



**Silverchair Takes Epic Seat At Modern Rock**

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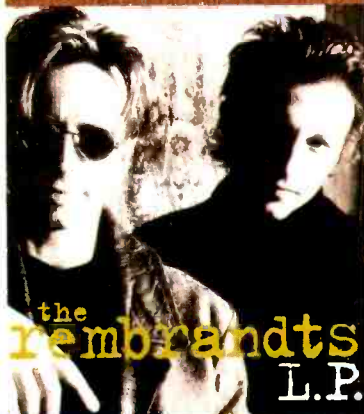
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 1, 1995

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**Nashville Scene**



**Faith Hill Wins Fans, Previews New Material**  
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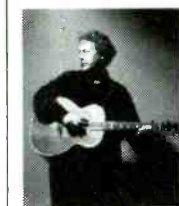
**At Warner Music, Doug Morris' Firing Leaves Uncertainty**

BY DON JEFFREY

NEW YORK—In an effort to end the turmoil that has rocked the world's largest and most profitable record company, Warner Music Group's new chairman Michael Fuchs has created a new set of uncertainties.

With the firing June 21 of Doug Morris as chairman/CEO of Warner Music U.S., a harsh spotlight turns on the Warner

(Continued on page 121)



**Paul Brady Brings His 'Spirits' To U.S.**

SEE PAGE 18

**BLUES ROCK'S PASSIONATE REVIVAL**

**Silvertone's Big Sugar: 500 Lbs. Of (Ahem) Blues**

BY CHRIS MORRIS

LOS ANGELES—If you want to talk about Silvertone act Big Sugar with the label's director, Michael Tedesco,



BIG SUGAR

**Atlantic Aims To Bring Its Hoax To The U.S.**

BY CARRIE BORZILLO

LOS ANGELES—With summer tour dates supporting Buddy Guy and a new push at album rock radio, Code



THE HOAX

**Thunderbirds Roll Dice On Their Private Debut**

BY CHRIS MORRIS

At the legendary Antone's Records—the small Austin, Texas, record store across Guadalupe Street from the



THE FABULOUS THUNDERBIRDS

it's suggested that you use the "b" word cautiously. Blues, that is.

"When I heard Big Sugar," Tedesco says, "not for one second did I think blues at all. To me it was much more of a raw, primitive rock band."

He adds, "For anyone who hears blues in this band, the only thing

(Continued on page 113)

Blue/Atlantic is optimistic that British blues rockers the Hoax can transform critical acclaim into commercial success.

The Hoax's debut, "Sound Like This," was released on May 2 ("Music To My Ears," Billboard, April 1).

The minitour, which starts July 11

(Continued on page 114)

like-named club where the Fabulous Thunderbirds made their name—the early reading on the T-Birds' Aug. 1 Private Music release,

(Continued on page 114)

**Dada Wa Getting Big Warner Push**

BY MIKE LEVIN

HONG KONG—Warner Music International is attempting to reinvent



DADA WA

Chinese repertoire with Dada Wa, a Tibetan-influenced singer from Guangzhou, whose new album is being marketed as an alternative to the ebbing mainstream of covered ballads.

The decision by Warner's South-

(Continued on page 120)

**Dry Rot To Mothballs: Rock Collecting A Dusty Challenge**

BY CARLO WOLFF

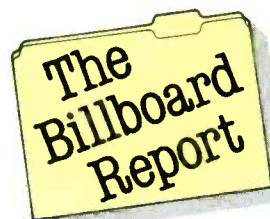
CLEVELAND—Hard Rock Cafe International, a chain of 33 restaurants known for rock memorabilia, usually pays for the artifacts it displays on its well-known walls. But Steve Routhier, who heads the organization's curatorial effort, occasionally—and happily—runs into a donation.

"Ted Nugent came into our restaurant in New York in 1984 and, without any solicitation whatsoever,

sent us his favorite guitar with a letter saying how much he enjoyed our cafe," says Routhier. "Ted is a collector of a specific type of guitar, a Gibson Byrdland, developed by Charlie Byrd and Hank Garland. There was nothing from the Nuge on the walls."

Nugent played the hollow-body jazz guitar on all his albums through 1976 and during all his live performances through 1980. That's why the Michigan guitarist

(Continued on page 112)



SEE PAGE 45



SEE PAGE 69



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- 7/27 Pittsburgh, PA
- 7/29 Hartford, CT
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- 8/2 Montreal, PQ
- 8/4 St. Johns, NF
- 8/6 Moncton, NB
- 8/9 Columbia, MD
- 8/11 Milwaukee, WI
- 8/12 Chicago, IL
- 8/13 St. Louis, IL
- 8/15 Minneapolis, MN



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Jones Beach	8/7	Kansas City, MO	Sandstone	9/15	Raleigh, NC	Walnut Creek
Block/Sony Entertainment Center	8/7	Denver, CO	Red Rocks	9/16	Atlanta, GA	Lakewood
Late Show With David Letterman	8/20	Park City, UT	Wolf Mountain	9/17	Charlotte, NC	Blockbuster
Starlake	8/23	St. Louis, MO	Riverport	9/19	Mexico City	Sports Palace
The Meadows Music Theatre	8/25	Indianapolis, IN	Deer Creek	9/20	Monterey, MEX	Amphitheater
Great Woods	8/26	Detroit, MI	Pine Knob	9/22	Houston, TX	Woodlands
SPAC	8/27	Cincinnati, OH	Riverbend	9/23	Dallas, TX	Starplex
Forum	8/29	Wilkes-Barre, PA	Montage Mountain FAC	9/26	Phoenix, AZ	TBA
Avalon Music and Exhibition Park	8/30	Cleveland, OH	Blossom Music Center	9/28	Los Angeles, CA	Tonight Show
Magnetic Hill	9/1	Syracuse, NY	NY State Fair	9/29	Los Angeles, CA	Forum
Merriweather	9/2	Cleveland, OH	R&R Hall Of Fame	10/1	San Francisco, CA	Shoreline
Marcus Amphitheater	9/3	Toronto, ONT		10/3	Vancouver, BC	PNE
World Music Amphitheater	9/9	Miami, FL	Arena	10/5	Edmonton, CAN	Northlands
Riverport	9/10	Tampa, FL	Sundome	10/7	Saskatoon, CAN	Arena
Target Center	9/12	Nashville, TN	Starwood	10/8	Winnipeg, CAN	Arena

# E-40 SPRINKLES GOLD

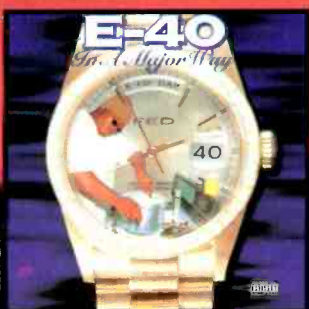
## *In A Major Way...*

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"SPRINKLE ME,"  
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# Performance-Right Bill Threatened

## RIAA, Publishers Try To Resolve Differences

BY BILL HOLLAND

WASHINGTON, D.C.—Disagreement over mechanical licensing in the digital delivery era could kill the recording industry's chances for passage of a performance right bill in this Congress.

