEL JACKSON AND JANET JACKSON scream
JADE 5-4-3-2 (yet time is up)
MONTELL JORDAN this is how we do it
TLC waterfalls

best metal/hard rock video
GREEN DAY basket case
MEAT PUPPETS we don't exist
STONE TEMPLE PILOTS interstate love song
WHITE ZOMBIE more human than human
GREAT WEEKLY SHOWS

- PERSONAL NOTES (Hosted by Dave Koz)
- Country's Most Wanted (With Carl P. Mayfield)
- static
- STREET HEAT
- PURE CONCRETE

NAC Country Alternative Hip Hop Hard Rock

- talk
- Dershowitz!

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Did Stones Sell Their Music Short?

Whether its new computer software is purchased by a country parson or a cyberpunk heinivist, Microsoft apparently considers the product to be exciting enough to "make a dead man come out of his grave." Or so one can assume that this is the message that underlies its ad campaign for the Windows '95 program, since that phrase is the central and climactic assertion in John Burroughs' 1932 treatise "The Rock of Ages" which Microsoft has licensed as theme music for its sales pitch.

The biggest Stones hit of the last 17 years, "Start Me Up" lingered in the Hot 100's No. 2 spot for three weeks on the lassevival-legends' final chart, but fans of it, and one would think also the women so girding in oath to guard from harm those "male riders" actually "cry" as "their eyes dilate" and "their" tips go green. Scanning the operating instructions on the back of the (which were buried under the above passage) are the (of which the music community naturally concludes that such a "play and plug" and "push the button on the taskbar," and "an open door to doing more" mirrors the debauched double-entendres included in "Start Me Up," rambunctious ode to "a mean, mean, mean" female "machine.""

If one aims to appropriate the '80s credibility of the Rolling Stones, one must accept the unequivocal anarchy as originally conveyed. "What I do is sexual," Keith Richards said as early as 1966, adding to this writer in 1989, "I'm a Sagittarius-half-man, half-wolf-with a license to kill in the street." Thus, the rock community welcomes Bill Gates and his disc/file patrons to a universal inbox of uniquely earthly dimensions. And what does Mr. Gates do, to claim last week that there was "hardly a whimpier" (Newsweek) from Stones fans, or that they "anneered" (The Wall Street Journal) when news surfaced of the Microsoft pact. More accurately, reactions are still forming in the hearts of those who take the Stones' legacy seriously.

But, at Atlantic Records, the label where the band built its modern reputation, emerging groups experiencing their own initial hits are re-evaluating the Stones as role models, they realize "Start Me Up" is the Stones and that, apparently, as pleasing, their comments aren't punitive, just perplexed or deeply disappointed.

"We were offered a huge sum of money from a fast-food company to either write a new song or let them use 'Hold My Hand,'" explains singer/songwriter Darius Rucker of Hootie & the Blowfish. "I would never, ever let any of our songs be used to sell some product. These things are just a matter of money, and you're selling yourself and your music short when you do it. I'm not knocking anybody, and I'm not saying we do art, but whatever artistic integrity we have we plan to keep intact."

"A computer company offered us as a million dollars to use 'Shine,'" says Ed Roland of Collective Soul, "but the song wasn't written for or about a computer, so that was out of the question. To write something with you in mind then allow it to be used to sell some product seems hypocritical to me."

"I saw the Stones' commercial for the computer [software] on TV the other night," Roland adds. "'Start Me Up' was the first time I ever even actually cared to listen to that song. I didn't mean it to be a song to buy that computer product, it just makes me feel that what's happening with the song itself is very false."

A LABEL OF HIS OWN

It has no name, artist roster, or staff yet, but a new label created by EMI Records Group does have a chief former Geffen Records executive Tom Zutaut. He calls the job "the chance of a lifetime."

Senior talent editor Melinda Newman reports.

"It's all in the packaging"

In a digital age, what's the best way to package the new vane of music, video, and multimedia products? From suppliers and retail buyers have ideas about standards to meet their needs. Enter/Active editor Marilyn A. Gilen has the story.

COMMENTARY
ARTISTS & MUSIC
MERCHANTS & MARKETING
MUSIC VIDEO
RENTALS
THIS WEEK IN BILLBOARD
CLASSICAL
TOP VIDEOS
FEATURES
VOX JUX
CONTEMPORARY CHRISTIAN
TOP TOPIANS

CLASSICAL CROSSOVER
THE HITS GROWTHS
KID AUDIO
NEW AGE
Gospel
THE BILLBOARD 50
R&B
CONTEMPORARY CHRISTIAN
Gospel
Reggae
THE BILLBOARD 50
Latin
Music Video
R&B/
Reggae

REGGAE
R&B
CONTEMPORARY CHRISTIAN
Gospel
Reggae
THE BILLBOARD 50
Latin
Music Video
R&B/
Reggae

NO. 1 IN BILLBOARD
VOLUME 170 NO. 36

THE BILLBOARD 200
DANGEROUS MINDS / SOUNDTRACK / RCA
CLASSICAL
CLASSICAL CROSSOVER
THE WIDOW IN ME / SHANIA TWAIN / MCA
HEARTBREAKERS /
TOBACCO / KITCHENCO
JAZZ
THE BRIDGES OF MADISON COUNTY / SONY CLASSICAL
JAZZ / CONTEMPORARY
EL OYSTER / FOURWARD / RCA
KID AUDIO
CLASSIC DISNEY VOLUME 1 - 60 YEARS OF MUSICAL MAGIC / VARIOUS ARTISTS / WALT DISNEY
NEW AGE
LIVE AT THE ACRODON / HANNY / PRIVATE MUSIC
POP CATALOG
THE BEST OF SKELETONS FROM THE CLOSET / GRATEFUL DEAD / GRATEFUL DEAD
R&B
THE SHOW / SHOW / DAM / JAY MILD
THE HOT 100
GANGSTAS PARADISE / COOLIO FEATURING L.V. / MCA
ADULT CONTEMPORARY
COUNTRY
IS FROM A ROSE / SEAL / SONY MUSIC
DANCE / CLUB PLAY
NO MORE / I LOVE YOU'S / ANNE LENNOX / WEA
DANCE / MAXI-SINGLES SALES
NOR HIGH / REDMAN / METHOD MAN / JAY Z / N.E.R.D.
LATIN
TU YO SOLO TÚ / SELENA / EAGLETONE
R&B
YOU ARE NOT ALONE / MICHAEL JACKSON / IRC
R&B/RAP
GANGSTAS PARADISE / COOLIO FEATURING L.V. / MCA
ROCK / ALBUM ROCK TRACKS
AND FOOLS SHINE ON / BROTHER CROW / WMN
ROCK / MODERN ROCK TRACKS
PLAYBOY - THE BEST OF PAUL ANDERSON / PLAYBOY HOME VIDEO
LASER DISC
STAR TREK GENERATIONS / PARAMOUNT HOME VIDEO
MUSIC VIDEO
PULSE / SONY MUSIC VIDEO
RENTALS
CUTOUT / WARNER HOME VIDEO
NO. 1 ON THIS WEEK'S UNPUBLISHED CHARTS
BLUES
COVER TO COVER / THE JEFF HEALEY BAND / ARISTA
CONTEMPORARY CHRISTIAN
I'LL LEAD YOU THERE / JAYSON W. SMITH / WARNER
GOSPEL
KIRK FRANKLIN AND THE FAMILY / KIRK FRANKLIN AND THE FAMILY / GUIDO MUSIC
THE BILLBOARD LATIN 50
DREAMING OF YOU / SELENA / LATIN
REGGAE
BODACIOUSST / SHAGGY / VYBZ
WORLD MUSIC
BEST OF GIPSY KINGS / NONUUCH

This Week in Billboard

COMMUNITY ARTISTS & MUSIC MERCHANTS & MARKETING

ARTISTS & MUSIC
Executive Turntable
The Beat
Boxcore
Continental Drift
Popular Uprisings
R&B
The Rap Column
Dance Top 20
Country
Latin Notes
Jazz/Blue Notes
Classical/Keeping Score
Songwriters & Publishers
Pro Audio
INTERNATIONAL
Clowning the World
Global Music Pulse
Canada

MERCHANTS & MARKETING
Retail Track
Child's Play
Declarations of Independents
The Enter/Active File
Home Video
Shelf Talk

PROGRAMMING
Progressive
Vox Jux
Music Video

FEATURES
Update/LifeLines
Hot 100 Singles Spotlight
Between The Bullets
Market Watch

CLASSIFIED
107
5
www.americanradiohistory.com
The acquisition of rights on a "buyout" basis is a cancer that has been growing in the field of intellectual property in the U.S. and Canada. If left untreated, it will spread not only to other copyright owners but also to such established areas as mechanical royalties on CDs and cassettes.

The exposé by Seth Goldstein on the issue of publishers buying music (Billboard, Aug. 5) finally raises the question: Whose side are U.S. music publishers on, and how much money are they reaping from composers and songwriters by making these "buyout" deals?

Home video, which has generated billions of dollars for Hollywood studios, brings only a meager share to American composers and publishers whose video mechanical rights are "bundled" with one-time synchronization fees and buyouts in and out-of-print deals. Is it possible for a vertically integrated organization, such as a studio, a buyout usually means more profit for the studio, which does not have to "in" to share that meager share of "payouts"? This is not how video mechanical royalties are shared by composers and publishers outside of North America. In other countries, a collective society representing local composers and publishers negotiates with video manufacturers and distributors a fair percentage of the retail price, and regular semi-annual royalty payments based on unit sales are a contractual obligation. This is the fair way to have composers participate in the success of their music now and for generations to come.

How much are copyright owners losing? How does $1 billion a year sound? Whatever it is, it will be between the American composers and publishers. I doubt anyone has the answer, but a hint may be found in an article printed in the November 1984 issue of International Musician, the official journal of the American Federation of Musicians of the U.S. and Canada, in which it reports on the activity of its special funds: one for phonograph records and the other for television/movie motion pictures.

Billboard companies contributed $12 million to the AFM's Phonograph Record Special Payments Fund last year. This fund distributed money to musicians who participated in recording sessions. The companies paid out more than twice as much from movies as they did from records, thereby weakening songwriters, composers, and publishers not enjoy similar benefits.

Based on the proportion above, the home video industry should generate more than $750 million in "video mechanical royalties" from domestic sales alone, with a similar amount from foreign sales. I do not believe figures have been compiled for the total home video market, but I estimate that they are less than $75 million per year. We have succumbed to a new "buyout clause," effect- ively giving songwriters, composers, and publishers a 90% rate reduction on video.

In his article, Goldstein states that the buyout fee protects vendors, and that "music publishers, meanwhile, don't have to worry about keeping an exact count of sales in the 60,000-80,000 outlets that regularly carry 7500 records."
Our Customer is Your Customer

Our Music is Your Music

Joan Baez  Catie Curtis  The Rankin Family
“Ring Them Bells”  “Truth From Lies”  “Endless Seasons”
SEPTEMBER 26  JANUARY 1996  FEBRUARY 1996
Market Survey Confirms Good Health Of U.K. Music Industry

BY ADAM WHITE

LONDON—The robust health of the U.K. music business was underscored Aug. 24 by the British Phonographic Industry’s second-quarter market survey, published Aug. 26. For the fourth consecutive quarter, sales rose 17.6% year to year, totaling £1.46 billion ($2.2 billion) for the January-June period, with a 12.7% increase in value. Singles increased 16.3% to 17.1 million units, with a 14.9% increase in value. Total album sales revenues rose 13% to £315.7 million.

The quarter’s top album was the 30th anniversary various artists series, hit single compilations, which began in 1983. Other big contributors to the results were albums by Wet Wet Wet, Take That, Michael Jackson, Paul Weller, Bon Jovi, Pink Floyd, and Alison Moyet.

“The music industry is doing very well at the moment,” affirms Virgin’s managing director Simon Burke, pointing to the chain’s own financial results (Billboard, Sept. 2).

Blockbuster Music Dips Toe In Multimedia

LOS ANGELES—On the heels of Blockbuster Video’s ongoing trial of CD-ROM departments, sister chain Blockbuster Music is preparing to step into the multimedia world with a test in select stores.

The test program, targeted to kick off by Oct. 1 and run through the year’s end, will involve 30-35 Blockbuster Music stores nationwide, according to an executive at Navarre Corp., which has been selected as exclusive distributor for the test departments. Sections will boast offering 150,000 titles across all multimedia categories, according to Navarre.


Each component—from budget to music to games—will be evaluated individually at the end of the test period to see what works, and what doesn’t, in the music store setting, Adams says.

Blockbuster Music has not carried any multimedia product in its stores to date, with the exception of a few game/CDs merchandised within the regular audio bins.

“We are always looking at ways to provide greater selection and options for our customers, and we always look at any number of things that can potentially increase our business,” says Chris Caruso, spokesperson for Blockbuster Music. “We will assess this periodically and see how it’s doing, and take it from there.”

Billboard Adds Features, ‘Supersections’ Changes Reflect Evolution In The Marketplace

NEW YORK—This week’s Billboard is another watershed in the magazine’s continuing evolution. The issue includes new editorial features, a new children’s audio chart, and a major reorganization of the subject sections into five “supersections.”

The biggest change this week is the debut of the Merchants & Marketing supersection, which is the new home for Billboard’s intensified coverage of home entertainment retailers, suppliers, and distributors. The supersection includes elements of the former Retail and Home Video sections, as well as the Enter*Active page.

Also new is the Reviews & Preview supersection, which for the first time gathers all of Billboard’s product reviews under one roof. The supersection includes reviews of new albums, singles, home videos, and multimedia titles, as well as books, films, and TV and theatrical productions of interest to our readers.

The other two changes to be found each week in Billboard are Artists & Music, International, and Programming sections, which comprise the former Radio and Music Video sections.

“The primary focus of this restructuring was to organize the publication in a manner that allows our readers better access to our broadening coverage of the music and home entertainment industries,” says Howard Lander, Billboard’s president and publisher. “We’ve grouped the material in a logical sequence based on the informational needs of our worldwide reader base and to incorporate the new editorial features we’ve added over the last few months.”

“Frankly,” says Billboard editor in chief Timothy White, “the new Merchants & Marketing supersection and all the features that emanate from it simply reflect the real needs of the marketplace, where varieties of entertainment software are increasingly available under the same roof and in contrast with one another.”

As part of the Merchants & Marketing launch, Billboard kicks off “The Retailing Of Retail,” a special four-week series of articles on new product lines, installing and systems development, and deal-making strategies that are changing the face of traditional home entertainment stores in the ‘90s (see page 96).

Also in this issue:

• Billboard Introduces Top Kid Audio, a biweekly 25-position chart designed to voted current children’s product.

Music Industry

Market Survey Confirms Good Health Of U.K. Music Industry

BY MELINDA NEWMAN

NEW YORK—EMI Records Group is creating a stand-alone label under the direction of former Geffen Records executive Tom Zutaut. The New York-based label has no name, artist roster, or staff—other than Zutaut—to announce yet, but its creation fulfills a lifetime dream for the executive and a potential creative and profit center for EMI.

Zutaut, who left Geffen in January, has signed a number of multimillion-dollar acts throughout his career, most notably Guns N’ Roses, Motley Crue, Enya, and Tesla. The last act he signed at Geffen was launching alternative band Elastica.

The deal between Zutaut and EMI, which was signed Aug. 30, came about after Zutaut paid a visit to Charles Koppelman, chairman/CEO, EMI Records Group North America. "Tom came to meet at the Capitol/Tower Records/RCA Records building," Koppelman says. "I knew of him, but we didn’t know each other that well. We spent two hours talking about music and what he wanted to do with the rest of his life. When we finished the meeting, we agreed that I would try to figure out our ‘now’ most important role for Tom in the company."

Although Koppelman says he had not specifically been thinking about creating a new label before his meeting with Zutaut, after the powwow it seemed like the logical step. "Over the last couple of years, we’ve been putting things in order here, and we’ve been putting creative executives into top positions," Koppelman says. "In my desire not to expand the product that comes out from the labels, I thought he would be perfect for the job."

Zutaut reports directly to Koppelman, who has been steadily installing former executives into key positions at the labels he oversees. He brought in Gary Gersh, who was a colleague of Zutaut’s at Geffen, to run Capitol Records. He also brought in producer Dave Diggery to oversee EMI Records. Top Nashville producer Scott Hendricks took over Capitol Nashville earlier this year.

Zutaut says he has been meeting with heads of labels for the last several months to decide his next move. "I picked EMI because [EMI Records Group International/CEO] Ken Berry and Charles offered me the chance to change a life I’ve done," Zutaut says.

“There are positives and negatives to every situation in life, and there were... (Continued on page 16)

Time Warner, Turner Discuss Merger Worth $8.5 Billion

BY DON JEFFREY

NEW YORK—Time Warner’s proposed acquisition of Turner Broadcasting System would create the largest media and entertainment company in the world—with increased market share in film and home video.

The merger would have no effect on Warner’s music business. Atlanta-based Turner does not operate any record companies or music publishing units, and its cable networks do not program music video. Warner Music Group is one of the largest music companies in the world.


According to Adams Media Research in Carmel Valley, Calif., “Time Warner’s home video company had a 5.6% share of the video self-sell-through market in the first half of this year, with revenues of $120 million, and a 26.5% share of the market, with revenues of $86 million. Warner Home Video was the market share leader in video sales with $131 million in revenues. A combined Warner Time Warner would have had a 12.5% self-sell-through share and a 26.3% rental share.

Time Warner also owns Hanna-Barbera, which has animated properties that could produce additional home video revenue for Time Warner.

In a letter to Time Warner and Turner disclosed that they were in “discussion to merge their companies.” Wall Street sources say that Time Warner has been talking with Turner in the belief that it does not own in Turner in a deal worth approximately $8.5 billion. The transaction could be an exchange of stock and thus would not add to Time Warner’s current $12.5 billion debt. The combined company would have revenues of approximately $26.5 billion, and Warner would become a wholly owned subsidiary of New York-based Time Warner.

Analysts say that the move is a reaction to Walt Disney’s proposed acquisition of Capital Cities/ABC. At its annual meeting in August, Disney put forth the possibility that this would create the world’s largest media and entertainment conglomerate, with revenues of... (Continued on page 16)
I just can't believe this has been going on for so long: situation hopeless but not serious!
25 QUOTES FOR 25 YEARS:

WHAT I LIKE ABOUT YOU, DEAR MAREK, REMAINS AN UNWRITTEN POEM, AND THEREFORE I BROADCAST MYSELF TO AMAZEMENTS, CONTINUE TO APRECIATE, NOT EXPLAIN YOU. WHAT I LIKE ABOUT YOU IS A REFERENCE IN A WORLD OF SUPERFICIALITY, YOUR LOVE FOR THE ARTS, BUT JUST AS MUCH YOUR SPORTSMANSHIP.

MARIO ADOFF

SOME ASK WHY PLAY GERMANY - THE WINTERS ARE A DRAG, WELL TO BE QUITE HONEST MAREK, IT'S BECAUSE YOU GAVE GREAT SWAG. YOU'RE HONEST & DEMURE - GENTLEMAN THROUGH AND THROUGH, YOU'D THINK THAT MR. HOFPE - COULDN'T LEARN A LOT FROM YOU. SO CONGRATULATIONS MEIN LIEBERBERGS FOR ALL THAT YOU HAVE DONE - FRANKFURTER FRAULEINS (AND ALL THE OTHER KINDS OF FUN) - WHAT YOUR ANNIVERSARY IS ALL THAT YOU WOULD WISH, AND WE'D ALL JUST LIKE TO SAY TO YOU: "ICH LIEBERBERG DICH" CONGRATULATIONS ON A 25 GREAT YEARS IN THE BUSINESS, WITH LOVE AND BEST WISHES.

AEROSMITH - STEVEN, JOE, TOM, BRAD, JOEY AND TIM

MAREK - BETTER LOOKING THAN HELMUT KOHL AND KARL LAGERFELD - NOT A BAD PROMOTER EITHER.

ED BICKNELL, DAMAGE MANAGEMENT

AN ICON IN THE INDUSTRY... CONGRATULATIONS, MAREK! MANY MORE.

JON BON JOVI

MAREK... HIS HEART IS ALMOST AS BIG AS HIS MOUTH... MAREK... MORE FUN THAN MOST OF THE PEOPLE HE PROMOTES...

ABOUT THOSE POSTERS... ?? DAYLIGHT ROBBERY... ??

BONO

CONGRATS MAREK - A REAL GENTLEMAN SURVIVED 25 YEARS IN THIS CRASS BUSINESS? DON'T DISK YOUR LUCK A SECOND TIME - ONE ENCORE SHOULD DO!

HEINZ CANIBOL, MANAGING DIRECTOR, MCA MUSIC ENTERTAINMENT GERMANY, VICE PRESIDENT USA

THE NUMBER OF PROMOTERS THAT EXIST IN THE WORLD THAT CAN BE CONSIDERED IN THE SAME LEAGUE AS MAREK CAN BE COUNTED ON ONE HAND. HIS LEVEL OF PROFESSIONALISM AND ABILITY TO SELL TICKETS IS UNSURPASSED. MORE IMPORTANT THAN ALL THIS, MAREK MAKES TOURS SUCH A PLEASURE. HIS ABILITY TO MAKE A LAUGH OUT OF LAUGHS AT HIMSELF, EVEN IN THE MOST DIFFICULT OF SITUATIONS, HAS ALWAYS ENDURED HIM TO ME AND INDEED, TO ALL THE ARTISTS I REPRESENT. WHAT MORE CAN YOU ASK FROM A PROMOTER?

IAN FLOCKES, MANAGING DIRECTOR, FAIR WARNING/WASTED TALENT

25 YEARS AND NEVER A DULL MOMENT
25 YEARS OF EXCELLENCE AND STYLE
25 YEARS OF GENIUS AND MADNESS.
25 YEARS OF LOVE AND AFFECTION
25 YEARS OF GREAT RELATIONSHIP

GERD GEHARDT, MANAGING DIRECTOR, WARNER MUSIC GERMANY OMBH

TWO OF YOUR FELLOW PROMOTERS WROTE HISTORY: JULIUS CAESAR WITH HIS GAMES IN ROME AND PIERRE DE COUBERTIN WITH HIS OLYMPIC IDEA. WITH YOUR ORGANIZATIONAL TALENTS, HIGHER MOTIVATION, GREAT WILLINGNESS TO TAKE RISKS AND YOUR SAVOIR VIVRE, YOU HAVE PRESENTED TO MILLIONS OF PEOPLE UNFORGETTABLE MUSICAL EXPERIENCES IN OVER TWO DECADES. BUT YOU HAVE ALSO PROVED THAT IT IS POSSIBLE TO BE A DEAR AND GOOD FRIEND TO YOUR PARTNERS AND TO THE ARTISTS.

WOLF-D GRAMATKE, CHAIRMAN CEO-POLYGRAM OMBH GERMANY

"YES MAREK, I UNDERSTAND... YES MAREK" I HEARD YOU... I APPRECIATE YOUR OPINION MAREK... I GET IT, YES... I HEAR YOU... OH MAREK... I KNOW... MAREK!!"

PETER GROSSLIGHT, WILLIAM MORRIS AGENCY

CONGRATULATIONS, AND MANY THANKS FOR ALL THE PROFESSIONAL AND PERSONAL KINDNESSES HERE'S TO ANOTHER 25 YEARS.

IAN O'LLAN
25 QUOTES FOR 25 YEARS:

MOST OF THE TIME HE IS THE BEST PARTNER THERE IS... THE REST OF THE TIME I MAKE SURE I AM NOT IN!
OSSY HOPPE

OF ALL THE GIGS WE'VE EVER PLAYED, THE HAMBURG NIGHT WAS THE BEST YOU'VE PAID!
LOVE
BILLY JOEL (UBERMAN)

I DON'T KNOW HOW GOOD MAREK'S PRODUCTION AND ADVERTISING ARE, BUT HIS CONCERTS ARE THE BEST PLACE TO MEET GIRLS IN ALL OF EUROPE.
JOHN DAVID KALODNER, VICE PRESIDENT COLUMBIA RECORDS

I ALWAYS LOOK FORWARD TO SEEING MAREK AND HIS TEAM, WHO ARE AS GOOD AS IT GETS IN PROMOTING. THEY ARE OUR FRIENDS - RARE IN THIS GAME.
MARK KNOPFLER

I ALWAYS DO GOOD BUSINESS WITH YOU, BECAUSE I BELIEVE YOU ARE GOOD BUSINESS.
CARL LEIGHTON - POPE, LPO ORGANISATION

MAZEL TOV! THANKS FOR EVERYTHING. ALL THE VERY BEST WITH LOVE,
ANNIE LENNOX

... NOT TO MENTION YOUR UNQUESTIONED PROFESSIONALISM, COMMITMENT AND NEVER ENDING ENERGY... MOST IMPORTANTLY YOU ARE A REAL MUSIC LOVER IN THE MUSIC BUSINESS - MAKING IT A PLEASURE TO WORK WITH YOU AND YOUR TEAM.
JOCHEN LEUSCHNER, SENIOR VICE PRESIDENT GERMANY, SWITZERLAND AND AUSTRIA REGION, SONY MUSIC ENTERTAINMENT (GERMANY) GMBH

I AM DELIGHTED THAT MAREK'S BUSINESS IS GOING SO WELL, IT IS VITAL THAT NOTHING SHOULD INDUCE HIM TO RESUME HIS CAREER AS A PERFORMER.

25 YEARS MAREK LIEBERBERG - THE BEST TIME OF MY LIFE, NOW YOU CAN IMAGINE, WHAT I WENT THROUGH. MAREK AND I DID NOT ONLY GET CLOSER AS TOURING PARTNERS, BUT ALSO AS HUMAN BEINGS. THAT'S WHY WE ARE GETTING MARRIED IN SEPTEMBER.
PAUL MCGUINNESS, PRINCIPLE MANAGEMENT

25 YEARS: MAY MAREK LIEBERBERG - THE BEST TIME OF MY LIFE."NOW YOU CAN IMAGINE WHAT I WENT THROUGH. MAREK AND I DID NOT ONLY GET CLOSER AS TOURING PARTNERS, BUT ALSO AS HUMAN BEINGS. THAT'S WHY WE ARE GETTING MARRIED IN SEPTEMBER.
PAUL MCGUINNESS, PRINCIPLE MANAGEMENT

ONE WOULD BE HARD PRESSSED TO FIND AN ORGANIZATION WITH MORE CLASS OR MORE EFFICIENT THAN YOURS. CONGRATULATIONS ON A REMARKABLE 25 YEARS AND BEST WISHES FOR CONTINUED SUCCESS.
ROB PRINZ, EM

ANDY AND I ARE VERY RELUCTANT TO TELL THIS, BUT MAREK LIEBERBERG AND CO. ARE THE BEST PROMOTERS IN THE WORLD, THEN AND NOW! PLEASE DON'T TELL MAREK BECAUSE HIS HEAD WILL GET EVEN BIGGER, AND OUR PERCENTAGE MAY GET SMALLER.
ANDY DODD WOULD LIKE IT KNOWN, THAT MAREK IS A WONDERFUL HUMANITARIAN AND A GREAT AFTER-TOUR PRESENT GIVER. HOWEVER, I AM STILL TRYING TO FIGURE OUT WHY ANDY GOT A BREITLING WATCH AND I GOT AN ANORAK!
MAREK, WHAT DID I DO WRONG?
ELLIOT RASHMAN AND ANDY DODD, SO WHAT ARTS, SIMPLY RED

WE MET WITH MAREK, WE SPEND A LONG TIME TALKING, BUT NOT SO MUCH ABOUT MUSIC OR SHOWS. WE SCHEDULED THE SHOWS AND WE DID SOME OF THEM. FINALLY THANKS FOR EVERYTHING, MAREK.
R.E.M., BERTIS DOWNS AND JEFFERSON HOLT

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MAGICALY, YOUR FRIENDS
STING

R ANNUARY IN THE MUSIC INDUSTRY. (WITHOUT PAROLE!)
Blue Thumb Leaves Its Mark On Box
Landmark Label Spotlight Acts From '68-'74

BY JIM BESSMAN

NEW YORK—The release of "All Day Thumbsucker Revisited: The History Of Blue Thumb Records" on Sept. 26 revives the landmark label's glorious heritage.

While the first incarnation of the label lasted only six years, it featured an eclectic group of artists, including Ike & Tina Turner, the Pointer Sisters, Dave Mason, Captain Beefheart, Dan Hicks & His Hot Licks, and Albert Collins. Since its rejuvenation earlier this year, under the aegis of the GRP Recording Co., the label has issued new releases by Jonathan Richman & the Story, Dr. John, Muddy Waters, and Robben Ford.

"All Day Thumbsucker" thoroughly encapsulates the "controlled madness" and "artistic alchemy" of which Ben Sidran, former Blue Thumb artist and label's current catalog release producer, writes in the accompanying booklet "Ballad Of The Blue Thumb Gang." The collection is available in either a two-CD or three-disk vinyl package for a list price of $34.99.

"It was always a home for artists who had a voice of their own," says Gary Arnold, merchandise manager (Continued on page 130)

China's U.S. Invasion
Label Sees Signs For U.S. Fortune

BY DOMINIC PRIDE

LONDON—China Records is by no means the largest British independent label, but it is scoring a slate of U.S. releases that would be the envy of British labels twice its size.

At least five of China's 11 core acts signed here are scheduled to be released through American labels within the next six months, a reflection of China's recent gearing up of its A&R work and newfound confidence.

The Levellers are China's largest-selling and most enduring act, released through Elektra Records (see (Continued on page 121)

'Bpunk Uprising' On E! A Must For All Hardcore Insomniacs

BY CHARLES M. YOUNG

The punk rock do-it-yourself ethic expands to the E! Entertainment Television network in the wee hours of the morning beginning Sunday (3). With the debut of "Punk Uprising."

For the next six weeks, the half-hour show will air at 3 a.m. EST (midnight Pacific) each Sunday. Taking a cue from infomercials, producer-director Susan Wills has purchased time on the commercial network but will not use it for direct sales. Instead, the program will promote punk and underground bands that would not otherwise get exposure. True to the DIY tradition, Wills is (Continued on page 127)

Christian Biz Hails Smith's Chart Bow

BY DEBORAH EVANS PRICE

NASHVILLE—In recent years, those involved in the Christian music industry have been proclaiming the rapid growth of their genre. Now, they have a major chart success story to validate their claims.

"I'll Lead You Home," the new Reunion album by Michael W. Smith, debuts this week on The Billboard 200 at No. 16. The entry was fueled exclusively by sales of 51,500 units in Christian bookstores, according to SoundScan.

The SoundScan point-of-sale data from some 250 Christian bookstores is included this week for the first time in The Billboard 200 and other key Billboard charts. In April, Billboard began using SoundScan data in the Top Contemporary Christian albums chart (Billboard, April 15).

Among Christian music artists, Smith's debut is the second-highest ever on The Billboard 200, following Amy Grant's "House Of Love," which debuted September 1994 at No. 13. But while Grant's records are released in the Christian market on Myrrh and in the mainstream on A&M, the bragging rights for Smith go entirely to Reunion and the Christian music industry. (Smith's album did not go to mainstream stores until Aug. 29.)

"We were confident that when SoundScan began including Chris-
(Continued on page 132)
WORD DELAYS SANDI PATTY'S XMAS SET; AFFAIR ADMITTED

by DEBORAH EVANS PRICE

NASHVILLE—Word Records is postponing the September release of Sandi Patty's new Christmas album, "O Holy Night," due to the artist's acknowledgement that she had an extramarital affair before her engagement to ex-husband/former manager John Helvering.

The decision to postpone the album was made jointly with Patty, and Word says it is not being released from her roster.

"There was never a question about dropping her from the roster," Word Records president Roland Lundy says. "The fact that she made a terrible mistake doesn't mean we're going to throw her out in the street. We believe she is going through a long process of restoration and being accountable to her pastor and church council. As that process continues, we'll be there to support her in any way we can."

An article regarding the circumstances surrounding Patty's divorce and extramarital affair is scheduled to run in the September issue of Christianity Today, a Chicago-based publication.

According to administrative editor Carol Thiessen, the publication wanted to put to rest rumors that had been circulating since Patty's divorce in 1992. When Patty's camp found out about the article, Thiessen says, the artist, her manager, and her pastor participated in an interview.

In addition to the Christmas album being pulled, Lundy says Patty will not appear in the upcoming multi-artist Young Messiah Christmas tour, which usually includes the best-selling tours of the holiday season.

In an interview with-best, Patty says, "I admit that I have sinned and have made past mistakes, and regret the hurt I have caused those I love. I have, for the past three years, been seeking counsel from my pastor and the elders of my church, and through the process of repentance and healing I feel I have made significant progress toward wholeness both personally and with the Body of Christ."

But his reemergence would not be cause to pull a record in the mainstream market, Christian labels are secretive because they are concerned not only with their artists, but with the messages they put forth. The market was rocked approximately 18 months ago when it was revealed that Michael English had an extramarital affair with another married singer. His deal with Warner Alliance subsequently came to an end.

An Award For Brian. BMI president/CEO Frances Preston presents the President's Award to Brian Wilson at a screening of "Brian Wilson: Just Wasn't Made For This Year," a film that premiered on the Disney Channel, with a soundtrack to be released on MCA Records. The event was held at the Directors Guild in Hollywood, Calif., and was hosted by BMI, the Disney Channel, and BMI President. Wilson, Devo's Mark Mothersbaugh, assistant VP of film/TV relations of BMI; and Rick Riccobono, VP of writer/publisher relations of BMI.

Two Labels Mesh Classical Music And Online World

by MARILYN A. GILLEN

LOS ANGELES—Classical music meets the computer generation, and vice versa, with enhanced CD series from Angel Records and Intersound.

Angel's interactive CD Plus line, the Key to Classics, launches in January with a raft of six titles, each featuring a different composer: Beethoven, Dusicky, Mahler, Mozart, Tchaikovsky, and Vivaldi. The next six titles will also center on specific composers, according to Aimee Guteaux, Angel's VP of marketing and publicity, while future releases in the ongoing series may embrace genres, eras, or themes.

Each of the initial discs will contain 70 minutes of a composer's "greatest hits," playable on any audio CD deck, along with a full complement of multimedia enhancements accessible via a computer's CD-ROM.

Angel plans to use direct-response marketing heavily in selling the line via print, TV, radio, and online platforms.

Atlanta-based Intersound is tapping the classical genre to launch a new enhanced CD label, Audio Plus, which will expand its reach to encompass pop, "busa," and show music releases in the coming months.

The Intersound line bows this month with an 11-track slate of classical albums, carrying a suggested retail price of $12.98 each. Albums range from such overviews as "A Musical Odyssey: A Journey Through the Classics" and "Baroque: The Best Of Baroque" to such composer-specific titles as "Stravinsky: The Works, The Music." Each has a full album's worth of music, along with such multimedia elements as the histories of composers, introductions to notations and musical scores, and "interactive staves" for composing melodies.

The content varies widely, each label is targeting a new-customer audience with the multimedia (Continued on page 35)
Relativity Set A Change For Satriani
Guitar Hero Takes Expressive Approach

BY JIM BESSMAN

NEW YORK—There’s the obligatory focus track for guitarist Joe Satriani’s new Relativity Recordings album, but Harry Palmer, the label’s executive VP/GM, thinks of promoting the self-titled disc in broader terms. “Our main interest is for people to be exposed to the music, and who knows, it might be the entire album,” says Palmer of the Oct. 10 release, Satriani’s first since the 1998 two-disc “Time Machine” compilation. “This is a very deep album, and you don’t get it if you hear just one track.”

Satriani’s seventh recording is also a departure, notes Palmer, in that Satriani declined any production involvement, handing that role over entirely to Glyn Johns. “It’s not about structure anymore so much as it’s about pure playing, and there’s a warmth that Joe’s recordings don’t have,” continues Palmer. “He’s moved in another direction creatively and from a production standpoint with this album. It’s more expressionistic ... It’s more a musician’s kind of expressive approach.”

It’s also music that’s hard to describe, as Palmer recognizes, which is another reason to get “Joe Satriani” out there, both in full and in advance, so people can hear it for themselves. “It’s important for people to get the full-length album as early as they can, so we’ve made advance CDs with special four-song punched cards, which are going out to press and retail and every VIP list we have, [1987 platinum album debut] Surfing With The Alien—Joe’s biggest success to this point—broke word-of-mouth at retail, so getting the music out too is critical.”

The advance CDs are going out the first week of September, Palmer adds, along with the designated focus track, “(You’re) My World,” which will be serviced to rock radio and triple-A formats and to jazz/AC stations as part of a three-track sampler.

The initial radio servicing, he explains, is to get exposure “across the spectrum” early on; on street get CDs, going to all rock and pop formats.

An ambitious electronic press kit is also in the works, which will feature material culled from film shot during the recording sessions by [Continued on page 86]

Innocent Luna-tics. The members of Innocence Mission meet with executives following the band’s show at Luna Park, Hollywood. Shown, from left, are John Darnielle, Karen Peris, Don Peris, Karen Pyatt, David Bryne, John Anderle, senior VP of A&R, A&M; and band members Steve Brown and Mike Bitts.

Continuum Label Suspends Operations: Elektra And Island Announce New GMS

CONTINUUM CONTINUING! That’s the question following the Aug. 22 resignations of Continuum Records GM Alex Miller and VP of sales Roger Holdredge. The two were among the last of the S2 employees at the Continuum Group’s label following layoffs that started in May.

Uni-distributed Continental, the home of solo projects for the Rolling Stones’ Ron Wood and Charlie Watts, as well as Bobby Womack, Red Groovy, and Beautiful People, underwent a restructuring in March as an effort to turn a profit. The company had accumulated losses of $10 million in four years (Billboard, April 1).

However, according to Miller, who was brought in as GM last September, the difficult times continued following the restructure—“I pretty much had to re-plan last April and [was] conducting a series of three Uni Division operational meetings to outline to them the direction of the label. It was during the third regional meeting that the board had gotten together, unbeknownst to me, and had decided to lay off employees within the record division.”

Miller says that since May, even though artists have been trying to work on new projects in the studio, “he basically dealt in crisis management.”

The last record released by Continuum was May’s “Livin’ Lounge: The Fabulous Sounds Of Now.” The lounge music compilation had been well received, as had another collection, the February release “Ska: The Third Wave,” which logged time on Billboard’s Top Reggae Albums chart.

According to a statement from the Cranford, N.J.-based company, the Continuum Group has “suspended active operations of its record label, Continuum Records, until further notice. The company is arranging with its domestic distributor, Uni Distribution Corp., for the continued proper servicing of Continuum’s recorded product to retail accounts.” Uni had no comment.

A source suggests that while Continuum continues to funnel existing releases through the pipeline, soon the deal with Uni will dry up and Continuum will begin selling off its assets. “I really believe that Continuum has no interest in running a record label,” the source says.

Miller’s next move is to talk to his employees about the company’s statement, the company’s direct-marketing subsidiary, In-House Marketing, remains operational.

Miller’s actions followed a meeting time at Imageo and Virgin, can be reached at 212-420-1724. Continuum’s former head of A&R, Wagner Bucci, has set up a new New York-based label, Beloved Recordings. The company’s first release will be “Punk The Decade,” a compilation of previously unreleased punk cuts, which will be distributed through MMS/BMG.

GENERAL MANAGER MANIA: Both Elektra Entertainment Group and Island Records have new GMS. Elektra has promoted Alan Voss to the position of executive VP/GM. He was previously senior VP of sales. At the P&G convention in Laguna Beach, Calif., Island president John Barbis announced that the label is upping senior VP Hooman Majd to GM. Details are being finalized. In both cases, the position of GM has been vacant.

BOLTON’S BEST: Two or three new songs on a greatest-hits package has somewhat become the norm, but Michael Bolton throws in a few extras with his Sept. 19 “Greatest Hits: 1985-1997” collection, which includes five new tunes along with 12 proven winners (I’m disqualifying Michael Jackson’s “HIStory” as a greatest-hits package, because we all know it’s so much more). The album works perfectly for Columbia, which is already getting plenty of mileage out of first single and video “Can I Touch You ... There!”

The label also plans to release three other new tracks as singles over the coming months, so for all intents and purposes, the project works as a new album but with built-in sales appeal. The only track that will not be released as a single is his version of “I Found Someone,” the Bolton-penned cut that was a top 10 hit for Cher in 1997.

THIS & THAT: Manager/attorney Ron Fierstein and producer Steve Addabbo have formed Plump Records. The indie label, distributed through AEC Music Distribution, will launch with “Shawn Colvin—Live ’88,” a collection of the artist’s live recordings from her pre-Columbia Records days. The Aug. 23 heroin-overdose death of Skinny Puppy’s Dwayne Goettel effectively ends the life of the industrial rock group. Vocalist Ogre had left the band several months ago. The band’s label, American Recordings, is waiting to hear if remaining bandmate cEvin Key intends to continue the album the band first started working on back in 1991... .Prick has won the opening slot on the Nine Inch Nails/David Bowie tour.

Alias Gets Small For Its ‘Gleaming Death Machine’

BY DAVID SPARGUE

NEW YORK—When it comes to marketing Small, one of the most promising acts on its roster, Alias Records is thinking, well, small. Both the label and the North Carolina-based quartet look at the Oct. 17 release of “Silver Gleaming Death Machine” as a reaffirmation of Small’s indie roots.

“We’re going to go back to square one and reach Small’s fans first, which we’ve never had to do before or granted last time,” Alias director of marketing Debbie Pisaro says of the label’s plan for the band’s third full-length release. “We’re not assuming anything this time around.”

Having rebuilt its identity after being swallowed whole by Elektra to Small to Small 23 for the 1995 album, “True Zero Hook,” following a lawsuit from a same-named Washington state-based band Small (who share a name with the band Small’s original moniker after the other band broke up), Small has gone on to assemble a dedicated core audience for its punchy pop-rock along the East Coast. “The name thing was a little confusing for a while,” says bassist Matt Walter. “But in a way it helped—some guy in St. Louis who’d never heard us came to a show and there was a crowd around his whole life around the number 23.”

For the past four years, Small hasn’t changed much—there’s interest, touring tirelessly and maintaining a prolific release schedule (it also has two EPs, “Cake” and “Free The Birds For Spain,” to its credit). Walter says that while he wouldn’t downgrade the band’s recorded output, “Silver Gleaming Death Machine” is the effort that best captures the punch of Small’s live show.