The Recording Industry Assn. of America and the National Music Publishers' Assn. said June 22 that they are still negotiating a compromise solution to nagging mechanical licensing-related differences after three days of intense discussions here.

Because of the differences, the songwriter/music publishing community now supports only the House version of the industry's performance right legislation pending in Congress. Unless they support the Senate version, the bill has little chance of passage.

The extended discussions came a day after Rep. Carlos Moorhead, R-Calif., Courts and Intellectual Property Subcommittee chairman and co-sponsor of the House bill, warned the groups that the legislation would be doomed in Congress if the differences were not resolved.

The groups estimate that a performance rights bill, which would protect labels and artists from unauthorized digital transmissions of sound recordings, could bring in millions of dollars in additional revenue annually from domestic and foreign licensing.

Although the House bill has the support of the main music industry parties, Moorhead told Jay Berman, chairman/CEO of RIAA, and Ed Murphy, president of the NMPA, that unless they worked out the mechanical rights issue, the legislation would not "go anywhere." He added, "I encourage you to do so. It's very, very important."

The block involved the issue of what type of transmission qualifies as a sale. A sale would require labels to pay mechanical license royalties.

Although the House bill already incorporates compromise language about mechanical royalties and leaves the definition of a sale open-ended, the Senate bill is more restrictive. If compromise language is added to the Senate bill, insiders say, the legislation stands a good chance of passage this session.

In a related development, the Senate Judiciary Committee canceled without comment a June 22 markup of its version of the bill, S. 227. That vote has been rescheduled for June 29.

The RIAA and the songwriter/music publishing community have been wrestling over the performance-right bill's licensing provisions for nearly two years, despite the persis-

tent pleas of lawmakers to negotiate a settlement.

In the latest dispute, the music groups' position is that every transmission "caught" or "held" by a consumer is a sale. In the RIAA's view, that definition is too strict.

Some licensing deals that labels make with digital providers may be judged to be "a performance, like on a jukebox" and not a sale, said Jay Berman, chairman/CEO of the RIAA, at the June 21 hearing.

However, NMPA's Murphy testified that a sale has been effected if a satellite service subscriber's computer "catches a [downloaded] song or sound recording... if it's recorded and caught or kept."

The bill already reflects the compromises worked out by the two groups in earlier discussions; these pertain to areas such as limiting labels' exclusive rights in deals with interactive services.

One more House subcommittee hearing on the bill is scheduled for June 28. At that hearing, witnesses will include involved unions that support the bill and a performer-orient-

ed artist managers group, the New York-based International Managers Forum, which is calling for a provision in the bills that would allow for direct payment to artists.

In the current bill's versions, record companies or their agents would collect and disburse the royalties on a percentage basis.

In both versions of the bill, labels would get 50% of the new royalties; featured artists, 45%; and the American Federation of Musicians and AFTRA, representing session players, would each get 2.5%.

The pending legislation amends the Copyright Act to include a limited-scope performance right that will protect labels and artists from unauthorized digital transmissions of sound recordings.

As a result of earlier compromises with the National Assn. of Broadcasters, the proposed bills do not apply to analog or digital broadcasts.

The U.S. stands alone among developed countries in not providing a performance right in sound recordings in its copyright law.

## Ticketmaster, Other Services Open On Web, Eye Online Sales

BY MARILYN A. GILLEN

LOS ANGELES—Ticketmaster is extending its considerable reach into the online realm with the official launch of a World Wide Web site on June 21.

The site includes a nationwide events database updated every five minutes, daily entertainment news reports, artist-specific features, and a chat area—but no direct online-sales mechanism yet.

The company is the largest player by far to waste into online-ticketing, but not the first.

Among others who have been testing the waters: ETM, which has been working with Pearl Jam on its tour, launched its own Web site in April (Billboard, April 15); music site SonicNet, which last month expanded onto the Web, has been selling tickets to shows at select New York clubs online since its launch last year as a members-based online service; Soundwire is selling tickets to the forthcoming New York Macintosh Music Festival online

through its virtual record store on the Internet; and Pittsburgh-based DiCesare-Engler Productions became, it claims, the first full-service concert promoter to offer tickets to shows by a wide variety of major artists for direct sale online.

"Tickets are one of the few products where there is real clear added value to selling online, and frankly there are very few products that you can say that about," says Nicholas Butterworth, creative director for New York-based SonicNet, which offers tickets to clubs such as Irving Plaza and Thread Waxing Space. "Is it better to order a T-shirt online rather than go to a store, where you can try it on? I don't think so, and the same answer comes up for a lot of products people want to sell online. But with tickets, where you can see a seating chart, hear audioclips, find out about parking, make reservations at a nearby restaurant, and have the ticket delivered right to you, there is a definite, compelling reason to want to order them online."

(Continued on page 113)

### THIS WEEK IN BILLBOARD

#### CLASSIC ROCK FEELS THE HEAT

Radio stations playing '70s oldies are battling it out with classic rock outlets in a clash over nostalgia. Radio features editor Eric Boehlert reports. **Page 108**

#### CMT COMING BACK TO CANADA

The U.S.-owned Country Music Television network is returning to Canadian cable systems, thanks to successful negotiations between U.S. trade representative Mickey Kantor and the Canadian trade minister. Washington, D.C., bureau chief Bill Holland has this late-breaking story. **Page 117**

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## Time Life Gets 'Comfy' With Longterm Plan On 'Couch'

■ BY SETH GOLDSTEIN

NEW YORK—Time Life Video & Television thinks its name and direct-marketing expertise are key to opening retail doors.

The first test will come in the fourth quarter if the company goes ahead with the store launch of Canadian series "The Big Comfy Couch," which is aimed at preschool viewers. It debuted on American public television in January, and PBS stations "already have gotten calls" asking about video availability, says Time Life Video president Betsy Bruce.