“We were looking to make a rawer record, and I definitely think that we succeeded,” he says. “Instead of making a big deal about recording, we just went into a small, local studio and went for it.”

The results are often spectacular on “Silver Gleaming Death Machine.” While Dave Hollinghurst and Mike Kenin (who share a guitar, and songwriting duties) occasionally slipped into mannered college radio lethargy on releases like 1994’s peppy-but-inconsistent “Chin Music,” this outing maintains Small’s high-energy assault throughout, characterized by such songs as the sly, sinister leadoff track “The Bert Factor.”

“It’s that just a little song about a guy we know, who I won’t identify because I don’t want anyone to be bummed out,” says Walter. “A friend of ours pointed him out one night and said, ‘That guy’s got really high Bert factor,’ meaning he looks a lot like Bert from ‘Sesame Street.’”

Although “The Bert Factor” will not be released as a commercial single...

by Melinda Newman

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**AD CLOSE:** SEPT. 12

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

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Lezle Stein
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**UK II SPOTLIGHT**

**AD CLOSE:** SEPT. 26

**ISSUE DATE:** OCT. 21

Billboard's second annual spotlight on the U.K. explores the tremendous growth within Britain's live concert and venue business, highlighting the role that touring plays in the development of artist's careers. The spotlight issue includes features on concert sites (reporting facts on ownership, capacity, etc.), a look at the rise of concert merchandising firms, and a general overview of the UK's music business climate.

**Contact**

Robin Friedman
44 -171-323-6686

**ASIA PACIFIC II**

**AD CLOSE:** OCT. 3

**ISSUE DATE:** OCT. 28

Billboard will examine exclusive coverage on A&R, manufacturing, and distribution in the Asia Pacific territories. In addition, this issue will include up-to-date news on the growth of digital disc formats for audio and video; CD replicators adaptation to the new "enhanced" CD format; an update from the IFPI on SID enforcement in the Asia Pacific markets, and in China and India; and new artist spotlights from the regions.

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AD CLOSE: OCT. 3
ISSUE DATE: OCT. 28

Billboard’s November 18th issue explores the regional markets of Germany, Switzerland and Austria. This spotlight will include featured articles on the top five artists, composers and producers in the German-market (based on first half-’95 analysis) and the role German publishing companies played in orchestrating the top hits of the year. In addition, look for an annual review on business and creative developments taking place in Switzerland and Austria.

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AD CLOSE: OCT. 24
ISSUE DATE: NOV. 18

AD CLOSE: OCT. 4
PUB. DATE: DEC. 13

A global directory of record labels, home video companies, audio book publishers, music publishers, wholesalers, accessory manufacturers, raw materials, CD replicators, and tape duplicators (to name a few listed categories), the IBG is the bible of “who to call” and “where to find it” for smart industry professionals worldwide.

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Artists & Music

NEW EMI LABEL
(Continued from page 8)

some great other opportunities out there, but they didn't necessarily fulfill my dream, which was to be the CEO and president of my own label." Koppelman says he gave Zutaut no specific directives on how to run the company. "I haven't really given him any mandate," he says. "He's going to build an artist-friendly boutique label that only puts out music that they firmly believe in."

Zutaut, who officially started Sept. 1, will spend the next several weeks staffing his A&R, promotion, publicity, marketing, and sales departments. He could not say how many employees he expects to hire.

The label will be distributed by Sony, and its first release could be as early as January, Zutaut says. "There are some things I've been looking at for the last eight or nine months," he says. "Unfortunately, one of them, 40 Foot Dolls, was signed to Geffen during this period."

Though Zutaut admits that "if Janet Jackson called me and told me she wanted to be part of this label, I wouldn't say no," he says his A&R focus will be on new acts in the pop/rock genre. "The most exciting part of this business is discovering new talent. That's where I've made my mark, and that's the primary vision for what we want to do here."

According to Koppelman, no acts currently signed to EMI imprints or labels will move over to Zutaut's new label. "But he certainly has free reign to go after other artists at other record companies," he says. Zutaut says that in three to five years, he would like to release 12-20 records a year. "I don't think you can (concentrate) on more than one new artist a month," he says. "So by the time we would be up to 20 annual releases, at least eight of those would be second records from artists that were already a little established."

While a location has yet to be announced, the new label's offices will not be at the EMI headquarters in New York. "We'll have our own office space somewhere else," Zutaut says "It will have to be an artist-friendly environment. When I was at Geffen, I can't tell you how many artists' ideas we closed after they showed the building." Eventually, he expects to add staffers in Los Angeles as well, "as the need arises."

NASHVILLE—RC recording artist K.T. Oslin is recovering in St. Thomas Hospital here after sudden quadruple bypass heart surgery on Aug. 20. The 54-year-old Oslin had undergone a routine physical examination the day before, and doctors discovered major blockages.

Oslin's debut album, "90's Ladies," made history when it debuted at No. 15 on the Billboard country album chart in July 1987. The album went on to be certified platinum. Oslin has been honored with three Grammy Awards and was named vocalist of the year in 1988 by the Country Music Assn.

At press time, Oslin was in the hospital's critical care unit; well-wishers were asked to hold off on sending gifts until the artist is moved to a regular room.

Oslen Recovering From Heart Surgery

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**It Came From Memphis**: A Colorful Collection Of Artists, Crazies

**By RICK CLARK**

MEMPHIS—This city is a lot more than Elvis Presley, Stax, Sun, and Hi Records, and that is exactly what award-winning author/critic Robert Gordon set out to underscore when he wrote the recently released, critically acclaimed book "It Came From Memphis," a collection of colorful stories about a number of artists and local crazies.

As Gordon wrote the book, it was foremost in his mind that people have a chance to hear the mostly obscure music by the people he discussed. To that end, Rounder-distributed Upstart Records connected with Gordon to release the book's musical complement, also titled "It Came From Memphis."

"I started kicking around the idea when I was still writing the book. To me, it was a natural complement for the music to go with the book," says Gordon. Highlights include a primal rock rave up, "Uptight Tonight," by Flash & the Board Of Directors, featuring lead vocals by David "Flash" Fields, now VP of promotion of MCA Records, as well as a fabulous live Mudboy & the neutrons version of Sir Mack Ree's "Money Talks," featuring some utterly inspired testifying and singing by legendary producer Jim Dickinson. (Incidentally, Koch Records is putting out a Jim Dickinson/Mud Boy & the Neutron's anthology called "The Way They Walk Among Us" in October.)

Les Aldridge's "The Story Of My Life" and Drive Inn Darryl's "Boosted Ship Rocket Ship" are very different, but perfectly rendered, aural snapshots of the decadence that permeated the Memphis music subculture of the '70s, while renowned photographer William Eggleston's synthesized orchestral instrumental work and Otis Turner's North Mississippi fife-and-drum music portray the range, sophistication, and purity of the region's music.

Gordon dedicates "It Came From Memphis" to pioneering rock'n'roll Memphis DJ Dewey Phillips, who is given room to showcase his uniquely brilliant lunacy on this disc. Not everything on "It Came From Memphis" is old, as evidenced by performances by current scene favorites Big Ass Truck (which includes Sid Selvidge's son, Steve) and Lorette Velvette.

Big Ass Truck presents the continuum of Memphis held on the groove, by being a smart, hip-influenced blend of Booker T. & the MG's and "Low Spark"-era Traffic. Upstart is releasing Big Ass Truck's self-titled debut CD on Oct. 17, the same release date as that of "It Came From Memphis."

Included in the CD are lengthy notes, enthusiastically written by Gordon, which provide additional information outside of what appears in the book about the artists and the scenes in which they were involved.

When Robert picked the idea of doing "It Came From Memphis," we thought it was a cool project, but we were concerned that it would take years to license all of this stuff," says Jake Gurnick, who is in charge of business affairs for Upstart. "Robert said that he would be able to do it right away, and he did."

"One of the parameters I set was to use music from people's private vaults or local record companies. I didn't want to have to go licensing anything from major labels. That would be one way to be sure that I wouldn't fall into the past Memphis tracks that are always used on many collections," explains Gordon. "It is almost assured that you will be unfamiliar with everything on here. It is all new, like the book was, I hope."

Obviously, one of the lures in doing the project concerned the tandem marketing possibilities with the book's publisher, New York-based Faber and Faber.

"It seemed that this was a book that should have a record with it," says Gur- nick. "You are reading the book, and it is talking about music and the colorful people associated with it. My immediate reaction was like 'Wow, I want to hear this!' I imagine other people have felt this way, when reading the book."

Faber and Faber obviously agrees and is working with Upstart to cross-market the release in outlets that sell books and CDs, such as Barnes & Noble, Borders Books & Music, and Tower, as well as similarly inclined specialty catalogs and museum shops.

"We are going to make sure that a store that can carry CDs and books puts them together for us in a display," says Faber and Faber executive editor Roy Berke. "We are not going to wait around for stores to figure out that the book and CD have the same title and similar art. We are going to point that out to them."

"We are going to send Robert on tour again, and he will be promoting the book in bookstores and then, in other places, the CD. The places where he can, he will," adds Uhrig.

Concerning specialty catalogs, Rounder's Bing Broderick says, "There are catalogs targeted for this, like Collector's Choice or Book of the Month, which seems like an obvious one, because of the book and audio complement. The Southern Culture catalog and Good As Any, out of Pennsylvania, also easily come to mind. Many of the people that I am approaching specialize in older music and alternative music and the generally offbeat."

"Memphis isn't just Elvis or Al Green. There is a bunch of other stuff that goes on there," says Uhrig. "I think the greatest thing about this is that it will let people hear it, because a lot of that stuff is very obscure now. It is really great that you can now listen to the book."

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**ALIAS GETS SMALL FOR ITS 'DEATH MACHINE'**

(Continued from page 10)

...diss, Alias will target college radio, where, Pisaro says, "it will have a chance to develop naturally." The label will approach commercial outlets after the beginning of 1996.

"We'll probably reserve it then and approach bigger outlets for the first time in January, since the fourth quarter is such a tough time for younger acts," Pisaro says. "Subsequent emphasis tracks have yet to be chosen."

Walter formed the Durham, N.C.-based band in 1991 with guitarist Eric Bachmann, Kenlan, and a drummer who was replaced in 1992 by current drummer Chuck Garrison (Bachmann also left in 1992 to devote his time to his other band, Archers Of Loaf, and was replaced by Hollingshurst).  From the days of its earliest 7-inch singles (like 1991's "Makes Me High"), the band has had a strong base at mom-and-pop retail. Pisaro says that Alias is already at work setting up "Silver Gleaming Death Machines" with those accounts. "We've sent advance cassettes to our 700 top stores and one-stops," she says. "And we're working on a retail display contest, which should guarantee us placement in stores where we need it."

Since the label does a significant amount of mail-order business on its own, the most recent Alias catalog teased the album's release a month in advance. "There are 10,000 people who look at that catalog," says Pisaro. "Some are already fans, and most of the rest probably have some interest in the band."

In the meantime, the band will be touring heavily, beginning with a short trek through its stronger markets—which Pisaro identifies as New York, Chicago, and Philadelphia, in addition to its Southeastern base.

"We've always done well around home, partly because it seems like everyone's in a band and real supportive of everyone else's efforts," says Walter. "It's funny, because we never really noticed that there was this so-called scene down here until it got national attention. I think we all heard about it first from national magazines."
The first chapter in the story of "Daydream" began at 10 a.m. Aug. 23, when the single "Fantasy" became available for radio airplay satellite. Stations that did not have access to a satellite feed were hand-delivered a promotional CD of the song at the same time. Co-produced by Carey with Dave "Jamm" Hall, the uptempo pop tune sports a plethora of musical influences that reminds one of high-hip-hop versions featuring guest rapping by O' Dirty Bastard and post-production doubling by The Underachievers - a club-oriented re-recording of the song was produced by Carey with club icon David Morales.

That reaction to "Fantasy" has been overwhelmingly positive, with a total of 181 pop, R&B, and crossover stations jumping on the track out of the box, according to Broadcast Data Systems. Erik Bradley, music director at the rhythm/crossover WWBB Chicago, describes the single as "pure pop at its best. It's fun, it's fresh, and it sounds incredible over the air. Mariah has always been real successful for this station. We're excited about eventually getting the album and exposing different cuts to our audience.

Mike Morgan, PD at the top 40 WFYL Albany, N.Y., adds that the lively pace of "Fantasy" will be a plus for Carey's image at radio. "It's a nice change from the ballads that closed out the last album," he says. "It should go over well with our audience, particularly since we play Mariah in recurrent rotation. She's one of those artists who are very strong with the younger set, as well as in the '18-34' age range.

With "Fantasy" off and running at radio, retail will enter the picture on Sept. 15. That saleable for radio airplay becomes commercially available. "This is the kind of project that makes everyone happy, because we know that it will probably sell tons," says Roy Burkett, buyer for Harmony House, a 37-store chain based in Troy, Ohio. "It has an immediate-impact sound that can appeal to the board audience that is just waiting for something new from her. I have no doubt that this album and single will be huge in both categories."

The next promotional step will be the unveiling of the videoclip for "Fantasy" on Thursday (7), for which Carey makes her directorial debut. The singer is slated to do a round of appearances on MTV, VH1, and BET in support of the video that week. Several additional options for exposing the project on VH1 are in discussion, including the possibility of a live, on-air performance. Carey is also under consideration for December Artist of the Month status on the network.

MTV will premiere the clip for "Fantasy" worldwide during its MTV Video Music Awards "pragram" show, which Andy Schuon, senior VP of music and programming at MTV, says is the first time the network has unveiled a video in this way. "Our audience has always responded so well to Mariah, and her popularity just continues to grow," Schuon says. This was the perfect clip for her to make. It's real fun and youthful. It's going to go over real well.

Other television-related ventures connected to exposing "Daydream" include a possible network special, which the label is still considering. A T.V. special to Julia Jeaval, VP of marketing at Columbia, details of the program, which will likely air in November, will be confirmed in the next couple of weeks.

The interests of technologically advanced Carey fans are being met with Internet Web site for the artist that can be accessed within the larger Sony Web site. Later this month, the site will include a lineup of a menu that will include CD and single-sleeve pictures of the singer by famed photographer Steven Meisel; footage from the "Fantasy" video clip; biographical information; recent magazine and newspaper articles; and sound bites from "Daydream.

A considerable amount of effort will be devoted to promoting the project in the international market. "Fantasy" will be released overseas Sept. 11, with "Daydream" due abroad Sept. 28. High on Carey's agenda of personal appearances will be a live performance of "Fantasy" on the U.K. television program "Top Of The Pops" Sept. 13, as well as a live satellite performance for Asian television from a London sound stage. Julie Borchard, VP of international at Columbia, says that a Carey concert tour of Japan, Europe, and the U.S. is being considered for early 1996.

A lot of excitement and anticipation for this project all over the world," Borchard says. "There are so many people (abroad) who are dying to hear her over and over to hear her perform."

According to Borchard, the Latin market will likely be the first to receive a Spanish-language re-recording of a song from "Daydream" later this year. "At the moment, we're trying to decide which would be the appropriate song," she says. "Mariah rerecorded 'Hero' from 'Music Box' in Spanish specifically for this market, and it was an extraordinary success, with an additional 500,000 albums in Latin America."

LEANER SOUND

"Daydream" shows Carey deftly walking a tightrope between the romantic pop balladry that has become her bread and butter, and a more R&B-driven sound. The co-produced each of the set's 12 cuts, incorporating solo contributions from session guitarist Walter Afanasieff—though Hall, Morales, and hip-hop luminary Jermaine Dupri also contributed to the production of the project.

"The first song I recorded for this album was 'Underneath The Stars,' which has a really '90s soul vibe," Carey says. "That song is such that those scratches you hear on old records to give it that kind of flavor. (That song) was a good introduction to people to get the head of making an album that was more R&B—more in the vibe of the Minnie Riperton era, which has al-"

Influential public outlet KCRW Los Angeles is playing the album.

Of Widespread Panic and para-
plegic Chesnutt will finally be
shared by others come Sept.
12, when Capricorn, Panics's la-
bel, releases "Nine High A Pal-
let." The album couldn't come out until aaronic singer/song-
writer Chesnutt delivered his
last Texas Hot Record al-
bumb, "Is The Actor Happy?"
After learning that Chesnutt and fellow Athens, Ga., natives Widespread Panic had a mu-
ternal ambition for each others vawy different work, they got
together to record nine songs written by Chesnutt and
backed by Panics's improvisa-
tional rock stylings.

The album also features the song "Snowblind Friend" by Hoyt Axtom, as well as
Cracker members David Lov-
ery and Johnny Hickman on the track "Cataclysm." "Vie is the most ingen-
ious song-
writer I ever know," says Schools. "He is an
corporate SAT English words into
songs that have real
meaning to people."

The collaboration helped to
bridge a musical gap in the
Athens music scene.

"His quique was very dif-
ger than ours," says Schools. "A lot of people
were really sur-
prised when we got together."

When they did, Schools says,
each side was "walking on egg-
shells" for fear of stepping on
the others' toes.

On the marketing end, the existence of two separate "cliques" works to the label's
advantage. Mark Pucci, senior
VP/GM at Capricorn, says the label will use Chesnutt's reputa-
tion with the alternative press and college radio and Panic's radio track record and
crossover appeal to work "Nine High A Pallet."

"Vie is the antithesis of what came before him, and Wide-
spread Panic is the antithesis of what alternative music has become in Athens," explains
Pucci.

The label will serve the al-
bum to modern rock radio,
where Panic has had more sup-
port than Chesnutt, triple-A,
and college radio. Ads will be placed in the top 25 college
newspapers, as well as Alterna-
tive Press and Raygun. A video for "Good Morning Mr. Hard-
On" will be serviced to video
outlets.

FANCIFUL: "Sinner Man," the highly anticipated ful-
debut from L.A.-based queercore punk act Extra
Fancy, streets Tuesday (5) via indie Diabo Musica.

On the strength of its single, "You Look Like A Movie Star, Honey," and powerful live
shows, the band
listed two dates on Lollapalooza's "Tab Stage" this year, a few spins on MTV's "120
Minutes," and in-
terest from such
artists as Porno
For Pyros' Perry Farrell and
L7's Donna Sparks, who ap-
pear on the album.

Major-label interest is heat-
ing up as well, as
representatives from Atlantic
and Priority attended a recent
San Francisco gig.

In addition, modern rock radio is taking note. WFNX
Boston invited the band to play at its show on Saturday (9).

On the following day, the band will play at the Whisky in L.A.

JAZZ TALE: Mark Winkler hopes to spread what he
dubs "his jazz noir" style via a string of Borders Books &
Music appearances begin-
ing Saturday (9) in L.A.

"The Big Nowhere," Winkler's homage to Humph-
rey Bogart detective films with "the" in the title, from his Unity Label Group album
"Tales From Hollywood," is getting airplay on such jazz
outlets as KOPF Minneapolis,
KNJZ St. Louis, and Jazz/AC
KBLX San Francisco.

The song is also used in a Minneapolis TV spot for a new

BRIDGING THE GAP: "It's hard to be affected," says
Widespread Panic's Dave Schools about working with
Vic Chesnutt on the side proj-
ect brute. "I almost cried in the
studio, because to look at Vic
you notice the physical frailty
that hangs about him, but what
comes out of his mouth is any-
thing but frail. It really gave me
a lot of strength."

The two-year collaboration

Los Angeles—After serving as featured vocalist on M.C. Hammer's debut and touring with him for four years, vocalist Benito has laid the groundwork to be large, but in more than just the physical sense. The artist has hit the Big Apple for his debut album, "Show Me Some Love," which arrives Oct. 17 on Martin Entertainment, a label he began with his cousin.

The six-foot, two-inch, 225-pounder from Arkansas has a booming singing voice and touts himself as R&B's answer to rapper The Notorious B.I.G. Says Benito, "I'm marketing myself as the 'Big poppa' of R&B—just as Notorious is the 'big poppa.'"

"Big Poppa" was a No. 1 Hot Rap Singles hit for the Notorious B.I.G. in January 1995. "I'm putting together a project. Whatever I do, I want to put out a story, but while I was there, I learned a whole lot about the music business," he says.

Benito and Martin are executive producers of "Show Me Some Love." Upon the set's completion, they chose a first single (the title track), commissioned a video and were impressed by their producer, "That was probably the most difficult part of the whole project," says Benito. "We had the album, the single, the video, the business, but we still needed a distributor!"

During their frustrating search, Benito ran into Cameo's Larry Blackmon, whom he had met while working with Hammer. After listening to the album, Blackmon introduced Benito to executive at the independent distributor Ragging Bull, who ultimately offered Martin Entertainment the distribution it needed.

In addition to being impressed with Martin and Benito as businessmen, Ragging Bull executives were taken by the preparation and enthusiasm Benito demonstrated as an artist.

Says Ragging Bull marketing director Jerome Mays, "Benito understands what it takes to be a success and is a true partner helping to break him as a new artist."

"Show Me Some Love" will be serviced to R&B/ mainstream stations and will run at retail. By the third week, the label will serve the videoclip three to four weeks in advance.

The label is currently conducting a postcard mailing campaign featuring the catchy "big poppa of R&B" tag. "That helps make him hip for kids and helps establish an identity," says Benito. "The postcard will have a bar code on the back in case retailers want to order right away."

Notorious, the sex, the party, the fame—it's all here, the friendly reminder, instead of calling and bugging radio that he's coming. (Continued on page 25)

Ronnie White of Miracles Dies; Co-Wrote 'My Guy,' 'My Girl' Baritone vocalist Ronnie White, co-founder of the Motown group the Miracles, died Aug. 26 of leukemia in Detroit. He was 57.

The Miracles were originally called the Matadors, and they formed in 1955 at Fort 1965 High School in Detroit. The group initially consisted of White, Warren "Pete" Moore, lead singer William "Smoky" Robinson, and cousins Bobby and Emerson Rogers.

In 1966, Emerson Rogers left the group to join the Army and was replaced by his sister, Claudette Rogers, and the group became known as the Miracles.

Claudette Rogers, who married Robinson, retired from the group in 1964. Robinson exited the act in 1972 to pursue a solo career, and William Griffin replaced him.

Among White's songwriting and producer credits were "My Guy" (Mary Wells), a 1966 No. 1 hit, "My Girl" (the Temptations), which was No. 1 on the Hot R&B/Blues Singles chart on Dec. 19, 1964, and "My Girl" (the Temptations, a virtual music jukebox, featuring all of the hottest rap and R&B acts. There's even a local nightclub hangout on the show, where cops and robbers go to unwind, which offers real recording artist performances.

Appearing on the soundtrack are artists such as Mary J. Blige, who covers the Aretha Franklin hit "Natural Woman"; a reunion track by Guy; Jodeci brothers Jojo and K.C. Hali; and Uptown baby acts Anthony Hamilton, Monifa, Lillie Shaw, and the Lost Boyz. Chante Moore and Gladys Knight, who appeared on episodes last season, also contribute tracks.

So far, three videoclips have been taped. The album drops in mid-September.

Speaking of Guy, Teddy Riley and Aaron and Damion Hall are scheduled to appear on one of the new season's episodes.

Banned Band: Bus Advertising for album from Hood Rat Records/Priority rap act Watts Gangstas, "The Real," has been banned in Inglewood, Calif.

The 50-bench ad campaign was mixed by city officials who decided the ad—which depicts the two rappers with their backs turned on a drug measuring scale filled with drugs—was inappropriate.

The artwork also appears on "The Real" album cover. The same scale is shown on the album's back cover, except that the drugs have been replaced with cassettes and CDs.

A spokesman for the group insists the ad's message is clear: "They're turning their backs on drug dealing."

So far, the city isn't budging.

Similar ads are on 90 bus benches in Los Angeles.

Quick Hits: NFL Green Bay Packer Reggie White has launched a label in Nashville called Big Doggie Records, distributed by Chicago-based M.S. Distribution. The first artist from the label is Detroit rapper Mike-E's current single, "Back In The Day," is from his debut album, "Pass It On."

The artist formerly known as Prince has packed his bags and is headed back to his original digs in Minneapolis. The purple one is selling his L.A. home and his nightclub, Glam Slam. His royalties has opened the doors of his Paisley Park facility in Minnesota every Tuesday through Saturday for "Love One Another," evening events designed to "provide a drug, alcohol, and violence-free environment for the community."

Death Row CEO Suge Knight has opened a nightclub in Las Vegas. Club 662 will feature music, dancing, and live performances.
I GOT 500,000 ON IT

THE DEBUT ALBUM OPERATION STACKOLA
GOLD
THE DEBUT SINGLE "I GOT 5 ON IT"
GOLD
"PHAT 5 ON IT" PARTY TBA!

EXECUTIVE PRODUCER ERIC L. BROOKS FOR NOÖ TRYBE RECORDS AND CHRIS HICKS AND ACCRAAA J. PAVEL FOR C-NOTE RECORDS

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Junior M.A.F.I.A. Grows Up Fast On Undees Set

Iff growing up black in the inner city is a process of losing hope and developing paranoia, then the members of Junior M.A.F.I.A. have grown up fast. Ranging in age from 16 to 21, Little Caesar, Chico, Nino Brown, Tre, LeMeu, MC Klepto, and Little Kim speak about the load of the shambles they are struggling with their debut R&B album, "Conspiracy" (Undees/Big Beat/Atlantic).

"Some of our songs are real hard, some are party records," says Little Kim. "We got a lot of narratives, because we all got a story to tell—everybody had their own little thing going, being caught up in the struggle."

"On "Conspiracy," Junior M.A.F.I.A. has given its past confusion a certain warmth. From the soul swoon of "I Need You Tonight" to the smooth slip of "Player's Anthem" to the Robocop precision of "White Chalk," the set is flowing, cinematic wash of sound that earns praise. On Aug. 29, the label shipped 800,000 units of "Conspiracy." The members of Junior M.A.F.I.A. are protégés of Bad Boy quasar the Notorious B.I.G.. "If we didn't for what we're doing, things we're supposed to be donin,'" says Little Kim.

The loose parts of the collective form their separate acts, which will all release albums: Kim and Klepto are soloists; Tre and Larceny are members of the Snakes; and Little Caesar, Chico, and Nino Brown are from the Sixes. "Basically, we were family," says Little Kim. "The Notorious B.I.G. adds, "To be in Junior M.A.F.I.A., you've got to be a friend, and they're my friends. I knew them since we was little. So I just had to make sure they was straight.'

The group was signed to Big Beat late in 1994, after Big Beat president Craig Kallman received the act's demo tape from manager Mark Pitts, who handles Big Beat's Changing Faces, as well as B.I.G. "The songs were just stunning," says Kallman. "There was so much talent and vision there; I really felt the same vibe I felt from B.I.G., who I think has the potential to become one (Continued on next page)"
TAKE ME HIGHER: “You Are Not Alone” by Michael Jackson (Epic) remains at the top of the Hot R&B Singles chart this week. A combination of strong sales and a huge lead in airplay holds this record at No. 1. On the airplay side, “You Are Not Alone” is ahead of the No. 2 record, “He’s Mine” by MoxenStef (Outburst/RAL/Island), by almost 50%. In sales, “Alone” is a close No. 2 behind “Gangsta’s Paradise” by Coolio Featuring L.V. (MCA), and these two records are ahead of the top two by about two to one. “Gangsta’s Paradise,” although still at No. 2 on the R&B singles chart, is far the biggest gainer in sales and airplay on the entire chart and is likely to challenge for No. 1 next week. “You Are Not Alone” is still far ahead, but shows a slight decrease in points this week.

LIKE THE DURACELL BUNNY, she just keeps on going and going and going. Brandy continues with yet another impressive release. “Brokenhearted” (Atlantic), which is the fourth single from her self-titled album, is this week’s Hot Shot Debut. Recently, Brandy performed during the Vibe Music Conference in New York and rocked the house with an acoustic/sax set, proving just how talented she really is. In its first week, “Brokenhearted” is already No. 1 at KKKB Los Angeles, WPED Charlotte, N.C., and KJMS Memphis.

GROOVE ON: In general, things are a little slow on the chart, and lots of records seemed to have stalled, but there are a few records that managed to pull out ahead. “Tell Me” by Groove Theory (Epic) continues to grow at a steady pace in both airplay and sales. This week it has the second-largest increases in total points, boosting it 22-18. “Tell Me” is at top five at six stations, including WCDX Richmond, Va., WMRO Pittsburgh, and WHUR Washington, D.C. “Love T.K.O.” by Regina Belle (Columbia) rocks the boat and jumps 46-30. Recently, Columbia Records and WBLS New York sponsored a party cruise around New York to celebrate the release of Belle’s new album, “Reachin’ Back.”

GREATEST GAINERS: “You Can’t Run” by Vanessa Williams (Wing/Mercury) wins the Greatest Gainer/Airplay award this week. This track was written and produced by Babyface. “You Can’t Run” is No. 1 at KQXL Baton Rouge, La., and is top five at WERD Miami, WBLK Buffalo, N.Y., and KKOL St. Louis. “Jeeps, Lex Coups, Bimaz & Benzo” by Lost Boyz (Uptown/MCA) garners the Greatest Gainer/Sales award. This is very impressive, as the single is receiving very limited airplay. However, there is a lot of activity on the streets, and this is a hot seller. “Jeeps” is featured on the upcoming “New York Undercover” soundtrack, which features cuts from Guy, Mary J. Blige, and the Hailey Brothers (from Jodeci).

UP AND COMING: Next week Janet Jackson should have no problem debuting in the top 10 with her single “Runaway” (A&M). This is the first single of her best-package, “Design Of A Decade 1980-1990,” which is due in September. “Runaway” is No. 20 on the Hot R&B Airplay chart. A little further down the line, you can expect a hot release from the artist known as Prince. “I Hate U” (Warner Bros.), which is due in mid-September, is already No. 7 in airplay. Another upward momentum release that is already receiving significant airplay is “Fantasy” by Mariah Carey (Columbia). It is No. 27 on the airplay chart.

**Hot R&B Singles**

**Bubbling Under... Hot R&B Singles**

**Week Ending September 9, 1995**

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**Billboard Hot Rap Singles***

**Week Ending September 9, 1995**

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<td>B.E.T.</td>
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<td>6</td>
<td>1ST OF THIS MONTH</td>
<td>BOSS</td>
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<td>7</td>
<td>ONE MORE CHANCE/STAY WITH ME</td>
<td>WJG</td>
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<td>WE LOVE (I'M GONNA BE THERE)</td>
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<td>DJ'S LUCKY</td>
<td>LITTLE B/R BROS.</td>
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<td>10</td>
<td>MAMA/OLD MAINE</td>
<td>INTERSCOPE</td>
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www.americanradiohistory.com
### BILLBOARD SEPTEMBER 9, 1995

#### HOT DANCE MUSIC

- **CLUB PLAY**: Compiled from a national sample of dance club playlists.
- **MAXI-SONGLES SALES**: Compiled from a listing of Billboard’s Top 300 dance retail stores which report number of units sold to SoundScan, Inc.

---

#### No. 1

**Title**: HOW HIGH ON 250ml JAMAL'S (99c LAND)
**Label**: MCA
**Artist**: REDMAN METHOD MAN

---

#### Hot Shot Debut

**Title**: MC'S ACT LIKE THEY DON'T KNOW (12 IN JIVE 42318)
**Label**: KRS ONE

---

#### Greatest Gainer

**Title**: TURN IT OUT (12 IN MCA 51313)
**Label**: MCA

---

#### Club Play

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<td>EVERYBODY BE SOMEBODY</td>
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<td>FALLIN' IN LOVE (6 IN 500 881CA)</td>
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<td>PULL UP TO THE BUMP (550 MUSIC 779/603G)</td>
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#### Hot Shot Debut

**Title**: WE CAN MAKE IT STRICTLY RHYMED (3 IN 92) | MORE

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#### Club Play

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#### A Must Buy For '95!

**Billboard's 1995 Record Retailing Directory**

"Outstanding source material...an invaluable tool in seeking new opportunities." — H. Brown, Impel Marketing

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#### SoundScan

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**BILBARD** SEPTEMBER 9, 1995

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**Relayed upon by the entire record and video industry, Billboard's 1995 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.**

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BDRD0305
NASHVILLE—One of the most dis- tinctive new voices on the country music scene is also one of the best known, although only in industry circles. Thirty-two-year-old Ron Wallace has been the premier demo singer here for the past few years and is finally getting his own. His debut album, "Bound And Determined," on Columbia ships Oct. 17, and he and the label feel it's a different approach at breaking a new artist, in his case one who has been seasoned in the business and who has obviously studied good songs for years.

Wallace's strong tenor and his feel for making songs his own have been well- known for some time, but his original break, as he jokingly likes to call it, has taken years.

Sony and Columbia have great expectations for him. Sony executive VP/ GM Allen Butler's enthusiasm for Wallace knows no bounds. "After eight years of paying his dues as a demo singer, people now know what a good song sounds like," says Butler. "That's why he's one of the producers on this album (along with Jim Scherer and Paul Worley). He has so much input, and that comes from singing hundreds if not thousands of demo songs in this town and seeing which ones worked and which ones didn't."

He and Jackson went through school that song and Joe Diffie followed him, and Ron was just stepping into Joe Diffie's place as premier demo singer in Nashville. Pretty good school of hard knocks." Wallace got there via a circuitous route. He's from Independence, Mo., where his father was a truck driver and a singer, his mother a poet and a writer. He began playing in bands at age 13 and after four years in the Air Force, he ended up in Branson, Mo., as a journey- man guitarist, where he met his wife-to-be, Rose, who was singing in the same theater. She is from Hendersonville, Tenn., and they decided to move to Nashville in 1987.

"It was not a fun time at first," Wallace says. "I figured it would take five years for me to do anything here. I had a couple of phone numbers, started hang- ing out at Music Row, worked mornings at Hickory Hollow Mall, washing windows and mopping floors and stuff. I got into singing demos and doing for noth- ing at first. Then I took my gig that I could get, playing electric guitar out at the old Bro- ken Spoke, which the airport exterior elim- inate.

His ambition and dream remained unwharted, he says, even when he expe- rienced rejection almost routinely. "I was with a songwriting company that I thought was pretty good, but they thought what they are is best for you. I would (Continued on page 32)"

CHET FLIPPO

MCA's Mark Chesnutt Finally Finds His 'Wings'

NASHVILLE—Though the title of his new album is "Wings," Mark Chesnutt says the release could very well have been self-titled. "I had input on this album. I was there from the very begin- ning all the way to the end," Chesnutt says. "The name of the album should be 'Mark Chesnutt,' because for the first time, that's what it really is."

Decca executives share Chesnutt's enthusiasm for his new album and are paving the way at radio and retail to support the first single, "Trouble," and Chesnutt's inclu- sion in the MCA/Decca fall marketing campaign, which has the slogan "Life's Soundtrack."

"Our goal is to see this become one of the largest albums Mark Chesnutt has ever had in terms of sales," Decca senior VP MCA/VSP Sheila Shipley-Boldy says. "We are working much Mark Ches- nutt and what he's all about."

According to John Lytle, Decca's director of national promotion, the radio special will be a key component in the album's launch. "We're going to go to radio with a live world premiere licensed through NBC of closest thing to what we offered to all stations," Lytle says. "The premiere will be held prior to the Oct. 3 release and will be live via satellite. The audience will be able to call in and talk to Mark."

Lytle says the special might be broad- cast live from Universal Studios in Orlan- do, Fla., but specific plans had not been confirmed at press time.

In addition to the radio special, Decca plans "win it before you can buy it" con- tests on radio. It will also promote the song with postcards that fea- ture a line from the song: "When a woman like you walks into a place like this, it almost can mean the promises break."

Decca also plans to promote the new album, as well as Chesnutt's catalog, by releasing a special CD to clubs. "We are going to service a special sampler CD to clubs that will include 'Trouble' and spe- cial dance mixes of previous hits," Dave Weigand, MCA VP of sales and marketing, says. "We want to make it easy for them to find Mark Chesnutt's music and get him played."

Weigand says Chesnutt's new release will be strategically positioned at retail with endcaps, and MCA will direct consumers to the album's availability via ads in consumer publications heralding the new release.

"Everybody at Decca really, really believes in me, and that's a good feeling," Chesnutt says. "A lot of the people that have always been behind me are at Decca. I feel like we're all working together as a team."

This album marks a few changes for Chesnutt. Instead of working with Mark Wright, who produced his previous MCA releases and his last Decca album, this project was produced by Tony Brown. "I've (known) Tony for about five years now," Chesnutt says. "He was one of the first to come down and see me in Beaum- plet (Texas). I always liked Tony and thought we'd work good together."

Chesnutt says he enjoyed his associa- tion with Tony. "It seemed routine, but it simply wasn't us ... At TNW we broadcast ... out of a temporary facility that was basically a warehouse, with a roof that leaks on members of our studio audience ... The complaints came to us every night—continual, angry complaints that included uncomfortable bleacher seating and inadequate bathroom facilities. Suffice it to say that backstage and dressing room areas leave much to be desired ... When we signed our original contract, we were informed that the Auff Theater would be renovated and we would have a real theater to showcase our guests. That never happened."

Finally, they had to adapt to the set design, with TNW wanting a "Southwestern feel, a corral, a cow head nailed to a gate." The clincher came, they say, when TNW began soliciting ideas from outside production companies on how to revamp the show, before Crook and Chase's own producer was informed of the fact. "By the time he was finally contacted, our rela-}

Accident Puts James Burton In Coma; Crook And Chase Tell Why They Left TNW

AILING: Guitarist James Burton remains in the intensive care unit of Highland Hospital in Shreveport, La., after a minor accident resulted in near death. He fell off a ladder while trimming bushes at home and broke his ankle and foot. Surgery to place a pin in his ankle seemed routine until he slipped into a deep coma for days.

Burton has regained consciousness, his wife Louise says, and is talking a bit. It is too soon to determine if there was any brain damage. "Earlier this week, he wasn't expected to live," she says. "He was in as deep a coma as you can be in and not die. But we're going to pray him right out of here. I want everyone to pray for James."

IN THEIR FORTHCOMING book, Lorianne Crook and Charlie Chase finally talk about why they are leaving TNW and describe their fractious relationship with the network. In late 1990, they revealed, they received an ultimatum from TNW to fire the brass section of the band on their "Mid- City Tonight" show. Horns, they were told, were "not country."

Crook and Chase lost that fight. Then came the fashion directive. "They sent us pictures clipped from magazines and clothing samples to show us how we should look. They wanted us in Western wear by April 1, 1996. This we could not do. We haven't dressed 'country' in all the years we've been on television. We don't wear jeans or fringe or boots because it simply wasn't us ... At TNW we broadcast ... out of a temporary facility that was basically a warehouse, with a roof that leaks on members of our studio audience ... The complaints came to us every night—continual, angry complaints that included uncomfortable bleacher seating and inadequate bathroom facilities. Suffice it to say that backstage and dressing room areas leave much to be desired ... When we signed our original contract, we were informed that the Auff Theater would be renovated and we would have a real theater to showcase our guests. That never happened."

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<table>
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uno de los álbumes que obtuvo en el estudio. He says, "I knew that I wanted to get it right, and I said, 'Man, if I can sing demos at Tree, I could work for the rest of my life.' I had a great deal of respect for Tree. Something told me it was just beginning to shop it, and Jim was one of the first people I heard it." Scherer liked the tape and asked Ron if he could see the demo, and Ron introduced him to chief Raye Worley, who was impressed.

"This was three summers ago," Wallace recalls. "I was playing Sunday nights downtown, playing young people. And all of a sudden, filling in for the regular band. Paul came down to see me, and I gave him a tape. I later heard that his words—we're Jim Scherer the next day—I get it! He and Jimmy signed me to a production and writing deal with Tree, with the idea of shop- ing my songs."

"I played the NEA [National Entertainment Affair] showcase in '88 and got a lot of good buzz. That's when the shake-up started at Sony Paul told me, 'I really want to work with you. Stick with me. I'm gonna land some deals.'" Worley landed at Song where he made Wallace his first Columbia signing, and they released the album in the spring of 1994. The result is a strong mixture of original Wallace songs and songs that were so popular they appeared on both albums. Seals/Eddie Setzer/John Greenbaum song "Left Hand Of God," which has steeled strong reactions from radio listeners. Tony says the reaction has been mainly positive. The song "Cotton Country Queen" was shipped to dance clubs in a dance remix before the single. "I'm listening to a lot of dance remixes, but I'm not sure if the dance club response was over-whelming. When he and Wallace say, they're in no hurry to throw to new audien-
tees. "First thing we're doing," Butler says, "is pile them onto a bus and send them out to little clubs. Some funny words—to look for every radio tower in sight. He's gonna pile off that bus, guitar in hand, and go in and play for those folk. He's got a lot of young people all these weeks. They're breaking through so fast that they don't ever get a chance to play small and really get their feet solid. If you build your long-term fan base. Instead of opening for a big act in a big arena, we want him to get more of a band feel for who his audience is and what part of his music works for them. We just want to break the music mold a little bit and have his strength with the strong, powerful music and his magnetism."

As Wallace's eager to try his wings. "I've been around a long time, and now the younger singers are getting younger and younger. I just want to make good, honest music and put it in the hands of the people. I think that's the most important thing no matter what the musical climate is."

"I'm just after good music from the heart, I'm glad this didn't happen before, I wasn't ready. But I think I am now."

**CHESNUTT FINALLY FINDS HIS 'WINGS'**

(Continued from page 80)

"And when we got in there to mix, I was there every day for the mix. The other albums I never there. I would never get a copy of the album when it was all done. I was responsible for the final mix."

Though the new release is named "Wings" after one of the songs on the album, in some ways it seems symbolic of the development of Chesnutt's career and his artistic maturity. "It says I finally found my wings and I'm rising above all this bullshit that I didn't realize I could [rise above] before," he says. "I was 26 years old when I signed with [MCA], and I really didn't know what the hell was going on. It took me a lot of years to realize it's all up to me. I've got to be the one leading this thing. Ever since I've been back with [Decca], it's all up there and I'm responsible for it."