A lot depends on the results of the "Big Comfy" direct-response campaign that gets under way later this summer with 10 episodes at \$14.95 each. "We're managing this very carefully," says Bruce, who plans to have three different cassettes for the retail push. Consumer demand will reach critical mass, she believes, when at least 50% of the PBS stations broadcasting "Big Comfy" once or twice a week start airing the show daily.

Bruce has good reason to move slowly with this and "The Beginner's" (Continued on page 117)

## Video At 'Miracle' Price; Last Shot For 'Star Wars'

■ BY EILEEN FITZPATRICK and SETH GOLDSTEIN

LOS ANGELES—20th Century Fox Home Entertainment will blast into the fourth quarter with a first-time pricing strategy and a last-chance opportunity for consumers to buy the original "Star Wars."

Industry sources say Fox will release its 1994 remake of "Miracle On 34th Street" at \$14.98, making it the first direct-to-sell-through movie from a studio to be priced at less than \$19.98. Discount retailers are sure to push the price down another notch in their efforts to drive impulse purchases at the checkout counter.

"The title is easily promoted under \$10," says Best Buy's Joe Pagano.

The year-old "Miracle" should be in stores on Oct. 31 or Nov. 7, according to wholesalers, who anticipate heavy demand for a title that would otherwise suffer in comparison to more recent hits aimed at holiday shoppers. "They had to do something, because the movie has been out of consumers' minds for over a year," says a distributor. "By dropping the price, they could sell 6 million to 7 million units, as opposed to 2 million to 3 million at a \$19.98 price point."

In fact, the movie may have already had an impact on the market. While Fox Home Entertainment president Bob DeLellis would not confirm the price point, several trade sources say it may have been a factor in Buena Vista Home Video's decision to lower "The Santa Clause" to \$19.98 from the \$22.98 suggested list. "It could be," says Gary Ross, president of the Suncoast Motion Picture chain.

Like many retailers, Ross wants the higher margins that come with higher prices. "On the other hand," he says, "Miracle" is going to sell a lot of units, and it will draw a lot of traffic into stores." Fox should enjoy "quite a big increase" in volume, Ross predicts.

Mike Haney, purchasing director for Union, N.J.-based Palmer Video, expects to boost his order by 30%. Palmer, meanwhile, has done well with Fox's line of \$9.98 rereleases such as "Big," and Haney says the studio's sell-through marketing has set it "on the right road to create" brand awareness. It has led to talks with Fox about a permanent display of budget titles, he adds.

Fox is seen to be making the best of

a bad situation with "Miracle," which died at the box office last Christmas. The popularity of "The Santa Clause" was one reason for "Miracle's" demise. "It's a very smart move on their part," says West Coast Entertainment video product management director Peter Sauer. "It's their only way of getting noticed in what's bound to be an extremely crowded Christmas."

Competing against "Miracle" will be "Casper," "Batman Forever," "Cinderella," "Free Willy 2," and Fox's own "Mighty Morphin Power Rangers." And there are rumors that Buena Vista will have "While You Were Sleeping" for sell-through as well. Buena Vista executives weren't available for comment.

"It makes sense to put 'Miracle' out" (Continued on page 107)

## VH1 Plans Morning Video/News Show Split-Screen Format To Keep Music Fans Informed

■ BY BRETT ATWOOD

LOS ANGELES—VH1 is aiming to suck in morning TV viewers with an unconventional block of programming known as "The Morning Music Wire," which will debut on a yet-to-be-determined date in August.

"The Morning Music Wire" will fragment the television screen into three parts to transmit a simultaneous flow of music video programming and news information.

"This marks the beginning of the second phase of the new VH1," says VH1 president John Sykes, who hints that the fall will bring even more new programming for the music video channel.

For the new morning show, Sykes says music video programming will take up three-fourths of the TV screen, skewed to the upper right-hand corner. The bottom of the screen will contain a scrolling news ticker, much like that found on CNN for stock information and on ESPN for sports scores. The left side of the screen will tentatively contain a graphic icon for the program, as well as time and weather information.

"This format allows viewers to see the complete video in its original form, but it is framed with information our viewers want to know," says

## Retailers Eye Jackson's First Weeks Chains Turn Big Titles Into Loss Leaders

This story was prepared by Craig Rosen in Los Angeles and Ed Christman and Don Jeffrey in New York.

LOS ANGELES—Michael Jackson's "HIStory" and Pink Floyd's "Pulse" are a mixed blessing for traditional music retailers.

While the two superstar double-disc sets are bringing some much-needed traffic into record stores, they are also making those same retailers painfully aware of the increasing competition from mass merchants and appliance store chains, which are using the high-profile titles as loss leaders to draw consumers into their stores.

For example, Target stores are sell-

ing "HIStory" CDs as low as \$19.99. Best Buy has the title priced at \$20.99 on CD.

Meanwhile, the three-store Fry's Electronics chain in Southern California is sale-pricing "HIStory" at \$19.88 and "Pulse" at \$21.88. (Boxlot cost on the "HIStory" CD is \$21.22; cassette is \$14.02. Minimum advertised price is \$22.88.)

Says Jim Baumann, music buyer at 57-unit, Miami-based Spec's Music, "Everybody is giving ['HIStory'] away at cost."

Spec's priced the CD at \$22.99 and the cassette at \$15.99, a few dollars higher than Best Buy.

Even with the low-ball competition,

Baumann says "HIStory" is "definitely our strongest release. We pretty much expected it."

Bob Say, VP of the seven-store, Reseda, Calif.-based Moby Disc, says the chain isn't even attempting to be competitive with the mass merchants. "We were slow on Michael, and we didn't buy it that heavy," he says. "You can find the Jackson record in every outlet in America, from supermarkets and appliance stores to discount houses. It's available in L.A. almost everywhere for under \$25." Moby Disc has the set priced at \$24.95.

Jeff Abrams, VP at 213-store, Minneapolis-based Best Buy, reports the chain sold 16,500 units of "HIStory"—a healthy showing, but it could not top the first-week sales of 19,000 on "Pulse."

Abrams, like other retailers interviewed, says the titles have given retail a much-needed shot in the arm. "Business certainly has picked up in June," he says. "It started with the Pink Floyd release and then Soul Asylum."

Even before the release of "HIStory," sales were up last week with the release of such hot titles as "Pulse," Soul Asylum's "Let Your Dim Light Shine," Primus' "Tales From The Punch Bowl," and the "Batman Forever" soundtrack.

According to Billboard's Market Watch, which is based on SoundScan data, total sales for the week ending June 18 were 13.4 million, up 7.4% over the previous week and 4.1% over the same period last year. Album sales for the week ending June 18 were 11.3 million units, up 8.2% over the previous week and 3.8% over the same period last year.

Total year-to-date sales are up 0.9% over the same time frame last year, while album sales are up 2.9%.

According to Jim Scully, senior VP of sales at Epic, "HIStory" is doing particularly well at urban accounts. "One-stops are coming back for re-orders already," he says. "They say they are seeing very strong action at the urban accounts."

In addition, there are reports circulating that the Musicland Group has sold more than 11,000 units of the Jackson set. Says Marcia Appel, spokeswoman for 1,200-store Musicland, "Michael Jackson has been selling very well, and we are very pleased."

The controversy over alleged anti-Semitic lyrics on the track "They" (Continued on page 117)



Building On "Bridges." Actor/director/producer Clint Eastwood hosts a party at Georgia Restaurant in Hollywood, Calif., to celebrate the launch of his new jazz label, Malpasco Records, which is distributed by Warner Bros. The label's first release is "Music From The Motion Picture The Bridges Of Madison County," featuring Eastwood's composition "Doe Eyes" along with vintage jazz and blues performances. Shown, from left, are Terry Semel, chairman/co-CEO, Warner Bros. Pictures; Eastwood; Danny Goldberg, chairman/CEO, Warner Bros. Records; and Bob Daly, chairman/co-CEO, Warner Bros. Pictures.

Sykes. "If a viewer sees a news headline and decides he needs to switch to CNN for more information, then that's just fine. We recognize that our viewers want to stay plugged into the outside world."

VH1 hopes viewers in its 25-44 demographic will develop the habit of tuning in when they wake up. "People already turn to music to get them up and out of bed," says Sykes.

The new program may find part of its audience in health clubs, according to Sykes, who says the video and news combination is especially suited to the early morning environment.

Many of the details of "The Morning Music Wire" were still being finalized at press time, including the primary news content provider and program length.

(Continued on page 121)

## New Chart: Country Singles Sales

Billboard's package of charts has become even more informative, with the debut of a weekly Top Country Singles Sales chart and the addition of a "peak position" column on three of the magazine's most-read singles charts.

The Hot 100 Singles, Hot R&B Singles, and Hot Country Singles & Tracks charts now give each title's peak position in a column added to the right of each chart.

"Since May 1991, our readers have been able to see in one quick glance the highest ranks achieved by each title on The Billboard 200 and the Top R&B Albums and Top Country Albums charts," says Geoff Mayfield, Bill-

board's director of charts. "Now, the singles charts that correspond with those album charts will also offer that key detail."

The new 25-position Top Country Singles Sales chart, which runs underneath the Hot Country Singles & Tracks chart, is based on point-of-sale data from all SoundScan stores.

Mayfield stresses that the 75-position Hot Country Singles & Tracks chart will continue to be based solely on Broadcast Data Systems airplay detections. Because so many country tracks worked at radio are not made available commercially, there will be no attempt to combine the information

in the two country singles charts.

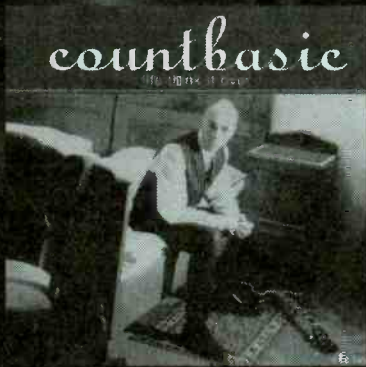
"With the introduction of Top Country Singles Sales, Billboard fills the only remaining void to accurately gauge retail activity of country product," says country charts manager Wade Jessen. "Overwhelmingly positive and enthusiastic support from the record community made the decision to publish this chart an obvious one. Moreover, it's a chance for the industry to become better acquainted with the country singles consumer."

The Hot Country Recurrents airplay chart, which formerly ran under the Singles & Tracks chart, has been moved to Country Airplay Monitor.



THIS IS ACID JAZZ

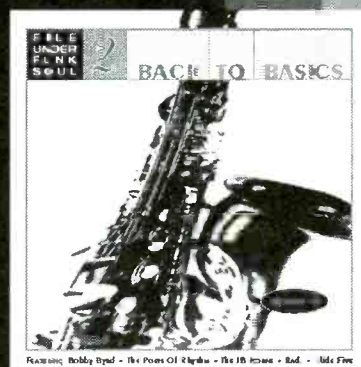
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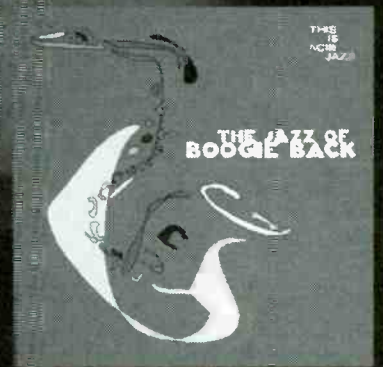
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NEW VOICES TAKE TWO (EX305)  
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features: the j.c. horns and bobby byrd