Chesnutt says he's looking forward to touring this fall and seeing audience reaction to the new material. He's already been performing the single and getting great response. "When we went in to cut this album, we didn't play very much of that song, but I wanted, and I got exactly what I wanted on this album. That's why it's gonna be every album from now on. If I have to say anything to the man, you have nobody to blame but myself, but that's all hell of a hell of a lot better than being at somebody and fighting it. I think he's doing a hell of a lot better than in the past. There's a lot of good people behind this, and I believe in myself. I feel like I'm starting over."
### Billboard Hot Country Singles & Tracks

**Date:** September 9, 1995

**Number 1 Song:**
- **Title:** Heaven Bound (I'm Ready)
- **Artist:** Shenandoah
- **Position:** 1

**Singles & Tracks**

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<th>Title</th>
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<td>Don't Ever Know Your Name</td>
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**Top Country Singles Sales**

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<td>Garth Brooks</td>
<td>BILLBOARD TOP COUNTRY SINGLES SALES</td>
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Artists & Music

PolyGram's Vives Set Can't Be Forgotten

by John Lannert

A Royal Handshake, Producer/arranger Sergio George, seated left, shakes hands with Vives, VP/GM of Sony Discos, after signing a deal marking the creation of George's own Sony-distributed imprint, Sergio George Records. Looking on, from left, are Jorge Luis Plioto Sr., director A&R of Sony Discos, and Fernando Beltran, VP promotion of Sony Discos.

GOOD TIME CARLOS: Colombian entertainer Carlos Vives—prosperous soap actor turned progenitor of neo-vallenato sounds—is an on-stage performer nearly impossible to dislike. He is matinee-idol handsome, possesses an agreeably wiry baritone, and is immediately charismatic. So it came as no surprise that Vives Aug. 18 show at Radio City Music Hall in New York resembled a raucous block party, as Vives and his cheering, singing throng rambled through a 90-minute set for which material was taken mostly from Vives' latest, hit album on PolyGram Latino, "La Tierra Del Olvido" (Land Of The Forgotten).

Dressed in denim cutoff shorts, hooded shirt, and headband, the ever-smiling Vives seemed in perpetual motion, bounding from one side of the stage to the other, particularly on embraceable uptempo songs, such as "Pa' Matyé" and "La Gota Priya," the 1984 smash that launched the set, not to mention Vives' recording career.

Vives was backed by a solid 10-piece band featuring ace accordionist Egidio Cuadrado and Mayte Montero, a talented virtuoso of the gaita, a tube-like wooden flute. Both Cuadrado and Montero took turns spicing the concert with zesty improvisational fills. Cuadrado even took a vocal bow, delivering a vivacious rendition of "La Puya Puya," which was the show's best display of pure vallenato, a jerky, locomotive groove peppered with spirited accordion accents and chant-like vocals delivered in a pleasing wail.

Unfortunately, Vives sang many of his musically smart vallenato-flavored reggae, chunk, and rock numbers at full throttle, thus depriving himself of the opportunity to flash any nuance or texture in his delivery. And the reprise of the title cut from "La Tierra Del Olvido" and "Pa' Matyé" during the encore demonstrated that Vives' raucous romp could have benefited from a better-structured song sequence.

Still, Vives' exuberant, feel-good set was good, clean fun. Besides, heavily Colombian crowd attending the show cared not a whit about vocal subtlety or creative depth. They were too busy celebrating their musical heritage.

THE (TEJANO) DREAM: "Dream the "Tejano" Dream" Ojajunen, superstar center of the NBA champ Houston Rockets, has launched a Bottled spring-water called Pure Tejano Natural Spring Water. The company is a division of Houston-based World Class Waters and Ojajunen-Cornell Co. Pure Tejano Natural Spring Water will sponsor the South Texas Tejano Fest Sept. 17. Scheduled to headline the event, which will take place first at Johnyland in Corpus Christi and then at Hemisfair Park in San Antonio, are Sony Discos superstar (Continued on next page)

LATIN TRACKS A-Z

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<td>Tito Rojas</td>
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Latin music

La Mafia, and labelmates Fama and EMI Latin's venerable conjunto idol Roberto Pulido.

A "ONE WORD" SURPRISE: Toward the end of the 1994 tour supporting his "Paratodos" album, BMG Brazil legend Chico Buarque recorded live tracks that he was planning to release this year as an album. Buarque says he began having second thoughts, noting that "it would be too easy" to put out a live album based on material released just one year earlier.

Instead, Buarque returned to the studio to cut "Uma Palavra" (One Word), a unique album of tracks described by Buarque as his B-side tracks.

Buarque adds that "Uma Palavra" does not necessarily showcase his abilities as a composer, but he says, "This is an album where I reveal my best work as a musician."

Buarque revisits several lesser-known songs, such as "Estáció Manguíe" and the title track, with economic arrangements that cast a light-hearted tone to the songs. Not all of the album's tracks are unknown, either. "Quem Te Viu Quem Te Vê" (Who Saw You, Who Sees You), his 1994 concert hit, is one of five widely recognized, yet revamped, standards.

Buarque currently is locked up in a Paris apartment completing a second novel. His first, "Estorvo" (Hindrance), sold more than 200,000 copies in Brazil, the U.S., France, and the U.K.

Stateside Briefs:
Rudy Sarzo's recently launched imprint, Sarzo Music, makes its official bow on Wednesday (6) at Miami's Hard Rock Cafe, with performances by several of the label's acts, including Logos, Stukas En Vuelo, and Vrede... Vocal Sampling became another victim of Cuban embargo politics last month, when the talented, Havana-based a cappella group was denied a visa to perform at a New York concert sponsored by the World Financial Center Arts & Events Program. Several tracks from Vocal Sampling's Sirene EGG debut, "Una Forma Más," are garnering scattered airplay in Puerto Rico... Bobby Lopez has been named programming manager, Latin America, Country Music Television. He most recently was PD at Spanish outlet KRIO-FM, San Antonio, Texas.

A three-month investigation by the Assn. of Latin American Record Manufacturers and the Motion Picture Assn. of America lead to the Aug. 10 arrest of Morris Abdelsayed for the alleged manufacture of counterfeit videos. More than 15,000 pirate videos were confiscated at Abdelsayed's counterfeit factory in Canoga Park, Calif. Most of the tapes were by regional Mexican artists, such as Ponovia's Los Bukis and Los Invasores Del Norte, along with tapes by EMI Latin Tejano superstar Selena.

On July 22, the Recording Industry Assn. of America assisted state police during two raids near Providence, R.I., that netted more than 35,000 alleged counterfeit cassettes, many of which were copies of Selena's smash album "Dreaming Of You." Felix Purralata, alleged owner of the two raided retail locations, was arrested and charged as a felon... Montreal imprint Antara Productions recently released a fine merengue/salsa album by Papa Ross & Orquesta Pamchica titled "Vamos A Pamchica." The label is looking for a U.S/Latin American licensing deal.

Correction: Marisa Monte recorded for EMI Brasil, not PolyGram Brasil, as reported in the Sept. 2 issue.

Latin Music

Labels Mesh Classical Music, Online World

(Continued from page 13)

releases by offering a user-friendly guide to the genre within the interactive portion of the discs. "These are for the newcomer and also for the dabbler," says Gauthreaux. "But they're not your basic introductory-type material, such as 'a sonata is... and beginning in the third measure you will always find... What we have strived to do is to put the music in social context through such elements as offering background on the composer's lives and times."

An Angel market study found that more than half of active music consumers say they enjoy classical music, but that fewer than a quarter have actually purchased a classical recording. Gauthreaux says, "Giving them an easy means to explore the subject and acquire knowledge where they may have had little before makes them more likely to make the leap."

An entry-level price was also found to be key to unlocking this new market, the study showed. Exact pricing has not yet been set on the Angel CD Plus titles.

Similarly, Intersound's Audio Plus titles have "the basic who, what, where, and when to get you started," says Alan Queen, director of multimedia development. "And then there are extra levels to explore as you get more familiar with the music."

One multimedia section within the "Musical Odyssey" album, for instance, allows users to view, play through, and print complete scores from two album selections. Another more basic area introduces the orchestra, explaining the different roles that members play.

"It's all icing," Queen adds. "The music is still the heart of what we're showcasing."

The Angel albums, among the first announced for the new CD Plus format, will be packaged in dual-disc Brilliant Box jewel boxes, to allow for the inclusion of a separate diagnostic disc/multiassion driver with each title. The diagnostic disc "surveys" a user's computer to determine if it will require additional driver software to access the multimedia element of the CD Plus disc when played in a CD-ROM drive; if so, the required drivers are included on the extra disc.

Intersound is using a different production approach, "expanded pregap," for its enhanced CD titles. This technique hides the computer software to access the multimedia within additional software.

Other Audio Plus titles on tap from Intersound this year include an album by pop-rock group Skeleton Crew and a brass music-themed title, both due later this month, and a four-disc Broadway series slated to start in October. Each will carry "standard" album pricing, according to the label.

The hope is to ease Intersound toward an all-enhanced future, says Queen.
Top Jazz Albums

FOR WEEK ENDING SEPTEMBER 9, 1995

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RELATIVITY SET A CHANGE FOR SATRIANI

(Continued from page 14)

by Jim Macnie

DISCOUNT: Naxos, the Cherry Hill, N.J., company that made its mark offering classical discs direct to the public, is offering new recordings. The suggested retail price of the titles will be $7.99, which is roughly half that of new major-label Jazz titles.

Naxos Jazz, like its classical counterpart, is aiming for prominent display in high visibility retail chains and discount outlets. "We have a great presence in many nontraditional record accounts," says GM Mark Miller. Borders Books & Music and numerous university book stores are among the targeted accounts. Naxos has had success with isolated classical promotions at such chains as Target and CVS and hopes to place its jazz line in similar outlets.

Budget jazz titles may have an even greater attraction for consumers than the classical discs that have earned Naxos its substantial rep. "With the classical, mass retailers have a selection of very cheap and, in some cases, very poorly done titles they can draw from," explains Miller. "But jazz there's nothing else out there at $7.99, at least as far as new recordings go."

"Naxos is becoming synonymous with highbrow entertainment at bargain prices," says company founder Klaus Heymann. The titles due Sept. 11, include "Straight Up" by Philadelphia guitarist Frank Dubosque; "Not What You Think" by electronic violinist Dennis Deluca; "Moods Of Old New Orleans" by the Louisiana Repertory Jazz Ensemble; and Edgardo Cintron & Tiempo Noventa's nine-piece Latin ensemble date. "Music Caliente." Four new titles per month are scheduled. To keep the overhead low, the label has to be a taskmaster: It expects its artists to be well rehearsed before going into the studio.

Visibility won't be limited to stores. Several of the packages will be packaged together and touted on home-shopping channel QVC. "We're also taking some of our artists, like Edgardo Cintron and the keyboardist/composer Demetrios, and bringing them to perform at retail conventions," says Miller.

ART & ENTERTAINMENT: The title of Geri Allen's recently rereleased 1987 Minor Music disc "Santos" is also about the pianoist/crooner's take on music: "Open On All Sides... In The Middle." That openness has provided Allen with two distinct kinds of acknowledgments of late. On Aug. 6 at the Santa Monica (Calif.) Civic Auditorium, Allen and her band were tied for top honors in the jazz field from the Soul Train Lady of Soul Awards. The disc that impressed the judges was her Blue Note album "The Real Quiet Storm." On Aug. 7, Allen's latest Blue Note date with Rower Carter and Tony Williams, the syndicated awards show was aired to a prime-time TV audience. It has also been determined that on March 17 of next year, Allen will be featured on an upcoming PBS Wynton Marsalis special "Jazzal On Music." Marsalis is a big Gelb fan. "When you have people of vision, things move forward," says the bandleader, "and the show is mainly due to Peter's vision." Every day at the office, Gelb shares ideas with Gilbert Hetherwick, a senior VP at Sony Classical, not Sony Video as mentioned.

ERRATA: No denying that Peter Gelb is a hard-working guy, but he definitely is not under the employ of two companies. The Emmy Award-winner is the president of Sony Music; his association with Thirteen/WNET, as referenced in our July 12 cover story, is solely as producer of the upcoming PBS Wynton Marsalis special "Jazzal On Music." Marsalis is a big Gelb fan. "When you have people of vision, things move forward," says the bandleader, "and the show is mainly due to Peter's vision." Every day at the office, Gelb shares ideas with Gilbert Hetherwick, a senior VP at Sony Classical, not Sony Video as mentioned.

The Dayton Faris Inc. production company.

"We documented the making of the record," says Satriani, who, along with Palmer, expects both a promo videoclip and home-video product to emerge from the filming.

The sessions, he says, were particularly special, mainly because he stayed out of the control room. "I let him try every track record really different, and this one's even more so, because Glyn just had me in the sound room being a guitar player," he says. "It became a really intense journey into the soul of the material."

Satriani primarily recorded the album live, accompanied for the most part by rhythm guitarist Andy Fairweather Low, bassist Nathan East, and drummer Manu Katche. Also assisting were Satiani stalwart Jeff Campbell on drums, the rhythm section of brothers Gregg and Matt Bissonette on drums and bass, and Glyn's son, Ethan, also on drums.

What was searching will now begin the way to record and play, and I thought I would have a special collection of songs for this record," Satiani says. "There wasn't a central theme like on 'Surfing' or [1989 album] 'Flying In A Blue Dream.' I wanted somehow to capture more emotion and depth: I wanted the sad songs to be really sad, and the fun songs to be over-the-top fun—and everything to be more live. And there's a blue element that I wanted counting on: I always thought I'd wait and get some years on me, until I was 30 or 35, so I'm really pleased to have a couple of songs with blues ideas, like 'Down, Down, Down' and 'Slow Down Blues.' But as a whole, nothing lies together thematically, so it became my first eponymous release because it's just music from me." Satriani is now preparing for a press tour, which will take him to Europe in September. Meanwhile, Satriani is releasing as promotion for the retail display contest and has created a special window decal featuring the album cover art. An advertisement mailing to retail and radio is being created, as are in-store appearances and a cross-promotion with the car manufacturer Ibanez, which has previously tied in with Satiani releases.

A teaser consumer print ad campaign will feature audio samplings from the album via an 800 number, and TV buys will feature the footage from the studio sessions. There will also be special point-of-purchase materials, including posters and two-sided flaps.

Relativity, says Satriani, will hand out album flyers at concerts by guitarist peers, such as Carlos Santana and Jeff Beck. On Satiani's touring front, a 40-city, major-market U.S. outing is being planned by Bill Graham Management for January, with a special appearance at the Festival Haas in Satriani's hometown of San Francisco in December.

Satriani, who did a stint as Ritchie Blackmore's replacement in Deep Purple during the interval between "Time Machine" and "Joe Satriani," is returning to the power trio format for the first time since 1990. "Nothing always happens when three guys try to make as much good music as possible," says Satriani.

"That's the kind of mood I'm in now. There's a good amount of store-uped danger, and I want to go back to hitting the stage and going crazy."

Palmer adds that future plans include utilizing CD Plus technology for an enhanced CD release, as well as setting up a Relativity home site on the Internet. "There's already a lot of Satriani promotion out there on the Net," he says, "and we're setting up a new site with an online store, just for this compact disc. We're doing anything we can to do bring people closer to what he's done on this album."
MAZEL TO BMG: Lorin Maazel has signed a nonexclusive, long-term agreement with BMG Classics/RCA Victor Red Seal. Maazel, whose most recent recording projects have been with the Pittsburgh Symphony for Sony and Telarc, begins his RCA recording relationship with the Bavarian Radio Symphony Orchestra, of which he was named principal conductor in 1993. The deal lists six discs: first, an all-Strauss disc with "Also Sprach Zarathustra," "Don Juan," and "Rosenkavalier Suite," released in August, to be followed by another all-Strauss record, out in 1996. The third recording features Stravinsky's "Symphony of Psalms" and "L'Histoire du Soldat," for which Maazel will also solo on violin—he was, after all, once a violinist in the Pittsburgh Symphony.

This season is Maazel's last for music director in Pittsburgh; that ban is being passed to Mariss Jansons. The 66-year-old Maazel reportedly plans to devote more time to composing. His flute concerto, written for James Galway, world premieres with the Pittsburgh Symphony in October, with Maazel conducting, followed by performances in Carnegie Hall in November. Galway is also a RCA artist, but there are no recording plans for the work.

Maazel is not cutting his other record company ties: Sony has three more Pittsburgh/Maazel discs (Sibelius, Respighi, and Saint-Saens) in the can and still plans to work with the conductor, perhaps on other Pittsburgh projects.

The Maazel recordings are being made using Dolby Surround Sound technology, so people who are listening can feel as if they are in a movie theater, provided they have a Dolby Surround System. And speaking of movies, the BMG art department, apparently, had such a love for "Zarathustra" that they made a poster for the movie "2001: A Space Odyssey," because the album art features a planetary motif, with Maazel sporting startlingly electric blue hands. That same art department, incidentally, has also put together what may well be the first classical CD holographic cover on "The Tyroverster," a collection of Lervy Anderson tunes performed by Leonard Slatkin and the St. Louis Symphony. The cover, a marvel, moving tyroverster, is perfectly in keeping with Andover's artful, witty pop standards '60s movie program "The L word, Synonym of the Evergreen "Sleigh Ride."

RESURRECTION: Nimbus forgot a composer has with a new series of recordings, of which is being released Wso (6). Nicolea Breton, born in Transylvania, Romania, wrote fine and more than 200 operas, and a stone, stage director, and conductor, became director-general of the Romanian Opera in 1944. But in 1948, striking a blow, daughter Judith began dating an Aican diplomat (whom she later married) and so was put on the map. In 1949, she was forced to retire and was expelled from the Romanian Composers Union. For the last years of his life, he was a housebound, his music effectively banned in Romania. He died in 1966.

Judith, who now lives in the Washington, D.C., area, was being asked about her father's renaissance, security problems, including productions in Romania and St. Gallen, Switzerland, and recordings, which are now being edited and mastered by Nimbus. The first Nimbus recording, which includes the one-act opera "Golem" (1923) and "Amul" (1924), was made in Switzerland in 1987 by Romanian artists. "Golem" is a lyrical and 1940s tonal satire, in which a song, recalling Puccini, Verdi, and occasionally Wagner, Baritone Alexandru Agachi is wonderful as the aggrieved Golem, who begs his creator to make him human. Six more recordings, including two more opera, a little tone, and a fourth "Requiem," are planned for the series.

The next release, "The Evening Star," Breton's first opera, is scheduled for release April 1995.

NORTHWEST: Sony Classical will close its Hamburg office and move its European headquarters, including its international A&R functions, to London, home of the Sony Music Entertainment Europe headquarters.

NORWEGIANS: Norwegians has enlisted the talents of splendid Norwegian pianist, Einar Stein, Yoko Koleberg, who made a powerful impression in New York at the 1993 Grieg Centenary Symposium, in preparing a complete collection of Grieg's keyboard music. Fourteen discs are now in production. Norwegians is also planning a comprehensive series of recordings of Norwegian music, including all the major works of Grieg, Sven-Egil Haflset, and Sinding, using Norwegian artists.
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Classical Music

THE Billboard SPOTLIGHT
Marcus Roberts: Portraits in Blue
Dazzling improvisations on George Gershwin's Rhapsody in Blue, "I've Got Rhythm," and James P. Johnson's Yamekraw. This is the first-ever recording of Gershwin's masterpiece done as jazz improv—a show stopper at the '95 JVC Jazz Festival... "Music on the verge of boiling over, barely able to contain its vitality."
—The New York Times

Bobby McFerrin: Paper Music
A man of extraordinary talents brings his joyous virtuosity to classical music as both vocalist and conductor, with the Saint Paul Chamber Orchestra. Featuring the music of Bach, Mendelssohn, Mozart and more.

Utopia Triumphans Huelgas Ensemble/Paul Van Nevel
Extraordinary music from an extraordinary time: the Renaissance. The acclaimed vocal group delivers superb performances of spiritual works by Tallis, Gabrieli, Desprez, Porta, de Manchicourt and more.

John Tavener: Innocence
Among the most distinctive composers of late Twentieth-Century music. Featured here: the world premiere recording of Innocence and landmark compositions The Lamb, The Tyger and Two Hymns to the Mother of God. With the Westminster Abbey Choir.

Wynton Marsalis: Marsalis on Music
Superstar musician Wynton Marsalis introduces young audiences to the joy of music in four hour-long videos featuring imaginative graphics, visual effects and computer animation... his jazz band... cellist Yo-Yo Ma...

Fall 1995 on
Flemish composer Nicholas Lens caused a sensation in Europe with a white-hot work combining popular and classical elements into a sizzling firestorm of sound. Six soloists join three voices from Le Mystère des Voix Bulgares, mixed choir and an orchestra of classical, rock and ethnic instruments, synthesizers and percussion.

Williams on Williams The Classic Spielberg Scores
The Boston Pops Orchestra/John Williams, Conductor and Composer

Bo Skovhus, Baritone Der Schwanengesang Helmut Deutsch, Piano
"bold and velvet-toned singing" — gives a deeply moving performance of Schubert's beloved last songs.

Kathleen Battle
So Many Stars
5-time Grammy®-winning vocalist Kathleen Battle joins forces with some of the most exciting names in jazz including Grover Washington, Jr., Cyrus Chestnut, James Carter and Christian McBride to create an unforgettable collection of love songs, lullabies and spirituals.

Sony Classical
Classical Music

Classical Continues Chorus of Success

Labels Play with a Balance of Traditional and Adventurous

By Heidi Walson

Mozart’s, tenors and Beethoven are dominating classical record sales, but label heads are looking ahead to the next thing. To keep those bottom lines even, classical is moving even more toward the pop business ideal of thinking about what’s new and different as opposed to what’s old and great, in both repertoire and packaging. As Peter GB, president of Sony Classical puts it, “There’s been a negative trend in the past few years—the decline in sales of standard repertoire—so we have to be flexible and creative in balancing the more adventurous with the traditional.”

A Market for Spirituality

The most recent repertoire phenomenon, exemplified by the success of Gorecki Symphony No. 3 (Nonesuch) and Angel’s 1994 “Chant” (3 million units worldwide so far, according to the label), fueled dreams of a “spirituality” market. Angel’s follow-up crossover title, “Vox: The Evolution of Voice” —vocal music of the medieval mystic Hildegard von Bingen with a synthesizer backbeat—was a logical successor to that release, as was Deutsche Harmonia Mundi’s unauthorized Hildegard record with Sequenza, “Canticles of Ecstasy:” Both were aggressively marketed and did well.

The vocal quartet Anonymous 4 (Harmonia Mundi USA) also has benefited from the “Chant” phenomenon, and Deutsche Grammophon will begin promoting the music of Messiaen—spiritual and recently deceased—this season. However, labels are now looking to create new front-line successes in other areas through aggressive artist development, repertoire expansion, crossover projects and targeted compilations.

Star-Building

Using non-traditional media to do some star building took a leap forward this year when Deutsche Grammophon spent serious marketing money to create an MTV-style video for Gil Shaham and Classics recording of “The Four Seasons.” It ran on the Weather Channel, creating a PR bonanza and a heightened profile for the young violinist, to say nothing of increased sales for the CD.

More such projects are in the works. Greg Barbero, formerly director of marketing, PolyGram Classics & Jazz, and now VP of PolyGram’s London Records, says, “There’s a change of direction at PolyGram: we want to break more artists. Classical music needs more artists who are really stars.”

So who’s going to join Luciano Pavarotti and Itzhak Perlman at the top of the heap? Mezzo-soprano Cecilia Bartoli, like Pavarotti, a London Records artist, is already holding her own (her most recent release, last fall’s “Mozart Portraits,” has been a steady seller). DG has its marketing money on the Welsh tenor Bryn Terfel; this fall he has a video too, though not as flashy as Shaham’s); and Barbero has a lineup for the fall that includes pianist Jean-Yves Thibaudet.

In deciding which artists to “break,” Barbero says he looks for “the package”: talent, plus a lot of U.S. concerts, strong management, a good personality—a person who likes to meet sales reps, retailers, the public and the press (and make a good impression on David Letterman)—plus a good series of records that will amortize the investment.

What kind of artist? Singers tend to hit big, and both Sony and BMG Classics are working on enlisting their vocal stars so they can get in front of the next Barock phenomenon. With Bernstein and Sarajian dead, conductors aren’t what they were in promotability terms, and they can’t show what they do on TV. And Kevin Copps, senior VP of Atlantic Classics, warns that companies have to pick their promotable artists carefully. “You can help an artist who is the real thing. You can help—for a while—one who isn’t.”

What’s New

With standard repertoire glutting the market on full-price, mid-price and budget labels, classical stores are looking to new music. They’re finding inspiration in the success of the boutique label Nonesuch, with its small roster, limited release schedule and emphasis on new repertoire by such composers as Philip Glass and Steve Reich, to say nothing of Gorecki. Says GB, “We know that the 500th re-recording has less potential than a recording of new music.”

A raft of new-music specialty labels, such as Catalyst (BMG), Point Music (Philips) and Argo (London) have struggled to capture this market. This year, London will throw more resources behind Ayo, which plans to market composers—including Aaron Kernis and Michael Torke—as stars, signing them to contracts, planning events around them and hoping that their music’s driving rhythms and sonorities that recall rock’s roll will appeal to the young and hip. Forays into this area are fraught with peril, of course. Neither DG’s Todd Levin recording of Sonny’s Bang On A Can made a huge impact this year.

What’s some of this year’s biggest successes being classical? movie soundtracks, like Sony’s Immortal Beloved and the surprise opera hit, “Fanciulli” (Traveling), labels are not only aggressively pursuing soundtracks, but are working on developing other projects with film composers such as Elliot Goldenthal, whose oratorio “Fire, Water, Paper” was recorded by Sony this summer, and Michael Nyman (of “The Piano” fame) at Argo.

Sony also wants to do more recordings that Gelb says “make the traditional sound new.” Hence, this summer’s orchestral “Paper Music” has Bobby McFerrin conducting and vocalizing.

Such projects get a thumbs-up from Mark Jenkins, classical buyer for the ESO-stor Trans World Entertainment chain, who says that “classical hybrids are becoming much more interesting and diverse.” At the same time, Sony is maintaining its schedule of prestige releases from such heavy hitters as the Berlin Philharmonic—but talking with them about doing some unusual repertoire that they haven’t done before.

The Historical Angle

Labels have had success with historically oriented takes on traditional repertoire in the past year. Teldec’s video “The Art Of Conducting” is a collection of black-and-white newsreel footage of historical conductors, and the restored Prokofiev score of the now-out video film “Alexander Neulv” has been released as a CD, along with RCA’s “Living Stereo” series.

Labels have grown cautious about spending the huge amounts it costs to record major orchestras in standard repertoire, given the inroads made by reissue—dor budget labels like Nonesuch, but a unique performance or marketing campaign can make a difference. Richard Schneider, major label classical buyer for Lincoln Center’s Tower Records, says the store “couldn’t get enough” of John Eliot Gardiner’s complete Beethoven symphonies on period instruments (Archiv). RCA’s “Carmina Burana,” with the St. Louis Symphony and Leonard Starkin, was marketed with a campaign that emphasized the enormity of the score and sold 26,000 copies in eight months, according to SoundScan.

Indeed, concept albums have certainly made the classical scene. Says Schneider, “We had Karg-Elert’s Adagio as a special import, and it did nothing. When it came in from DG with a new cover, it sold like hotcakes.”

Steady-selling mezzo soprano Cecilia Bartoli

Perlman at the top of the heap? Mezzo-soprano Cecilia Bartoli, like Pavarotti, a London Records artist, is already holding her own (her most recent release, last fall’s “Mozart Portraits,” has been a steady seller). DG has its marketing money on the Welsh tenor Bryn Terfel; this fall he has a video too, though not as flashy as Shaham’s); and Barbero has a lineup for the fall that includes pianist Jean-Yves Thibaudet.

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SCRATCHING
THE NICHE
CLASSICAL COMPOSITIONS BECOME INCREASINGLY
FOCUSED ON SPECIALIZED MARKETS

By Heidi Walseon

T
two of this summer’s biggest sellers, “Sensuous Classics, Too” (Teldec) and “Out Classics” (RCA), were pitched
right at the gay consumer and hit. Both releases are compi-
lations of previously released material. Teldec’s disc, with
a cover photo of one man embracing another and slugged
“Over 73 Minutes Of Musical Passion,” is a romantic prod-
tuct; RCA’s, with a handy note on the cover, is also a political statement.
“Rev’d in an hour of seductive classics by eight of the world’s greatest
composers who just happen to be gay,” reads the cover line, and the liner
notes “out” dead composers from Schubert to Saint-Saëns.

These two record companies have discovered that there is a large, affluent
gay market that will buy products pitched directly to it. What is more
the success of the discs went beyond the obvious big-city markets. Says
Mark Jenkins, classical buyer for Trans World Entertainment, which has
650 stores in 40 states, “We had our target stores. But ‘Sensuous Classics,
Too’ sold better chain-
wide than we expected it too.”

Kevin Copp, senior VP and general manager of Atlantic Classics. Warner’s classical music marketing
arm, came up with “Sensu-
al Classics, Too” as a suc-
cessor to Teldec’s straight
“Sensaul Classics” roman-
tic compilation. “Marketing
is niche by definition,”
Copp says. “GM doesn’t sell
cats. It sells Cheetos and
cats to a group and Cadillac to another. Classical music hasn’t been that way. Records were issued for the serious listener, and that was it. Now, with the change in the economics of the business, we still have the serious listeners, but we need to look for the casual lis-
teners as well. How can we appeal to those listeners?”

LIFESTYLE CHOICES

Using the vast resources of their back catalogs to target listeners through their
lifestyle has worked before. Compilation series, such as Philips Classics’ “Set Your Life To Music,” which offers “Bach For Breakfast” and “Deconstructing Daydreaming,” package music to wake you up, to wind you
down, to entertain. Ambience, not composer name or piece title, is what matters. Says
Copp, “People like classical music but are too intimidated to approach it in
‘serious listener’ terms.” Music for romance is an obvious choice, so why
not make the next leap, into music for gay romance? RCA took the concept a step
further, offering up famous composers as gay role models.

The gay market has been fairly easy to reach, with advertising in gay-directed
publications, lock-off parties in gay clubs and plenty of media coverage.
Other niches have been more elusive. For instance, Copp mentions Erato’s “Babydance,” a collection of up-tempo pieces for dancing toddlers.
“People don’t go to record stores,” he says. “We need to develop mail
order and catalog business for that market.” Even so obvious a plan as get-
ning the record into children’s toy and clothing stores is easier said than
done. Copp says that the made-ups taken by distributors who service such stores make the cost to the label prohibitive.

BABY BEETHOVENS

Some companies are directly addressing the children’s market with
Continued on page 56

BILLYSPOTLIGHT
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HEAR AND OBÉY!

When you take a closer look at Philips Classics, you’ll see a wide array of talented artists whose styles define and challenge the way you’ll look at music today.
In some European markets, such as the U.K., Sweden and Germany, the emergence of commercial classical-music radio stations has presented new opportunities for marketing the genre, while in markets such as France, classical labels struggle for mainstream radio exposure. Billboard's correspondent reports.

LONDON—The continuing success of Classic FM, Britain's first national commercial classical station, has combined with more aggressive marketing by major labels and increasing sophistication at retail to bring an across-the-board increase for classical record sales in the U.K.

Classical sales in 1994 totaled 15.5 million units, according to the British Photographic Industry trade group, led by the Tenors In Concert 1994 (Teldec/Warners), Caro Gregorio by the Benedictine Monks of Santo Domingo De Silos (EMI) and Michael Nyman's soundtrack to "The Piano" (Virgin). Classical music's share of the overall market by volume rose from 8.4% in 1993 to 8.8% in 1994.

Roger Lewis, managing director of EMI Premier, the division that includes classical repertoire, says that the positive figures for 1994 reflect underlying growth in the classical sector, and are not solely due to the success of a select few major titles. "During 1994, we experienced significant growth in the U.K. and worldwide with classics," says Lewis. "It's particularly pleasing when we segment our business to see that growth in all our categories."

Richard Dinndar, director of marketing at Conder, says the company saw across-the-board growth in 1994. "Our market share increased in full-price, mid-range and budget product," says Dinndar. Among the new promotional opportunities available for the classical genre, Dinndar notes the influence of Classic FM, which was launched three years ago. "It has increased public awareness, which has been a good thing. The Paul Gambaccini chart show has particularly helped to make people aware of new contemporary music."

Lewis sees the impact of Classic FM as twofold. "It is important for the long-term development of the business," he says, "and has kept classics on the news agenda. However, he is cautious over Classic FM's day-to-day influence on record sales, "with a small number of exceptions, due to the station's on-air presentation, which focuses on repertoire rather than performances."

Retailer Mike Fabb of Sound Barrier CD Centre in Guildford, founder and chairman of Independent Classical Music Retailers (ICMR), agrees that Classic FM has had a noticeable influence on the market, although he also is convinced of the station's effect on daily sales. "We do get people coming in asking for music they have heard on Classic FM," says Fabb. "However, it's hard to judge exactly how much sales have improved as a result. I think it's only part of a general increased awareness of classical music. Where Classic FM has definitely helped is in educating people to appreciate new music."

STOCKHOLM—The deregulation of the airwaves in Sweden has led to intense competition between new stations hoping to attract the commercially lucrative classical-music audience. In Stockholm, two international radio companies, the Swedish-based Kvinnevi media group and the owners of the U.K.'s Classic FM have set up 24-hour classical services in an effort to popularize the music and tempt listeners from the existing public service broadcaster, Sveriges Radio's P2.

Marketing for classical music must be as modern as that for pop, and Klassik-Radio's unconventional programs form a part of this," says Werner Klose, managing director of Kursial.

Stefan Scherberck, marketing manager for classical music at BMG Ariola Munich also speaks favorably of his collaboration with Klassik-Radio, citing a special program with pianist Jusfin Franz, in which the artist was able to present his recordings and ideas to the listeners. Scherberck says BMG Ariola was about to reach 100% of its target audience through Klassik-Radio.

PARIS—The French classical music market is one of the most dynamic in Europe, with total sales representing over FF 650 million ($120 million) in 1994. But the industry bemoans the lack of commercial radio support for this genre—apart from a couple of specialized outlets—and believes this hinders the sales potential of classical music.

"The most powerful vehicle for classical music is national public radio stations in Europe. But critics say it reaches largely hardcore classical listeners and not a mainstream audience because it treats the music too "seriously."

Another station heard in Paris and some French cities is private station Radio Classique, created by dissidents who left France Musique a few years ago. Kevin Kleinmann, director of PolyGram Classics, says these stations appeal to intellectuals and take an academic approach, which tends to frighten non-classical listeners.

Other program spots for classical music are available on FIP, a series of public local stations in the main cities, where classical is mixed in between jazz, pop, chanson or rock.

The leading AM national stations show limited interest for classical music, except for RTL, which is by and large France's most popular station. RTL has a small daily slot for classical music each morning and on Sunday evenings. In addition, each month RTL picks and endorses a record which is labeled "Classique d'Or et RTL" and played by the station.

On radio station Europe 1, a year-old weekly show titled "Les Classiques De Demain (Tomorrow's Classics)" tries to mix modern and classical music. A single show consists of works from Ravel, Debussy, Gavin Bryars, Gorecki or Arvo Part. According to industry sources, this show has a real impact on sales—which proves that proper exposure can boost sales of "difficult" music.

Classical music is totally absent from the main FM networks, it's top 40 or AC. "All in all, there's little space for classical music on radio," says Philippe Pinon, director of classical development for Audiclix.

Kleinmann says France lacks the equivalent of the U.K.'s Classic FM, a station that could "be accessible to a large public." But he says he has noticed increased receptiveness from unlikely outlets. "Stations we weren't working with are now calling us," he says. "Recently, we did a couple of summer promotions with Top 40 station Skyrock on Carl Orff's ""Carmina Burana," in which the station was a marketing partner. "Skyrock uses this music, as their alternative, so they were natural partners, but it's one-off," explains Kleinmann.

"The potential of classical music is enormous, but the way classical music is packaged and marketed tends to exclude young consumers," says Kleinmann. "We have to find new ways to market classical music."

Pinon at Audiclix agrees and says his experience with the soundtracks of "Farewell" and "Tous Les Maitres Du Monde" shows that "when you find the right way to reach consumers, it works—and radio has its own importance. We simply lack the window to expose classical music within the mainstream media."

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I
f Mozart did not write the music, then he was a Mozart. These are the words of Beethoven, no less, referring to the controversy surrounding the first completion of Mozart’s final, unfinished composition, his Requiem.

Most Sept. 12, half of Franz Sussmayr finished the Requiem, in some sections supposedly following sketches that Mozart wrote out for it. But later days have proven Sussmayr’s completion disparaged for its inadequacies, and other students of Mozart have tried their hands at a more satisfactorily completed Requiem.

The latest in a field of a half-dozen or so Requiem completions appears Sept. 26. With additional material and orchestrations written by pianist and Mozart scholar Robert Levin, this new and improved Requiem is performed by the Boston Baroque on period instruments under the direction of Martin Pearlman.

According to Pearlman, “Robert Levin’s completion could become the accepted Mozart Requiem in the next generation.” He says Levin took into account the 200-year history of the piece, addressing the sometimes faulty orchestra, voice leading and harmony in Sussmayr’s version while retaining much of his work that is musical, Mozartean and revered by millions.

HIGH-FLYING SOPRANOS

Young soprano De Lucca/Atlantic Classics releases mezzo-soprano Jennifer Larmore’s debut recital album. Composed of arias by Mozart and Handel, “Where Will I Fly” showcases Larmore’s rich vocal talents and star-making ability. Accompanied by Jesus Lopez Cobos conducting the Chamber Orchestra Of Lausanne, Larmore flowers especially on the serene, affecting “Ombra Mai Fu” from Handel’s opera “Serenade.” With a flair for Rossini and Mozart, as well as an engaging personality, the Atlanta-born Larmore has been compared to the world’s favorite young mezzo, Grammy winner and best-seller Cecilia Bartoli.

Speaking of Bartoli, London Records issues a best-of-compilation from the vivacious Italian Sept. 12. “Cecilia — A Portrait” contains her sparkling renditions of Mozart arias, with the balance of the album comprising her beautiful recital performances of songs from 18th-century Italian composers, songs in Italian by Schubert and arias by Rossini.

NEW ARTICLES FROM POLYGRAM

In addition to “Cecilia — A Portrait,” London has set for September conductor Sir Georg Solti’s debut recording of Verdi’s “La Traviata.” Featuring the Royal Opera House Of Covent Garden’s orchestra and chorus, Solti’s recording also marks the recording debut of up-and-coming soprano Angela Gheorghiu. In October, London’s Argo imprint releases a potential crowd-pleaser with Michael Nyman’s score for the film “Carrington.” Nyman based much of his score on material from his deeply moving String Quartet No. 3. In November, via L’Oiseau-Lyre, a new Bach concertos disc is on. From keyboarder Christopher Rouse and the Academy Of Ancient Music led by Christopher Hogwood.

This month, Deutsche Grammophon will issue a best-of-album celebrating conductor James Levine’s 25th anniversary with the New York Metropolitan Opera. In October, DG has a feast for fans of Messiaen. A compilation disc titled “Mythic—The Music Of Messiaen” contains movements from some of the composer’s more exotic works, along with the complete “L’Ascension”—all performed by the Basille Orchestra led by Myung-Whun Chung. Another release features Pierre Boulez conducting the Chicago Symphony Orchestra and Orchestra on Messiaen’s “Esquivel” and “Chronochromie.” In November, DG’s Archiv imprint debuts new singing Fiano.”

The “Innocence” of John Taverner

The Baltimore Consort offers a three-CD “Collection.”

Pianist prodigy Helen Huang

The Boston Baroque completes Mozart on period instruments.

UPCOMING FROM BMG CLASSICS

Fall highlights from the BMG family of labels are many: In September, RCA Red Seal releases the latest from the Canadian Brass, “Fireworks,” featuring music of Purcell, Handel and Tallis; Catalyst issues “Wind In The Bamboo Grove,” an album of works by Japanese composers, featuring percussionists Evelyn Glennie and saxophonist John Harle; Conifer Classics offers “Stairway To Heaven,” an album of divinely inspired choral works from Purcell, Bach, Allegri, Mozart, Schubert, Faure and Barber; and Deutsche Harmonia Mundi plans several Bach issues, including “The Musical Offering.”

In October, RCA Red Seal offers a recording of Evgeny Kissin’s Moscow debut concert from 1984, in which the then-12-year-old pianist performs Chopin’s concerto. In November, RCA Red Seal releases the world-premiere recording of Remo Marzetti’s completion of Mahler’s Symphony No. 10, performed by Leonard Slatkin and the St. Louis Symphony Orchestra. In December, Catalyst has “Mozart & The Abbey,” pairing works from contemporary composer/performance artist Meredith Monk with those of the ever-popular Hildegard von Bingen—all performed by Richard Westenburg and Musica Sacra.

ECM New Series has a trio of releases set for September, led by pianist Keith Jarrett’s gorgeous recording of several of Handel’s Keyboard Suites. An album of the latest works by composer Giya Kancheli, “Est,” is also due, as is a recording of works by Karg-Elert and Schumann from viola virtuoso Kim Kashkashian.

FALL ISSUES FROM SONY CLASSICAL

Sony Classical has an intriguing slate of modern compositions set for the fall. In October, the label releases “Flamma Flamma: The Fire Requiem,” a polyphonic choral work from young Flemish composer Nicholas Lens that fuses classical forms with elements of ethnic and pop music. In November, Sony issues composer Elliot Goldenthal’s “Fire Water Paper: A Vietnam Oratorio,” an ambitious work mixing Eastern and Western traditions and techniques.

“S Acres Of Light” imprint issues John Taverner’s “Innocence,” a follow-up to his hit for the label from ‘94, “Akaristh Of Thanksgiving.” Again featuring the Westminster Abbey Choir and soloists led by Martin Neary, the new album boasts a new recording of Taverner’s work “Innocence” as well as re-recordings of several of his past choral compositions.

Jazz pianist Marcus Roberts makes his recording debut for Sony Classical in October with what the label bills as the first-ever improvisatory reading of Gershwin’s “Rhapsody In Blue” with full orchestra.