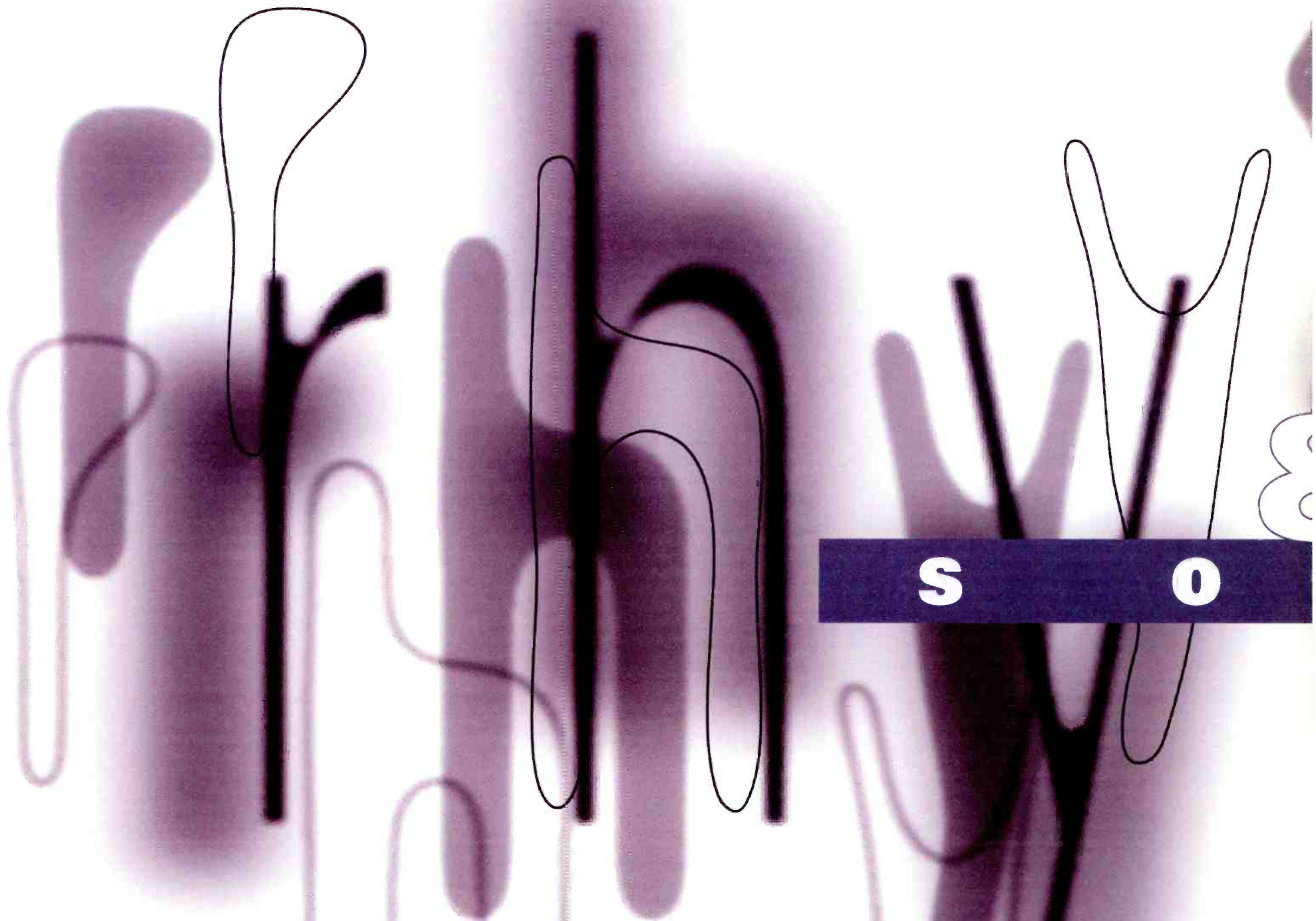
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Terry Lewis  
Sylvester Stone  
Janet Jackson  
*R&B*

### **At Your Best (You Are Love)**

Isley Brothers  
Chris Jasper  
*R&B*

### **Because Of Love**

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Janet Jackson  
*R&B*

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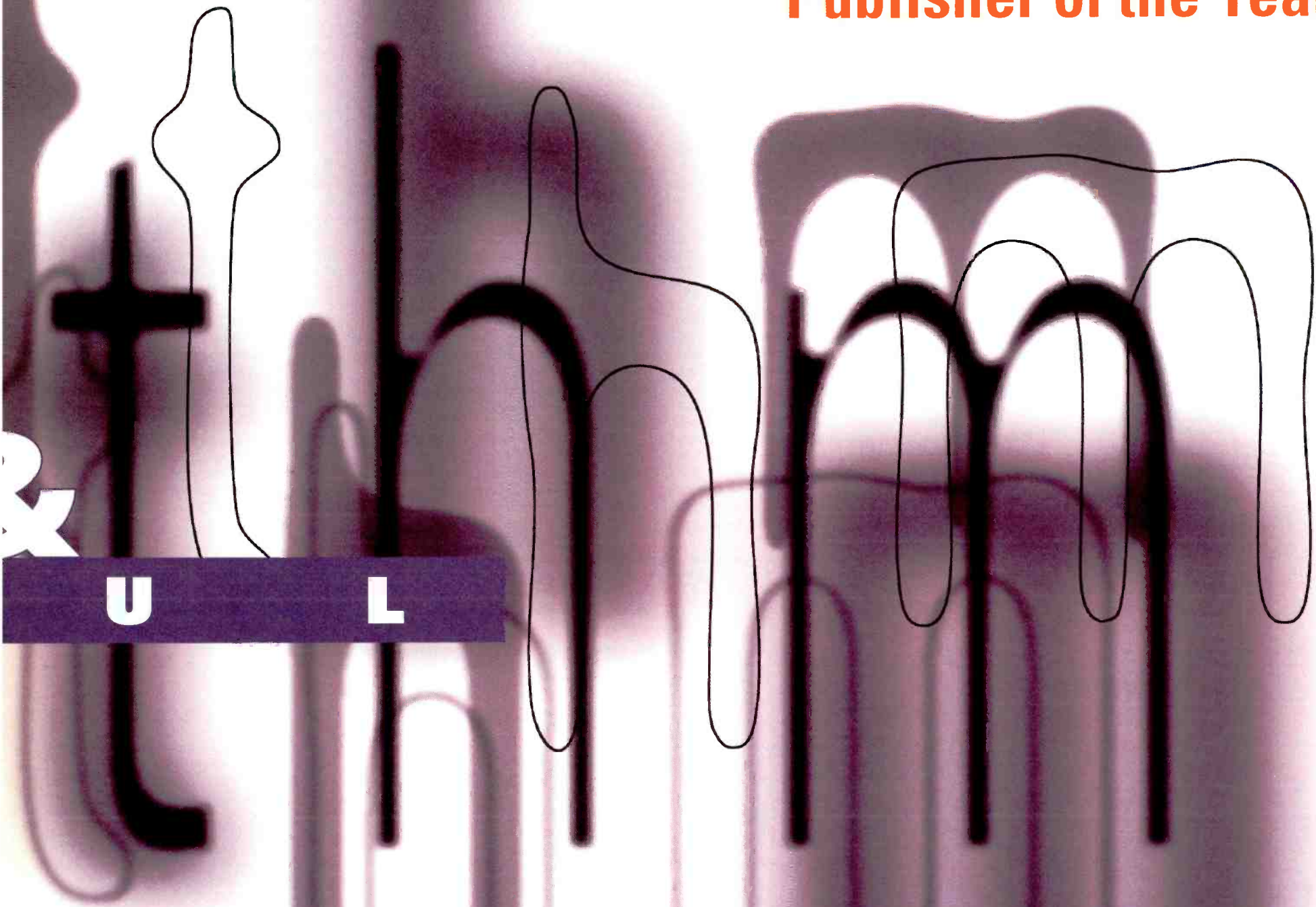
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# Commentary

## Let's Have Community Debates Over Rap

BY MAXINE WATERS

The recent controversy over rap music has created a debate that is not all new to me. As an elected official, I have long voiced support for freedom of speech and artistic creativity.

As an African-American woman, I appreciate the civil-rights struggle and the struggle of my people, who were captives in a slave system that denied all freedoms. I cherish the ability our Constitution gives us to speak out. I would never support any public policy that would deny the right even of my enemies to speak their minds.

Having said that, I sometimes feel offended by things I hear and see. There are movies, songs, and visual arts that I don't patronize. I exercise my right to make choices for myself and my family.

Rap music is an interesting phenomenon. Rap music was created in garages, basements, and backyards. What emerged were a new beat, a new sound, and new lyrics that were not accepted by the music mainstream. Young black artists literally sold their product out of the backs of their cars and on street corners.

This music from the underground became No. 1 on the record charts. Not No. 1 just in the African-American community—No. 1 in America. You can hear the rap beat echoing down the halls of dormitories in America's most prestigious universities. Young lawyers and MBAs play it at their parties.

Obviously, the raw energy, the outrageousness, and the confrontation in the music have somehow created a following that most people my age could never understand.

Do I like all rap music? No, I don't. Do I

like some of it? Yes, I do. I am moved by much of what I hear. I am moved by some young people who are obviously hostile and alienated and who communicate frankly about the harsh realities of their neighborhoods. I do believe that many of them have come into this industry relying on the shock value and that they may yet end up as the greatest poets of our times.

I have a profound respect for the venting



**'We should not fear freedom of expression'**

Rep. Maxine Waters, D-Calif., is serving her third term in Congress.

of emotions in acceptable ways. If these young people were all acting out some of these messages, instead of just singing about them, of course, this would cause me concern. I don't think they are.

Of course, I do think there are rap singers who are violent. There are also politicians, ministers, and some heads of households who are violent. I don't believe anyone can conclude that rappers are disproportionately more violent than the rest of society.

Does rap music influence people to commit violence or promote sexist attitudes toward women? Does it undermine values? Everything we encounter in society has potential influence on us—movies, music, television, government, advertising, business, schools, our

friends, neighbors, and co-workers.

Some of those who are violent may have been influenced by music or movies. They may have been influenced by something that happened in their family, such as child abuse, spousal abuse, or some other violence.

I see no cause and effect that justifies censoring lyrics. I see no reason to intimidate record companies that would produce rap.

We need a dialog between rap artists and mature adults that would help them understand each other. Elected officials who claim to be concerned should open up their offices to special-interest groups. Many of these interest groups may be as violent as they say rap artists are. We should take a look at the effect on violence of the tobacco industry, the liquor industry, and the National Rifle Assn.

Any politician who talks about values and decries violence, but at the same time seeks to repeal the ban on assault weapons is nothing but a hypocrite. Are AK-47s and Uzis less dangerous than rap music?

If there is one thing I think young people hate, it's a person who talks out of both sides of his or her mouth. Elected officials who claim to be against rap music because it undermines family values still take money from the recording industry in large amounts.

Rather than a legitimate concern about values, what we have now is a political debate created in an attempt to polarize our society and win votes.

We should not fear freedom of expression. We can speak out and say we don't agree with this or that, but—please—let's not just do it at a time that's opportune for us, particularly for politicians seeking higher office.

## LETTERS

### HISTORICAL PERSPECTIVES

Perhaps, as your June 17 editorial states, C. DeLores Tucker and William Bennett borrowed "selective quotations" from Billboard's 1993 editorial "Culture, Violence, And The Cult Of The Unrepentant Rogue" for the simple reason that they didn't agree with every position taken in that editorial (Billboard, Dec. 25, 1993).

For example, Billboard's contention that "the cult of the unrepentant rogue . . . dates back as far as the unconditional pardon given Richard Nixon in 1974" smacks more of a desire to be politically correct than historically accurate. One could just as easily argue that "the cult of the unrepentant rogue" dates back to Harry Truman's decision to drop the atomic bomb on innocent women and children at the end of World War II.

Likewise, according to the June editorial, Tucker and Bennett "did not excerpt for the Times that portion of [Billboard's] editorial that stated, 'Our government has shown . . . a reluctance to spend money on the poor that verges on willful class subjugation.'" Our government has spent more than \$3 trillion since the '60s in an attempt to alleviate poverty in this country. The problem is not "a reluctance to spend money," but that despite the trillions of dollars spent we have been, to use Charles Murray's phrase, "losing ground" in the fight against poverty.

Dick Eastman  
Songwriter  
Park Ridge, Ill.

Billboard replies: Our 1993 editorial made both cultural and political points about hypoc-

risy and the absence of personal accountability in our society. For political figures like Tucker and Bennett to ignore the utterly central political points of our position paper while recasting quotations about social ills so they seemed like mere musical critiques was a specious exercise.

Regarding your own assertions about Truman, as well as the effectiveness of money spent on poverty:

1. We feel that the difficult strategic decision of a duly empowered commander in chief fighting history's fiercest global war against totalitarian rule is hardly analogous with the impeachment-level malfeasance of a chief executive formally charged by the House Judiciary Committee with obstruction of justice, failure to uphold laws, and refusal to produce subpoenaed public documents after he had taken an oath to protect and defend the Constitution.

Truman's move was within the rights and bounds of his office, and he took full responsibility for directives prompted by U.S. and Japanese projections of ghastly land-invasion casualties. Nixon's stunt was an immoral, covert attempt to subvert our Constitutional system—for which he escaped prosecution, thus denying America a necessary and crucial civics lesson.

2. As for the historical worth/effectiveness of anti-poverty programs in this country, as author Stephanie Coontz asserts in her acclaimed book "The Way We Never Were," since the original 13 colonies, "Americans have been dependent on collective institutions beyond the family, including government," with settlers operating "within a tight web of obligation, debt, dependence."

Homesteaders of the 1800s benefited from numerous special handouts, federal subsidy programs, federal land grants, and state-sponsored economic investments. Even in the supposedly prosperous '50s, suburban families were actually more dependent on federal programs like the GI Bill, the National Defense Education Act, and lenient Federal Housing Authority policies than any so-called underclass in recent U.S. history. Charles Murray advocated the elimination of all social programs except unemployment insurance for the poor in "Losing Ground: American Social Policy 1950-80" after buying into centuries-old myths about national self-reliance and using them to condemn Lyndon Johnson's War on Poverty.