ANGLER/EMI/VIRGIN CLASSICS RELEASES

September is a big month for Angel, EMI Classics and Virgin Classics, each of which has albums coming from star performers. Perhaps the album with the most commercial potential is “Chant II” from Angel, featuring the Benedictine Monks Of St. Paul’s Abbey recording of Giya Kancheli’s De Silos following up their phenomenal-selling debut. EMI has big hopes for tenor Roberto Alagna, whose debut recital disc for the label comes out this month. Guustavo J. Brandt (Paganini), also in October, with the Berg Quartet (Janacek) and pianist Stephen Kovacevich (Beethoven) also have albums due in September from EMI. Baritone Thomas Hampson is featured on three recordings from Angel/EMI through the fall, starting this month with Oss’s “Carmina Burana” and extending to Messner’s “Hercules” next month and a solo disc in November.

Continued on page 54
A TENOR FOR OUR TIMES

ROBERTO ALAGNA
OPERA ARIAS

AVAILABLE SEPTEMBER 19TH
UPCOMING RELEASES
Continued from page 52

In October, Virgin Classics releases a pair of albums from the Hilliard Ensemble, taking on Lassus’ motets and chansons as well as Palestrina’s Canticum Canticorum.

This fall also sees further celebration of violinist Itzhak Perlman’s 50th birthday year, with two more major releases from EMI to go along with the “The American Album” and the 20-CD “Itzhak Perlman Collection” issued by the label in May. In October comes “A La Carte,” an album of Perlman’s favorite virtuoso show pieces, including works by Sarasate and Kreisler. Before the end of the year, there should appear a recording of Beethoven’s Triple Concerto, with Perlman joined by pianist/conductor Daniel Barenboim and cellist Yo-Yo Ma for the first time on record.

FORTHCOMING FROM HARMONIA MUNDI

From the Harmonia Mundi-distributed labels comes an expansive roster of fall releases led by the latest from the hit-making early music vocal group Anonymous 4, “The Lady And The Lamb,” an enticing album of chant and polyphony from medieval England. This month, Harmonia Mundi also has “Guistino,” the fourth in a series of Handel operas from conductor Nicholas McGegan produced at the Göttingen Festival. Also due in September is “Blasius,” award-winning pianist Frank-Che Chiu’s way into the 20th-century repertoire of Ravel and Schoenberg. November sees a Philippe Herreweghe-directed version of Beethoven’s Missa Solemnis, and in December there will be a recording featuring Vivaldi’s Stabat Mater performed by countertenor Andreas Scholl and Ensemble 415 directed by Chara Banchini.

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Just ask Michael Jackson. An excerpt of “Beethoven Lives Upstairs” was used in the title track of “HiStory.”

Classical Kids continues to make history with “Hallelujah Handel!” the new cassette and CD coming September 12th. For more information call The Children’s Group at 905-831-1995.

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Besides the completion of Mozart’s Requiem, Telarc offers a recital disc from newly signed tenor Fernando De La Mota this month.

In October, the label releases Mendelssohn’s “Lieder,” featuring Robert Shaw and the Atlanta Symphony Orchestra And Chorus. An album of works newly commissioned from American composers and performed by the Akron Symphony follows in November.

The Koch International stable of distributed labels plans for fall release several works of 20th-century masters. The Koch International Classics label will issue the first recordings of the Houston Symphony under the direction of Christoph Eschenbach on an album of Schoenberg’s “Pelleas Und Melisande” and Webern’s Passacaglia. The label also will release the first album by Eschenbach and the Houston Symphony Chamber Players, featuring works by Schoenberg and Webern as well as Berg’s Piano Sonata. The Supraphon label continues its series documenting the complete works of Czech composer Ervin Schulhoff with albums of his chamber music. The British label ASV is marking the Paul Hindemith centenary with several albums of the German composer’s music; the first features soloist Paul Cortese and the Philharmonia Orchestra led by Martyn Brabbins.


This month, Silva Screen Records will release “The Classic Film Music Of Bernard Hermann,” which contains symphonic themes and suites from such movies as “Citizen Kane,” “Psycho,” “Cape Fear” and “Torn Curtain.” Delta Music offers complete two-CD sets of classic operas “Carmen,” “Aida,” “La Traviata” and “Madama Butterfly.” Finally, the Pro Gloria Musicale label releases “Lagrima Me—Monodic Lute Song In 17th Century Italy” next month.

MORE NEW INDEPENDENT RELEASES

The Koch International Classics label will release the first recordings of the Houston Symphony under the direction of Christoph Eschenbach on an album of Schoenberg’s “Pelleas Und Melisande” and Webern’s Passacaglia. The label also will release the first album by Eschenbach and the Houston Symphony Chamber Players, featuring works by Schoenberg and Webern as well as Berg’s Piano Sonata. The Supraphon label continues its series documenting the complete works of Czech composer Ervin Schulhoff with albums of his chamber music. The British label ASV is marking the Paul Hindemith centenary with several albums of the German composer’s music; the first features soloist Paul Cortese and the Philharmonia Orchestra led by Martyn Brabbins.


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January, 1995, the end of our first year in the U. S. market, brought us a Grammy nomination for Peter Schreier's Mendelssohn Lieder. Our recording of Matthäus' Graf Mirabeau was acclaimed by Fanfare in March as "the operatic discovery of the decade".

Current releases represent the full spectrum that Berlin Classics brings to music devotees: Chamber music from the Rosamunde Quartet Munich. 19th-century lyricism in Brahms' song cycle Die schöne Magelone featuring Hans Peter Blochwitz and Cornelia Froboess. Ludwig Güttler again championing the distinctive and little-known music of the 17th and 18th centuries. Majestic orchestral music as Michel Plasson leads the Dresden Philharmonic in the second volume of Liszt's Symphonic Poems.

A future shared with many of the dazzling young artists who are renewing Europe's musical heritage. Artists such as the Deutsche Kammerphilharmonie Bremen, violinists Thomas Zehetmair and Michael Erxleben, the CPE Bach Chamber Orchestra under the direction of Hartmut Haenchen, duo pianists Güher and Süher Pekinel, and soprano Christiane Oelze.

We eagerly await releases such as the four-disc set Peter Schreier: From Boy Alto to Lyric Tenor. The three-volume, nine-disc collection Musik in der D. D. R., a vital portrait of the rich musical life that thrived in East Germany from the end of the war through the fall of the wall. Releases that mark the Masur era of the Gewandhaus, and that celebrate the 125th Anniversary of the Dresden Philharmonic. The last volumes of Peter Rösel's extraordinary five-disc Brahms' Piano Works. The incomparable Christel Goizis Strauss' sizzling Salome. And more to come...

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Happy Birthday Boulez

Three Score and 10 Years Ago: Classical Forefronter Pierre Boulez Continues to Impact the Genre

by Joe Goldberg

Pierre Boulez may be the greatest living musician—probably the most important musician of the last half of the 20th century. On March 26, Boulez turned 70, and it hasn’t exactly been a quiet celebration. Beginning in January in London, he has traveled—with the London Symphony Orchestra and with the Ensemble InterContemporain, which Boulez founded—to Paris, New York, Tokyo, Vienna, Brussels and Lyon, passing in Chicago for a concert by the Chicago Symphony, of which Boulez was recently made Principal Guest Conductor. Among the soloists were Maurizio Pollini, Jessye Norman, Guenter Thomas, Anna-Sophie Mutter, Mattislav Rostropovich and Maria Ewing, Fairly impressive.

On March 9, Boulez conducted the music of Stravinsky, Balakirev, Weber, Schoenberg, Debussy, Ravel, Messiaen, Carter and Varèse, as well as his own music. Add Mahler, whom Boulez recently began to record (tapes of performances have circulated since the ’60s) and some younger composers Boulez wishes to promote, and you have a nearly complete list of composers he conducts. When he was music director of the New York Philharmonic, one of his nicknames was “Twentieth Century Limited.” And not all of the 20th century, by any means. He does conduct Shostakovich, who is rapidly assuming Mahler’s place in the repertoire of, Prokofiev. Nor will he conduct Gorecki, Part, Riley, Reich, Glass or Adams. At a joint lecture he gave at UCLA with Elliot Carter, when Boulez was asked his opinion of minimalist music, he replied, “The music is minimal, and so is my interest in it.” Not bad for someone who learned English only so that he could become artistic director of the BBC Symphony.

But then, Andre Previn has called Boulez “one of the smartest men in the world.” Most of his activities—as a polemicist, writer, conductor and administrator—have been pedagogical, an attempt to further what he sees as the One True Path of music, serialism derived from Schoenberg and, more particularly, Webern. More recently, he has begun to favor a semi-electronic music he calls “controlled chance,” often involving a line of his favorite poet, Mallarmé, whose work forms the basis for his composition “Pi Selon Pi.” “A throw of the dice will never abolish chance.”

In the Beginning

Boulez, born in Montpellier, France, is the son of an engineer, and he displayed a natural gift for mathematics. Mathematics is of course one of the bases of serials, especially the kind of music Boulez favors. But he loved music more than math and attended the Paris Conservatory, where he studied with Olivier Messiaen and Rene Liebowski. His first job was playing odes maritimes (a theremin-like instrument) at the Folies-Bergères. There he was seen by the actor Jean-Louis Barrault, who hired him as music director of the company he ran with his wife, Madeleine Renaud. On dark nights, Boulez was able to use the theater for a series of concerts called Domaines musical, which he used to promote the kind of music he had already decided he preferred.

He was a fierce and uncompromising polemicist, as only a French intellectual can be, writing an article titled “Schoenberg is Dead” when he began to move away from that composer, and suggesting that the world’s opera houses blow him up. Even today, told that some of the composers whose music he dislikes are the most accessible, he replies, “A whore is very accessible. In fact, she is probably the ultimate definition of accessibility.”

In the 1950s, Boulez compositions were played at the Darmstadt and Donaueschingen festivals. His composition on poems of Rene Char, for an ensemble similar to that used in Schoenberg’s “Pierrot Lunaire,” and called “Le Marceau San Maitre,” was a landmark in contemporary composition. Boulez began teaching, at Darmstadt, Basle and Harvard. He and Stockhausen became the leading composers of the avant-garde and were contemptuously dismissive of music not to their taste and theories. Philip Glass later said that the result was creepy music written by creepy people.

In 1971, Boulez offered the job of the BBC, and in the same year, he became music director of the New York Philharmonic. His brick—and, at that time, somewhat forbidding—style was a shock to a subscription audience used to the flamboyant Bernstein, as was some of the music he programmed. His perfectionism (“For me,” he has said, “composition is the conducting process”) and remoteness earned him another nickname: “The French Correction.” A New York Times Magazine article was titled “The Iceman Conducteth.” He said that his goal was to have an influence on the musical life of the city.

Sticking with the Program

He refused to program his own compositions, feeling that to put them on subscription programs would be to force them on audiences. Like Bernstein before him, he began to conduct more and compose less. Indeed, he still considers many of his compositions—and there aren’t many—half-finished or incomplete, a process of revision that in some cases (“Notations LIX”) has continued for more than 20 years.

He embarked on a stunning series of recordings for CBS, which Sony has now repackaged as composer-grouped CDs, “The Boulez Edition.” His articles and lectures (in his spare time, he gave a talk on Paul Klee at the Museum Of Modern Art) have been published as books: Notes Of An Apprenticeship; Boulez On Music Today; Orientations.

In 1974, Boulez became the director of IRCAM (Institut de Recherche et de Coordination Acoustique/Musique), a Parisian musical think tank devoted to nothing less than the continuation of concert music by inventing new electronic instruments for it. Boulez left his post in 1991, having created for it both the Ensemble InterContemporain and a masterpiece he himself had prepared for live musicians interacting with computer-generated music: “Repons.”

When Boulez performed his work in Los Angeles in the ’80s, the four huge computers and the Ensemble required the UCLA basketball court for the performance, at which the cream of the music world community was present—John Williams, Henry Mancini, David Raksin and Alex North. As guest conductor of the Los Angeles Philharmonic, Boulez conducted a series of concerts celebrating the newly renovated Royce Hall on the UCLA campus, which included such unusual (for him) fare as “Three Places In New England” and the Mahler Ninth, as well as the tieratic funeral piece which many consider his finest work, "Rituell" (In Memoriam Maderna).

Warming Up to Him

There was a new warmth. The orchestra played for him as for no other. He has discovered his personal and uncompromising style, which has been called “a collection of informative gestures.” He has traveled in and out of film stars, like kids playing gunslinger. Boulez had become a superstar.

He recorded several CDs for Etozi, which in this anniversary year has been reissued as a four-CD set of his own compositions. And perhaps the best news, for record buyers, is that Boulez has embarked on a new series of recordings for Deutsche Grammophon, revisiting his favorite composers—Barock, Stravinsky, Debussy, Ravel, Webern, Schoenberg—recording favorite works (including his terrifying reading of Le Sacre Du Printemps and such relatively obscure pieces as Debussy’s Jeux and Bartok’s The Wooden Prince) while recording a Mahler cycle and his own expansive, fine, with the Cleveland Orchestra, the Chicago Symphony, and the Vienna and Berlin Philharmonics. The first two Bartok releases have already won Classical Albums of the Year Grammy Awards.

"With the passing of Karajan and Bernstein," Alex Rose wrote in the New York Times, Boulez “seems to have become, against all odds, the last true maestro.”
Mystery of the East is the highlight of the Capriccio series "The Tradition of Russian Music.

Featuring a fascinating perspective of century-old Russian music from monastaries and churches. The music’s beginnings and changes from the Eleventh Century to the Russian Revolution.
It is a familiar scenario in the '90s: You saw the film, loved the score and went to the record store only to find the film's soundtrack album comprised of pop songs licensed for use in the film. A full score has been composed for the film, but the composer's work is relegated to a suite of source cues slotting in the final cut on the disc, if at all. With the proven success and ensuing glut of song-driven soundtrack albums, are films' actual scores an endangered presence on disc? Since film composers aren't usually signed to record labels as artists, the process of finding the right label for a score album can prove difficult, there being no set formula for successfully shopping the instrumental underscore. Music supervisors, who assist in matching a film with the appropriate composer to begin with, are also the primary agents in finding a suitable label for the film's score.

**BIG NAMES A BONUS**

Carol Sue Baker of Ocean Park Music is a music supervisor whose recent credits include "Woman Undone," "Hideaway" and "Lord Of Illusions." She also worked on the Todd Haynes film "Safe," whose score by Ed Torrney is being released on Naxos. Baker describes the politics surrounding the inclusion of a composer's work on a soundtrack album. "As a composer gets a bigger name, and there's a buzz on the film, it's easier to place a score with a label," she notes. "Also, it depends on how much the re-use fees are going to cost a label. If the sessions were recorded union, if a big orchestra was used, the label is going to have to evaluate whether they can make enough back to justify putting the score out."

"Some composers—Danny Elfman, James Horner, Jerry Goldsmith—are going to have their scores come out, no matter what. The bigger labels will take them. The labels ask who's distributing the film, is it going out theatrically, who directed it, who's starring, and of course the composer is important. If the score is orchestral as opposed to electronic, the collectors will buy it because they feel they're getting their money's worth."

"Some studios don't want two soundtrack albums for the same film—one with score and one with songs—competing with each other," Baker continues. "I personally don't view this as conflict; the people who would buy the song track would probably not be interested in the songs, and vice versa. On 'Hellraiser III,' I got an album for the score [by Randy Miller] on GNP/Crescendo and one for the songs on Victory Records."

"Even if the soundtrack is song-driven, the score should still be represented. The soundtrack collectors shouldn't be offended by having to search for score in between songs. If the score cues are kept together, it will buy it. I think a lot more people are buying soundtracks currently, and there are more soundtrack labels, like Citadel and Intrada, than ever before."

**PREEXISTING RELATIONSHIPS**

Alex Stoyermark has worked as a music supervisor on Spike Lee's "Malcolm X," "Crooklyn" and "Clockers." He also supervised "Light Sleeper" and "Parry Hearty" for Paul Schrader and "For Love Or Money" for Barry Sonnenfeld. "I just finished a project called 'Voices,' directed by Malcolm Clarke, about an English composer named Peter Warlock," says Stoyermark. "We worked on it for a year for Sony, where we had Elor Goldenthal scoring, Elor is a fairly hot composer, and his score will be coming out on Sony Classical along with his arrangements of Warlock's music, as well as songs. This is an instance of a composer having a strong precising relationship with a label; Sony is putting out a lot of his concert music as well."

"It took a long time to place the 'Clockers' score, which we eventually did with Columbia. The composer was Terence Blanchard, a jazz artist with Columbia, but this didn't make it easier as far as an orchestral album was concerned. The label was supportive of Blanchard but still did intensive market research before it jumped in."

"Some labels can be specific about excluding scores from a record, which I think is unfortunate. Everybody knows that soundtrack albums are part of the marketing of a film, and I've seen the choices of music be determined by that, compromising the musical integrity of a film and a director's vision. For 'Clockers,' there are going to be two separate albums, Spike's label through MCA is putting out the songs, and Columbia will put out Terence Blanchard's score."

"Prior to going independent, Carlisle Griff music supervised "The Air Up There" and the forthcoming "Mr. Holland's Opus." His soon-to-be released projects include "A Boy Called Hate" and "Barb Wire." Regarding the coexistence of songs and score, Griff notes, "On an independently financed film, there's more influence to put songs in. The feeling is that the record label is doing the film a favor, especially if the film doesn't have big stars. Composers can benefit from the combination of score and source cues. In a case where a film might have a featured end title song, and only four or five other songs, a soundtrack album can be created filling the balance with score."

"I love score albums, and for the right movie, something that's very much about mood, it should be a score album," says Jacques Perryman, senior VP of PolyGram Soundtracks. "We have a lot of our scores coming out through the [PolyGram Jazz and] Classics label. I'm not against mixing scores and songs, but certainly the main themes of a film shouldn't be left off an album because of songs.

"I did 'The Shadow' with Jerry Goldsmith, and I was adamant that he should have a lot of music on the album; he was so important to the film. There are more films being made now that are conducive to having songs in them, and directors are more into creating a scene that might have a song underlining it. If a different sort of film emerges, you'll see more albums with score; it's really got to do with the emotional content of the film. 'Braveheart' has all the elements that I look for in an epic film; you got an epic film, a great composer [James Horner] and a star [Mel Gibson] who will promote the film."

**BLURRING THE LINE**

Jonathan McGuire, director of film music for M&M Records, points to one of his latest releases as an example of the symbiosis that can exist between score and song. "Here's a picture—Don Juan DeMarco—where you have an established film composer in Michael Kamen, who comes from the world of rock 'n' roll, teaming up with Bryan Adams, as they've done twice before. It's a successful formula, with Kamen co-writing a song along with his score. It's interesting, the way that the division between score and source is blurred in his work. Kamen's score..."
SCORES
Continued from page 38

themes wound throughout the movie, with a big payoff in the end title song that delivers on the promise of the theme.

Glen Brumman, senior VP of Epic Soundtracks, is unswerving in his commitment to proper representation of a composer’s work on soundtrack albums. “The most memorable music in a film is the score,” Brumman says. “Score-driven albums will never be an endangered species. Though it’s impossible to conceive of ‘ Forrest Gump’ without those songs, it’s equally intractable without the Alan Silvestri score.

That’s why I made sure that his themes were also represented on the song album, as a way of saying how important his score was to the film’s success.”

Other recent score releases from the label include James Horner’s work for “Legends Of The Fall”; “The Englishman Who Went Up A Hill And Came Down A Mountain,” composed by Stephen Endelman. Jerry Goldsmith’s scores for “Congo” and “First Knight,” and, coming in October, “Molokai II,” a selection of John Barry’s favorite film themes, performed by the Royal Philharmonic Orchestra.

Of Barry’s work, Brumman notes that “anyone who sees a film with a John Barry score has the music indelibly ingrained in their memory. Complaints about these albums are undeniably popular, but score is an incredibly important part of movie music. You’re not really in the soundtrack business unless you’re putting out score albums.”

And the composers themselves? George S. Clinton, whose latest score is for New Line Cinema’s “The Three Musketeers,” mentions a tendency in soundtrack programming that limits the film composer’s participation: “The inclusion of songs on a soundtrack album, which are not in the movie. This is the ‘songs from and inspired by’ syndrome,” says Clinton. “Basically, it’s inspired by the deal cut with the record label. This is my least favorite situation, and obviously it is not representative of the music in the film.”

Of the preponderance of song-driven films, Clinton says, “It’s all cyclical. In the ‘40s, Hollywood would take an existing hit song, like ‘To Each His Own,’ and package a film around it.”

MUSIC COLLECTORS
The interest of soundtrack collectors, whose numbers are relatively small but whose focus is intense, has preserved many scores that would have been ignored by major labels. Soundtrack albums have commemorated David Mansfield’s work, for instance, on such films as “Desperate Hours,” “The Year Of The Dragon,” “Heaven’s Gate” and “The Sicilian.” Mansfield calls the collectors “a real niche market, like hardcore jazz fans. I received real insight into this when the producer of ‘The Ballad Of Little Jo’ and myself were forced to shop the soundtrack when the film company quickly lost interest in it. We wound up at Bay Area-based Intrada Records, a label run by soundtrack collectors for other collectors. They were really into what 1 did, they knew all my work, and they kept as much of their catalog in print as possible.”

Mansfield notes that prohibitive in-use fees can prevent the most fervent score-devoted label from issuing his work for modestly budgeted features. “My score for Thomas Schonelle’s ‘Miss Firecracker,’ a $5 million film, was a union session for a 35-piece orchestra, and it’s never been released,” he says.

Christopher Young’s music is heard in this summer’s “ Virtuosity” and “ Species,” yet neither offers a CD of his score. Though his score for “ Tales From The Hood” hasn’t been issued, Young notes, the CD of the film’s rap cuts is outperforming the film. He says a deal is in the works for the separate release of his own “ Tales” music.

Young laments that, for “ Virtuosity,” all the energy was put into the song CD. Music supervisors are brought in on a project long before composers. They’re attached to a film for months, working out score deals, and the composer can seem like an afterthought. But it’s the underscore that makes a feature work, not the three or four licensed songs.”

T
he appeal of Luciano Pavarotti is not hard to fathom—fabulous voice, larger-than-life personality, familiar repertoire. But some success stories emerge without heavy promotion and with repertoire that is decidedly off the beaten track. Sopeanga Dawn Upshaw, renowned as the luminous voice on the Nonesuch Gorecki Symphony No. 3 recording, and Anonymous 4, the female vocal quartet specializing in medieval music, which last November had three albums on the Top Classical Chart simultaneously, are two such phenomena.

UPSHAW THE UPSTART
Upshaw, 35, was raised in a Chicago suburb, and 10 years ago simultaneously joined Young Concert Artists as a recitalist and entered the Metropolitan Opera’s Young Artists Program. She could have had a nice career singing Mozart operas, but instead she has made her reputation on recitals and recordings of unusual repertoire. She does sing opera—she was recording Anne Truelove in “The Rake’s Progress” with Kent Nagano for Erato in Lyon this summer—but she tries to limit opera engagements to about one-third of her schedule. Upshaw is happier singing recitals, picking out interesting repertoire and communicating it to an audience. Her singing has an unusual directness about it, a combination of purity, warmth and understanding of the text that makes a listener feel as though she were singing her own letters aloud.

It was that quality that captivated Robert Hurwitz, president of Nonesuch records. “Dawn sings who she is,” he says. “People respond to the honesty of what she’s done. You can’t market that.” Hurwitz heard a tape of Upshaw singing Barber’s “Knoxville: Summer Of 1915” and went backstage after her New York debut recital to ask her if she’d like to make some records. The first recording, built around “Knoxville,” was all 20th-century—it included Anne Truelove’s big aria and John Harbison’s erotic “Mirabai Songs.”

“I was never interested in my first recording being Mozart concert arias,” Upshaw says. “I didn’t feel like taking the safe path; I wanted to be distinctive.” Hurwitz takes a lot of risks that larger companies have trouble taking.”


Upshaw has continued to probe the far corners of the repertoire for music that means something to her. Her January release for Nonesuch, “Night Of The Four Moons,” with music by Crumb, Handel and Ruth Crawford Seeger, to name a few, grew out of her desire to do a lullaby record (Upshaw has two young children). “But most of the pieces I was finding were more for an adult audience,” the singer says. “So my producer suggested I direct the project elsewhere. I’ll do the lullabies someday.” Instead, “Four Moons” centers on songs about sleep and night that she and her husband, musicologist Michael Nott, have unearthed. Upshaw also becomes an impresario this year. She is directing “Voices Of The Spirit,” a three-concert series at New York’s 92nd Street Y, in which she joins three pianists and five other singers for “songs of spiritual devotion and doubt.”

ANONYMOUS 4 MAKES A NAME FOR ITSELF
“Voices Of The Spirit” might well apply to Anonymous 4 (Ruth Cunningham, Marsha Genersky, Susan Hellerows and Johanna Rose), the vocal quartet that has also made its way on a distinctive musical sound, style and repertoire. Founded in 1986 because its members wanted to sing medieval music and couldn’t find groups that used women’s voices, the members of the quartet struggled for several years, taking non-musical day jobs to pay the bills rather than lots of non-group singing gigs that would cut into their rehearsal time. In those years, Anonymous 4 sang a handful of concerts and concentrated on developing its seamless, perfectly blended sound and its themed, intermissionless programs, which build a musical, historical and interpretative context from the emotional environment from musicologically and textually related works from the Middle Ages. For Anonymous 4, as for Upshaw, the repertoire is about sense as well as sound. For example, the group’s fourth recording, “The Lily And The Lamb,” released in August, is made up of English chant, polyphony and poetry from the 13th through early 15th centuries, exploring Mary’s experiences at the foot of the cross. The music expresses the height of personal feeling rather than religious abstraction. Susan Hellerows writes in her liner notes, “...in the Middle Ages, a time when the loss of one or even several children was not uncommon, the sight of Jesus death through his mother’s eyes must have made it all the more forcefully immediate ... Olympian drama is transformed into human tragedy, with Mary at its heart.”

Live and record audiences have responded to Anonymous 4’s intensity. “An English Ladymother,” the group’s first recording for Harmonia Mundi USA, spent much of 1993 on Billboard’s Top Classical Albums chart—the first recording of medieval music ever to appear there. Its two subsequent recordings charted as well, and word-of-mouth expanded Anonymous 4’s audience beyond its early cult following. This was the group’s first year with a full touring schedule; next year will be similarly busy, with a 50-date schedule that includes a two-week tour of Japan.

Public interest is such that Harmonia Mundi will be releasing two Anonymous 4 recordings in 1996: the Spanish “Miracles Of Sant’Iago In The Spring” and “Star In The East,” a program of Hungarian Christmas music, in time for the holiday season. Two other recordings of the music of Hildegard von Bingen have been very successful this year, but when Anonymous 4 gets around to recording their own program of the music of the 12th-century abbess and mystic, focusing on the emotional and contemplative side of music in Hildegard’s letters and songs, the market may well find that when it comes to Anonymous 4, there’s always room for one more.
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**Coleman Musical’s Unusual Start On ‘Life’**

**RCA Victor To Preview Songs On Multi-Artist Album**

By IRV LICHTMAN

NEW YORK—Composer Cy Coleman’s new Broadway musical, “The Life,” is being premiered early next year in a most unusual manner: 13 of its 22 songs will appear on an RCA Victor album as performed by a wide variety of singers.

A project two years in the making, “Pop Shows Off The Life,” is a recording project in its own right, says Coleman, who produced the album with Mike Berniker, the record producer who has had a long association with Coleman shows and projects. “We’re doing what’s no longer done. We’re casting songs on the stage or the original cast album,” says Coleman, “but we’re casting songs as they make sense for the artist, and we’re going out there.”

The album, which is scheduled to open on Broadway in April 1996, takes place in the ’70s and centers on the seedy activities in the neighborhood of 42nd Street and Eighth Avenue in New York.

With lyrics by Ira Gruen and a book by David Newman, who has been associated with such film classics as “Bonnie And Clyde” and “Superman,” the show might appear to be a sequel of sorts to Frank Loesser’s “Guys And Dolls,” which opened in 1950. “It’s kind of like it, but more real,” says Coleman, whose hit shows include “Wildcat,” “Little Me,” “Sweet Charity,” “Barnum,” “City Of Angels,” and “The Will Rogers Follies.”

With its blend of blues, gospel, and sweet and swinging Broadway ballads, the score to “The Life” is described as “cohesive,” even “eclipsed,” in a sense. Because they were dealing in a pop enterprise, Coleman and Berniker decided it would make no sense to use a number of songs from the show that would not be effective when divorced from the show’s plotline. There is also no sequencing of the songs to mirror their appearances in the show. Also, in some cases, songs in the show that were meant for women have been recast for male singers, and vice versa.

The eclecticism of the songs is matched by the choice of artists who sing them. They are Lou Rawls, Jennifer Holiday, Liza Minnelli, Billy Preston, Jack Jones, Joe Williams, George Burns (the comedian is approaching his 100th birthday), Bobby Short, a duet between Minnelli and Billy Stritch, and Lesley Gore. Gore was given a song called “My Body,” which Coleman says is a pre-choic anthem. “Lesley told me she’s gone from it’s My Party to My Family to My Life,” says Coleman. Again reflecting a desire to make a pop album rather than showcase a Broadway property, the arrangement is by 1980s teenagers as Billy Byers, Brad Dechter, Doug Katsaros, Ollee Brown & Kevin E. Neeley, Torrie Wilson, Unoriginal, and Don Seidlin. Recording sessions take place on both coasts, although most engineering was done by Clinton Recording Studio chief engineer Ed Rak in New York.

The recording project was recently embraced by Bill Rosenfield, VP of Broadway A&R at RCA Victor’s original-cast label. Part of the deal calls for the label to have first option on the original-cast release of “The Life.”

The project reflects the keen understanding that times have changed in the once-close A&R ties between Broadway masters and big record labels, an association in which a show’s producers could demand, and receive, a commitment by the label to have some of its top acts cover songs from the show.

“I remember when we did ‘Sweet Charity’ at Columbia in 1965,” says Coleman. “We got covers on songs by Barbara Streisand and Tony Bennett, among others. With ‘The Life,’ we decided to make a conceptual album and tailor the songs that way.”

Of the album’s long gestation period, Coleman, whose Notable Music is publishing the score with administration by WarnerChappell, says that some legal difficulties held things up. As for the show itself, its intended director, Joe Layton, died last year; the show is now being directed by Scott Ellis.

Coleman indicates that the score will have additional cover versions. “It will have at least two jazz album interpretations of the score, and the Boston Pops are doing it.”

Of the performers, Coleman says, “We’ve created some different careers, while some people sing right on the nose. Others have shifted to another place, and they like the place.”

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**An Unlikely Meeting Of Writers:**

Jerry Garcia & Mitchell Parish

COMMON GROUND: Seemingly worlds apart in the songs with which they were creatively associated, Grateful Dead leader Jerry Garcia and singer-songwriter-composer Mitchell Parish, who died Aug. 9, and the late lyricist Mitchell Parish, whose works include “Stardust.” “Deep Purple,” “Sweeney Todd,” and “The Most Unlikely Meeting between Jerry Garcia and Mitchell Parish” is a musical, an off-Broadway musical, the composer’s first, to one of his favorite composers, musical theater master Jerome Kern. And, added Garcia, his mother’s favorite song was “Stardust.”

The Garcia/Parish meeting took place at a Grateful Dead concert in New York’s Madison Square Garden, according to two witnesses, Rick Smith, a seller and restorer of pianos who, as a great admirer of Parish’s works, claims to possess the largest collection of sheet music and piano rolls whose covers bear the name Parish, and Enid Flander, a Parish family friend.

“Being 90 years old at the time, you could say that Mitchell was the oldest Deadhead around,” says Smith, who met his idol as a result of being recruited to move one of Parish’s pianos upon the recommendation of Oscar Benton, the former performer/songwriter who is both a board member and the music curator at the Songwriters Hall of Fame. How Parish ended up at a Grateful Dead concert and a chat with Garcia centered on a nephew of Parish, who was a great admirer of the late composer. Garcia found out who the nephew’s uncle was, the Dead’s front man was eager to meet him, so it was arranged that Parish would attend the New York concert. “Mitchell, who sat on stage behind the group, and Garcia had quite an exchange in the green room before the concert,” Flender says. Garcia told Mitchell about his father’s other son, and his mother’s brother, called ‘Stardust.’ Mitchell, who had graduated Phi Beta Kappa from New York University late in life, found him a very erudite person who knew all phases of music. He was told that Garcia’s daughter was studying to be a classical violinist and that he was familiar with old classics. They even cracked jokes.”

Smith recalls similarly “friendly, down to earth” dialog between the two. Smith’s relationship with Parish reached a point where he saw the lyricist “every other day. We got along because we were both curmudgeons. When the late off-Broadway revue of Mitchell’s songs, called ‘Stardust,’ moved to Broadway, I produced it.”

Smith says lyric writers, especially, are an obscure breed. “Others are more interested in the melody writers. Always faint that lyrics writing was the big deal.”

NEW & IMPROVED? The Assn. of Independent Music Publishers will host a luncheon Sept. 15 at New York’s Broadway Ballroom on the topic “New Technologies And Music Uses—Your Worst Nightmare Or A Dream Come True?” On hand will be Terrence Beef, president of Visual Radio, who will demonstrate the company’s online Arts & Entertainment service; David Haron of Microsoft, who will demonstrate CD Plus titles, and David Packman from Apple Media: Multimedia & Music, who will demonstrate new developments in this area. Contact AIMF in New York for more details.

PRINT ON PRINT: The following are the best-selling solos from Music Sales:

1. Harold Clapton, “A Life In The Blues.”
2. Tori Amos, “The Bee Sides.”
4. Pink Floyd, “The Division Bell.”
Respect For Artist Top Priority At Easley Recording

by RICK CLARK

MEMPHIS—Located on a dead-end offshore street in the ragged south side of midtown is Easley Recording, a 24-track analog studio that has reportedly earned its reputation as an artist-friendly place where high-quality recordings can be achieved inexpensively and efficiently. In fact, Easley Recording (owned by Doug Easley and Davis McCain) is probably responsible for cutting more alternative rock albums in Memphis than any other studio in this Delta music town.

Many studios claim the ability to blow self-financed and indie projects in and out the door, but few enjoy a client list that includes the Grifters, Alex Chilton, the Breeders, Sonic Youth, Jon Spencer Blues Explosion, Wilco, Guided By Voices, Pavement, Laughing Hyenas, Silver Jews, Panter Burns, Ho-Hum, and other highly regarded alternative or street-level rock artists.

While Easley might work quickly, the spirit is not one of cavalier haste, but one that is informed by an implicit faith in following the instinct of the moment.

"To amaze people at how fast we get things done," says Easley. "We make split-second decisions, and they last forever. We do everything from cutting and mixing a whole album in a day to having the luxury of working weeks on a project. Basic philosophy is taking advantage of time and budgetary constraints." Obviously, we would relish having projects that offered greater flexibility. "One of the secrets of Easley's success lies in the facility's elemental respect for creating the clearest path between the artist's expression and its destination on tape. "We care about people here. To make sure that all their ideas are in a piece of art, there are so many people who are critical of how you do things, but they wouldn't do that if they went to the Museum of Modern Art," says Easley. "If someone in the band wants to mix and do something extreme with a certain frequency, we let them. Who is to say that is only the technician's job? A lot of times, we think we can get to a point quicker than they do."

"When Picasso was doing his great work, many people might have said, 'Well, Picasso put the nose in the wrong place, so it is no good.' It is the same thing telling an artist that you can't do something sonically. You can mix it great, even if you do like that," states Easley. "Commercial music seems to get so trapped by previous successes, and eventually everything starts to sound like everything else. That is why you will have a decade of live drum sounds, or a decade of gated reverb drum sounds. People start copying. That is not why we do this here. If we wanted to copy, then it would start to be like a jingle mill, where things just get stamped out."

Easley feels that many bands are unwittingly victimized by facilities that are tailored to mainstream tastes. "If you go to a studio that works on a lot of computer stuff, there is a good chance it is going to be sonically directed that way, whether it wants to be or not," Easley points out. "Since we don't have a corporate, big pop history, people feel a little more at ease, and they aren't going against the grain of the studio here. They are running with it. Whereas if you go to a place where one record after another is produced, and the client isn't that kind of band, then you are going to have friction."

While Easley's statements may sound reactionary to some, he says that Easley is unfazed by the pop music. He simply feels that he knows the kind of clientele his studio attracts.

"I love pop jewels, engineering-wise, writing-wise, production-wise, and all that, but for the majority of the bands that work here, they aren't that way, and you certainly can't make them. It would be futile to attempt to change an artist like that, who points out that some people wrongly assume that the studio primarily caters to trendy, lo-fi acts.

"When people ask me why the fact that we have a number of bands who embrace that sonically quiet, but to see that is what we mainly do is irritating. It is because we do all kinds of music here," states Easley, who is a multi-instrumentalist and has appeared on a number of projects recorded at the studio.

Much of the business that comes Easley's way is of the alternative rock variety. The Grifters, a critically acclaimed Memphis band on the Shangri-La label, has done much work at Easley, and the members' enthusiasm has brought it in key business. One band lured to Easley by the Grifters is Guided By Voices, which has recording there with the Breeders on the studio as well.

"Guided By Voices are friends of David Shouster from the Grifters," explains Easley. "The two bands were on tour together, and Dave kept saying, 'You need to come to Easley to record.' At the time, they were looking at various studios, and they sent Kim Deal of the Breeders here to check us out. She dug it, so they all came. The sessions were finished early, as usual. They had all of this time reserved, so Kim brought her band here and cut about six songs."

Easley Recording is located at 2272 Deadrick in the old American East studio building, the earliest configured structure in Memphis designed specifically for recording. (It dates from 1967.) Easley is particularly proud of the historical link with the legendary American Recording studio, which, during the '60s, cranked out numerous hits by such artists as the Box Tops, Dionne Warwick, Sunny Bland, D.J. Thomas, Neil Diamond, and others.

"In a weird way, I think we are traditional, in the sense that American Recording produced great music with a relatively crude setup. I like to think it can still happen that way. Easley says, noting that the studio does not have a Neve or SSL console.

While much of the studio's clientele is from out of town these days, Easley maintains that many of the bands don't come to Memphis to tap into the city's historical vibe. "Some of the biggest bands that I have had work here don't even know who Booker T. & the MGs are," says Easley. "I love the history, and I would love to add some of that to the city. I do, but if they don't know, that is OK. It just means that they possibly can't do for other people."

As Easley's business continues to grow, the studio plans to acquire more equipment, as it suits the needs of the clientele. However, he is surprised with the way he uses the equipment and is uncertain certain production methods."

Fregard isn't just completed work. (Continued on next page)
A column by Zevon Schoep in the European pro audio industry.

U.K.

More than a third of U.K. companies have no policy to back up their corporate data, according to a market survey by marketing research firm Information Intelligence. The survey, which covered the quarter in which the European Subcomité of the Exchange Cartridge Drive Standards Industry Development Committee met, shows that nearly 38% of companies have no policy in place to back up their corporate data.

The Vision '96 exhibition is claiming a new record. The exhibition is being held on Monday and Tuesday, September 23 and 24, in the Convention Centre, Brussels. The site is an international exhibition center with a 12,000 seat auditorium and main building housing a hotel, recording studio, radio station, and night club in addition to retail music shops, conference rooms, and restaurants. Sensible supplied 24 R8 Series III 3-way speaker systems for floor-of-house, six p4 piston cabinets for the video wall, and 10 12AM monitors.

The exhibit features a wide range of audio equipment, including amplifiers, speakers, microphones, and recording systems. The exhibition will also feature seminars and workshops on topics such as audio engineering and production techniques.

Pro File

(Continued from preceding page)

ing on the latest solo effort by former Los Angeles lead singer Larry McKee, titled "Life Is Sweet" for Geffen Records. The project is co-produced by Fregeard, Bruce Brody, and McKee.

"When they first approached me and sent me CDs, I couldn't think for the life of me why they wanted me to be involved," says Fregeard. "It was Larry McKee's project," Fregeard goes on to say that all sessions are co-productions. "The artists are producing and directing as much themselves, because they have written the songs and they have a very strong feeling about how things are to be," he says. "That is true, at least, with the artists I usually work with. They explain things to me, and I use my experience as a tea boy, tape operator, engineer, co-producer, and producer to make those things happen."

Like many producers, Fregeard's selection process begins when considering potential projects boils down to great songs and performances that move him.

Fregeard has just completed mixing the latest effort by Ride and is scheduled to mix a project for Dead Star, a group composed of former members of Hüsker Dü and the Crowds. He is also preparing production for the next album by Intercourse group of Los Angeles. Fregeard and Steve Foppato are currently working on a new album for Bob Ross and Kunst and Junior.

"It really is a term of definition

Now back to Europe. In Amsterdam, a new CD record entitled "Lone" has been released. The record features a collection of tracks recorded by a group of European artists, including Bob Freegard and Paul McKee. The record has been well received by critics and is sure to be a hit among music lovers.

Germany

Studio Babelsberg in Berlin, home to the German film industry since the beginning of the century, has bought two TimeLine DAW80s loaded with Studioframe 6.0 software for 24-track editing. The sale adds to the existing five DAW80s bought in October 1994, which are currently being updated.

"The constant feedback that Babelsberg's engineers provide has always been invaluable in helping us to refine the capabilities of the system," said TimLine director of European operations, Chris Hollebome.

Austria

Volksmuzik producer Hannes Kreissl-Wurth and his son, Johannes Kreissl, have bought a Mackie 40-40 and a 24-channel Topaz for their Exquisite Musikproduktion company.

PRO SOUND ACTION
Since its formation 25 years ago Warner Music International has grown and developed into a truly global organisation where the emphasis is on creativity, talent and the building of relationships with artists.

With operations in 64 countries, via a network of 45 affiliates, 24 licensees and seven associated creative labels, Warner Music International is established as an important part of the US-based Warner Music Group and currently generates in excess of 60% of the total recorded music sales.

Warner Music International continues to successfully market and distribute recordings from the roster of over 1,000 acts signed to its own affiliate record companies and labels around the world in addition to the repertoire of its sister US labels Warner Bros. Records, Elektra Entertainment and the Atlantic Recording Group.

In addition to its continuing commitment to the development and exploitation of its own repertoire, Warner Music International’s awareness of new business opportunities has led to the formation during the past five years of classical, video, direct mail, new media formats and interactive electronic publishing divisions.

1995 marks not only the 25th anniversary of the founding of Warner Music International and the major achievement of sales in excess of $2 billion but also confirms the company’s future growth and its long established reputation as an artist-orientated company.
The major international music company Warner Music International came into being as WEA International in August 1970 under the leadership of US music industry figures Nesuhi Ertegun and Phil Rose.

It was at that time a division of the Kinney Corporation (which became Warner Communications Inc. in 1971) and today stands as an integral part of the Warner Music Group and Time Warner Inc.

WEA International began operating in 1970 with just four affiliates - in the UK, Canada, Australia and Japan - and added companies in Germany and France in 1971, followed by the opening of affiliates in New Zealand (1972), the Netherlands and Italy (1975).

In 1975 the growing need for an international manufacturing and distribution factory led to the decision to establish a new European plant at Alsdorf in Germany.
Warner Music International's expansion and progress continued in 1976 with the creation of a first Latin American affiliate in Brazil followed, in 1977, by the opening of a new company in Belgium and WEA UK's distribution centre at Alperton.

The company moved into South East Asia in 1978 with new affiliates in Hong Kong, Singapore and Malaysia, added a company in Austria in the same year and followed with the founding of new operations in Sweden and Greece in 1979.

By the end of 1980 and its first decade, WEA International had added companies in Ireland and Mexico and had also begun the development of its own roster of local artists to stand alongside the established repertoire of its sister US labels. And, five years after being established, the company's manufacturing plant at Alsdorf produced a total of over 20 million singles and albums in 1980.
of the multi-million-selling artists currently signed to Warner Music International affiliates around the world, and is in itself
of the past 25 years.
We could not of course include all our artists or our members of staff in this tribute
this opportunity to thank them all for the extraordinary contribution they have
made to this company.
Ramon Lopez
Chairman & CEO
Warner Music International
As it entered its second decade Warner Music International opened a new company in Spain in 1982 - its 20th international affiliate - and formed regional operations covering Asia Pacific and Europe.

The creation of affiliates in Argentina in 1984 and Switzerland in 1985 continued the development of Warner Music International's worldwide presence which was further boosted by a network of licensees that covered territories in Africa, Asia, Europe, the Middle East and Latin America.

Current Warner Music International Chairman & CEO Ramon Lopez joined the company in 1985 as Co-Chief Executive and pronounced what he saw as the company's future. "WEA International, having reached a dominant position in the international music market, now has to go forward by developing its operation in markets where it has neither been present or modestly present until now. Coupled with the challenge of performing even better with the repertoire from our US labels, that makes the foreseeable future a very challenging prospect."
The emergence of a new format for pre-recorded music saw the addition in 1986 of a Compact Disc facility to the existing plant at Alsdorf in Germany alongside new affiliates in Portugal (1986), the US-based WEA Latina and Norway (1987). Further expansion followed in 1988 with the acquisition of Germany's Teldec Records, a new agreement with the French classical label Erato Disques, the purchase of the UK label Magnet and a joint venture with the UK independent ZTT.

In 1989 Italy's CGD Records was acquired and new affiliates were opened in Denmark, Finland and Korea alongside the formation of a Latin American division and Warner Classics International which led to the creation of Germany's Teldec Classics International and Elektra International Classics in America. In Japan MMG Records was acquired, WEA KK was formed and the company's original partners Pioneer were bought out making Warner Music International the first free-standing major music company in Japan.

The founder of WEA International Nesuhi Ertegun died in 1989 just as the company broke the $1 billion sales threshold for the first time. During the following year Warner Music Vision was formed, Metronome Records was reformed in Sweden, the French label Carrere Disques was acquired and the name East West Records was adopted by new divisions in the UK and Germany while the parent company changed its name from WEA International to Warner Music International.
By 1991 Warner Music International boasted a total of 32 separate affiliates in 28 countries around the world and the company’s joint venture with PWL Records in the UK was followed in 1992 by the opening of a new company in Chile and the outright acquisition of Erato Disques.

The creation of a new company in the Philippines in 1993 was followed by the acquisition of the DRO group in Spain, the setting up of new operations in Hungary, the addition of Taiwan’s UFOCO, the acquisition of the Brazilian label Continental Records and the purchase of Finland’s Fazer Musiki.

In Australia and Japan new East West companies were created alongside existing WEA operations and in 1994 the company linked with the UK’s China Records, created a new affiliate in Thailand and established Warner Music Benelux by merging the companies in the Netherlands and Belgium, acquired the classical video company NVC Arts and established new businesses in the shape of Warner Interactive Entertainment and Time Warner Enterprises.

During 1995 Warner Music International has opened new operations in Poland and the Czech Republic and created East West companies in Spain, Italy and France to further enhance Warner Music International’s on-going dual company strategy in the world’s major music markets.

A FAMILY OF ARTISTS IN A WORLD OF MUSIC

WARNER MUSIC INTERNATIONAL
Compilations Climb Asian Charts
Focus Moving From Western To Asian Artists

BY MIKE LEVIN

HONG KONG—It is enough to make label marketing managers rethink their approaches to international repertoire.

As the buzz cools off of the summer’s major releases, international labels are finding their current-hit compilations selling solidly at the top of the charts.

The format is nothing new in Hong Kong and Kuala Lumpur, Malaysia, but with sales of EMI’s “Megahit 7” at more than one million units and new joint offerings from EMI-PolyGram and Warners-Sony pushing leading domestic product, there is no mistaking the fact that Asians are consuming Western music.

International compilation sales will hit 5 million units in 1995. Most are similar to versions available in the U.S. and Europe, but the new trend is toward Asian-oriented artists and songs that may not have been Western hits.

“Many of the tracks are top 10, but then you have someone like Michael Learns To Rock, who was huge and has to go on the album,” says EMI marketing manager for international repertoire Calvin Wong, the force behind “Megahit’s” success.

BMG’s strategic marketing manager David Blaize points out that compilations fill a pivotal niche in Asia, because there is no established singles market.

“It’s as good a tool as we have right now for promoting international catalog,” he says.

Domestic greatest-hit and multi-artist albums—especially in Chinese repertoire—have been a mainstay of Asian labels for years. Artists put out as many as four albums a year, and compilations are a “natural selection process,” says Douglas Chan, PolyGram’s Hong Kong managing director, adding that, as overheard sounds in Asian cities, they are also low-investment cash generators.

International versions are on the rise because of a current upsurge in foreign

Compilations have deep roots here. Asia’s infamous piracy was founded with bootleg albums that amassed the most popular songs of the time; decades of this format bred an acceptance of multi-artist albums. Asian fans have also become focused into a song-over-artist preference that remains at the heart of today’s tastes.

Research shows that consumers buy an album for one or two tracks, and that they would prefer to get those tracks without having to pay for the entire record. Even the common practice of covering top-10 songs with local artists has produced good sales, although this practice is dying off, as more and more original-artist compilations come onto the market.

Another effect is that Asians have never had to get past the outdated, low-quality tag that became attached to some compilations in the U.S. during the 1980s and still influences American consumers today.

While there is no guarantee that threading popular Western songs together will sell a record, major labels

(Continued on page 78)

‘Bravo Hits’ Sets Ease Saturated Market

BY WOLFGANG SPAHR

HAMBURG—The most successful partnership venture between record labels here has passed a milestone: In three years, more than 10 million copies of the “Bravo Hits” two-CD compilations have been sold.

“Bravo Hits” 10” alone passed the 1.2 million mark in a matter of weeks and is now at the top of the compilation chart. Josef Pohl, purchaser at Media Market in Landshut, says, “The selection of tracks is not really so decisive, because some other CDs also feature the same tracks. What counts is that the brand has established itself. The name ‘Bravo’ always leads the pack, leaving even successful compilations such as ‘Kuschelrock’ trailing well behind.”

Addl Schneider of retail group Saturn in Cologne, Germany, says, “There is nothing top ‘Bravo Hits.’ ”

“Bravo Hits” was born in 1992, when the management of EastWest, EMI Electrola, Violet, and WEA pooled their resources to create a compilation, rather than the plethora of hits albums on the market. They were prompted to do so by retailers who balked at the number of releases they were expected to stock.

The labels then entered an agreement with Bauer Verlag, publisher of the pop magazine Bravo, which has a readership of 1.5 million. Says Gerd Gebhardt, managing director of WEA, “We pool the marketing and distribution costs and can therefore achieve optimum profitability. The partnership with Bravo magazine assures us of the ideal target group, giving retailers one of the most successful products the German record industry has created in the last few decades.”

According to Gebhardt, more than 1.5 million marks ($1.43 million) is spent on TV advertising, bolstered by in-store activities, which all helps to make

(Continued on page 75)

PopKomm Offers Career Advice

COLOGNE, Germany—Budding music professionals had a chance to get advice “from the horse’s mouth” at PopKomm here Aug. 17-20 when they came face to face with their potential employers.

Some 250 visitors to the exhibition took the opportunity to speak with personnel directors of five major record companies, giving the visitors the chance to compare their hopes for a career in the business with the labels’ expectations.

(Continued on page 75)
International

A Disastrous Season For Spain's Summer Concert Circuit

BY HOWELL LLEWELLYN

MADRID—Economic recession and a change in the political climate have resulted in Spain’s worst summer for concerts in a decade.

Guaranteed hot, dry summers and the fact that even the tiniest village has a soccer ground and a bullring means that Spain normally enjoys thousands of open-air concerts between May and September.

"But this year is disastrous," says booking agent Paco Lucena, who represents, among others, Joaquín Sabina, Cuba’s Carlos Varela, and José Manuel Soto. "The 80's were the golden decade for summer open-air specials. Local and regional governments had big budgets to contract major artists, but since 1990 the situation has been getting worse."

The final nail in the coffin for some was this year’s May 28 local elections, which saw a big swing to the right, as corruption scandals brought widespread unpopularity to the 15-year-old socialist government.

More than 3,000 municipal governments shifted from the left to the conservative Popular Party, which is not enthusiastic about Spain’s tradition of public funding of summer pop concerts, even though the policy is the legacy of the regime of Gen. Francisco Franco.

Although nobody claims that a black-list exists, at least three concerts by so-called “communists” were canceled by the new PP councils. The port of El Ferrol canceled a concert by Cuban nueva trova singer Pablo Milanés and Victor Manuel, husband of singer Ana Belén. Milanés is a deputy in the Cuban national assembly, and Manuel and Belén were celebrities in the Spanish Communist Party in the ’70s and ’80s.

Singer-songwriter Sabina had two concerts canceled by PP councils, in the port of Vigo and in the town of Villanueva de la Serena. The latter’s new mayor, María Del Carmen Serradilla, says, “As long as I am mayor, Sabina will not perform in this town.” She replaced him with flamenco-pop singer Rosario.

Sabina, who was a candidate for the communist-led United Left in the May elections, and Lucena quickly arranged a concert at Don Benito, two kilometers from Villanueva, on the same day and at the same time as Rosario’s show.

Days earlier, Serradilla ordered police to stop organizers of Sabina’s concert from putting up posters in town, alleging “a lack of space for this kind of publicity.”

However, most promoters agree that lack of money and a general move away from outsiders, instead of politics, is rather than political censorship, is to blame for the decline of summer concerts.

Says Gloria Diez of promoter Nox, which has arranged 20 summer concerts each for Cuba’s La Vieja Trova Santiagouera and Arab-flavored band Rantal Fale, “There isn’t enough time around. Our problems have been caused by economic and not political reasons.”

One of this year’s Spanish hits has been Juan Perro’s album “Raíces Al Viento,” which sold 50,000 copies in its first week of release. Yet, his concert promoter, Animal Tour, says Perro’s show contracts are being signed on a week-to-week basis as city councils tighten their belts.

In the ’80s, it was normal for mammoth summer tours to be arranged months in advance. Although that is still the case with some—Rosario began a 35-date tour June 15 and Milanés and Manuel are playing a similar number of shows—tours are now usually contracted on a gig-by-gig basis.

Take That Scores Unusual U.K. Charting For U.S. Set

BY DOMINIC PRIDE

LONDON—The U.K.’s biggest pop phenomenon since the Beatles is so big that even albums never released here make the charts.

Take That’s U.S.-only release “Nobody Else” on Arieta was No. 29 on the U.K. chart for the week of Aug. 25 purely on the strength of import sales.

Such an achievement is extremely rare in the U.K., where imports are unlikely to come into the country in chart-significant numbers. Under chart rules, those that do have their sales combined with the British version of the album if the two releases share 80% of material.

However, the 10-track “Nobody Else” has three tracks—“Babe,” “Love Ain’t Here Anymore,” and “Pray” — not on Take That’s current British release, an album also called “Nobody Else” on RCA. These are taken from Take That’s previous album, “Everything Changes,” released in 1993.

The four tracks from “Never Forget” omitted from this U.S. release are “Hate It,” “Lady Tonight,” “Sunday To Saturday,” and “Hanging On To Your Love.”

BMG U.K. imported 25,000 copies of the U.S. version of “Nobody Else” on the strength of the demand it believed would generate.

A spokeswoman for HMV U.K. says retailers were always confident that “Nobody Else” would sell well because of the additional tracks, along with the band’s coinciding London dates. In addition, the U.S. title is the first Take That release since the high-profile departure of Robbie Williams from the band and the Williams-free cover shot is seen as an additional selling point.

RCA U.K.’s head of artist development David Joseph says, “We imported a limited number of U.S. copies because we saw some retailer demand for it. Basically, there’s hardcore fan demand, and some of the dealers thought it could be sold. We also did it to a certain degree to stop [other] imports.”

In addition to BMG’s imported copies, other importers’ sales may have contributed to the chart ranking.

Rodrigues Back In Spotlight New Interest In 75-Year-Old Fado Star

BY FERNANDO TENENTE

LISBON, Portugal—At an age when most stars are content to draw their pensions, Amalia Rodrigues, the Portuguese singer, is back in the limelight, experiencing renewed critical interest for her mix of popular and traditional singing and seeing commercial gains from a retrospective compilation of her work.

On June 30, Rodrigues celebrated her 75th birthday at a sold-out tribute concert at Beato Convent in Lisbon and was given a huge party afterward.

At the tribute concert, which was transmitted live on national TV, Rodrigues did not sing, as she is recovering from surgery on one of her lungs. However, after receiving encouraging news from the doctors who operated on her in New York, the singer says she wants to continue her career.

Portugal Telecom and state television channel RTP have joined forces to sponsor a production by Valem de Carvalho Television called “Amalia—Uma Estranha Forma De Vida” (“Amalia—A Strange Way Of Life”). It is divided into five hour-long chapters dedicated to the national and international career of Rodrigues, written and produced (Continued on next page)
Dutch Societies Forecast Turbulent Future
New Media, Relationships To Bring Much Change

BY JEFF CLARK-MEADS

LONDON—Dutch authors right societies BUMA/STEMRA are anticipating an unsettled future as the new media business is forged with new media and a new relationship between music publishers and the societies that represent them.

The BUMA/STEMRA annual report says that while current operating results are “satisfactory,” it expects “the following years to be turbulent.”

The report says this turbulence will be a result of new media and the changing nature of the international marketplace. The report acknowledges the complexities involved in licensing music to new carriers, but says, “We expect that by the use of advanced compression techniques the downloading of music, which currently still takes hours, will soon be limited to minutes, as a result of which the traditional carriers will come under much pressure. It is very important to arrive at international agreements to safeguard the interests of right holders.

The societies also note that right owners’ enthusiasm for direct exploitation of the works they own has decreased. They say that they will have to bring our collective revenue into distribution more quickly and efficiently, in order not to eventually hinder our own right holders.

We conclude that the traditional relation between publishers and authors right societies is changing, also due to the fact that an increasing number of companies is owned by the record industry, and, consequently, the number of independent publishing companies is decreasing.

RODRIGUES BACK IN SPOTLIGHT
(Continued from preceding page)

Rodrigues is known as the queen of Lisbon fado song, but she is a singer who has a facility in such areas of music as popular, traditional, folk, and blues. In 1968, for instance, she recorded an album of U.S. sax player Don Byas called “Fado/Blues,” a mixture of fado and blues.

Rodrigues took to being shown in the television series „Amalia—Una Extranjera Forma De Vida” is a comprehensive work, involving TV channels and film files all over the world. It shows how popular the artist was in her heyday, and how she remains today.

The TV series is narrated by actor Joaquim de Almeida and Rodrigues. Some extracts of the series with Rodrigues performing abroad are edited for the Portuguese TV audience. These excerpts took place as far afield as France, Italy, the U.S., Spain, Romania, the former Soviet Union, Germany, Holland, Brazil, Japan, Greece, Mexico, the U.K., Israel, and Lebanon.

‘BRAVO HITS’ SETS EASE SATURATED MARKET
(Continued from page 74)

Hits,” activities in the hit-compilation area were to be sharply curtailed. “We have done what we could to help quiet down the market a little in what is a very complex area for retailers and to ease the resultant oversaturation,” he says.

POPKOMM ADVICE
(Continued from page 78)

The rating of this book is good, but the organization is missing the need for training for the “music professional” and is talking to political decision-makers about the feasibility of establishing an educational course for such a title in Germany.

DOMINIC PRIDE

LUKE'S back in spotlight

Rodrigues is known as the queen of Lisbon fado song, but she is a singer who has a facility in such areas of music as popular, traditional, folk, and blues.

According to Jurgen Otterstein, managing director of EastWest: “The fundamental idea underlying ‘Bravo Hits’ was that we did not rely so much on existing systems or market research data but looked at the final consumer. That basic stance has influenced our actions to this very day. As a result, more enthusiasm and detailed data are expected to quickly flow into the quality of the product.”

For Otterstein, the other factor is the Bravo name. “Generations have read Bravo magazine in important phases of their lives, resulting in a special and close tie with the magazine and a very high level of awareness.”

Thomas Schenk, managing director of Warner Special Marketing, links the success of Bravo about jobs in Aachen to “the product identity and successful product development. He says that in times characterized by a saturated market, record companies must get back to that we and persuade retailers to value the hits of the individual labels.

Quality must have priority over quantity, he says, and this requires innovative marketing and effective distribution.

“When, in addition, we consider that, to a number of record companies, the acquisition of intellectual property rights has become a purpose in itself, the necessity of creating a profile for the collective author right exploitation has become obvious one more.”

On a more positive note, the societies say that last year “hit” revenues accounted for 20% of the Dutch market, a rise from a nadir of 10%.

In 1994, performing right society PIT/STEMRA’s revenues decreased to €72.46 million. Mechanical rights society STEMRA’s revenues decreased to €250.6 million. STEMRA’s decrease was due to the loss of “an important central licensing agreement.”

BUMA/STEMRA reports in Dutch guilders. The exchange rate used in this story was 1.65 guilders to the dollar.

LONDON’S first rock book megastore, Helter Skelter, was set to open Aug. 31 in Denmark Street, the city’s “Tin Pan Alley.” The 2,000-square-foot store aims to be a mecca for writing on music and will carry imports, second-hand and out-of-print titles, and posters. The basement of the store will function as a gallery for rock and jazz photographers.

GERMAN INDIE ZYX has set up a Swiss subsidiary. The new company will handle all of Zyx’s product after Jan. 1, 1996, when Zyx parts company with its Swiss distributor, Phonag. Zyx recently established an Austrian company.

MTV EUROPE has increased its presence in Italy through a deal with terrestrial network Teleplus 3. The London-originated programming will air on Teleplus 3 for 13 hours a day in the afternoon and early morning. Through its previous distributor, MTV broadcast for only six hours. Teleplus 3 claims it broadcasts to more than 11 million households.

NON-POP 95, a music industry conference with showcases, will take place Oct. 5-8 at the mac center in Birmingham. U.K. Conference topics will include new recording practices, multicultural Britain, marketing, and touring. Organizers are looking for submissions for showcase slots. For details, call Heather Whitehouse at Non-Pop 95, 44-121-440-4221. Fax number is 44-121-446-4372.

RUSSIAN MUSIC industry entrepreneur Vatcheslav Tsoi has been shot dead on the staircase of his house in St. Petersburg, Tsoi, a Korean, ran a music business security company as an offshoot of his Center of the Fighting Arts. Observers suggest that Tsoi was assassinated because of his increasing involvement with the music industry. Tsoi recently became local coordinator of an international anti-drug campaign. His widow, Alyna Ivanovna, is recording her first solo album.

A 2-METER HIGH statue of Frank Zappa is to be erected in the central park of Lithuanian capital Vilnius following approval by the city authorities. The project has been instigated by Zappa’s fan club here and is a sign of the popularity that Zappa attained in the old Communist bloc.

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<td>4. Love Love Love Dreams Come True</td>
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<td>5. Love</td>
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| **ALBUMS**                          |       |
| 1. Michael Jackson                  |       |
| 2. Elvis Presley                    |       |
| 3. Bert Albers                      |       |

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<thead>
<tr>
<th>NETHERLANDS (Steckring Mega Top 50)</th>
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<tr>
<td><strong>SINGLES</strong></td>
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</tr>
<tr>
<td>1. The World</td>
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<tr>
<td>2. Going Going Home</td>
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<td>3. Totsuzen Field</td>
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<td>4. Love Love Love Dreams Come True</td>
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<td>5. Love</td>
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<p>| <strong>ALBUMS</strong>                          |       |
| 1. Michael Jackson                  |       |
| 2. Elvis Presley                    |       |
| 3. Bert Albers                      |       |</p>
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<thead>
<tr>
<th>Country</th>
<th>Chart</th>
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**AUSTRIA**

**EUROCHART HOT 100**

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
<th>Ireland</th>
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<tbody>
<tr>
<td>1</td>
<td>SHY GUY DIANA KING</td>
<td>COUNTRY WALTZ'S WORLD SCATMAN JOHN MAVIS</td>
</tr>
<tr>
<td>2</td>
<td>BOOM BOOM BOOM OUTHERE BROTHERS</td>
<td>NO NEW</td>
</tr>
<tr>
<td>3</td>
<td>HAVEN YOU EVER REALLY LOVED A WOMAN</td>
<td>NO NEW</td>
</tr>
<tr>
<td>4</td>
<td>HOLD ME THRILL ME KISS ME ME</td>
<td>NO NEW</td>
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<tr>
<td>5</td>
<td>NEVER FORGET TAKE THAT ICA</td>
<td>NO NEW</td>
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<tr>
<td>6</td>
<td>COUNTRY HOUSE BLUR</td>
<td>NO NEW</td>
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<td>7</td>
<td>WATERSFALLS TLC</td>
<td>NO NEW</td>
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<td>8</td>
<td>BOOM BOOM BOOM OUTHERE BROTHERS</td>
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<td>9</td>
<td>NEVER FORGET TAKE THAT ICA</td>
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<td>10</td>
<td>SHY GUY DIANA KING</td>
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**BELGIUM**

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<thead>
<tr>
<th>Week</th>
<th>Singles</th>
<th>Belgium (Flemish)</th>
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<tr>
<td>1</td>
<td>WISH YOU WERE HERE REDNEX</td>
<td>KALENNE MAUS BIGMOS</td>
</tr>
<tr>
<td>2</td>
<td>CONQUEST OF PARADISE VANGELIS</td>
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<td>SEX ON THE PHONE E-ROTIC</td>
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<tr>
<td>4</td>
<td>PAIN YOU DO LIE</td>
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<tr>
<td>5</td>
<td>GREEN DAY DOKIE REPE</td>
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<td>6</td>
<td>LA BOUCHE SWEET DREAMS</td>
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<td>7</td>
<td>DID YOU WANTED TO TALK COOL VOL 1</td>
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<td>8</td>
<td>CRANBERRIES NO NEED TO ARGUE</td>
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<tr>
<td>9</td>
<td>CRANBERRIES DON'T STOP TWIST</td>
<td>NO NEW</td>
</tr>
<tr>
<td>10</td>
<td>SCATMAN JOHN SCATMAN'S WORLD</td>
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**DENMARK**

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<tr>
<th>Week</th>
<th>Singles</th>
<th>Denmark</th>
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<tbody>
<tr>
<td>1</td>
<td>DUB I DUB ME &amp; MY EVERYDAY</td>
<td>NO NEW</td>
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<tr>
<td>2</td>
<td>SHY GUY DIANA KING</td>
<td>NO NEW</td>
</tr>
<tr>
<td>3</td>
<td>GOAT STORIES TIMM &amp; GORDON</td>
<td>NO NEW</td>
</tr>
<tr>
<td>4</td>
<td>YOU ARE NOT ALONE MICHAEL JACKSON</td>
<td>NO NEW</td>
</tr>
<tr>
<td>5</td>
<td>HOLD ME THRILL ME KISS ME ME</td>
<td>NO NEW</td>
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<tr>
<td>6</td>
<td>TEND TEQUILASKAPE ERGENETTE</td>
<td>NO NEW</td>
</tr>
<tr>
<td>7</td>
<td>BRYAN ADAMS</td>
<td>NO NEW</td>
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<td>8</td>
<td>BOOM BOOM BOOM OUTHERE BROTHERS</td>
<td>NO NEW</td>
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<tr>
<td>9</td>
<td>THIS TIME I AM FREE DRI + ALBUN</td>
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<td>10</td>
<td>DOOD AND THE DOOD 5 SYSTHE HITS</td>
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**IRELAND**

**EUROCHART HOT 100**

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
<th>Ireland</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>COUNTRY HOUSE BLUR</td>
<td>NO NEW</td>
</tr>
<tr>
<td>2</td>
<td>WATERSFALLS TLC</td>
<td>NO NEW</td>
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<tr>
<td>3</td>
<td>BOOM BOOM BOOM OUTHERE BROTHERS</td>
<td>NO NEW</td>
</tr>
<tr>
<td>4</td>
<td>NEVER FORGET TAKE THAT ICA</td>
<td>NO NEW</td>
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<td>NEVER FORGET TAKE THAT ICA</td>
<td>NO NEW</td>
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<td>9</td>
<td>SHY GUY DIANA KING</td>
<td>COUNTRY WALTZ'S WORLD SCATMAN JOHN MAVIS</td>
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<tr>
<td>10</td>
<td>ROYZONE SAD AND DONE</td>
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**SWEDEN**

**EUROCHART HOT 100**

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<thead>
<tr>
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<th>Singles</th>
<th>Sweden ( Svensktoppin)</th>
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<tbody>
<tr>
<td>1</td>
<td>YOU DUB VANGELIS</td>
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<td>2</td>
<td>YOU DUB VANGELIS</td>
<td>NO NEW</td>
</tr>
<tr>
<td>3</td>
<td>YOU DUB VANGELIS</td>
<td>NO NEW</td>
</tr>
<tr>
<td>4</td>
<td>YOU DUB VANGELIS</td>
<td>NO NEW</td>
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<tr>
<td>5</td>
<td>YOU DUB VANGELIS</td>
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<td>6</td>
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<td>NO NEW</td>
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<tr>
<td>10</td>
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**JAPAN**

**EUROCHART HOT 100**

<table>
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<tr>
<th>Week</th>
<th>Singles</th>
<th>Japan</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU DUB VANGELIS</td>
<td>NO NEW</td>
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<tr>
<td>2</td>
<td>YOU DUB VANGELIS</td>
<td>NO NEW</td>
</tr>
<tr>
<td>3</td>
<td>YOU DUB VANGELIS</td>
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**PORTUGAL**

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<tr>
<td>1</td>
<td>ANNY LEU REAL FOREVER</td>
<td>NO NEW</td>
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<tr>
<td>2</td>
<td>ON THE ROAD</td>
<td>NO NEW</td>
</tr>
<tr>
<td>3</td>
<td>AVANIDA LEE SECRET</td>
<td>NO NEW</td>
</tr>
<tr>
<td>4</td>
<td>ALLAN REAL</td>
<td>NO NEW</td>
</tr>
<tr>
<td>5</td>
<td>EIN CHENG LIFE</td>
<td>NO NEW</td>
</tr>
<tr>
<td>6</td>
<td>LAST DAYS</td>
<td>NO NEW</td>
</tr>
<tr>
<td>7</td>
<td>FAYE WONG THE SOUND OF FAYE WONG</td>
<td>NO NEW</td>
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<tr>
<td>8</td>
<td>JACKY CHEUNG ALLERGIES WORLD</td>
<td>NO NEW</td>
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<tr>
<td>9</td>
<td>FRANK ZAPPA</td>
<td>NO NEW</td>
</tr>
<tr>
<td>10</td>
<td>LESLIE CHEUNG FINGER</td>
<td>NO NEW</td>
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**IRELAND**

**EUROCHART HOT 100**

<table>
<thead>
<tr>
<th>Week</th>
<th>Albums</th>
<th>Ireland</th>
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<tbody>
<tr>
<td>1</td>
<td>ANNY LEU REAL FOREVER</td>
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<tr>
<td>2</td>
<td>ON THE ROAD</td>
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<td>5</td>
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<tr>
<td>10</td>
<td>LESLIE CHEUNG FINGER</td>
<td>NO NEW</td>
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</table>
COMPILATIONS CLIMB ASIAN CHARTS
(Continued from page 73)

appear to have finally grasped the style of traditional music tastes in Asia.

EMI did not pioneer the concept, but it is writing the book on how to succeed with current-hit compilations. The "Me-
generator," as the industry standard, the eighth is now in produc-
tion. "We've always made sure that we've had the right songs for local artists even when putting out an album," says Wong.

The million-selling, 14-cut "Magpik," released by AUBA in April, was recorded in Singapore, scored a million-unit hit with the first of its "Magpik" series in April. The sixth in the series is sched-

The high profile of current-hit al-
bums requires a strong marketing cam-
paign. Major labels have concentrated on television for media exposure be-
cause international repertoire gets only limited play in most parts of Asia. The poten-
cy factor allows for testing new strat-
egies; "Smash Hits" is being sold throughout Singapore in T-1 Eleven stores.

The potential of these compilations can create ever-changing relationships. Last year, BMG and Sony partnered with "100 Hits 1," which sold well but collapsed as Sony went with Warner. Neither side is willing to discuss the di-

The majority of tracks on the albums could not agree on song selection.

"Part of the key is finding someone you can work with, where the personali-
ties and objectives of both parties match. The songs we choose do not have to match what music will sell," says Bland. For that reason, the current partnerships among major international compila-
tion labels (EMI and PolyGram), U.S.-based labels (Warner and Sony), and distribution partners (BMG and MCA) are one on objective.

But things are not so simple. Asian-oriented repertoire can make overnight as regional executives con-
tinue to test the range of consistent tastes. "It's all about money, and you can be sure the game of musical chairs [among the acts] is going to be played for some time," says a marketing director.

Much of the future potential depends on the ability of the labels to convince the music industries that the style of another or one another will always work better.

Not to be left out, BMG and MCA re-

leashed a compilation in August, but have not yet released their known-track and songs. "These things take time to get established with the right partner in a new market, and it's a low-key, low-voltage approach," says BMG's Bland. Nonetheless, the album was ranked sixth on international sales charts.


Now, the hit song "Brown Sugar" is known as a dance hit around the globe.

The album was released by MCA on Sept. 16, and "Brown Sugar" is known as a dance hit around the globe. It is one of the songs that have been used in commercial advertisements for various products.

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Artist-Watch
An unstoppable talent-source, Ireland offers a fresh crop of musicians specializing in everything from folk, rock and dance to pre-teen pop.

BY KEN STEWART

Irish music, in its many forms, continues to win new audiences around the world, with a greater diversity than ever, as artists experiment with fusions of indigenous and international influences.

The 44 million Americans of Irish descent make up one of the most significant target audiences for those who perform and market Irish music, as evidenced by the growing number of U.S. labels involved in Celtic-rooted repertoire.

Numerous Irish bands and soloists are resident in the U.S. Among them: Susan McKeown & the Chanting House, Black 47, Robbie O'Connell, Pierce Turner, the Young Dubliners, Nightnoise, Carl Corcoran, Rosemarie Taylor and a young family group from the Bronx, N.Y., the Spirits Of Gilruth.

Meanwhile, there are innu-
merable contenders back home aiming to emulate the success of many Irish headliners, such as Hothouse Flowers, An Emotional Fish, A House, Luka Bloom, Mary Conchúir, Niamh, Sharon Shannon, Jimmy MacCarthy, Michael Ó Súilleabháin, Eleanor McEvoy, the Saw Doctors, Dary Spillane, Anlan, Don Baker, Gavin Friday and Gary Moore.

CORK ROCKS
One important annual event is a showcase event sponsored by Radio 2FM. Hot Press magazine and the Irish Music Rights Organization. Among this year's 15 bands: Starchild, the Sewing Room, Dogabone, Rare, Hyper Borea, the Idiots, Bawl, and Liquid Wheel.

2FM producer Jim Lockhart recalls 1991 as the event's most memorable year, with appearances by the Cranberries (then known as the Cranbery Saw Us), Therapy?, the Sultans Of Ping, the Frank And Walters, Toasted Heretic and Chelsea Drugstore, today known as the Devils.

Another boost for live music and new bands was the opening this year of Dublin of the first Hothouse Flowers, An Emotional Fish, A House, Luka Bloom, Mary Conchúir, Niamh, Sharon Shannon, Jimmy MacCarthy, Michael Ó Súilleabháin, Eleanor McEvoy, the Saw Doctors, Dary Spillane, Anlan, Don Baker, Gavin Friday and Gary Moore.

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Emerald Vision
A Momentous '94 Sets Up
"A New Era Of Possibilities"

BY KEN STEWART

The past year has been a momentous one for the Irish music industry — and for hopes of a lasting peace on this island of 5 million people. The cessation of violence in Northern Ireland after 25 years has ushered in what Church of Ireland primate Dr. Robin Eames calls "a new era of possibilities."

In the Republic of Ireland, there has been an upsurge in activity in dance, teen pop, Celtic and country music — and there's still no shortage of promising new rock bands. However, veteran concert-promoter Jim Aiken, who notes a decrease in audiences for visiting rock stars, admits to being "a bit worried about rock. It's running out of steam."

The industry is experiencing an unprecedented learning curve. EMI Ireland managing director Willie Kavanaugh cites "the most crucial lesson" as the total...
right now - it's hot
Ireland's independent, music-oriented film, TV- and video-production business is thriving, as the main players continue to win an increasing number of domestic and international contracts against some of the world's toughest competition.

BY KEN STEWART

Ireland's independent, music-oriented film, TV- and video-production business is thriving, as the main players continue to win an increasing number of domestic and international contracts against some of the world's toughest competition.

Neil O'Hanlon, managing director of Dreamchaser Productions, who shared a Grammy earlier this year for the video of "You Live From Sydney," typifies the industry's upbeat attitude.

"We're basking in the reflected glory of the film industry," he enthuses. "People call us now with a view to working outside Ireland. I'd say 80% of our business is abroad."

Dreamchaser Productions has worked extensively with Ireland's independent, music industry, including the American music video documentaries of the Chieftains ("The Long Black Veil") and Irish music ("A Celtic Celebration") shown by PBS in the U.S.

Michael Flatley and Jean Butler. Directed by John McColgan and produced by Moya Doherty, it was recorded live at Dublin's Point Theater. It co-produced by Tyrone Productions and RTE Commercial Enterprises has sold 35,000 copies in Ireland. The stage show will tour the U.K. until December, then transfer to New York's Radio City Music Hall in early 1996.

WONDER'S KEYS OF LIFE

Frontier Films' credits include the video for the title track of Van Morrison's latest album, "Days Like This," two films with Lou Reed and the Velvet Underground, and "The Session," a pioneering 1988 series that won an ACE award.

"It predates the current fascination with, and commercial interest in, the connection between American and Irish music," recalls Frontier director Dave Heffernan. Heffernan is to direct a film about Stevie Wonder's "Songs In The Key Of Life," for classic albums series from the U.K. company Isis. He also made "A Drink With Shane MacGowan," an innovative musical- and-chat program shot in Los Angeles with Lou Dobbs, Jimmy Witherspoon, the House of Troubers and Tracey Lords among the musical contributors.

CELEBRATION OF ISLAND MUSIC

Hummingbird Productions joint managing director Nuala O'Connor won an Emmy for her direction of "Ireland And America: A Musical Migration," narrated by Emlynlynne Harris and screened by the Disney Channel. It's a one-hour extract from Philip King's series, "Bringing It All Back Home.

"It has to involve projects of some kind," says one industry watcher. "Some of the most attractive projects involve a novel fusion of Jamaican and Irish music and a look at political songs."

"Green On Black" is a celebration of the island music of Jamaica and Ireland, it explains. "We enjoy a similar background. We both have a colonial past and we're both island people.

King and Donal Lunny are developing the idea with a Alicia Nolin and Robbie Shakespeare into a major multimedia package: album, video, CD-ROM, book and live event.

The second project for King, "As I Was Walking Down Freedom Highway," will be a 90-minute feature film, using archive and modern material to tell the story of political song.

Bill Hughes, managing director of Radar Television, has produced and directed all of the videos for the Irish teen-pop group Boyzone. His work with the band, Ireland's No. 1 domestic concert attraction this summer, has brought inquiries from Dutch and German record companies.

Hughes helped pave the way for the Garth Brooks phenomenon in Ireland when television presenter Shay Healy's series "Music City U.S.A.," introduced the singer and many other country acts to Irish viewers.

The Irish Trade Board has assisted individual TV- and video-production companies with travel or production support. Barry O'Brien, of the international services department of the ITB, gets them noticed with a major Irish stand at the international trade fairs—MIP and PCOM in Cannes—in April and October, respectively.

"The board is very involved in the government task force," says O'Brien, "particularly on the international subcommittee exploring potential new marketing opportunities abroad for the music industry."

EMERALD VISION

Continued from page 79

cost of developing an artist. "That's the real focus for me right now," he says.

400,000 POUNDS PER ACT

Kavanagh considers it a big advantage to work with "highweight producers whose names open doors" and is willing to spend $640,000 (400,000 pounds) an act over the course of a two- and-a-half-year development plan.

Carlton Records Ireland managing director Vincent Smalek has a first-year budget of 500,000 Irish pounds ($600,000) and has commissioned A&R manager Eamon Donovan to build a roster of six bands with international prospects.

First signing, Carmine, is a Celtijazz fusion group.

Dennis Woods arrived in Dublin from Britain in February to take up his post as the new MD of Warner Music Ireland. Since then, he has met the prime minister and arts minister and is impressed with Ireland's relaxed atmosphere and the easy access that industry leaders have to politicians.

"I want to build Warner's artist-signing policy," Woods says, the word "policy" is too strong. "I've had a hard and fast rule," he says. "I've made a choice. I'm always looking for an artist who reflects the culture of Ireland. But that doesn't stop you looking at someone whose background is more pop or rock 'n' roll."

Maire Breatnach, Goats Don't Shave, Four Men and a Dog, Roman Hardiman, Dervish, the Hurin's, the Bellagrummers, Kieran Goss, Kieran Halpin, Mick Hanly, the Sunday Club, ALT, Little Beirut, Revelino, the Revenants, the Prayer Boys, the Hoyle Boys, these names are familiar to Irish fans, and the group has become one of the country's biggest live attractions. Boyzone was formed last year, from a talent search by booking agent Louis Walsh, who auditioned 300 hopefuls.

Signed by PolyGram managing director Paul Keogh, Boyzone crossed over to U.K. success with an update of the Osmonds' '70s hit "Love Me For A Reason," which had been a No. 2 smash in Britain, followed by their own composition, "Key To My Love," and a current single, "So Good.

"We've performed to this summer's top domestic touring band in Ireland, playing to 60,000 fans in 36 shows. The act was booked for a 20-date U.K. tour in early summer, and we're hoping for more. But the band are going everywhere in the next few months," says Walsh. "Malaysia, Thailand, Holland, which is our next most important tour base after England. It takes a long time to break Germany, but we're doing it slowly."

The group's U.S. debut, "Father And Son," was released in U.S. last September, and August, and Walsh is confident "Love Me For A Reason" is a U.S. hit waiting to happen. The single will get an American release this fall with the album to follow in November.

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BOYZONE
ARTIST WATCH
Continued from page 81

SINEAD LOHAN
New signings to the hot independent, Dara Records, are watched with great interest, thanks to the company's resounding success with Mary Black and the compilation album, "A Woman's Heart.

Dara chose songwriter Sinead Lohan from Cork, and her song "Sailing By," as the lead track for "A Woman's Heart 2." The label released Lohan's debut album, "Who Do You Think I Am," in January.

Lohan's break came after she had been booked into the The Lobby club in Cork by club owner Pat Conway, where she was seen by Mary Black's musical director and producer, Declan Simon. He was so impressed that he ended a 12-year musical association with Black to work full-time with Lohan.

The singer is managed by veteran concert-promoter Pat Egan. "I feel that Sinead will soon be giving concerts in 1,500- to 2,000-seat auditoria right across Europe," predicts Egan. "The interest from Scandinavia is quite exceptional, and it has all been done on exposure record sales until now.

A repackaged version of "Who Do You Think I Am," with additional songs, will be released this month in the U.K. on Grapevine Records.

THE CORRS
Producer David Foster isn't the Celtic rock band the Corrs when they and their manager, John Hughes, staked on a Michael Jackson recording session Foster was producing in New York.

Atlantic Records senior VP Jason Flom, who is also president of Atlantic's Lava Records imprint, had told Foster about the group, but the producer was too busy to meet them. So after a wait of three or four days, Hughes and the group showed up at the Hit Factory in New York, where Foster was working with Jackson. Foster found the group waiting for him outside the studio, invited them in for an impromptu audition and subsequently signed them to his Atlantic-distributed label, 143/Lava Records.

Hughes, who was music coordinator for "The Commitments" film, has guided the family band from Drogheda, County Louth — three sisters and their brother — for five years. "This is music, not three chords," he says. "Their harmonies are phenomenal.

The Corrs, whose music mixes Celtic, classical, pop and rock, were featured on Bill Wieland's 1991 world-music television series, "An Eye On The Music," and won praise from fellow guitar-singer-songwriter Jimmy Webb.

The band's eponymous album is expected to be released through Atlantic Records this month, to be followed by a U.S. tour.

THE RONNIE DREW BAND
Ronnie Drew was among the founding members of the Dubliners, one of Ireland's most popular, veteran folk groups. Drew's recent recognition, rough-hewn voice has charted in the 30s and 40s with such hits as "The Irish Rover" (with the Pogues) and "The Spanish Lady" (as the goad of Ireland's novelty act, Dustin, the singing turkey).

Although still with the Dubliners, Drew left the need for a separate solo career. "I've wanted to do something different for a long time," he says. "There's nothing wrong with a gray suit, it's just that you sometimes feel like getting into a black one.