And yet, as Coontz details in her exhaustively researched study, "total poverty remained much higher in the 1950s than in the Great Society period" of 1964-69 that Johnson oversaw. Since social-welfare cutbacks began in the late '70s, federal assistance to the poor has steadily declined—and so have wages and job benefits. For instance, according to Coontz, "Half the new jobs created in the 1980s paid a wage lower than the poverty figure for a family of four." The number of involuntary part-time workers has grown by 121% between 1970 and 1990, according to the Bureau of Labor Statistics, with their hourly wages just 60% of those of full-time workers, and with only 22% of part-timers getting employer-sponsored health benefits. Studies cited by Coontz show Americans are seeing cuts in take-home pay, reductions in overtime, and rises in medical insurance costs—recipes for "losing ground" against poverty.

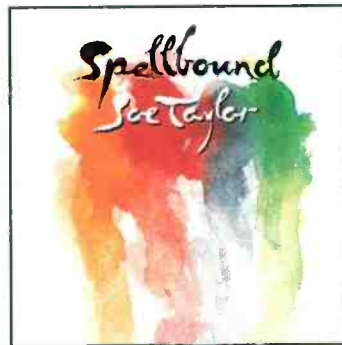
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Featuring the duet "Solitude"  
with Duke Ellington



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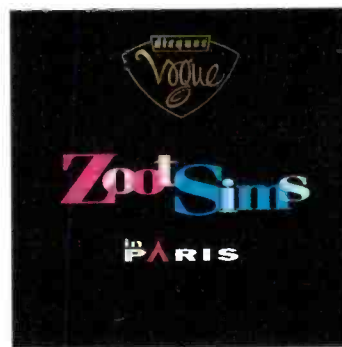
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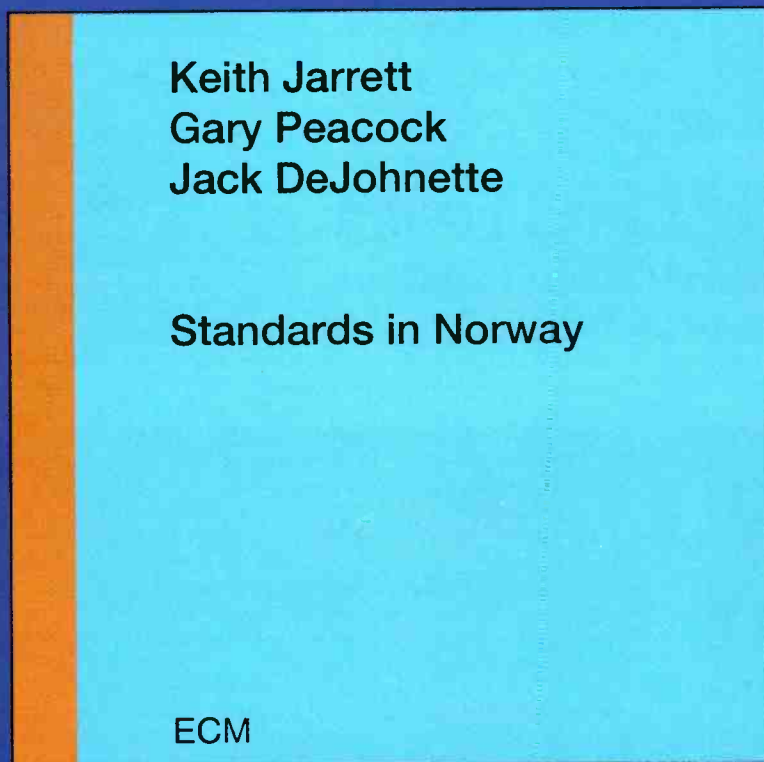


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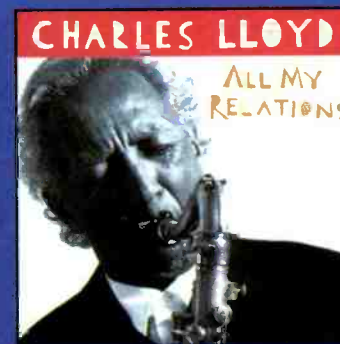
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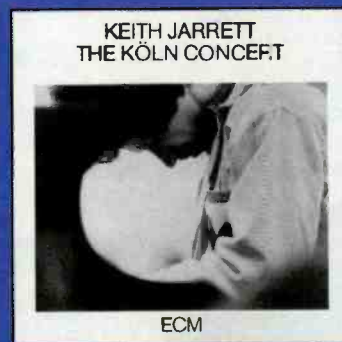
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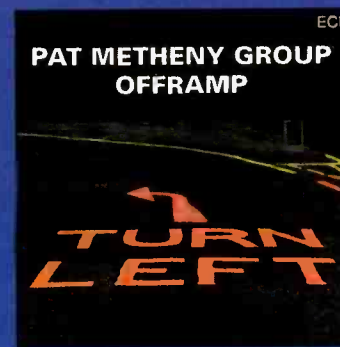
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# Artists & Music

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## Silverchair Aims To Leapfrog Across The Pacific On Epic

■ BY CHRISTIE ELIEZER

MELBOURNE—The pattern of Silverchair's runaway success in its native Australia could be on the verge of repeating itself in the U.S., where several key modern rock stations are heavily supporting the schoolboy trio.

The group's members—Daniel Johns (guitar/vocals), Chris Joannou (bass), and Ben Gillies (drums)—are all 15 years old and hail from Newcastle, an industrial coast town some hours from Sydney. They formed the band in 1992, bonded by a love for early '70s heavy rock, surfing, and American grunge.

"Tomorrow," the group's first



single and a No. 1 hit in Australia, was released May 29 by Epic in the U.S.; Silverchair's debut album, "Frogstomp," arrived June 12.

"Tomorrow" debuted on the Modern Rock Tracks chart last week,

(Continued on page 20)

## Collie Driving For New Heights Giant Debut Is His 'Best Thing Ever'

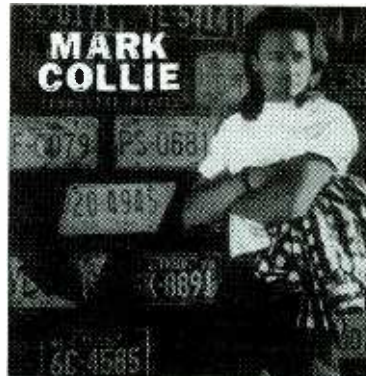
■ BY JIM BESSMAN

After moderate success with four albums for MCA Records Nashville, Mark Collie has joined Giant Records in search of new momentum—and that elusive big hit.