Drew's upcoming solo album, "Dirty Rosies Susie," produced by the band's acoustician, Keith Donald, is an expertly chosen blend of songs written for Drew by Donald, Elvis Costello (who penned the title track), Bonzo and Simon Carmody, Shane MacGowan and Donald McDonald, as well as new versions of songs by Chuntin Moore, Mick Hanly, Felix Dupperdale, Ry Cooder and Mark Knopfler.

Besides Keith Donald, the other musicians in Ronnie Drew's all-star band are Eoghan O'Neill (electric bass), Tony Drennan (guitar), Noel Eccles (percussion), Miles Drennan (drums, Hammond organ, piano), Mike Nolan (trumpet and flugelhorn) and Declan Masterson (keyboard, uilleann pipes, low whistle, bouzouki).

ARTIST WATCH/Continued on page 88
Atlantic Records & Celtic Heartbeat have broadened the horizons of Celtic music by bringing its brightest new talents to the world.

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- U.S. tour coming soon

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Coming Soon...Michael, Martin & Shay (The Black Brothers)

EMERALD VISION
Continued from page 81

adds. "The [arts] minister [Michael D. Higgins] is the one person who has realized the potential for income and employment. It's only now we're seeing the government now that the Irish youth culture is important—and a source of major employment."

While applauding the minister's support, MCA Geffen Records general manager Dave Pennefather admits to being "very disappointed" that the Independent Radio and Television Commission has yet to grant a licence for Ireland's first college radio station to cater to alternative music.

"We need it, with radio the way it is, dominated by classic hits and current chart material," says Pennefather. "It's very difficult to break new talent that isn't MOR."

Brian Molloy, managing director of Universal Music Ireland, has made a proposal to the task force that the government should grant tax breaks for investment in the Irish music industry, just as they've done for the film industry. "It's highly risky but highly rewarding if it succeeds," says Molloy. "We should at least be given the same opportunity by the state as the film industry."

As chairman of the Irish IFPI group, EMI's Willie Kavanagh wants the government to reform the now-outmoded copyright laws and secure greater protection for artists and copyright holders—and impose bigger penalties for piracy—to meet the changing marketplace in light of new technologies.

There are signs that music is becoming more accepted by the wider business community as a legitimate industry. Dublin radio station FM104 gave PolyGram a marketing award recently for the launch of the teen act Boyzone. "I was quite surprised," says PolyGram's MD, Paul Keogh. "It was the first time people recognized that a business plan is behind the success of an artist."

SUCCESS STORIES

The past year has been a great one for Irish success stories.

The Cranberries scored a massive worldwide hit with their sophomore album "No Need To Argue." U2 returned on the soundtrack of "Titanic" and have recorded two new albums in Dublin. Eurythmics prepared the followup to their multi-platinum "Shepherd Moons" album.

Sinéad O'Connor resurged, following acclaim for her 1994 album "Universal Mother." Van Morrison won critical and commercial response for "Days Like This." And the Chieftains have made the highest Billboard 200 debut of their career with "The Long Black Veil."

At the Eurovision Song Contest, after three wins in a row for Ireland, Norway recruited some Irish help in the form of violinist Fionnuala Sherry and won this year's contest with "Nocturne," a Celtic tinged piece composed by Rolf Lovland, and performed by Lovland and Sherry, together known as Secret Garden.

The Celtic Heartbeat label gave Irish music an influential new presence, with launches in Ireland, the U.K., and the U.S.

Bill Whelan's "Riverdance" was far and away 1994's best-selling single within Ireland. The best-selling album in the market was a domestic release as well, "Christy Moore Live At The Point." Other Irish acts among the Top 20 in the 1994 year-end chart were the Cranberries (at No. 4 and 8), Frances Black (at No. 7) and the compilation "A Woman's Heart 2" (at No. 15).

Garth Brooks was the leading international album-seller with discs at positions 2, 3 and 16 on the year-end countdown. He received an award from EMI Ireland for sales of 500,000 albums in Ireland during his promotional stop in the market in April. A few days later, the Country Music Association held its spring board meeting in Dublin as part of a "Nashville Comes To Ireland" promotion.

These days, there's less hype and more self-starters within the Irish music industry, people who make opportunities for themselves. Bands such as the Delvin's, Lir, Something Happens and Blink all have invested talent, time and money in packing U.S. releases with extensive American tours, playing small towns as well big cities and steadily building a grass-roots following.

In Ireland, there's a spirit of enterprise, which expresses itself in, for example, artists setting up their own labels and finding live work, often with little or no outside assistance. One such unsigned begin-ner, singer-songwriter Celine Carroll, sent a cassette to Christie Hennessy, one of Ireland's best-selling album artists. He liked it enough to offer her a support slot on his tour—giving yet another young Irish talent a chance to rise to stardom.
NIAH KAVANAGH

Although she is not seen in the movie “The Commitments,” Niah Kavanagh’s voice was heard on three songs on the film’s soundtrack, which was nominated for a Grammy Award in 1992. A former session singer in Dublin, Kavanagh sang the 1993 Eurovision Song Contest winner, “In Your Eyes,” written by Jimmy Walsh, which went to No. 1 in Ireland. But instead of exploiting the Eurovision connection, she opted for what BMG Ireland managing director Frederic Middletom calls “a long-term album career.”

Kavanagh signed with Arista Records because of that label’s success with such female singers as Whitney Houston and Aretha Franklin, a big influence on Kavanagh. Her debut album, “Flying Blind,” released in Ireland and the U.K. this month, was recorded in Nashville with producer John Jennings.

“It’s certainly not a country record,” says her manager, Chris O’Donnell. “It’s a collection of songs by some very interesting and diverse writers. Bill Whelan wrote the title track.”

Adds O’Donnell, “I’m in no hurry. It took a year to make the record, and I think it will take a year to break. I’m from the old school: record the album, have a career.”

LIQUID WHEEL

In Ireland this year, there’s a lot more dance music getting attention—and Red Records is the country’s leading dance label. Since club DJ Mark Kavanagh and studio engineer Tim Hanning (known as Sound Cowell) set up the company in 1993, they’ve had some 40 releases, about one in four of which have been hits in Ireland. Kavanagh says that the number of people playing dance music has increased ten-fold in the market in the past year.

Red Records was started by Kavanagh in partnership with Denis Desmond, Ireland’s leading, most active concert promoter, who also owns Solid Records, home of Sharon Shannon and Nomos, among others. In August, Red Records moved into separate offices from the Solid operation.

Liquid Wheel, whose releases include the single “Blue” and the EP “Syntholic Inception,” are a Euro-synth trio. “What makes them different from other dance acts is their classical training,” says John Boyle, sales and production manager for Solid.

“They’re more melodic than most, definitely the most progressive band on the Irish scene, and the most likely to succeed internationally.”

Liquid Wheel was among the dance acts booked for this year’s Cork Rocks showcase by Ian Wilson of Radio 2FM. They are now working in their home studio and hope to release their first full-length album early in 1996.

NAIMEE

A radio contest sponsored by the national broadcasting company RTÉ and Yoplait yogurt for aspiring songwriters under age 18 brought Naimee Coleman to the attention of Thomas Black, A&R manager at EMI’s Lime label.

“Naimee signed with us on her 19th birthday, on Dec. 8,” says Black. “She’s a very mature artist in her outlook, musically and personally, with an approach way beyond her years.”

Naimee—who professionally will use her first name alone—recalls that when she was “in senior infants [kindergarten] in school, my teacher, Mr. Ryan, used to teach me Beatles songs. ‘Good Day Sunshine’ was the first.”

In July, she visited Abbey Road, the studio indelibly linked with the Beatles, for the mixing of three songs she recorded in England at Rod Argent’s Red House studio, where she worked with Argent and co-producer Peter Van Hooke. Her first single will be issued this fall with an album to follow early next year.

An actress who has played the role of Anita in “West Side Story,” Naimee also is a pianist and guitarist, having received training in music theory for years, and briefly attended Dublin’s Parrott School of Music, which she says helped a great deal.


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IRISH NEWSLINES

VIRGIN RECORDS artist Micheal O’Súilleabháin composed “Lumen,” the interval music for the 1995 Eurovision Song Contest, which went platinum in Ireland and peaked at No. 4 in the Top 10. Virgin Ireland general manager Rory Golden says Virgin America is now placing the composer’s music with film companies, while O’Súilleabháin tours Ireland in October to promote the compilation album “Between Worlds.” A television series he wrote and presented, “A River Of Sound,” airs on the BBC in January.

FOLK ROOTS, a magazine providing news, style, attitude, and information about Dublin and Lower Baggot Street, Dublin 2.

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IPKELLS

Playing with Fire

Dervish… "shouldn't do a single thing differently— their style, attitude, energy and technique is perfect and, given that precious few others are providing such a service, they should keep on doing it."

Colin Irwin, FOLK ROOTS magazine

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no.1 in the Irish charts
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for further information, contact PolyGram Ireland
Kennedy, whose album “Pagan Irish” (Warner) is a tough, mainly autobiographical look at such issues as love, loneliness, regret and addiction. Gallagher’s final recording, meanwhile, is “Fabulously Accused” from an album by Irish blues-rocker Samuel Hill, titled “Strangers On The Run” released by Germany’s S.P.V label and due for release in Ireland this month.

**Green Linnet Records**, which has won the NAIRD award for best Celtic recording for 12 of the award’s 15 years, will be 20 years old in 1996. “I’m glad the spotlight is on Celtic music,” says label president Wendy Newton. “I hope that, where people hear this hybrid, they’ll go back to the source and find us.” Altan, one of Ireland’s most accomplished traditional bands, has released a 10-year retrospective collection on Green Linnet, as they leave that label for a deal with Virgin Records.

**Clive Rudborn** publisher through Bean’s Eddie Lee Music of Mick Harvey’s “Past The Point Of Rescue” says the song—the most-played BMI country-music copyright of 1993—has received 1.4 million plays to date. Rudborn’s Round Tower Music will provide the European release for the new U.S. vinyl reissue label, featuring such artists as Kieran Kane, Kevin Welch, Tammy Rogers and Mike Henderson.

**EMI Music** fall conference will be held at Dublin’s Burlington Hotel from Sept. 9 to 11, with 400 delegates from EMI affiliates and 100 artists registered.

**Dana Records** issued its 10th album from Mary Black (including two compilations) with the August release of “The Circus.” Curegh Records will release the disc in the U.S. early next year. Blakr, who played the Newport Folk Festival in August, will sing in Oakland and Tokyo early Nov. 4 and 6, and tours the U.K. Oct. 16 to Nov. 19.

**Your Nashville-Based Songwriters**—Pat Alger, Ralph Murphy, Wayland Holyfield and Richard Leigh—gave workshops in Dublin in May by arrangement with ASCAP and IMRO. Among those who found the exercise useful was Brendan Graham, IMRO chairman and winner of the 1994 Eurovision Song Contest. “I didn’t understand how and why co-writing works in the U.S.,” admits Graham. “Now I do. They do it like dental appointments. They’re quick, efficient and well-prepared, and they just cut to the chase.”

**Phil Coulter** and Dana, both artists from Derry, were honored with separate civic receptions in the city. Dana sang Ireland’s first Eurovision winner, “All Kinds Of Everything,” in 1970, the first of several Irish and U.K. hits. She’s now living in Atlanta, Ga., making pop and gospel albums. Coulter, who left Derry for Belfast 35 years ago, has worked as arranger, producer and/or songwriter with Them, the Bay City Rollers and Richard Harris. He co-produced recent tracks by Sinéad O’Connor and Van Morrison, and his MOR piano albums—the latest is “American Tranquility” (K-Tel)—have sold in the millions.

**Katehl Keating**, the Irish-based artist of Welsh-Breton descent, has toured Europe, the U.S. and Canada in the past year to promote her debut album “Oceans S O Castles” on Elektra Entertainment, part of which was recorded at Dublin’s Windmill Lane Studios. In the U.S. Keating Article for Natalie Merchant for eight shows.

**Tara Records**, the Irish indie world music label, whose roster includes Rita Connolly, Shaun Davey and Bill Whelan, took a site on the Internet and found it a practical benefit. “We’ve got a list of all members of every radio station in North America that plays world, folk and new age music,” managing director John Gourley. He licensed uilleann piper Liam O’Flynn’s track “A Woman’s End” to Windham Hill Records for its compilation album “A Celtic Christmas.”

**Mignette**, on Windham Hill, is a highly regarded Irish-Skottish quartet whose album “On A Distant Shore” is their sixth release for the label. The signing of the group’s Triona Ni Dhomhnaill was described by the New York Times as “one of the glories of the Irish folk music.” Flautist Brian Dunning notes the expanding audience for Celtic music. “It’s in Irish dance halls, you see people with Mohawks, spiked hair, and chains through their noses, dancing jigs and reels.”

**Ritz Records** top star Daniel O’Donnell, whose albums have sold 2.5 million units, started a 22-date Australian tour Sept. 5. His annual U.K. fall tour begins Oct. 10 at London’s Royal Albert Hall. O’Donnell’s 14th album, to be released in mid-October, will feature duets with Mary Duff.

**Gael-Linn**, the distribution company with a market share of 90% also has Ireland’s largest catalog of Celtic music, including several albums by one of the key figures in the revival of traditional music in the ’60s, Sean O’Riada (whose son, Peadar, has one U.S. release, “Amidst These Hills,” on Bar/None Records). Gaelt-Linn is capitalizing on their catalog with the release of the first three volumes of its “Treasury” series...

**Moya Doherty** of Tyrone Productions was invited to tell the story behind “Riverdance”—the successful Europvision production, hit single and subsequent theatrical tour that opened the annual general meeting of the Small Firms Association at Dublin Castle in June.

**The Frames** represented Ireland in an alternative Eurovision contest, MTV’s EuroVideo Grand Prix, and came in fifth with “Revelate,” one of the cheapest videos filmed by an Irish band. —K.S.

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**B I L L B O A R D S P O T L I G H T**

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Sizing Up Multimedia Packaging

BY MARILYN A. GILLEN

LOS ANGELES—Don’t box them in.

That’s the bottom line on packaging from music, video, book, and computer software retailers starting down a year that will see them juggling an expanded product mix of entertainment CD-ROMs, “enhanced CD” albums, movies on 5-
inch discs, digital magazines, floppy disc-based music videos, and new video game software, along with their traditional fare.

Packaging flexibility and featuring compatibility, they say, will be key to keeping all those balls in the air.

Suppliers of new or emerging product lines—from record labels to video companies and game developers—are listing with the lines between music, video, and multimedia products blurring, the entertainment-supercorps concept blooming, and a shelf-space crunch looming, suppliers are increasingly eyeing over “nontraditional” channels and striving from the start to consider the different needs of various retail bases as they decide how to package, or repack-
age, their new digital products.

For these suppliers, product differentiation, eye appeal, cost, and eco-friendliness are the key packaging issues.

There is no shortage of recommendations. The Software Publishers Assn. this week released its new CD-ROM packaging guidelines, formulated with input from a wide range of retailers. Similarly, a Video Software Dealers Assn. task force on digital videodisc packaging—which includes representatives from the National Assn. of Recording Merchandisers and the National Assn. of Video Distributors—has just issued its preliminary recommendations on packaging for the new disc-based home video format.

Meanwhile, NARM and the Recording Industry Assn. of America, who have worked on the NARM recommendations over the RIAA, which has formed its own committee to study packaging for interactive albums. NARM also plans to form a committee on CD-ROM packaging.

The underlying question in each case: Can you be everything to everybody?

ADJUSTING CD PLUS

The dark shadow of the CD longbox has faded into music industry history, but another specter lurks: the airbox. In computer industry jargon, airboxes are the large boxes used to house small jewel-case CD-ROMs. With the advent of multimedia albums—enhanced CDs or CD Plus titles that play on both audio CD decks and computer CD-ROM drives—some wonder whether the traditional packaging approach used for the CD-ROM will also be used for the CD Plus.

The music industry, for the most part, says no.

“The reality may be that the more you differentiate a product, the better, but the music industry has gone away from longboxes and it would not be in our best interests to initiate a game plan that reverts back to the bad old ways,” says Fred Ehrlich, senior VP/GM of new technology and business development for Sony Music, which has CD Plus titles from Mariah Carey, Bob Dylan, Tom The Wet Sprocket, and Alice In Chains slated for release in October.

“I’m resisting any efforts to ‘overpackage’ enhanced CDs,” says Chris Tobey, senior VP of marketing, new technologies, for Warner Music, whose forthcoming en-
hanced-CD releases include a new-artist sampler from Atlantic (out in October) and Mike Oldfield and Randy Newman titles from Warner- Reprise (out by Christmas).

A survey of the six major label groups finds a consensus on housing new multimedia albums in a jewel-box-sized package—if not a standard jewel box itself—at least for traditional music retailers.

NARM’s initial recommendations, too, are that enhanced CDs should be packaged “in a uniform manner in such a way as to allow retailers, wholesalers, and suppliers to use existing fixtures and equipment as much as possible,” according to a NARM spokesman. In other words, “adapting the current jewel-box dimensions would be strongly encouraged” by NARM’s committee, which doesn’t want anything that even hints at “restoring.”

“We want to make sure that the handling of the product—everything from how it’s packaged to how it’s marketed and merchandised—is consistent with what we have done and what we do with audio product,” says Kevin Conroy, VP of marketing for BMG North America, whose first enhanced CD titles are due this fall, including one featuring Arista act the Bogen.

(Continued on page 98)

Cleveland’s New HMV Store Linked To New Rock Hall

BY CARLO WOLFF

CLEVELAND—Walk past the candy, electric U2 “Zoo TV” exhibit on the plaza level of the ultra-modern glass pyramid, known as the Rock and Roll Hall of Fame and Museum here, turn straight to the west, and you’ll see the HMV Museum Store, which is shaped like a particularity acute boomerang.

Tucked into the northwest corner of the rock hall, the music store boasts a generous, highly specialized audio selection and a video wall pulsat-
ing above the large, semicircular checkout counter.

HMV’s facility, which represents an investment of between $2 million and $4 million, opens Saturday (2). While ad-
mision costs to the museum are $10.00 for adults and $7.05 for students and seniors, admission to the store is free.

The HMV Museum Store is the first Midwestern outlet of the expansion-
minded, British-based HMV Record Stores chain, a subsidiary of Thorn EM1. But it is unlike other HMV stores—or any other retail stores, for that matter. It is thematically tied to the rock hall, the $12 million, 160,000-
square-foot airborne designed by L.M. Pei.

The Cleveland store is unique because “of the significant element of product which is related only to the Hall of Fame,” says Stuart McAllister, chairman/CEO of London-based HMV Group.

McAllister says the idea for the store came together about 16 months ago, when representatives of the hall approached HMV. “I am sure they consid-
ered a number of people,” McAllister says, “We were fortunate enough to be selected.”

HMV executives had not considered Cleveland key to the chain’s expansion until then, McAllister says. “I think

(Continued on next page)
Cleveland's New HMV Store Linked to New Rock Hall

(Continued from preceding page)

range from one to 30, says Handel. The store will carry imports and feature boxed sets.

Prices will be “reasonable,” Handel says, refusing to disclose whether HMV will discount. He also declines to speculate on sales projections.

Although there are no initial plans to carry local product on consignment, the store will feature CDs and cassettes from local bands with a national profile such as Pere Ubu, Dink, and Michael Stukey. Handel says. Almost everyone on his 22-member staff comes from Cleveland.

The store will not carry classical music, Handel says. But it will carry jazz by such artists as Miles Davis and John Coltrane, who have ties to the Hall of Fame’s Roots area.

There will be some videogamecassettes and, eventually, CD-ROMs. In addition, the store will feature paraphernalia linked to the hall: attractions, keychains, sweatshirts, jackets, and T-shirts. About 75 Hall of Fame related items will be available.

The licensed Hall of Fame merchandise will be showcased in “strategically placed” areas throughout the store, Handel says. Merchandise is being carried in a Connecticut warehouse while a Cleveland outlet was being built.

The product mix will be half merchandise, half music, says the manager.

“It’s going to be a very different kind of presentation,” Handel says, surveying a staff busily stocking the 7,200-square-foot store a week before the hall’s opening. The store is about the size of one of the floors of the HMV-empire on Manhattan’s Upper West Side.

A portion of the proceeds from each sale will go to the Hall of Fame, according to the partnership between HMV and the hall. HMV leases the store space from the hall under a multiyear arrangement. Other details were not available.

Alan Handel, manager of the HMV Museum Store in Cleveland, stands in front of the store windows, which are part of the design of the Rock and Roll Hall of Fame and Museum. (Photo: Carlo Wolff)

While it will focus on the history of rock, the store also must keep current, says McAllister. “We have to remember that rock is a living institution. It has its own momentum. We should be celebrating new as well as existing music.”

McAllister says he is not worried about such competitors as Camelot and Musicland, which operate several Sam Goody’s in Greater Cleveland. “We respect them, but we don’t fear them,” he says.

Each HMV store manager buys directly from the local branches of the major labels and from independents. The managers are viewed as mini-entrepreneurs responsible for their own profit and loss as well as inventory.

McAllister says he expects some joint marketing efforts between the Hall of Fame and HMV, including special in-store events. Although he does not anticipate in-store concerts, guest appearances by inductees or inducte-to-be are likely.

“We also plan to do some store events for Hall of Fame members, tourists, groups, and private parties,” he says. “We believe it will be quite interesting, because HMV is represented in Canada, Japan, the United Kingdom, the U.S., and Chinese Asia, so we will be able to offer management help in these countries.”

Through August, HMV’s U.S. stores have been running a campaign offering customers a chance to win tickets to the opening gala events connected to the Hall of Fame.

The opening of the Cleveland store is part of a two-year expansion of HMV into the U.S. market. The chain now operates stores in Boston, Connecticut, Atlanta, Louisville, Ky., and Washington, D.C. It plans to open a 25,000-square-foot store in New York’s Herald Square this month. Another 25,000-square-foot store is scheduled to open in Philadelphia in November.

McAllister says it is particularly fitting that the store is opening at the Hall of Fame as the HMV chain approaches its 75th anniversary in 1996.

EXECUTIVE TURNTABLE

RETAILING: HMV Group Worldwide promotes Rob Goldstone to head of retail for the fulfillment; and Jennifer Bandier international marketing manager, both for HMV Group International in New York. They were, respectively, VP of marketing at HMV USA and manager of press and publicity at EMI Music Publishing.

John Grandoni is appointed director of purchasing for National Records, Inc. in Carriage, N.J. He was VP of purchasing and advertising at Cavages.

DISTRIBUTION: Cenia Distribution in Woodland Hills, Calif., promotes Gene Rumsey to senior VP, national accounts; Michael Roden to sales director, national accounts; Kathy Callahan to senior label director for Capitol, Blue Note and Concord; John Budnik to branch manager for Cenia Distribution; and Ichiiban; and Bill Burks to label director for Virgin, Capitol Nashville, EMI Latin, Ardent, and the Christian music labels. Rumsey was VP of national accounts; Roden, Callahan, and Burks were national sales directors; and Burk was regional marketing manager for the Southern region.

Navarre Corp. promotes Vyto Lazauskas to VP of sales and Tom Tuomela to VP of marketing in Minneapolis. They were, respectively, branch manager of distribution and VP of alternative retail marketing. Additionally, in Navarre’s computer products division, Kim P. Duckworth is named director of sales in Minneapolis and Mike Corbet is promoted to national music accounts manager in Miami. They were, respectively, Western regional marketing manager for the national distribution division of IBM and regional sales manager for music.

HOME VIDEO: Suzie Peterson is promoted to senior VP of creative affairs for MCA/Universal Family Entertainment and MCA Home Entertainment Group in Universal City, Calif. She was VP of creative affairs.

Don Heigenson is named executive VP of Charli Transportation Enterprises in Los Angeles, which offers specialized distribution services to home entertainment vendors. He was president of transportation firm V&V.

Greg Bogner is appointed director of acquisitions for CBS/Fox Video in Los Angeles. He was director of nontheatrical programming for Warner Home Video.

Turner Home Entertainment in Atlanta names Tracey Beeker marketing manager for children and family video product and promotes Steven Nolan to manager of select sales. They were, respectively, marketing manager for children’s home entertainment for Saban Entertainment and Northeast retail sales representative for Turner.

SONY MUSIC DISTRIBUTION becomes the fourth major distributor to announce plans to begin releasing two-cut CD singles at a list price of $8.49. New York-based Sony’s new price policy begins Sept. 11. The first two singles at $8.49 will be “Fantasy” by Mariah Carey (Columbia) and “Misunderstood” by Marry Me Jane (Epic). CD singles released prior to Sept. 11 will remain at $9.99 list. The wholesale price for the $8.49 single is $1.98. PolyGram Group Distribution, WEA, and Cema previously announced a similar price point on two-cut CD singles (Billboard, Sept. 2).

Records also said that they would release some singles at that price. The moves have been undertaken to reverse declining single sales and establish the CD as the format for the configuration.

HANDLEMAN CO., the largest rackjobber of music and video reports, that software, rose 10% in the first fiscal quarter to $359.3 million, from $318.9 million in the same period a year ago, because of a big increase in sales of CDs, which carry a higher price than cassettes. But home video sales declined 4% to $66.4 million from $67.5 million, because one of the wholesale’s largest customers, Wal-Mart Stores, has been purchasing product directly from the manufacturers. Overall, the Troy, Mich.-based company reports a net loss of $6.5 million for the quarter ended July 29, compared with a profit of $900,000 on revenues of $212.5 million a year ago.

THE VIDEO SOFTWARE DEALERS ASSN. has established the Supermarket Industry Membership Development Task Force to develop guidelines to attract new VSDA members from that segment of the home video market.

Mark Fisher, operator of 58 video departments for Stop & Shop Supermarket Co., will be chairman of the task force. Supermarket video departments now account for 10.4% of the video retail market, says the VSDA.

NAVARRE CORP., the independent music and computer software distributor, has started a retail merchandising campaign for its new line of enhanced CDs. Navarre has shipped a prepack with 12 different titles and a self-displayer. Customers will be able to try out the software before buying them. One release is “An Enchanted Evening,” by Kitaro on DOMO Music, a label exclusively distributed by Navarre.


SPELLING ENTERTAINMENT GROUP, the parent of Republic, reports net profits of $880,000 on revenues of $133.8 million for the second quarter, which ended June 30, compared with a profit of $8.7 million on revenues of $84.2 million in the same period last year. Although its partly owned subsidiary, Virgin Interactive Entertainment, a developer of CD-ROM software, contributed to the increase in sales, spelling’s revenue increase, Virgin booked an operating loss of $4.5 million in the quarter. Viacom, which owns 77% of Spelling, plans to sell the unit after acquiring Spelling’s stake in Virgin.


METRO-GOLDWYN-MAYER says that Microsoft Corp. will use a videoclip from the United Artists feature “Rob Roy” on the CD-ROM version of Microsoft’s “Windows ‘95” software. The clip from the film, which stars Liam Neeson and Jessica Lange, will illustrate the full-motion video capabilities of the software. In addition, MGM Interactive has released a CD-ROM, “Rob Roy—Legend Of The Mist,” the company announced.

Compiled by Don Jeffrey
### Billboard Top Pop Catalog Albums

**FOR WEEK ENDING SEPTEMBER 9, 1995**

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<tr>
<th>WEEK</th>
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<th>PRICE</th>
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<td>$14.98/17.98</td>
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Catalog albums are older titles, which have previously appeared on The Billboard Top Albums chart and are regularly selling significant sales. Recording industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices range between 2.49, 6.98, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Indicates price of present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.
Retailers’ Lament Of Majors: ‘With Friends Like These...’

RIGHTLY OR WRONGLY, most music merchants are disgusted that other than PGD, the majors are not doing anything to fight loss-leader pricing strategies, which continue to dominate the marketplace. But even though merchants have finally resigned themselves to the fact that the prevailing feeling is that if the majors are not going to help, then at least they should not do anything to hurt the retailers.

For they mean, don’t raise prices, don’t hurt profit margins, and don’t try stealing their customers. While prices have crept up for superstar titles, profit margins have thinned, but not due to any manufacturer policies. The majors, again with the exception of PGD (see story, page 16), have been very quiet for the last two years—probably due to the Federal Trade Commission investigation—hardly issuing any policy changes at all.

As for stealing customers through direct-marketing efforts, that continues, but not in the high-profile manner that it was done three years ago. At that time, the majors were so arrogant about their direct-marketing intentions that they had the nerve to solicit customers through materials placed in dealership albums sold through retailers.

When Sony Music issued a Barbra Streisand album that contained a solicitation urging customers to buy more Streisand titles directly from the label via an 800-number, retailers hit the roof. Other manufacturers tried similar gambits, and, for a while, long, retailers were opening new releases and pulling out kickback cards, which were presented to sales representatives in an unpleasant manner when they came a-calling to make solicitations.

Eventually, manufacturers got the message and reverted to more subtle means of compiling mailing lists by including kickback cards inside albums sold to each retail that contain questionnaires for consumers to fill out, mail back, and win a T-shirt or some other promotional item.

But recently, Retail Track received an irate call from Paul Mawhinney, owner of Record-Rama, a unique independent record retailer near Pittsburgh. Record-Rama tries to stock every album ever released. When the store gets down to its last copy of a pre-1980 release, it goes into the Record-Rama library, and customers can rent it. (It is illegal to rent albums that came out after 1985.)

Mawhinney is upset that Sony Music included an advertisement inside a Malfunkshun album on Loosegroove/500/Epic that asks, “Like the Loosegroove line? Wish it were vinyl? Need it in hard cover? We’ve got just the item for you! Buy the Malfunkshun album and get the album along with the Loosegroove line.”

“Music Central” will be available for the Windows ‘95 operating system and is also in a version for the Macintosh. No word yet on pricing.

ART FOR ART’S SAKE: Many a time, Retail Track has bemoaned the loss of vinyl LP artwork. Conversely, Retail Track has heard many a merchant complain that CD packaging just doesn’t have the merchandising impact that LPs had. Surprisingly, this issue is muddy enough for a good “holding forth” session at the local establishment, and on at least one occasion Retail Track has engaged in such a discussion at the Cedar Tavern in downtown Manhattan with A&M national director of publicity Steve Karas and music graphic designer extraordinary Spencer Drape. Drape and his partner Jutta Salavetz have designed albums for, among others, Lou Reed, The Velvet Underground, the Beach Boys, Bon Jovi, Talking Heads, and U2.

From Oct. 25 through Nov. 15, Drape and Salavetz will serve as curators for a CD-package exhibit that will be held at the One Club Gallery, located in the Gramercy Park section of Manhattan. The exhibit will feature more than 100 examples of album artwork dating from 1988 on.

One for every house: Muze, the kiosk company with, among other products, a computerized album database in over 1,000 record stores, will supply information for a CD-ROM package that is slated to hit stores before Christmas. The CD-ROM is dubbed “Music Central” and described as “the one-stop interactive source for music information.” The title will come from the powerful Microsoft. In addition to the Muze database, the product includes about 14,000 reviews from Q Magazine and biographical information on musicians from “The Guinness Encyclopedia Of Popular Music.”

Holiday Favorites: Disney’s Christmas Sing-Along Oliver and Company Number one gift ideas: Classic Disney Vol. 1 and Vol. 2 Toy Story Soundtrack and Read-Along Always on the Charts Share the Music of Disney
PGD Puts New Teeth in MAP Policy

BY ED CHRISTMAN

NEW YORK—PGD, already the leader among the six major distributors in fighting loss-leader pricing, has strengthened its minimum advertised price policy by extending it to in-store promotions.

The new MAP policy brings PGD into line with other majors, including BMG Distribution, Cema Distribution, and WEA, which do not pay cooperative advertising dollars for unadvertised, in-store promotional offers that are priced below the companies’ MAPs.

Traditional music specialty retailers often accuse certain majors of underwriting loss-leader pricing at merchants such as Best Buy and Circuit City by buying into their end-cap displays.

PGD has kept its MAP prices at the same levels, but added video titles to the policy while eliminating midline and budget music lines.

Under the widely hailed policy, PGD suspends business for 90 days with any account selling its front-line product below cost.

The MAP policy was created as part of an overall restructuring of PGD business practices, which include the introduction of a $3.99 CD single (Billboard, Sept. 2).

PGD president Jim Caparro says the changes in the policy reflect a challenge to the traditional way of doing business. There is “too much cost” hidden in some of the industry’s business practices, he says. “If we can wring out those costs, then we will improve everyone’s margins.”

Other policy changes outlined in an PGD letter, dated Aug. 21, include:

* An extension of new-release deals beyond street date;
* New pricing for developing artists;
* A program designed to allow PGD and its accounts to respond more quickly to titles enjoying regional break-outs;
* A change in PGD’s incentive/disincentive program;
* The withdrawal of accounts’ rights to return defective product to PGD.

Al Wilson, senior VP of merchandising at Milford, Mass.-based Strawberries, says the PGD policy initiatives are “positive” overall, although he adds that he takes issue with the new break-even point in PGD’s incentive/disincentive policy.

Howard Applebaum, president of Kemp Mill Music, says of the PGD policy letter, “I am impressed that PGD is constantly reassessing its position in the marketplace and how its policies affect retail. Most of the policies [in the letter] make a lot of sense for me and will be a benefit for Kemp Mill Music.”

In a move to come in line with some other distributors, PGD will extend new-release deals on all albums to one week after release. This move allows accounts to more accurately gauge demand and then take advantage of new-release deals.

In another initiative, PGD has introduced a new pricing structure for developing artists, establishing a $4.98 CD series with a $0.45 boxlot cost. The cassette equivalent price is $8.98 and carries a $5.25 boxlot cost.

Moreover, as part of that strategy, ti-
Non-Music Product

(Continued from page 99)

it, and tailored the merchandise assortments to each location.

"In the Latin markets, for example, we've added Spanish-language magazines," Kessler notes. He says that throughout the chain, magazine sales are buzyant. "Some stores have six to 24 titles, which are mainly music magazines. But in our new stores, we'll stock 275 to 350 titles," some of which fall into the more general lifestyle genre.

Licensed Collectibles

Books-wise, though, Spec's sticks to music-related titles. "Tower and Media Play have gone into novels and other books," observes Kessler, "but we're trying to stay within music and entertainment topics."

Kessler says that while T-shirts, hats, posters, candy sacks and mugs are key boutique items within Spec's, the chain has had newfound success with pewter licensed figurines, trading cards and comic books. "Collectibles items are good," he notes. "Things that relate to television and movies work well."

But the category that's got him most excited for the future is musical instruments. "We're carrying guitars and accessories geared toward the beginner player," Kessler says. "There are these little egg-shaker percussion instruments that make great counter items. Everyone who sees them has to try them."

Magazines and Newspapers

Licensed products have been strong for Hastings, an Amari- lo, Texas-based 110-unit chain, as well. "In-store is selling," reports John Marmaduke, the chain's president. "Figurines, T-shirts, cups and plush toys relating to 'The Lion King' and 'Pocahontas' have been doing very well lately. Magazines and newspapers have been key too, with a fully-stocked department boasting some 5,000 titles."

Hastings, Marmaduke notes, has been in the multimedia business for years, selling more than just music. But lately, the merchant has been conducting market research, in the form of focus groups, to determine what other non-music products it should emphasize in its stores, and where in the store they should be strategically placed.

"We're looking to find out whether it's most effective to have these things at the front of the store," Marmaduke explains, adding that the company is also considering new marketing schemes for non-music.

Display Statement

Manifest Disc & Tapes, with five stores in South Carolina, is making a more prominent display statement with non-music product, according to company president, Carl Singmaster. "We're giving those things better merchandising space," he says of non-music goods, which now account for about 20% of dollar sales. "If the price wars continue, we'll look for 50%-50% in the future."

Singmaster says his stores have always had some "lifestyle" products. "We've always had T-shirts, jewelry, patches and stickers—anything associated with music. And we've made a strong statement in T-shirts, not as a response to the price wars. We've had 300 to 400 designs available, not just the top 20 or so."

Stickers & Jewelry

But now, Singmaster says, almost anything goes: "If we can find anything else to sell where there's margin, we'll consider it. CDs are still the primary impulse for people to come into the stores, but now we've got things around the counter other than CDs, like blink tapes and stickers and jewelry showcases. We need to get consumers to spend two or three dollars on something else to make up for the lost profits on music."

Carving Out Kidzones

Even the Strawberries Music Chain—with 160 Strawberries and Wexie Maxie's stores—which has maintained a higher percentage of music than other retailers, is now carefully examining non-music products. "We are looking at ways to increase margins and expand our selection," says Ivan Lipton, president and CEO.

The company has been developing a strong non-music business within its children's departments, called "the Kidzone."

"For the past three or four years, we've been carving out an identity with the consumer as a children's merchant," Lipton says. "We carry plush toys and games and books for kids, in addition to music and videos."

Strawberries also has a strong magazine business, and would like to be in other businesses too. "We'd like to expand into books, CD-ROM, and I think we could certainly stand to try lifestyle clothing," says Lipton.
“Music Comes First” For HMV, But Oxford Circus Superstore Does 20% Of Its Business In Other Goods

BY TERI HEATH

LONDON—The HMV Superstore near London’s Oxford Circus bills itself as “the largest record store in the world,” differentiating itself from the Virgin Megastore at Tottenham Court Road, which calls itself “the largest entertainment store in the world.”

This distinction illustrates HMV’s retail policy in Britain. “We always have, and we always will, put music first,” says HMV spokesman Gennaro Castaldo. “We have moved into other entertainment products like video, computer games and music-related merchandise, but anything [other than music] we sell is very much a spin-off, or spin-off retailing.”

The flagship Oxford Street store has added 10,000 square feet to its retail floor area (from 40,000 to 50,000 sq. ft.) in the past decade, and the extra 25% of floor space is almost exactly equivalent to the area now devoted to non-music products. The increase, according to store manager Graham Walker, has been achieved through better space-management and the switch from vinyl to less bulky CDs. But Walker says there is no question that the core music business has had to move over to make room for the videos, computer games and merchandise.

15% VIDEO ZONE

In the early 1980s, when tumbling prices made video a mass market for the first time, HMV Oxford Circus responded by developing “The Video Zone,” occupying some 5,500 square feet of dedicated floor space for home videos. “It was a logical move,” says Walker, “not because video has anything directly to do with music, but because they’re both home entertainment, appealing to the same broad retail market.” Video sales do fluctuate seasonally, but currently average 15% of the Oxford Circus store’s total annual turnover.

The growth of computer games has been a similar process, leading to the creation of “Level 1, a designated computer-games department of some 4,000 square feet. Walker notes that the games market underwent a depression 18 months ago when the 8-bit and 16-bit console technology was being replaced by CD and PC level software. Games business has now risen to 7%-8% of total turnover.

Books, T-shirts and other music-related merchandise account for under 5% of annual turnover.

LESS MUSIC IN LARGER STORES

At 80% music, 10% video, 8% computer games and 2% peripheral merchandise, the Oxford Circus store’s balance is reflected in HMV’s major superstore locations throughout the U.K. Smaller HMV stores, pursuing the corporate policy that “music comes first,” tend to devote less space to non-music product.

Elsewhere in the worldwide HMV operation, national variations are apparent. Canadian and U.S. superstores carry less video product and more music. A Japanese HMV store manager recently visiting Oxford Circus noted that video is “virtually non-existent” at HMV stores in Japan. HMV’s main concern worldwide is to maintain its reputation for breadth and depth of choice in music, the company reports. Non-music business is significant but not likely to grow relative to music, even if music margins are squeezed further.
EXPANDING LINE

The Tower line of clothes, currently only for men but slated to incorporate some women's designs in the next year or so, is not just sold in Tower stores. "We're marketing them at Nordstrom's," Solomon explains, "and this fall, we'll go into a bunch of other stores, like Fred Segal's, in Los Angeles."

ALTERNATIVE CLOTHES

In New York City, not far from Tower, there's another, much smaller music retailer that's been getting a lot of attention for its fashion statement. Adult Crash, in the young, hip Alphabet City section of Manhattan's Lower East Side, is a record store known for its vast selection of indie music and vinyl. It also devotes about 50 of its 300 square feet to a line of clothing for women called Built Bodywear...something notes Carolyn Schmitt, Adult Crash's owner. "We're so small that we can't order directly from major labels. We have to use one-stops, which makes it more expensive, and it's good to have another fashion trend within music stores. It seems they want to wear looks associated with certain outdoor sports, even if they don't engage in those activities. "We'd like to get into some funkier clothing, like surf-inspired sportswear and maybe some skater looks," says Gary Kessler, boutique and accessory buyer for Spec's music store in Florida. He says he'll attend the Surf-Expo trade show this fall, to try and find appropriate lines. --S.R.
NEW YORK—Marketers of foreign-language movies who venture into sell-through must feel like strangers in a strange land.

After all, their subtitled offerings aren’t familiar to most video store customers, who are willing to try most anything at $2 or $3 a rental. So the next step seems an even greater stretch—trying to convince shoppers to buy expensive titles when the next shelf holds studio hits priced under $20.

Self-through shapes up as a dead end, according to some vendors. New York Video publicity director John Vanoc, for example, says the label has no plans to adopt “this week’s model” for any of its imports, which remain at $70-80 list. But for others, repricing the esoteric does work magic at retail. “At this point, it has been a real success for us,” says Michael Olivieri, executive VP/GM of Fox Lorber Home Video in New York.

Fox Lorber began repricing a few titles, like the Japanese-made “In The Realm Of The Senses” and “Donna Flor and Her Two Husbands” from Brazil, to $19.95 in late 1998. Now it has lodged 70 or of some 130 features under $20, and “we’re adding eight to 10 a tit to week,” according to Lorber considers a new profit center. “The fun part is seeing something where the growth curve still exis"

Oliveri has no illusions that he’s gone Hollywood. “This is a big country. To have a little slice of a big business is a good thing.”

Consumer purchases unquestionably are a good thing these days. Like most independents, Fox Lorber covets the rental trade. However, demand for high-priced titles has flattened in the past, and sell-through more than $20 might help the balance. “The existing consumer appetite never ceases to amaze all year,” says Olivieri, who estimates that the $19.95 line has expanded Fox Lorber’s billings by one-third.

Others are also partaking of a niche-product feeding frenzy. Home Video Entertainment, Fox Lorber’s distributer, has also its own catalog of repriced foreign titles. “We’re enjoying some substantial increases in sales,” says president Herb Dorfman.

In fact, all of Olron’s revenues from imports are generated by sell-through since the demise of Orion Classics closed the pipeline to new theatrical releases. Before its Chapter 11 reorganization, Orion Home Video had pioneered in developing retail rentals for “Jean De Florette” and “Au Revoir Les Enfants.”

Dorfman says under-$20 list extends the tradiation established by Orion’s late chairman, Larry Halder. “We’re giving the consumer a great value,” Dorfman maintains. “And they’re responding to value, not price.” One indication: Much of the activity is outside the grasp of the general merchandise.

“Typically, mass merchants are not in this category, leaving a clear path for video retailers,” Dorfman says. Because Wal-Mart and Best Buy are looking elsewhere, specialty chains don’t have to carry about competition, can hold to the suggested list, and thus generate what Dorfman considers “a ter-"
No Fairy Tale Ending For 'Swan Princess' Sales

S W A N D I V E? A month after taking delivery, retailers are giving "The Swan Princess" lackluster reviews. Many report that less than 50% of their purchases have sold through.

In spite of an avalanche of press from Turner Home Entertainment, sell-off rates for "The Swan Princess" range from satisfactory to slow, according to reports. "It's hard to judge this title against something like "Forrest Gump,"" says Ralph Grovery, C. P. V. of general merchandise Graham Lee. "The Swan Princess' is not at those levels, but not a lot of titles are."

Distributors say groove's challenge selling the title better than traditional releases, mainly due to the marketing power of Pillsbury, which is offering a $5 rebate with cake-mix purchases.

Turner executive VP Stuart Snyder says the supplier shipped in excess of 3.5 million units of "Swan Princess." Other industry sources, however, put the number closer to 2.5 million units.

Clearly, dealers didn't stock the title heavily, and say that it's taking longer to sell off multi-unit floor displays than expected. "You've got to remember what type of title it is," says Tower Record & Video VP John Thrasher. "It's not surprising it takes three weeks to sell off a 48-unit display." Thrasher says the chain has placed reordered for the title.

Turner isn't worried. "To be concerned with our heavy selling season ahead of us would be premature," says Turner VP of sales Craig Van Gorp. "We released this title with a long-term plan to sell through the holidays."

The vendor picked an Aug. 1 release date specifically to get a jump on the competition and take advantage of back-to-school traffic. Despite purchase incentives veering toward pencils and notebooks and away from video, Van Gorp says, "We want to optimize sales, and, based on our strategy, the title is performing.""It's going to be dead by October," says Borders Books & Music video buyer Patto Russo, who bought approximately 1,000 units for the store chain. Less than 30% has sold, she says.

A buyer at a large West Coast chain says, "The title got leg, and we'll continue to merchandise it when the other big titles come in," he says. "It not 100% dead.

That's better than the other August sell-through releases, "The Pebble & The Penguin" and "Bird To Be Wild," which dealers say have little chance of survival.

P IZZA PARTY: Pillsbury has teamed with New Line Home Video for the release of "The Mask" animated video series and will offer a $3 rebate.

Priced at $12.99, each three videos will hit stores on Oct. 24, which coincides with the program's network debut on CBS' Saturday morning cartoon lineup. Consumers can get the mail-in rebate with purchase of any one of the three new titles plus four of Pillsbury's Totino products.

Pillsbury will drop a free-standing coupon insert in the facial green-skinned "Mask" character.

Possibly green with envy, the Taco Bell chain is getting its piece of "The Mask" and will offer an October Kids Meal promotion centered on the video series. Packaging will feature "Mask" characters, and tucked next to the tacos will be a free "Mask" toy. The promotion is slated for a six-week run.

Titles in the series are "The Mask Is Always Greener On The Other Side," "Baby's Wild Ride," and "The Terrible Twos" with "Sister Mike" and "Shadow Of A Skillet." Each runs 45 minutes. New Line expects to ship 500,000 units.

S T I C K WITH US: St. Louis-based distributor Sight & Sound offers its retail customers a stamp-collecting game to boost sales and rentals of Buena Vista Home Video product.

Each time consumers purchase any Disney Masterpiece video, they get three stamps. Any rental of the studio's September or October releases, including "The Jerky Boys" and "Jefferson In Paris," is worth two stamps. Consumers who rent any Buena Vista title collect one stamp per week.

Consumers can redeem prizes at three different levels. The top prize is a "Pulp Fiction" sweatshirt and a Mickey Mouse wall clock. Consumers need 25 stamps to receive either. In addition, the distributor is offering dealers Disney collectible cups, which will be matched with the purchase of any Masterpiece video.

We have retailers who say they can't compete with the mass merchants on shelf-space, says Sight & Sound communications coordinator Lynn Petersen. "These programs give something to offer."

"Why so many Disney promotions?" "They've got the product and the money to put the promotions together," Petersen says.
**Top Laserdisc Sales**

**FOR WEEK ENDING SEPTEMBER 9, 1995**

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Top Video Rentals

COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY

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<td>DEATH AND THE MAIDEN (R)</td>
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IATA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 50,000 units and $1 million at suggested retail for nontheatrically released programs, or of at least 150,000 units and $2 million at suggested retail for nontheatrically released titles. © IATA platinum certification for a minimum sale of 250,000 units with a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrically released titles. © 1995, Billboard/BPI Communications.
FOREIGN FILMS REPRISED TO SELL
(Continued from page 103)
French box-office hits from the late '80s. Dorfman credits Orion for getting Fox Lorber to lower prices. "We convinced
Michael," he says.
More recently, Chicago-based Home Video Vision and Kino on Video in New York have taken the hint. A label of Public Media Home Video, Home Vi-
ion, is preparing for a slow but steady price adjustment below the $29.95 it asks for best-sellers such as Robert "Sac"
French classic. "I don’t think it’s out of the question we may go for a lower price point in the future," says national accounts manager
Peter Elsasser. "People are willing to pay $19.95." Epstein, though, will
move cautiously for a couple of reasons. First, Home Video figures it’s doing well with its present mix of $25-$40 re-
leases, which lend themselves to rental and sell-through better than the $9.95 list attempted several years ago. The la-
bel may have already reached its maxi-
mum audience, Epstein believes.
Home Vision, in addition, doesn’t have the resources for point-of-pur-
chase materials and the like to gamble
on a wider impact at lower prices. It did
offer two titles, "The Browning Ver-
son" and "The Wannsee Conference," at $19.95, only to find that sales trailed results achieved at $29.95, Epstein
reveals.
Retailers have tripled orders when
titles were halved to $24.95, "but I can’t make a call on another $10 reduc-
eion," he says. With some titles already
made inquiries, "we’re taking our time
with it. A lower price could mean we’re
giving it away." However, the market may not leave Home Vision much of a choice. Epstein thinks suppliers are devaluing inven-
tory when they dipped below $10, but acknowledges the trend may affect his strat-
egy. It already has struck Kino, which has an extensive library of foreign and si-
lent movies. Kino is taking the plunge
below $24.95 in January with a pair of
Hollywood movies from the late ’40s and early ’50s: "Pandora And The Flying
Dutchman," starring James Mason and
Ava Gardner, and "Sudden Fear," star-
ing Joan Crawford and Jack Palance.
Each will go out at $19.95. For most shoppers, the movies, which achieved cult status years ago, are as
fresh as the latest European imports.
Nevertheless, Kino "really wants to go
after the mass merchandising on this," says video director Lance Schwult.
"We want to go deeper than ever before" to
reach buyers who are "getting more and more used to these lower price points." Of course, the label plans to use its
name to achieve that, he says. He expects sales volume twice that of Kino’s series of Buster Keaton
silents, "the biggest project we’ve undertaken." The Keaton titles have helped break down some retail barriers, and Kino has gained shelf space in maj-
or chains for the first time. With "Sendors" and "Farr" their futures, Kino's other classics should do
approximately better, additional under-$20 t-i-
tles will follow. "You have to do some-
thing," Schwult adds. "I don’t think it
would be wise to take the same old ap-
proach" with big-name titles. "How of-
ten are you dealt Mason and Craw-
fard?"
But Schwult frankly admits the risks. "I have no idea" whether Kino will make its goals, he says.

SIZING UP MULTIMEDIA PACKAGING
(Continued from page 98)
Tower Records and Video VP John
Threasher...It’s not getting the result
they want.
Compton’s New Media heard the complaints and last year made a uni-
lateral move to a smaller box. It soon retreated, however.
"We simply got lost on the shelf," says Bill Perrault, VP of worldwide sales and marketing. "It simply hurt us at retail, because everyone else had much big-ger boxes."
Compton’s has since gone back to bigger boxes for the software chan-
nel, but added a new twist just gain-
ing strength throughout the business: It is repackaging its existing music ti-
tles, such as "Hight Asbury In The
’60s" and "Rock & Roll Your Own," and advancing up-coming sets, such as its Rhino Records interactive music line, in jewel boxes for the music channel, while offering big boxes to software retailers.
Other publishers with music-
skewed CD-ROM titles, such as the Millennium Media Group and GTE Interna-
tional, are also planning to go the dual-
pack route.
"We’re trying to fit in," Perrault says, and unfortunately no one size
seems to fit all."
In support to be issued this week, the 1,150-member SPA recommen-
ded for the first time that each publisher "use the smallest size package they can...to enhance shelf space and ad-
dress environmental concerns."

THE DVD DEBATE
The digital videodisc, meanwhile, is making big strides on the packaging-
standards front. The latest move is a
new format not due out until mid-1996 at the earliest (with the recent detente between the war-
ing development sides promising new delays), already the video indus-
tory seems ahead of other digital me-
dia suppliers in establishing packag-
ing guidelines for the disc-based video
craft.
To study the issue, the VSDA has already formed a DVD task force, under
late August released its prelimi-
nary thoughts on packaging.
The group expressed "strong sup-
pport for a package width of exactly 4.5 inches, identical to the width of the ex-
isting music CD package, along with a "height preference of not less than
than ¾ inches or greater than 9
inches," which would put it in the range of current VHS boxes.
According to the preliminary re-
port, "It was felt that greater packag-
ing facing would offer merchandising
opportunities not adequately available
with music CD packages."
Depth should be greater than the current ½-inch CD, the task force rec-
commended, but smaller in depth than the current 1-inch VHS tape.
The package should also be hinged on the left side, like existing jewel boxes, and include antistatic
feature and shrink wrap. It was also suggested that a protective coating be included on the disc to guard against scratching or spillage when the product is rented.
Since videodiscs will look on their faces like audio CDs, enhanced CDs, and CD-ROMs that many stores are likely to be carrying, the task force was fearful in suggesting that the product, when placed in its package, "should not look like any of the other 5-inch pack-
aged products, such as music CDs or "PCDs," but rather look like a
individual size and shape all its own." How things will ultimately shape up, though, remains to be seen.

PJD PUTS NEW TEETH IN MAP POLICY
(Continued from page 96)

other out.
"I think the new PJD break-even will cost companies," says Strawber-
ries’ Wilson. "In the future, when a
PJD purchase order comes to me from
one of the buyers and I see we are taking a chance on the title, you can bet your bottom dollar that I will ques-
tion the viability of the purchase order."
In lowering its break-even point, PJD also raised its incentive, giving accounts 1.55% (up from 1.25%) credit on every CD unit bought. At the same time, it increased the disin-
centive, charging accounts a 10.5% penalty (up from 5.0%) on every CD unit returned.
Some retailers also objected to PJD’s implementation of returns credit for defective product. Previously,
PJD would take back all breached product, which have the
shrinkwraps removed. But when such product went above 1% of total pur-
chase, PJD charged a 1.5% penalty on every unit returned. Above 3%, it charged $3 for each defective unit returned.
Now, PJD will no longer accept re-
turns of breached product and in-
stead will give accounts credits of 0.75% and 1.5%, respectively, to CDs and
cassette gross purchases made during a quarter. The first credit will be issued in January 1996 in the sales period of Sept.
Sony Music Distribution and Uni
Distribution have similar policies, but the incentive only to CDs and allow for a higher credit of 1%. One retailer
asks, "Are PJD’s CD’s less defective than Sony and Uni?" He also de-
nounced the introduction of such a policy for cassettes and urged other manufacturers not to follow suit.
LIFE LINES

JIM CONKLING TRIBUTE: NIRAS, the recording academy in conjunction with its charitable foundation MusicCare will host an event Nov. 8 in the Beverly Hilton in Beverly Hills, Calif., to benefit the Alzheimer’s Association. The event is in honor of industry pioneer Jim Conkling, who was NIRAS first active national chairman. Conkling suffered from Alzheimer’s disease and resides in a facility in Sacramento, Calif. Proceeds from the event will be donated in Conkling’s honor to the Alzheimer’s Association’s Home Care Assistance Program. Sixter Oaks Alzheimer’s Center, and the Motion Picture and Television Fund Alzheimer’s facility. Conkling played a prominent role at three major labels: he was the founding president of Warner Bros. Records, president of Columbia Records, and the first VP of A&R for Capitol Records. Contact: Maureen O’Connor or Monica Alexander in Los Angeles, 323-856-3916, or Desiree Gruber in New York at 212-779-5000.

GOOD WORKS

SCHOLARSHIPS: Nine bilingual high school seniors from California and Texas and one graduate student will receive scholarships, ranging from $600 to $8,000, to the colleagues of their choice from the 1996 Viki Conkling Scholarship Awards program. The singer opened the scholarship in California in 1971, and since then it has awarded 200 scholarships worth $250,000. The recipients from California are Maria Aresta, Linda la, Villafana, Mary Friddy, Sarja Pizza, and Araceli Saenz. Those from Texas are Eric Cervera, Marlene Ferrer, Raquel Perez, and Leticia Romo. Contact: Sylvia Cava at 713-752-1900 or Raul Garza at 213-966-5700.

ART FOR AIDS SKE: A collection of artwork and lyric sheets from rock artists will be sold in a silent auction Sept. 21-24 at the Directors Guild of America in Hollywood, Calif., to benefit the Ellen John AIDS Foundation and AmFar, the AIDS research foundation. Host is KLAX (Real Radio 97.1) Los Angeles. The auction will feature works by such artists as John, Phil Collins, Jerry Garcia, and Peter Gabriel. All bidding will close at 4 p.m. Sept. 24. Admission to the show and silent auction is free to the public. Contact: Nadine Onor or George Kotiopoulos at 310-274-7800.

update

BIRTHS
Boy, Jared Michael Joseph, to Richard and Marietta Godwin, July 31 in Nashville, Ill. He is CEO of Feedback Music Distribution in Glendale Heights, Ill.

Girl, Sarah Mae, to John and Eysssa Phillips, Aug. 2 in New York. He is senior director of Sound Marketing for Sony Wonder/Nickelodeon.

Boy, Nigel, to Boy and Susan Nelson, Aug. 13 in Long Island, N.Y. He is a freelance video producer. She is sales representative for WEA in New York.

Boy, Grace Allyn, to Stuart Klinger and Lori Masoci, Aug. 15 in New York. He is guitar player for Almo Sounds recording group Thefake's Progress.

Boy, Misha, to Jim Macnie and Holly Halverson, Aug. 16 in New York. He is jazz correspondent for Billboard.

Boy, Isaac Caney, to Marcus Hunter and Berenice Summer, Aug. 22 in Nashville. He is a Columbia recording artist.

Girl, Maddison Sinclair, to Matthew and Donna Russell, Aug. 22 in Charlotte, N.C. She is accounts payable manager for Sound Choice Accompaniment Tracks.

MARRIAGES
Elliot F. Mazur to Diana Reid Haig, Aug. 6 in Redieide, N.C. He is VP of new product development for RCS Inc. and a recording producer whose credits include recordings by Neil Young, Janis Joplin, and Linda Ronstadt. She is a songwriter and compilation producer/annotator.

Andy Schwartz to Leslie Rondin, Aug. 25 in New York. He is national director of editorial services for Epic Records.

DEATHS
Martin Louis Paich, 70, of cancer, Aug. 12 in Santa Ynez, Calif. Paich was a record producer, conductor, composer, orchestrator, arranger, and pianist. He began his career as a jazz pianist and recorded several solo albums before becoming a producer and arranger. He produced and arranged "The Way We Were" for Barbra Streisand and received numerous Grammy nominations for his arrangements. In addition to Streisand, he arranged recordings for Michael Jackson, Frank Sinatra, Ella Fitzgerald, Ray Charles, Mel Torme, Sammy Davis Jr., Lena Horne, Tito Puente, Natalie Cole, Carly Simon, Neil Diamond, Bee Gees, Sarah Vaughan, George Benson, Kenny Loggins, and Artie Franklin. He also wrote songs for Jackson and orchestrated numerous film scores, including "Pretty Woman," "The Fugitive," and "The Prince of the Tides." He was musical director for such TV programs as "Glen Campbell Show," "Sonny and Cher," "The Andy Williams Show," and "The Vince Gill Christmas Special" and received an Emmy for his work on "Ironside." In 1991, he worked the Arranger's Award from the Singer's Salute to the Songwriters. He is survived by his wife, Linda; his son, David; and his daughter, Lori. Donations in his memory may be made to San Lorenzo Seminary, 18032 Sky Drive, Santa Ynez, Calif. 93460, or to Santa Barbara Cancer Foundation Research, 300 West Pueblo, Santa Barbara, Calif. 93105. Attn: Martha Lange.

Skylar Neil, 4, of stomach cancer, Aug. 15 in Los Angeles. She was the daughter of Warner Bros. recording artist Vince Neil and his wife, Sarina. Donations made in her name will go to the T.J. Martell Foundation, 338 N. Foothill Road, Beverly Hills, Calif. 90210.

Mack Kay (Mack Higgintotham), 88, of a stroke, Aug. 18 in Bloomington, Calif. Kay was a songwriter whose songs include "Bye Dear, Back In A Year," which was featured in movies "Billion Dollar Brain" and "A. King." He also co-wrote "Nothing Too Good For My Baby," a hit for Louis Prima and Steve Wonder. He is survived by his wife, Joan, and daughter, Linda.

Charlene Lois Hulett, 55, after a brief illness, Aug. 19 in Palm Desert, Calif. She was the wife of late concert promoter and personal manager Tom Hulett. She is survived by her son, Donald, daughter, Tina Lee; and grandchild, Hunter Ann.

Dwayne Goettel, 31, of an apparent overdose, Aug. 25 in Edmonton, Alberta. Goettel was keyboardist of influential industrial rock group Skinny Puppy. Formed in Vancouver in 1981, Skinny Puppy was signed to Network in Canada and licensed to Capitol for the U.S. until last year, when the group signed to American Recordings. The band released eight albums, including "Comes, Fold & Manipulate," "Last Rights," "Mind: The Perpetual Interchange," "Rabies," and "Too Dark Night." A force in industrial rock, the band was a strong influence on such U.S. bands as Nine Inch Nails and Ministry. Skinny Puppy's "Rabies" is Goettel's first for American, is scheduled for release at the end of the year. Goettel had recently worked on an album by the band Down Load. He is survived by his parents, Ralph and Marie; his sister, Diane; and his grandfather Helen.

Ronnie White, 57, of leukemia, Aug. 26 in Detroit. White was co-founder of Motown Group the miracles (see story, page 225).
ALBUMS

POP

COLIN JAMES
Bad Habits
PRODUCER: Chris Knopf
REVIEWED 06/28

Canadian blues/rocker James switches U.S. labels and delivers an album that could establish his multiplatform reach to this side of the border. Reminiscent of Seasick Steve and Elwood Davis, and with touches on cuts as sultry first single “Savannah” (remix of a ’70s hit by English singer engineeer Kevin Coyne), the title cut, original “Real Stuff,” and covers of Elmore James’ “I Can’t Hold Out” and Robert Johnson’s “Walking Blues.” Ready-made for album rock, adult contemporary, and top 40 stations, the album includes guest appearances by Lenny Kravitz, Waddy Wachtel, and Mavis Staples.

THE DIRTY THREE
LOVE, PROGRESS & THE SMELL OF YOUTH
PRODUCED: Dean & The Black Heart Chilli
REVIEWED 09/17

Chicago’s Touch And Go label has reissued this phenomenal instrumental album, which was recorded by vocalist/bhles Kevin Coyne, the title track, original “Real Stuff,” and covers of Elmore James’ “I Can’t Hold Out” and Robert Johnson’s “Walking Blues.” Ready-made for album rock, adult contemporary, and top 40 stations, the album includes guest appearances by Lenny Kravitz, Waddy Wachtel, and Mavis Staples.

FRANK ZAPPA
The Early Yardbirds Recordings
PRODUCER: James Gavin
REVIEWED 09/14

This is the second official best-of album in Frank Zappa’s 60-plus album career. All previous best-of came out 20 years ago. Its liner notes admit that this 19-track collection is “only the beginning,” but for spreading FZ awareness, it’s a fine beginning indeed. It features instrumental anthems “Powchans Regalia,” “Cult Faves,” “Mountain,” “My Guitar Wants To Kill Your Mama,” and “Cosmic Debris,” heavy rockers “Tell Me You Love Me,” “Dirty Love,” and “Meat Man,” and oldie “Trouble Every Day,” its rousing commentary on the Watergate. Naturally, top 40 hit “Valley Girl” is included, as are other better-known tunes, such as “Dundie” and “The Yellow Snow,” the latter is one of several titles appearing here in its rare single mix. Thoughtful liner notes include a fan’s remembrance by Terry Gilliam.

MARY MARTIN
The Decca Years-1938-1946
PRODUCER: James Gavin
REVIEWED 09/06

The great musical theater talent Mary Martin, who went from stripping on a Siberian highway while singing “My Heart Belongs To Daddy” in Cole Porter’s show “Leave It To Me” to playing Maria Von Trapp in Rodgers & Hammerstein’s 1959 “The Sound Of Music,” performs on 16 sides licensed through MCA. The label’s predecessor company, Decca, signed her after the sensation she created in the Porter show, and she did not disappoint. For pro-HR-33/0s she also starred in the team’s “South Pacific”—had a harder edge, yet still possessed an elegance, sweetness, and knowing way with a lyric that made any role she played believable.

R&B

KENNETH MANGRAM
Intimiate Ul/Do Fold
PRODUCERS: Derwin/Whittingham
REVIEWED 07/17

Smooth R&B vocals accentuate predomintely midtempo and ballad set. Contemporary production and “bump and grind” motif give youthfull appeal. Artist’s freshmen style stage to engage listeners through emotion and inflection. Blooming, smoky baritone belles singer’s youth. Look for set to satisfy the easily pleased by imparting all-too-familiar music, radio and video airplay, albeit a few classics. Tracks of interest include the charming “Lovin You E-Z” and “Eagerness.”

NEW AGE

BEN NEILL
Green Machine
PRODUCER: Ben Neill
REVIEWED 09/15

Ben Neill is best known as a denizen of New York’s avant-garde and as music director of the avant-garde showcase the Kitchen. But on “Green Machine,” he submerges his vast array of techniques and theories into an eclectic tone poem. He plays the instrument he has created, a custom horn with two horns and a set of three trumpets. The ensemble of these combined instruments is a powerful electronic backdrop to his electronic music, allowing a work that ventures in electroacoustic rhythms and ambient music.

WORLD MUSIC

RAV SHANKAR
Genius: Music From The Original Motion Picture Soundtrack
PRODUCER: None noted
REVIEWED 09/17

The master sitarist and gifted film scorer (the Satyajit Ray trilogy, “Gandhi”) is having a productive 7th year, as evidenced by this marvelously poetic and imagistic score he composed and performed for the affecting new film by writer/director Marinal Sen. Departing from conventional ragas forms, Shankar weaves 12 short pieces for assorted Indian classical instruments, and voice .

REPRISE

The Red Norvo Trio with Tal Farlow and Charles Mingus
PRODUCERS: Anthony Braxton. Albert Moore
Sawyer/Dove
REVIEWED 09/07

Vibraphonist Red Norvo started out in vaudeville and went on to major swing orchestras, but he managed to hold his own against young boppers, as borne out by those 7800+ albums with guitarist.

Evidence release of Williamson has some tracks in common with this album. The Red Norvo Trio with Tal Farlow and Charles Mingus

VITAL REISSUES

The Yardbirds
Clapton’s Cradle: The Early Yardbirds Recordings
PRODUCER: Rick Mariotti
REVIEWED 09/07

The Yardbirds’ claim to rock-legends status began with their residency at London’s Crawdaddy Club, as documented here. Aided by a 1964 studio rate, 12 tracks were recorded at the club in late 1960, and the Yardbirds were joined on half of them by blues guitar spear Steve Boy Williamson. Claptonologists may be dismayed at the dominant harmonics of Yardbirds’ front man Keith Relf and Williamson, but E.C.’s variables riffs through on “Green Machine” as “Make Way Downgrade” and “Take It Easy Baby.” They jump through classic tunes that would define mid-’60s blues revival, such as “Boon Boom,” “I Wish You Would,” and “So You Do Love,” as well as Chuck Berry numbers “The Talking About You” and “Let It Rock.” A simultaneous

Evidence release of Williamson has some tracks in common with this album. The Red Norvo Trio with Tal Farlow and Charles Mingus

The Red Norvo Trio with Tal Farlow and Charles Mingus

Evidence release of Williamson has some tracks in common with this album. The Red Norvo Trio with Tal Farlow and Charles Mingus

Michael W. Smith
I’ll Lead You Home
PRODUCERS: Patrick Leonard
REVIEWED 09/16

Smith’s highly anticipated follow-up to 1998’s “Change Your World” is a wonderfully expansive project that should satisfy the contemporary Christian fans who have followed him over the last decade, yet still appeal to the listener who he successfully tapped on his last outing with such pop hits as “Place In This World.” Highlights include the infectious, up-tempo “A Little Stronger Everyday,” intimate, stirring ballad “Straight To The Heart,” and a beautifully rendured of the Lord’s Prayer called “As It Is In Heaven.” Though much of the lyrical content is overly spiritual, the textured pop melodies should draw in a wide audience. This is Smith’s best work yet.

Bob George
Cheaper And Beauty
PRODUCERS: Jessica Corcoran, John Therms
REVIEWED 09/14

Get ready for one of the most radical musical makeovers in recent memory. The headline-grabbing singer who once ruled pop radio with Culture Club unleashes a salon style of ‘slamming’ glam/ grunge rockers and stripped-down acoustic sides. The raw and expressive nature of the music is matched by herculean vocile and perfectly personal presence, which George describes as a “painstakingly exhausting passion and energy. Modern rock and adventurous top 40 radio has much to learn from, including ‘Sad’ and a foreword of the Stooges’ punk classic “Fun/The.” Lest hark is the toe-tapping, fiddle-laden “Same Thing In Reverse,” and the heartbreakingly, AFDN-conscious “I’ll Admire.”

Joe Ely
Letter To Laredo
PRODUCER: Joe Ely
REVIEWED 09/15

Joe Ely’s many talents are becoming appreciated, and the result, his latest album to date, should be the big breakthrough his many followers have been awaiting. In the past, albums such as the 1977 debut have been of a style to red to smoky roadhouses, West Texas blues, and border songs, with the call of the road calling for a less bombastic, sparse, and to the point: thirty-bout style. Ely’s writing has never been better, and he is augmented here by Buck Hanneck, Willy Storson, and Bruce Gambill. Guest singers include Al开门ed Clarence Green, Jimmie Dale Gilmore, and Kau Malt. The pleasant surprise here, though, is a flamboyant guitar, and how he molds seamlessly with Ely’s sound.

The Jackson Southernaires
The Word In Song
PRODUCER: Jamon Williams, Maurice Sewell, Melvin Williams
REVIEWED 09/17

The Jackson Southernaires wear their traditional gospel credentials as a badge of honor, and have come up with another jewel that’s both wonderfully inspiring and a whopping good time. So far, “Same Signs” and “Heard The Jesus” are two of a number of irresistible rave-ups, while “The Best Of Us” is a retelling ballad with the same spiritual depth. The traditional “When We Get To Heaven” is a reverence-updating, and the slow growing shuffle “When He Speaks” is a perfect marriage of uplifting words and a soul-stirrer from start to finish.

One for the Halloween grab bag, this title is a debut of one video syndicated animated series “Creepy Crawlers” on home video. Beginning with the episode that introduces the popular characters, the program follows the birth of the weird-looking, wise-cracking Groucho-Gandolf, a band of unlikely heroes created when a young boy accidentally begins playing with some magic, well, goop. In the same cheap-thrills vein as the Biker Mice, Young Goops, and other unexplainably popular good guys, the Goops take on the task of fending off evil, created mainly at the hand of the menacing Professor Guggengrimm. The story line borders on the insane, but in today’s children’s video market, this seems to be a turn-on.


How frightening can a honey-horrible bear named Pooh get? The answer awaits in this three-in-one bouquet of ghost stories. A wandering bedsheet turns the Piglet into a ghost in the eyes of the rest of the forest critters in the first tale, which makes new-fangled fun out of one of the oldest tricks in the book. In another, Tigger’s overblown imagination lets lose the gargantuan Eeyore, who sufficiently scares Piglet up a tree, and in the third story, Pooh and Piglet wander off on a camping trip, leaving the others to think the two have been kidnapped by a monster. As longtime fans might expect, these proceedings are more trite than trick and will delight youngsters.

“Christy Lane’s Funky Freestyle Dance Instruction,” Breathe Wood Home Video (800-782-8892), 30 minutes, $11.95.

Although it leans a little to the informercial side at the outset, this how-to quickly rights itself into one of the best self-defense videos on the market. Professional black belt and taekwondo champion Emy Morgan’s crash course is great at helping viewers—men, women, or children—to become more physically and emotionally confident in their everyday lives. Although Morgan advises people to view the trouble whenever possible, he arms them with the necessary prevention awareness, physical tactics, and assertive behavior, and provides tips for viewers to pause the tape and practice what they’ve learned. Beyond self-defense, he provides tips on how to secure the home.

“Phantasmagoria,” Sierra Online, separate PC/MAC CD-ROMS, approximately $70.

Robertia Williams, the woman behind the fantastic animated worlds of King’s Quest, children’s CD-ROM series, takes a dark turn on her latest effort, which is definitely not for kids. The seven discs, in fact, is not for anyone age who is inclined to cover his or her eyes during the “juicy bits” of horror flicks. That, of course, is not a criticism. This multimillion-dollar live-action adventure game, rated M for mature audiences, aims to unnerve and succeeds gruesomely with bloody special effects interlaced in trusty scare-lick fashion with daubs of flesh and hints of sex. (A novel “secret menu” of addition lets users to screen a PG-13, rather than R, version if desired.) Filmed with a cast of 16 actors set within the kids-friendly, rendesvous land of an ominous mansion and spooky town, “Phantasmagoria” unspools like a digital nightmare, in which things that at first seem normal turn ominous and then deadly. Gamers assume the persona of Ashes, the young boy, and gather objects within the house and town in an effort to release her husband from the grasp of some unknown evil. Though the seven discs might seem daunting to gameplay newcomers, each represents a distinct chapter in the story, and each is made even more accessible with a built-in “hint” option that keeps even the newest gamers from getting hopelessly stuck at one point. Holly awaits and, well, just hot. “Phantasmagoria” lives up to the advance billing.


This three-CD, live-action/digital sequel to the hit “Journeyman Project” provides the time-travel concept to delights new heights and lands. Gamers become Agent, No. 5 of the Temporal Security Agency, who has been framed for crimes against time. In order to clear his name of the charges of altering history, 5 must travel through time to uncover clues and gather evidence. The trips through seven distinct environments take beyond the usual futuristic fare (though that’s also here), and back into brilliantly rendered environments. Leonardo da Vinci’s Renaissance workshop, the medieval castle of King Richard the Lionhearted, and a Mount Everest made of ice, to name but a few. Indeed, with mind-melting puzzles, the game also boasts an “artificial intelligence” character to call on when the real thing fails (though he’ll chide you for having to ask). There’s also a new “walk-through” mode, which guides the newest players through the game itself, the storyline takes a sharp, thoughtful twist along the way. First-rate, on all counts.

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefield, 3817 Brighton Court, Alexandria, Va. 22305. ENTERACTIVE: Send review copies to Marilyn Gilson, Billboard, 5056 Wilshire Blvd., Los Angeles, Calif. 90036. BOOKS: Send review copies to Eric Boisvert, Billboard, 1515 Broadway, New York, N.Y. 10036. AUDIOBOOKS: Send review copies to Trudy Miller Robbins, Billboard, 1515 Broadway, New York, N.Y. 10036.
BACHELOR PAD MUSIC FROM '50s, '60s IS SWINGIN' AGAIN

(Continued from page 1)

strumental music recorded in the '50s and '60s—which incorporates such subgenres as jungle-suffused exotica, mock-orchestral soundscapes, easy-listening rock, and—would-be seductresses, and percussion-rused arrangements of standards—has risen out of a record collectors' under-
ground, igniting an eruption of retro compilations. Majors and inde-
pendents alike will release an outpouring of reissues into the first
quarter of 1999.

One observer who understands the music's appeal is "Baker" Sehon, a DJ who plays space age bachelor pad music in local nightspots like Three of Clubs, and with his partner "Cyran," on the weekly show "Majestic Cocktail Hour" on Loyola Marymount University's KXLU Los Angeles.

"That indie art rock thing is OK for music appreciation," he says. "But it gets old pretty quick," he says. "When you listen to some of this music, you say, 'Man, this is pretty great stuff.'"

A BRIEF HISTORY OF PAD

The genre was a great divide in American popular culture. That rift was visible to millions of viewers on "The Milton Berle Show" of June 5, 1956, when Berle's Rock'n Roll show stopped in front of the Godfather of Space Age Bachelor Pad Music.

Age Bachelor Pad Music.

Elvis Presley's swiveling, erotic performance of "Hound Dog" that night set off aAccelerator sound. Steve Allen got to grab Presley in a tuxedo and Ed Sullivan to shoot him from the waist up in the later '50s. When the end of the sonic spectrum was Berle's other musical guest, Lee Baxter, who performed "The Four People Of Pa-

A brief history of pad music and the Gay '90s

Bach's "Well Tempered" keyboard and an early-sounding recorder. Baxter 

The ascent of esquivel

A bespectacled Mexican musician who never had a chart hit became space age bachelor pad music's unlikely '60s icon..esquivel's approach was a natural evolution of Latin rhythms, Scott "Tambú!" (a top 10 hit in 1956), "The Sacred Idol," "Ritual Of The Savage," and "Skips"—that formalized the genre's pulsating, primitive vibe.

Baxter also wrote "Quiet Villages," the instrumental number that sparked the tropic trend. It was Harrison "The Afternoon" who converted into a series of "Tambou" albums—Tambou!" (a top 10 hit in 1956), "The Sacred Idol," "Ritual Of The Savage," and "Skips"—that formalized the genre's pulsating, primitive vibe.

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Jazz/AC Converts’ Surprise Success

Market Tailoring, Concerts Spur Format

BY STEVE KOPPER

Shoring up sagging ratings places a part in virtually every format flip, with station managers stepping back and anxiously hoping they have made the right musical move.

That means there are a handful of very happy programmers in Kansas City, Mo.; Honolulu; Norfolk, Va.; Buffalo, N.Y., and Washington, D.C., who recently jumped to jazz/AC, where success has come quicker than imagined, surprising even station brass.

KCYI Kansas City switched from country to jazz/AC on March 28 and jumped 13.4-3.3 in the spring Arbitron book. KUCD Honolulu, which went on the air Valentine's Day, began at 1.3 and leaped to 3.2 in its second book. And WJCD Norfolk, after dropping AC in favor of jazz/AC, surged 13.5-3.5.

KCYI PD Doug Gondek says the station quickly united a few large and disparate groups of listeners, made up of new-age and easy-listening fans. Then, by adding local artists to the mix, KCYI lured portions of the city's sizable jazz community, says Gondek.

But the bottom line, he says, is the huge mainstream appeal of format stars such as Kenny G, Luther Vandross, Sade, Anita Baker, and, occasionally, Michael Bolton. "It's the massive AC appeal for the '90s," Gondek insists. "What had happened was that soft ACs abandoned their format because their audience grew too old. Stations in the '70s and '80s were playing a lot of Streisand and Neil Diamond . . . and they couldn't make any money (see Networks & Syndication, page 116)."

"This is the perfect format. It can be both background and foreground." Initially, KICYI had no live DJs or marketing. By the second month, the station added an air staff and an aggressive television campaign. That seems to have done the trick. Gondek says that even jazz purists, who tend to scoff at the sounds of jazz/AC, grudgingly endorsed the idea. He quotes a Kansas City music professor: "There are many rooms in the house of jazz, and if this brings people into the house, then it's good for the whole."

Many of the new jazz/AC stations, including KICYI and KUCD, work with the Princeton, N.J.-based consulting firm Broadcast Architecture.

Allan Kepler, the firm's VP of programming, cites models WJZW Washington, D.C., which, in its first three months in the format, cracked the market's top five, and WSJC Buffalo, which jumped on the same day as KICYI and debuted with a 6.9 share.

"To reach a lot of people, your songs really have to be driven by melody," Kepler says. "The more complex the music, the smaller the audience."

The national format aims for upscale, educated, career-oriented listeners, as well as those searching for a different twist to long-term daytime listening; according to Kepler, the format is No. 1 with CEOs and with cab drivers.

Of course, each station has had to construct a version that is appropriate for its market.

In Honolulu, 10% of KUCD's playlist is Hawaiian traditional music. "It's not what most people think of. It's not Don Ho doing "Tiny Bubbles," says PD Mahlon Moore says. "Tailoring it to the market is important anywhere—for New Orleans to do more Dixieland and for Chicago to do more blues."

Promoting concerts, including the Maui Music Festival and a recent show by David Benoit, also helps KUCD to spread the popularity. In the new station's early weeks, after a big television and newspaper advertising campaign, employees went downtown and gave out 1,000 one-dollar bills attached to station bumper stickers.

Moore says secretaries—a big part of the format's target audience—took time from the office to scoop up dollar bills and then spread the word. "It's a relaxing format," Moore says. "People use it to read, do everything. There wasn't anything like that [here] other than a beautiful music station."

Maxine Todd, PD of Norfolk's WJCD, says the station grabbed the listeners who tend to mark "don't know" in market research surveys when asked their favorite radio stations. "I think most people, in their gut, were exposed to this sort of jazz," she says. "I hear from the classic rock audience a lot."

At first, WJCD switched from jazz/AC to smooth jazz.

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Los Angeles—It's hip to be square, and a new format is betting that Olivia Newton-John, Neil Diamond, and Ann Murray can still draw a crowd.

According to Broadcast Programming, baby boomers have hit their periods of empty nests, early retirement, and maximum spending, so the company is ready to respond with a radio format just for them—AC.

As soft-adult-contemporary stations skew younger, sounding more and more like mainstream AC outlets and pandering to the taste of Take That and Bon Jovi, women in the 45-46 age group aren't being served with a format for their needs, according to Mike Bettelli, program manager and consultant at BP.

"This format is specially created for mom," says Bettelli. "It's the absolute opposite of '90s AC.

Hip or not, according to two recent studies, the format will likely cater to a large population.

Jazz/AC converts

(Continued from preceding page)

mix to jazz/AC, the station didn't have the money to do much advertising. It put up some billboards, and word-of-mouth took it from there. The station's main roster of artists strays little from the format center.

But this 45-plus station has a "5-O Fresh Track" feature, which has inaugurated a new disc by the giant jazz vibesman Lionel Hampton. The station's occasional exposure matches with different records. The format, through, is fairly conservative: A recent Broadcast Architecture chart shows that listeners reacted to numbers by country pop chanteuse K.d. lang and new age band Prudence Politix. Collins Phyllis is cruising, "It's very important that you remain very familiar," Todd says. "We're not trying to be eclectic at all."

Radio Seminar to cover all format bases

(Continued from preceding page)

value of BDS' radio tracking data.

Format-specific sessions

The seminar will also feature eight format-specific discussion groups. At top 40 splitters off in several directions, including rhythm, mainstream, and adult—its audience shares continue to dwindle. The station "Top 40: Winning For The Renaissance" will be on finding ways in which top 40 programmers can regain the prosperity the format once enjoyed.

"In Modern Rock: Too Good To Be True," attendees seek solutions to the growing pains that are threatening to stunt the format's future. Now that the established rock format faces erosion from all sides, including modern rock, triple-A, and many other permutations, young programmers have chosen to stay the course while others have made a right turn on the alternative road. In the session "Album Rock: The 4.54 Format," find out where album rock is headed and what can it do to weather the current storm of format confusion.

The session targeted at AC and top 40/adult stations is titled "Shaking Off That Boring Image." Hear from programmers of the troubled format who feel they are increasingly being overlooked in favor of more current-oriented outlets. Discover solutions on how to break the format out of the doleman rut.

Country and R&B will each have two sessions dedicated to their issues. In the first R&B session, titled "R&B/Mainstream Mix-Up," talk about the R&B and adult formats. The second session will concentrate on the R&B adult format, which faces competition not only from its mainstream counterparts, but also from other adult-targeted R&B subgenres, such as jazz/AC and R&B oldies. "R&B: The Adult Choice" will focus on ways adult programmers can compete effectively and the format's future.

The first country session, "The Great Play-by-Play," will center on the major divisive issues in country right now: playlist size and how quickly to rotate records. Consultants are telling stations to slow their rotations, but is this really in the format's long-term best interest?

The second country session, "The Country Clinic," will be a rap room focusing on other pertinent issues and trends facing country radio. Consultant Tim Murphy will moderate.

Other highlights

The final session will be "The Music Trivia Contest And Game Show," an opportunity to test your knowledge of music trivia and your prime-time迅速 growing pains, keeping the company is ready to respond with a radio format just for them—AC.

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JAZZ/AC CONVERTS

(Continued from preceding page)

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It was kind of a goof, actually," says Kevin Morpurgo, singer/guitarist for Dandelion, referring to the origins of the band's current single, "Strange." This week, it reaches No. 14 on the Modern Rock Tracks chart.

"It came about pretty fast. We were just kind of playing around with a garage-stomp beat. I guess it was almost a mock song, kind of making fun of all the Weezer-sounding garage-rock tunes, like old 13th Floor Elevators or sounding almost C.I.udders."

Morpurgo says playing elevators or sounding almost ‘Modern 101’ just kind of feels right. But whenever anything gets released to a pretty big [audience], there are going to be people out there that take anything that gets said seriously; I mean, look at Lenny Bruce. I guess that’s always been our problem: Our jokes are really inside, and people tend to miss a lot of them. On the other hand, we don’t necessarily want to be known as a quirky rock band, either."

Morpurgo tags the song’s lyrics (“I filled a pothole in my mind; Sounds strange, I know, but I feel better”) as "pretty free association. I guess specifically it’s about relationships and just how weird they can be sometimes."

Not that most people can decipher the Dandelions’ lyrics. "I guess with the way the lyrics are, nobody is going to make heads or tails of it. I haven’t really gotten too many [song] interpretations. People are just like, ‘That’s a weird song.’ Weird has been the most-used adjective for it so far."

Although the single has served the band well, he says, "We’ll never write another song like that again. If I had to do it again, it wouldn’t be the first song I would choose to release. I just think there were a couple of other songs [on the album] that have more of a rocking aspect of the band."

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**Billboard® FOR WEEK ENDING SEPTEMBER 9, 1995**

**Modern Rock Tracks**

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**Billboard® FOR WEEK ENDING SEPTEMBER 9, 1995**

**Rock and Roll is Dead**

**Hand in my Pocket**

**Time Bomb**

**A Girl Like You**

**New>>**

**Possum Kingdom**

**Just Like Anyone**

**Softest Softest**

**Randy In The Middle**

**Holler!**

**Let Me Hold You, Kiss Me, Kill Me**

**Not Enough**

**Crying**

**Cold Summer Blue**

**Dance With Me**

**Adhami**

**Sinking**

**All The Way**

**Selections can be heard on**

**“Power Talkin’ Hot”**

Every Sunday 1PM-5PM on FM JAPAN / 81.7FM IN TOKYO

81.3 FM J-WAVE
**Top 40 Boomerangs Back To Terre Haute On WMGI**

It's HARD to remember now, but when top 40 WPFQ (Power 105) Terry Greene, Indy, went dark in late 1990, most rated markets had at least one top 40 station, and many in the industry still believed stations could make the numbers if the station and the market were on the right side. WPFQ's bankruptcy was shocking at the time, but stories of top 40 stations with less-than-stellar ratings became all too familiar, and scores more baled from the format. So let's hope that Terre Haute's WMGI (100.7 Mix FM) is an omen once again, this time fortelling a top 40 resurgence. The station flipped from soft AC to top 40 on Dec. 31, 1994-

The station, which came on as WJBE, has been a staple of the Terre Haute market for years. PD Rob Scorpio has been the driving force behind the station's success, and his energy and passion are evident in every aspect of the station. He has worked tirelessly to build the station into a top performer, and his efforts have paid off in spades.

WMGI's changeover is spearheaded by afternoon KVMI, who will be accepting station packages. The station will be accepting station packages as well, and is looking to fill all full-time openings.

In addition to its music, WMGI also offers a strong news and sports department, as well as a variety of other programming, including morning show hosts Jay Miller and Steve Smith, and afternoon personalities like Mark Hudson and Brett Hartman.

As for the mapping: "I used my common sense and called the Screen Actors Guild for information," Richards says. "They told me it's a legal mechanism, but I'm not sure exactly how it works."

Richards says that the station's success is due in part to the hard work of the entire staff, as well as the support of the community.

"It's been amazing," she says. "We've had so much support from the community, and we're just trying to do our best to bring them a good product."

As for the future, Richards says that she's looking forward to continuing to grow the station and build on its success.

"We're just trying to keep moving forward," she says. "We have a lot of exciting things planned, and we're looking forward to seeing where it all takes us."

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**Radio Programming**

**Double-Barreled Ohio Media Merger: Voice Of America To Consider Offers**

**Call It THE Buckeye Blockbuster.**

Cleveland-based OmniAmerica Communications has agreed to merge with Cincinnati-based E.W. Scripps Co. The deal— which has OmniAmerica's three found- ers picking up 2.7 million shares of Citi- artists, as well as $25 million in cash—will create a new, 28-channel television station company, valued at around $1 billion.

Markets in Ohio and Florida will be the most affected. The deal includes 11 Ohio stations within the Cincinnati, Cleveland, and Columbus city limits, as well as nine Sunshine State outlets.

The rising tide of privatization seems to have washed up on the banks of Voice of America, which announced that it will entertain offers from commercial and noncommercial companies to "provide financing for the music and entertainment component of the VOA Europe service." The government would still handle the international network's news, information, and special programming.

**Radio Networks announced plans to launch a new 24-hour Adult Progressive AOR format (aka Triple-A) for early '96.**

**WOCX Chesapeake Bay Area, VA.**

**WOCX Chesapeake Bay Area, VA.**

**Jay Phillips former PD at KXXY/

AFM Oklahoma City is now a country consultant at McVay Media.

**VOCX FM 103,0" jock to do on new FM station.**

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AFM Oklahoma City is now a country consultant at McVay Media.
CMT To ‘Showcase’ Its Clips, Acts
Vid-Driven Original Programs Lined Up

BY BRETT ATWOOD

LOS ANGELES—Country Music Televi-
sion is aiming to expand its clip-based pro-
gramming with “CMT Showcase,” a new se-
ries that is designed to give viewers an in-
depth look into the work behind the music videos.

Supervising producer Ann Backman created the series from CMT’s existing show, “CMT Saturday Night Dance Ranch,” which is a four-hour show that airs weekly.

“This will spotlight one artist per month on four weekly episodes that air Fridays at 11:30 pm. Each episode will feature behind-the-scenes footage, interviews with the artists, and music videos that showcase the artist’s musical style and stage presence.”

The first episode of “CMT Showcase,” which debuts Sept. 1, features Tim McGraw and his new video for his single, “I Like You and That’s the Truth.”

The series will feature performances by musicians and artists who have received critical acclaim for their music videos.

In addition to McGraw’s performance, the episode will also feature interviews with musicians and artists who have collaborated with McGraw on his music videos.

The series will continue to feature artists and clips throughout the year, with a total of 12 episodes planned.

Production Notes

Los Angeles

Meat Loaf’s “I’d Lie For You And That’s The Truth” was directed by Howard Greenhalgh for the show. Daniel Pearl directed photography, while Michael Martin directed the special effects. Michael Fisch produced the show.

David Lynch executive-produced the episode.

Nashville

Kelly Garner directed her “Always Praying For You” clip, which was directed by Rob Lindsay, while Doug Arnold produced the show.

New York

Regina Belle’s “Tears of Love” clip was directed by Millicent Shenton, while Ross Hadfield directed photography. Michael Martin directed the special effects.

C.J. Lewis’ “R To The A” clip was directed by Patrick Darrin, while Victoria Vallas produced the show.

Other Cities

Shooting Star Pictures recently wrapped “Rollin’” for Capitol act JLA (formerly known as Family Affair). Michael Martin directed, while Jonathan Heuer produced the show.

Masta Ace’s “Sittin’ On Chrome” clip was directed by Vincent E. Tote. The rapper co-directed the show, which was produced by Scott Shapiro in Virginia Beach, Va., and Philadelphia.

Mark Turner produced Ash’s “Jack Names The Planetas” clip for London for Harder-Fuller Pictures.

Jackson Clip Takes Wing;
Asylum For ‘So Called’ Star

JANET JUMPS: Janet Jackson is flying high in her new clip, “Runaway,” which was directed by Marcus Nipal.

The clip opens with Jackson leaping from the window of a high-rise building. Don’t worry. The soulful singer is far from suicidal. Instead, she miraculously soars and dances above several global landmarks, provoking the tears of Egypt, the Jesus sculpture in Rio de Janeiro, Brazil, and the Eiffel Tower in Paris.

“Janet wrote this song as a song you can’t stop and can’t leave the world,” says Nipal.

“It’s a very cool and true clip. It’s the tried-and-true method of airline travel. Though, at one point, she and several dancers do some well-choreographed moves on the wing of an airplane.

“Jackson doesn’t do much wrong—she’s a perfect fit for the role—so I decided to place her on an international journey,” says Nipal.

“I take the same to all the people and the viewers into watching our movie.”

Other pluses

Other pluses and minuses touch on the music video industry as a whole.

One pleasing aspect of the music video industry is that it’s growing. The number of music videos being produced is increasing, and that means more opportunities for artists to showcase their work.

One concern, however, is that the music video industry is becoming more formulaic. Many music videos are now being produced with the same template, which can make them feel generic and uninteresting.

But there’s also hope for the future of the music video industry. As technology continues to evolve, so will the music video industry.

As we move into a new era of music videos, it will be exciting to see how the industry evolves and changes. In the meantime, let’s enjoy the music videos we have now.
Billboard 200 No. 96, Sept. 2. This week’s most played songs are:

1. “One More Chance”
2. “Safe & Sound”
3. “One More Time”
4. “I’m Not the Only One”
5. “Break My Heart”
6. “Set Fire to the Rain”
7. “Runaway Love”
8. “The Story of My Life”
9. “I’m Not the Only One”
10. “I’m Not the Only One”

According to SoundScan, the album, produced by the band and Ted Neydig (Fugazi, Shudder To Think), has sold nearly 100,000 copies in its first week. Sales have been powered in part by the album’s quirky first single, “I Got a Feeling.”

The station helped make Billboard the first station to play “Lost And Found” and “One Through Four” from “Bill,” its 1995 debut on independent Dragon Street Records, in regular rotation.

These songs were on KIDGE’s list of the top 10 requested songs, with the station inviting the band to perform at its 1993 Edgfest.

“The exciting thing … is it was next weeks,” says Folger. “Two years in a row, we’ve had local bands play our annual Edgfest and然后, then, the show. This year, they’ve been up two years ago, and then [Rana Maker/Interscope’s] Deep Blue Something did it.”

Folger says Billboard played to approximately 20,000 people at the Edgfest, says Folger, “and everyone was singing the words, jumping up and down. It was cool to see it happen.”

The album itself appeared in Billboard’s unsigned band region next week, Continuum, and on Jan. 16, 1996, the item reported that “Bill” was the top seller at Sound Warehouse, Hastings, Camelot, and mom-and-pop record stores in Dallas.

The band’s appearance in that column helped it get its deal with Island (Billboard, Dec. 24, 1995).

Bill had a second, covers Bill’s Recordings & Tapes in Dallas, says that “Bill” was the best-selling and most actively-promoted album in the store’s history. Consumers also quickly snapped up “I am an Elastic Firecracker,” he says.

Before Island’s traveling A&R team of Doyle Dodd and Big Nose, the band had found the in Island (Billboard, Sept. 11, 1995), “Bill” sold more than 15,000 copies, according to the magazine.

Dodd says that in addition to the simple matter of “write good pop songs and sell out, what attracted most was singer-guitarist/songwriter Tim DeLaughter’s vision.”

“His total vision about what he wants to do,” he says, “isn’t just about playing songs.”

DeLaughter describes his approach to making a “journey that takes you through the most of it, he says, “if you go to the store, you don’t just hop in your car and go to the store and turn on the radio, and then on the window, look around you.”

DeLaughter says he and bandmates Wes Berggren (guitar), Mark Pirro (bass) and Bryan McPherson (drums) never purposely sit down to write a song, with the exception of sometimes two weeks into the improved lyrics he comes up with on stage.

“We do a lot of improvising, and most of our songwriting is done on stage, says DeLaughter. “The music starts first, then I just start singing off the top of my head. You’re so exposed in front of everyone and totally up close, it’s literally challenging.”

The first phase of Island’s marketing campaign included the re-mastering and rerelease of “Bill” on Island Red in July 1998. According to SoundScan, the reissue sold more than 75,000 copies.

“Me Umbrella” from “Bill” spent two weeks on Modern Rock Rock Tracks, peaking at No. 24 in October 1996.

Island Red also released a five-song EP, “Get It On,” in June 1996, which has sold more than 4,000 copies, according to SoundScan.

“We wanted to initially develop the band at a moderate pace, so they would really create a legitimate fan base and go from there with the next record,” says Jonas Nachsin, director of marketing at Island.

In addition to using the reissue and the EP to award Island’s new Electroacoustic Firecracker,” Island set up pre-release parties and an Internet campaign.

Three months before the album’s release...
major rock acts of the world. “Zeitgeist” (German for spirit of the age), which has been a standard fare for many traditional Levellers' tours, saw the band play sold-out shows on both coasts, a sign of the increasing demand for the band's music.

China Records says it is shipping 100,000 copies of “Zeitgeist” in the U.K. in August, ahead of the band's European tour through distributor Pinnacle. The campaign for the album is the biggest the label has ever mounted, almost every window display in the country including the band's logo and album. China's first Levellers album to go through Warner Music International, the result of a 1994 licensing deal covering the world outside of Great Britain (see story, page 9). The album was simultaneously released by Warner Music Europe and in Australia and New Zealand, while a Japanese release is slated for September.

In the U.S., “Zeitgeist” will be put out by Alligator Records under an impor- tate agreement negotiated between the band and the label.

China's chairman Derek Green says that “Zeitgeist” is the band's best effort, and for the label and its fifth in a row—“a mature and complete record. The quote which sticks in my mind from people who have heard it is ‘This is the record we've been waiting for.’”

Chadwick adds, “We've never functioned as a band with a sense of community or an environment for such an alien environment. There's no much getting used to the new place in such a short time. The single from the album was 'Hope Street,' a ballad, says Chadwick, that is about “the aspirations and the dreams of people in this country.” It will be released on July 28, and reached No. 31 and reached No. 12 on the Music Monitor singles chart for the week of Aug. 7. For the same week, it also stood atop the BBC Radio 1 playlist, which was netting the song some 28 plays per week.

The Levellers are notorious for their political views, which are not allied to any political party or revolve around specific issues. The band-led a campaign against the British conservative government's Criminal Justice Act, which became even earlier this year. The band launched their independent record label (DBL), which includes enacting police to stop unlicensed parties and move on travel- ers and removes a citizen's right to li- cence.

Chadwick expands the band's phi- losophy: "[Britain] has always had an important artistic talent. It is true to say that there was no problem, there was no crime. This government has decided to attack a sensitive part of our culture and has launched an ill-conceived campaign to shut it down. This is not our mistake and criminalized a whole sector of society. Basically, any- one who has not got a job or a mort- gage in society is a criminal. We say, ‘No victim, no crime.’"

By criminalizing various segments of the population, the Levellers have become an important target for the government, who has feared their past successes.

The message is reinforced through their work, which can be seen as a form of protest against the government. This success has allowed them to share their message.

The cover of the album, released this month, is a depiction of the band's logo with the word “Zeitgeist” written on it. The album has been well-received by critics and the band itself. It was the result of a self-imposed six-week dead- line to generate an album's worth of material. However, this division did not stand in the way of works, with China Records selling sales of more than 500,000 copies. The album was released in the U.S., where the band played several dates in the summer.

"We're not very comfortable with the U.S.," says Chadwick, "they have a different way of doing things over there."

Cunningham explains, "We're not going to do another club tour of the States next year, we felt it was a good thing to go after, and if we can't do good gigs, we don't want to do it. So it's big, and we can only reach a section of the audience at a time, but they seem to connect with itself. When we do a good gig, news doesn't seem to travel to the next town, it does like a wave.

Chadwick adds, "We actually like to play the same audiences as the Levellers, and the Doves/Dreams in June are still there to be entertained.

TRIPPING DAISY

(Continued from preceding page)

artwork. In addition, 200,000 books of stickers were given away at shows.

Nachtin says several factors led to an increase in sales, including the cul- mination of their record debut, the band's appearance on the TV show and a special prime-time series to hawk their album.

The band's music, however, does not mount direct attacks on its targets or make any overt statements. "I wrote about what's going on today, the band'sTickets, or the noise problem, the song was a prisoner of that time," says Cunningham. "We don't want to make a statement on a record, we can talk about that. If we talked about the Criminal Justice Act, then those lyrics would be the root of the song."

"Instead, the music is more of a social commentary, rather than direct call to arms. "Zeitgeist" continues the sound that dressing up, the punk rock, the first place, namely as a solid rock, groundbreaking bassist Cunningham, urban rock band's guitarist, and singer Stuart Simon Friend, welded to melodies that often would seem more at home in folk songs, with the rural folk capped off by violinist Jon Sevian, story, page 9, and their new album, "Zeitgeist," comes out in the U.S. in January. The new album from Blame- less, "The Signs Are All There," is to be released in the U.S. through Atlantic in the U.S. in February.

Other China signings coming to the States before the year end are, on Joe Holm- man's Discovery label, due early next year; Louchie Lou & Richie One (Qwest, October); and anarchy-dub duo, Mystic & The Nowhere Man (Mesa Blue Moon, this month).

Two U.S. labels (one Warner affili- ate and one outsider) are looking to licen- ce a Levellers' album in the U.S. The track is signed to the world through China by independent Boomtown Records in Canada.

The preponderance of Warner la- bels in this mix is due to a licensing agreement struck with Warner Music Europe, which has signed the Levellers' deal with Electra predates that accord.

Another deal came after 10 years of working with independent partners, such as Pony Canyon in Japan, edel in Germany, Sonet in Spain, and Bluefunkers, U.K. In Italy, the band has twice signed to Ricordi in Italy. Like many British in- dies, China reached a deal with a single international licensee to avoid the time-consuming difficulties of dealing with regional licensees.

Sources say the Leveller deal in- volved no equity sale, although the major is understood to have first op- tion of buying the indie, should it wish to do so.

"We're an indie in the U.K., but we've got the clout of a major behind us," says China chairman Derek Green.

China was founded in 1984 by Green, a former managing director of A&M Records in the U.K. One of the most colorful characters in the Brit- ish music business, Green takes a cer- tain self-deprecating pleasure in intro- ducing the band as "the new Pink Floyd," the band signed the Sex Pistols for four days.

The label's first release was "Put My Arms Around You" by Kevin Young of the American pop group The Band. While the U.K. singles chart in 1985. In the same year, the label signed Art Of Noise, Sturgis, and Sturgis, a computer-generated musician who issued a string of singles and the album "No Sense? Nonsense!" in 1987.

The Levellers were signed to the label in summer 1991 and have re- mained the largest-selling act on the roster. Yet, with a flurry of artist de- velopment in the last year, the label has been split in nine Atlantic albums in the U.S. in February.

The record deal allowed China the financial and operational backing it needed to beef up its roster and to sign distribution and licensing deals. The label has now been converted to China Music on Warner's Warner Bros. label, allowing China to familiarize itself with such new technologies as CD- ROMS and the Internet.

"Train doe and 'I'm a Rock Star, Hom- egrown Fantasy,' is due for release Sept. 18. The title was created mainly by the band members and reflects their anarchic, marijuana-fueled atti- tudes.

Green is enthusiastic about these new technologies despite his experi- ence with "Homegrown Fantasy": "My message to others is this—don't believe everything you hear about this technology. It costs a fortune, we spent four to five months on this, and at the end of the day you can't put it out at all. It's absolutely worth it. When it is right, it's wonderful."

China's encounter with the Inter- net has been much smoother. In May this year, the label launched its own Web page, "The Dragon's Lair," which contains snippets about the band's acts on the "Chinese Whis- pers" page, as well as sites for such acts as the Levellers and Blameless. The indie was one of the first labels to own a site, and Green says the company is already seeing the bene- fit: "It's a very inexpensive way of reaching a lot of people and it gives you the ability to have a Web page and get direct feedback from fans."

China is also making strides in in- novative marketing. Heavyshift re- cently embarked on a world tour of HMV's retail stores, the first act to use Nofax for promotion.

The label has broadened the range of the music it has signed: Green is es- pecially proud of young soul singer Christian Sturgis and the debut album "Feel The Goodtimes" came out at the end of August in the U.K. This album has already been released in major European territories. At the other end of the musical scale, China is releasing an album in January from Saint Preux, a French classical composer. In the last year, it has also distributed "Purple Electric Violin Concerto" by Ed Alleyne Johnson, who composes and performs an electric violin and guitar, Chup-Chup, Prokupil, and Wipeout.

Pop duo Louchie Lou & Richie One release their album "I B Free" Sept. 11, and it is due to come out in the U.S. on Queen in early 1995.

Also signed to the label are ambien- ce act G.O.I. Letters To Cleo, for whom the label has inked a deal with the multi-plat- forma

Last year, China set up a dance la- bel, China Records, and has since taken several deals. IndoChina has a two-member A&R staff and is releasing about five singles a month. This month, the label puts out Lisa Lisa's "Summer Breeze" and Rythm Of Space's techno "The Sky Fell In." In October, IndoChina plans to release two compilation albums culled from its output so far. Album artists signed to IndoChina are Philadelphia Boyz and B.O. and the Burntcoat.

Run by managers Chris Checkley and Mitchell Silver, IndoChina has a series of dance styles of music: State-side for garage, Turn the coats for house, Bluefunkers for R&B, Full Energy for house and n-NO-RG, and Freedom for drum & bass.

"Dance music is the part of the British music scene where all the in- novation is going on at the moment, and that's what excites me," says Green. "We can still make good rock and roll bands in Britain today, and that's ob- vious when you see acts which are increas- ing. But I personally feel I have very little to add to the production of a rock album.

China has also pacted for main- stream and alternative independent singles. During a licensing deal with Planet 3 Records, which brought in the U.K. poppy to the Eurovision Song Contes, Love City Groove's self-titled track.

Birmingham-based ambient/trend label Birmingham Records has a deal with China that brings its act Higher Than Puffin and theลักษณะ- agis, along with a series of compila- tions, such as the Aqua Ambient Dance series. The Tickin' Time label is also licensed to China and works with England acts and 75% of Force, but no more than 11.59 and NSO Force, as well as signings by label head and 11.59 member Daniel X.
### Billboard Hot 100 Airplay

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<td>B.B. KING</td>
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<td>NAT KING</td>
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<td><strong>3</strong></td>
<td><strong>RUN-AROUND</strong></td>
<td>DON'T TELL ME THAT / SCREWDODGE</td>
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<td><strong>YOU ARE NOT ALONE</strong></td>
<td>SHELLEY DAVIES</td>
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<td><strong>5</strong></td>
<td><strong>FANTASY</strong></td>
<td>MARVIN GAYEST AND CEMI</td>
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<td><strong>WATERFALLS</strong></td>
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<td><strong>DO YOU KNOW</strong></td>
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<td><strong>8</strong></td>
<td><strong>DIONNE FARRIS</strong></td>
<td>62</td>
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<td><strong>9</strong></td>
<td><strong>I HOLD MY POCKET</strong></td>
<td>WHEN I COME AROUND</td>
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### Billboard Hot 100 Singles Sales

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<td><strong>YOU ARE NOT ALONE</strong></td>
<td>MICHAEL J. JACKSON</td>
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<td><strong>GANGSTA' PARADISE</strong></td>
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<td><strong>She Was Almost a Woman</strong></td>
<td>CAT DEAN</td>
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<td><strong>ONE MORE CHANCE</strong></td>
<td>HERBIE HANCOCK</td>
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<td><strong>6</strong></td>
<td><strong>I LIKE IT, I LOVE IT</strong></td>
<td>50 40</td>
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<td><strong>7</strong></td>
<td><strong>I'M GONNA MISS YOU</strong></td>
<td>86 JEREMY</td>
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<td><strong>8</strong></td>
<td><strong>SOMETHING 4 HONEY</strong></td>
<td>63 57</td>
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<td><strong>YOU USED TO LOVE ME</strong></td>
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<td><strong>10</strong></td>
<td><strong>YOU DO ME</strong></td>
<td>61 55</td>
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*Records with the greatest airplay chart, © 1995 Billboard/Billboard Communications.*
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- Live Artist Showcases
- Annual Awards Show with Top Entertainers
- Panels & Discussion Groups
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On the Hot 100.

Over the last decade, MCA has totally dominated the Billboard 200 with such soundtrack hits as "Beverly Hills Cop" and "Miami Vice" and has scored on the charts with such diverse titles as "Pulp Fiction," "The Commitments," and "Juice.

The hits are not likely to stop. On the heels of "Pure Cinema," Warner Bros. has a trio of potential blockbuster hits hitting the streets, including "The Longest Yard," "The Green Mile," and "The Maltese Falcon.

MCA Music Entertainment Group chairman/COO Judy Bruckheimer and her Violero sales associates have an "almost a perfect place for MCA for quite some time. We have long recognized the commercial viability of well-done soundtracks.

The label's corporate ties to a major film studio make the soundtrack business a natural, says Teller.

"We know that Nelson, who has the finest soundtrack person in the business," Teller says. "She has good sensibilities musically and from a film perspective. She understands the challenges from both sides of the equation.

"Jason, senior VP/GM of MCA Soundtracks, has been spearheading the label's soundtrack efforts for a decade, by bringing in film projects and finding compatible musical talent. It was Irving Azoff, then president of MCA Records Group, who led the label's drive into soundtracks. By then, Azoff had already seen success with soundtracks: "Urban Cowboy," a film he produced, spawned an Asylum Records soundtrack that reached No. 1 in 1980 and went on to platinum sales.

"From the first soundtracks to be important to MCA Records, as the label began to take a more active role, says Nelson, niece of TV stars Ozzy and Herret Nelson and cousin of rocker Ricky. She was initially hired in the A&R department.

It was Azoff's decision to make the soundtracks the focus of Nelson's job. "This is a business that is not only a business, but something that is a business," he says. "When there is no such thing as a soundtrack department at any record company," she says. "We probably were the first label to have a soundtrack department, which was important to us."

The move paid off in 1985 with the release of the soundtrack albums to "Beverly Hills Cop" and the television show "Miami Vice."

From Peter Gunn". In 1985, the album yielded three top 10 hits: "Tina Turner's "Better Be Good To Me," Jan Hammer's "Miami Vice Theme," and Frey's "Throw Away Your Love." The film went on to sell more than 4 million units, according to the Recording Industry Assn. of America.

"Michael Mann is a director who is extremely interested in music," says Nelson. "People would tune in to that movie and not want to miss that."

MCA, at the behest of Joe Hammonds, the former ad agency of Michael and Michael always loaned in a main song in each episode. The soundtrack album sold for three weeks.

"The Beverly Hills Cop" and "Miami Vice" sequels sold 6.8 million units, according to SoundScan. Also, a 1985's "Repo Man," the soundtrack for a low-budget, offbeat film about a young filmmaker named Quentin Tarantino. His project, "Reservoir Dogs," was brought to MCA by music supervisor Karen Bachman.

"At the time, Quentin didn't have distribution," says Nelson. "We basically made a deal with them that covered the cost of finishing the film, which probably paid for the music that Quentin put in the movie.

With the deal, MCA secured the rights to the soundtrack "in hopes that the movie would come out someday," says Nelson.

"Beverly Hills Cop II." No. 8 on Oct. 5, 1991. Total sales of more than 1.6 million, according to SoundScan.

"The Commitments." No. 8 on Oct. 5, 1991. Total sales of more than 1.6 million, according to SoundScan.

"Juice." No. 7 on Feb. 22, 1992. Total sales of more than 673,000, according to SoundScan.

"Reservoir Dogs." No. 3 on Nov. 7, 1992. Total sales of more than 501,000, according to SoundScan.

"Pulp Fiction." No. 21 on Nov. 12, 1992. Total sales of more than 1.6 million, according to SoundScan.

"Dangerous Minds." MCA Soundtracks' latest blockbuster, "Dangerous Minds," has sold 619,000 units, according to SoundScan.

"Juice." No. 7 on Oct. 15, 1990. Total sales of more than 673,000, according to SoundScan.

"The Commitments." No. 8 on Aug. 21, 1990. Total sales of more than 1.6 million, according to SoundScan.

"Pulp Fiction." No. 21 on Nov. 12, 1992. Total sales of more than 1.6 million, according to SoundScan.

"Dangerous Minds." The soundtrack to the new Spike Lee film, includes songs by Dee, Screech, and Chaka Khan.

Also set for a Nov. 7 release is the alternative-leaning soundtrack to "Mal红线," director Kevin Smith's follow-up to "Clerks." Among the artists slated to appear on the soundtrack, released in conjunction with (510) Records, are Bush, Weezer, Spoon, Elastic, and Belly.

"Beverly Hills Cop."

"Miami Vice."

"Pulp Fiction."

"Reservoir Dogs."

"The Commitments."

"Juice."

"Dangerous Minds."
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<tr>
<th>WEEK</th>
<th>ARTIST</th>
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<td>1</td>
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<td>The Way You Make Me Feel</td>
<td>Epic Records (10.98/15.98)</td>
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<td>2</td>
<td>Michael Jackson</td>
<td>Leave Me Alone</td>
<td>Epic Records (10.98/15.98)</td>
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<td>3</td>
<td>Michael Jackson</td>
<td>Earth Song</td>
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<td>4</td>
<td>Michael Jackson</td>
<td>Black or White</td>
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<td>5</td>
<td>Michael Jackson</td>
<td>Dirty Diana</td>
<td>Epic Records (10.98/15.98)</td>
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**Fresh Tracks (Debut this week):**

- Michael Jackson: The Way You Make Me Feel
- Michael Jackson: Leave Me Alone
- Michael Jackson: Earth Song
- Michael Jackson: Black or White
- Michael Jackson: Dirty Diana
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<td><em>THE CRANBERRIES</em></td>
<td><strong>EVERYBODY ELSE IS DOING IT, SO WHY CAN'T I?</strong></td>
<td><strong>THE CRANBERRIES</strong></td>
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**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

**PHILA** | 301 | 150 | **Alto 131** | **Pearl Jam** | 150 | 128 | **New** | 1 | Ron Kenoly | **INTEGRITY** |
| **Apple** | 330 | 150 | **B.B. King** | **George Strait** | 130 | 150 | **NEW** | 1 | **DEEP BLUE SOMETHING** | **TOMMY TROST** |
| **Atlantic** | 196 | 140 | **Bob Marley & The Wailers** | **Rick Springfield** | 164 | 140 | **NEW** | 1 | **TOMMY TROST** | **TOMMY TROST** |
| **Atlantic** | 196 | 140 | **Bob Marley & The Wailers** | **Rick Springfield** | 164 | 140 | **NEW** | 1 | **TOMMY TROST** | **TOMMY TROST** |
| **Blue Note** | 248 | 139 | **Bob Seger & The Silver Bullet Band** | **Rick Springfield** | 164 | 140 | **NEW** | 1 | **TOMMY TROST** | **TOMMY TROST** |
| **Brass预留** | 290 | 139 | **Bob Seger & The Silver Bullet Band** | **Rick Springfield** | 164 | 140 | **NEW** | 1 | **TOMMY TROST** | **TOMMY TROST** |
| **Capitol** | 311 | 140 | **Bob Seger & The Silver Bullet Band** | **Rick Springfield** | 164 | 140 | **NEW** | 1 | **TOMMY TROST** | **TOMMY TROST** |
| **Columbia** | 351 | 140 | **Bob Seger & The Silver Bullet Band** | **Rick Springfield** | 164 | 140 | **NEW** | 1 | **TOMMY TROST** | **TOMMY TROST** |
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ever feel that your work is going to be controversial, or that it's going to make people uncomfortable?"

"In the end, though," he says, "it's all about the music, you know? You can't let that stuff get in the way. You've got to stay true to what you believe in."

"I think that's what makes this album special," he continues. "It's a reflection of who I am as a musician, and I hope that people can feel that and connect with it."
1995 Tour Itinerary Includes Tough Breaks For Artists

Call it the “Summer of Bummer.” Here we have seen a torrent of tragedies, illnesses, and calamities that have befallen acts on tour in recent months.

The Grateful Dead: The foremost tragedy of the summer for touring acts was the death Aug. 9 of the Dead’s Jerry Garcia. His passing resulted in the cancellation of the group’s fall tour and put the future of one of the most popular touring acts in limbo.

Even prior to Garcia’s death, the Dead appeared to be operating under a hex. A collapsing campground deck, numerous drug fatalities, and injuries due to lightning cast a pall over the band’s summer tour. Still, the ever-resourceful Dead’s only summer cancellation came when unrelenting fans attempted to force their way into Deer Creek Amphitheater in Indianapolis.

Pearl Jam: The day after lead singer Eddie Vedder was forced to cut short a San Francisco gig because of stomach and shoulder pain, the band announced its remaining summer dates would be canceled due to a variety of problems. Later, three dates were rescheduled. Pearl Jam has also rescheduled four shows this fall.

R.E.M.: Drummer Bill Berry’s ruptured brain aneurysm caused 37 indoor European dates to be canceled. After Berry returned to the band, bassist Mike Mills underwent surgery to remove remaining brain fluid. Later, lead singer Michael Stipe was operated on for an inguinal hernia. Six European shows were canceled and one rescheduled after Mills’ operation. Stipe’s hernia did not affect the tour schedule.

The group’s problems were not all health related. Pope John Paul II’s appearance at Giants Stadium in New Jersey resulted in R.E.M. having to reschedule a show at the nearby Meadowlands Arena due to crowd concerns.

Public Enemy: After Flava Flav’s domestic violence arrest, the act was forced to postpone a farewell show in London.

The Circle Jerks: Singer for hardcore punk outfit, Louise Post’s ruptured disc forced the band to temporarily drop out of the Live tour. The group was replaced by various acts for the first 16 dates of the tour.

Amy Grant: The singer had to reschedule the first 17 dates of her tour after undergoing surgery for a detached cornea. Grant’s tour will run through Sept. 10 instead of Aug. 27.

The 10th Anniversary: A federal judge’s order nullified the ironically titled Wonderful Tour after succumbing to acute glomerular fever. Ant’s bassist and fellow infectee, John Zima, was left partially deaf in his left ear.

Jhonen: A sore throat caused the cancellation of the band’s Las Angeles and San Francisco stop.

Circle Jerks: The group’s July 28 show was canceled because of a damaged roof at its Las Vegas venue. The band played a few songs in a parking lot before police put an end to the show.

16,000 Maniacs: Singer-Songwriter Mary Ramsey was struck in the head by a collapsing lighting truss while performing. Ramsey’s concussion caused the band to cancel a few of its August shows.

ticket prices ($16-$418 before service fee at most venues) and a multi-act bill. This year, Live has sold out 23 of its 33 reported shows, with overall revenues of $8 million.

Promoters are also looking forward to the Soul Asylum/Jayhawks/ Matthew Sweet tour, which began Aug. 13 in Cedar Rapids, Iowa. Ticket prices range from $16 to $25. The three bands’ Aug. 16-17 shows at Midway Stadium in St. Paul, Minn., grossed $111,000, with duets priced at $15. Overall, the tour has grossed $320,000 for five shows.

STAYING POWER? In spite of the fact that modern rock-leasing packages are proving successful this year, some promoters question the long-range viability of these acts as concert attractions.

“It’s been a very strange year,” says Cellar Door’s Williams. “If you eliminate groups like Pearl Jam, the Cranberries, Live, Hootie & the Blowfish, the Dave Matthews Band, and other acts that are on tour all year, it’s impossible to be able to draw 2,000, 3,000, or 4,000 people . . . There doesn’t seem to be any real direction to the music.”

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Packages, Baby Acts Boost Tour Biz

(Continued from preceding page)

Entertainment, says it is too early to project the future of today's bands. "We are in the first few years of a new era of rock'n'roll, and it's very difficult to predict whether anybody is going to stay around. It's the brand new focus on the newness, not on the heritage of the artists."

The Dead Question

One act whose heritage and drawing power has never been in question is the Grateful Dead. The band grossed more than $2 million from January-August this year.

With Jerry Garcia's passing, however, the future of the group is in question. The group has canceled its fall tour, and its plans remain uncertain.

Williams, whose company hosted the sold-out shows at RFK Stadium in Washington, D.C., says Garcia's death will have a major impact on the concert industry. "They were always one of the top three grossing acts in the country," he says. If the surviving members do go back on the road, the band should continue to be a strong attraction, promoters say.

"I don't want to say anything to make Jerry sound smaller than he was, but I also don't want to discount the other members of the band. They are the Grateful Dead," says Danny Zelisko, president of Evening Star Productions Inc., Phoenix. "If they decide to continue to play, I'll be very surprised."

Zelisko points to Pink Floyd as an example of an act that continued to commercial success in spite of losing a key member.

Smith Chart Bow

(Continued from page 9)

ian bookstores in the reporting that our artists would definitely make an impact on the top 200," says Gospel Music Assn. president Bruce Klosh.

"This validates what we've been saying all along," says Loran Hall, marketing director of the Christian Music Trade Assn., which conducts the pool of Christian bookstores used by SoundScan. The pool includes the Family Bookstores chain, which has about 180 outlets, and the Berean Christian Stores chain, which has 18 outlets. Also included are several independent Christian bookstores.

"We are at the point now where we will receive data from about 250 Christian bookstores on a consistent basis," says Hall, who sees SoundScan growing in the Christian book industry.

"There can be significant sales on certain titles at these stores, as shown by the debut of Michael W. Smith's "Saw.""

As a result of the added stores, four other Christian music releases debut on The Billboard 200 this week, including Word compilation "My Utmost For His Highest" at No. 107, Ira Kenedy's "Sing Out!" at No. 134, and Ray Boltz's "The Concert Of A Lifetime" at No. 191. In addition, Grant's "House Of Love" re-enters the chart at No. 85.

On the Heatseekers chart, three of the four top new entries are Christian music artists, including Petra's "No Doubt!" at No. 17; Rich Mullins' "Brothers Keepers" at No. 26; and Point Of Grace's "Whole Truth" at No. 43.

Smith is understandably pleased with his debut. "What a great honor," he says. "Not only is this a first for me, this is a first for our industry. This is exciting and humbling at the same time."

Amid the usual bottom-line concerns, the concert business is being forced to evaluate its own inner workings on several fronts. Pearl Jam's well-publicized campaign against ticketing giant Ticketmaster attracted much media attention to the question of ticket service fees and the exorbitant costs of concerting. Ironically, the band's crusade appeared to undermine what was potentially the year's most lucrative U.S. tour.

Booking fees also are being internal scrutiny. One source says unreasonable artist guarantees are interfering with promoters' ability to stage profitable shows.

For example, another source says that many venues were burned by an inappropriate guarantee for this year's Lollapalooza line-up. "The Lollapalooza was a huge disappointment for several of us," says the source. "They had a bigger artist guarantee this year, but it was a lower line-up. No one cared about them, even though the festival part of it was better than ever. Next year, they are going to have to come up with better talent if they want the same guarantee."

On the other hand, Phish is cited by at least one promoter as an act that makes his job less difficult. "They don't just come in and make a contract and say, we'll show up, we'll make you some money," they say. "Here's the venue we think is right. Here's the ticket price. What does the guarantee have to do with that? It's a really refreshing, positive way to do it."

Phish has had significant touring success even without much chart action or commercial chart success, with a number of shows grossing more than $2 million.

William acknowledges that excessive guarantees are a problem, but he says, "We're not responsible for referring on their colleagues."

"We're just part of the food chain. The only difference is, we bid up the price of the food. We own venues and we have to fill them, so we pay what we have to pay to get that talent, and sometimes, quite literally, we pay over the top. You cannot blame the act or the venue or the agent when you have promoters standing in line to do them."

Cancellations Hurt, Too

Cancellations have not helped an industry already hurt by a lack of legitimate line names. Pearl Jam's all-fated tour; rescheduling and cancellations by such acts as R.E.M. and Amy Grant; and fewer dates on the Lollapalooza tour have combined to do some damage for some.

Says Jon Humphrey, a promoter at San Diego's Bill Silva Presents, "We've really gotten spanked this summer. We had Pearl Jam blow out two dates on us. We had Amy Grant at the Holyoke Bowl cancel. We had Earth Wind & Fire cancel. We've had like five shows cancel on us in a 10-day period."

And that, of course, promoters are expecting to be on a normal-to-slow season. "I don't see a lot of activity out there in the fall," says Humphrey. The Grateful Dead's fall cancellation already has added to the general malaise of the upcoming season.

However, the David Bowie/Nine Inch Nails tour and E.M.'s return to America are being seen as an early Christmas present for some. Also, the Chili Peppers' tour, which, despite having no new album due Sept. 12, will possibly start their U.S. tour this fall.

Assistance in preparing this story was provided by Marie Rollif at Aumoment Business.

PARADISE’ Not Lost; Meet The B.I.G.s

For the third week in a row, there is a news title in the No. 1 position on The Hot 100. It's the biggest movement at the top since January 1992, when Color Me Badd's "All I Love" had a lone week at the summit, followed by a solitary week for George Michael/Elton John's "Don't Let The Sun Go Down On Me."

Last week, Michael Jackson made news by becoming the first artist in the history of the chart to enter at No. 1, with "You Are Not Alone."

But now, with "One More Chance," the B.I.G.s are on top for the fourth week in a row, and the question is: "Where is the lucky couple?"

"We are the Notorious B.I.G. and Faith Evans, who are No. 16 and No. 25, respectively, with "One More Chance" and "You Used To Love Me," both on the Bad Boy label, distributed by Arista. Roberts says that the B.I.G.s are the first couple to be in the top 49 at the same time since Whitney Houston and Bobby Brown. Does that make notorious and Faith the Steve & Eydie of the '90s?

FACE THE FACTS: The latest single from After 7, "Till You Do Me Right," holds at No. 40 with a bullet on the Hot 100. That prompts Richard Wilson of West Hollywood, Calif., to praise writer/producers Babyface for collecting 50 top 40 singles since 1987, when the Whispers' "Rock Steady" introduced Kenny Edmonds to the chart. When Jon B.'s "Pretty Girl" bullet at No. 55, Babyface's fifth top 40 hit should not be far away.

White Houses: William Simpson of Los Angeles phoned this one in, and it gets complicated, so stay with it. Earlier this year, we saw the return to the Hot 100 of George Clinton, whose name represents a combination of the last two American presidents (and who was the candidate of the Reform Party). We've also had (almost) the inverse, with Bush/Clinton on Hot Rap Singles, not to mention Bush/Cheney. And now, with Bush sitting at No. 21 on The Billboard 200, plus former president George H.W. Bush and Adams represented by Michael and Bryan in the top 40, the stage is set for the group that's been elected to No. 132 on The Billboard 200, the Presidents Of The United States Of America. At least Simpson had the good sense to laugh at the end of his phone message.

Will They Be There? I've had more letters, faxes, and calls about the Resurrections' "running Tall I'll Be There For You" than any other subject this year. Now it looks like the title will enter the Hot 100 after all. How? Details next week.

Wanted By The B.I.G.s: Tiny mexicano boy who can't read. His agent is Artista. Roberts says that the B.I.G.s are the first couple to be in the top 49 at the same time since Whitney Houston and Bobby Brown. Does that make notorious and Faith the Steve & Eydie of the '90s?