With the first single and video, "Three Words, Two Hearts, One Night," out in advance of the July 18 release of his Giant album debut, "Tennessee Plates"—plus an extensive marketing plan likely to be the label's costliest this year—early indication is that Collie may well be on his way to achieving both.

"Three Words" is the most requested song at country station WYNY New York, according to Giant promotion head Nick Hunter. "I find [that] bizarre," says Hunter, "since it's awfully country for New York, and I don't think they've heard of Mark!"

But back in the heartland, Kevin Ma-



ducer (with Collie) of "Tennessee Plates," for "fleshing out [Collie's] hill-billiness" and giving him more depth and cohesion.

"We've had him in the market two or three times last year, and for a guy without hit singles, everyone sang along! It really blew me away that he connected to those listeners just by being Mark Collie, hillbilly singer—no airs, just natural raw talent. This will take him to the next level."

If so, Giant will have succeeded where MCA failed.

"To be honest, it's hard for a small label like Giant to market and sell better than MCA, because [MCA is] so good at what they do," continues Hunter. "But one of the things we

(Continued on page 22)



## Gallagher, 46, Died As Fame Was Returning

LONDON—Rory Gallagher, one of the pioneers of blues and rock guitar and a champion of the Irish rock scene, had been experiencing a renewed wave of popularity before his death in London on June 14 at the age of 46.

The Irish guitarist had completed a European tour from May 1994 through January, in which he played arena-sized venues of up to 8,000 capacity.

Gallagher had recently undergone a successful liver transplant, but suffered complications as a result of a chest infection.

Among the first to pay tribute were contemporaries such as Bob Dylan, Marti McCarthy, and Van Morrison.

In the late '60s, Gallagher's band Taste rivaled Cream, conquering Ireland and then the U.K. after a famous gig at the Marquee.

Helped along by the admiration of John Lennon, Taste signed to Polydor in 1967, and its second album, "On The Boards," was a worldwide best seller.

After the famous Isle of Wight festival in 1970, Gallagher left Taste to release solo projects for many record companies, including Warner Bros., Polydor, and Chrysalis.

Milestone albums including "Rory Gallagher" and "Deuce" marked his progress as a peer of Eric Clapton, while "Live In Europe" was one of the first commercially viable live albums.

In 1975, he enjoyed a flirtation

(Continued on page 22)



**Anniversary Present.** Exactly one year after the release of "Cracked Rear View," the Atlantic debut of Hootie & the Blowfish, the quadruple-platinum album returns to No. 1 on The Billboard 200. "Cracked Rear View" initially hit No. 1 in May. Shown backstage in Salem, Va., on the first date of the band's cross-country headlining tour, Atlantic Group president Val Azzoli presents the band with Recording Industry Assn. of America quadruple-platinum plaques. Shown, from left, are band member Dean Felber, Azzoli, band manager Rusty Harmon, band members Mark Bryan and Darius Rucker, Atlantic A&R rep Tim Sommer, and band member Soni.

## Juan Perro Is Spanish Music's Best Friend BMG Artist Blends Spanish Lyrics, Afro-Cuban Rhythms

■ BY HOWELL LLEWELLYN

MADRID—It is possible that Spanish pop/rock started to change on the day that Santiago Auseron altered his name to Juan Perro. In late April, Perro released his debut album, which became the first Spanish pop/rock album to enter the top 10 since 1993.

As Auseron, he was the leader of Radio Futura, Spain's most influential pop/rock band of the '90s. He disbanded Radio Futura in 1992, spoke of the need for Spanish musicians to investigate their musical roots in Latin America, especially Cuba, and announced that the Madrid-Havana musical axis was more valid than that of Madrid-New York.

In other words, it was time to stop imitating Anglo-Saxon pop and develop a new Hispanic musical hybrid. The

buzz word was "mestizaje," which normally means hybrid or crossbreed, but in this sense suggests a musical melting pot.

Auseron changed his name to Juan Perro, or "John Dog," to emphasize the 'wandering mongrel' nature of his personal research into musical roots. Auseron's prestige as composer, lyricist, and singer of Radio Futura and his degree in philosophy from the University of the Sorbonne in Paris meant that a lot of people listened to the wandering mongrel.

The album, "Raices Al Viento" (Roots In The Wind), was recorded in



PERRO

## Bad Boy's Notorious B.I.G. Just Keeps Getting Bigger

■ BY J.R. REYNOLDS

LOS ANGELES—The word "big" best describes the burgeoning music career of Bad Boy/Arista rapper the Notorious B.I.G., whose current single, "One More Chance," debuted at No. 1 on the Hot R&B Singles chart the week ending June 24. It was the first time a record debuted in the chart's top spot.

The same week, "One More Chance" debuted at No. 5 on the Hot 100, matching that chart's all-time high debut, achieved a week earlier by Michael Jackson & Janet Jackson's "Scream/Childhood." B.I.G.'s single also debuted at No. 1 on the Hot Rap Singles chart.

"One More Chance," the third single from B.I.G.'s "Ready To Die" album, has sold 171,000 copies since its June 2 debut, according to SoundScan.

And B.I.G. is likely to get bigger. A fourth single, "Gimme The Loot," is due later this summer. The artist also makes a high-profile guest appearance, rapping on "This Time Around," a track on Michael Jackson's "HIStory" album.

The only cloud on B.I.G.'s horizon is his June 18 arrest in Pennsylvania on a felony warrant from Camden, N.J., where he has been charged with robbery and aggravated assault. He was released on bail June 21. Label executives declined comment on the arrest.

John Artale, buyer for 150-store, Carnegie, Pa.-based National Record Mart, reports that "One More Chance" is moving steadily, especially in R&B-oriented stores. "The single really shot up for us, opening at No. 12 on our sales list, then going to No. 8 last week," he says. "The album hasn't shown the same kind of increase, but this week we'll probably see a measurable improvement."

According to SoundScan, B.I.G.'s album, "Ready To Die," which has sold 985,000 units since its October 1994 release, moved 20,000 copies the week ending June 21—up 2,000 units from the previous seven-day total. The album peaked at No. 3 on the Top R&B Albums chart and No. 15 on The Billboard 200 in its debut week on both charts.

Independent Chicago retailer George Daniels, owner of George's Music Room, says the label must have

(Continued on page 107)

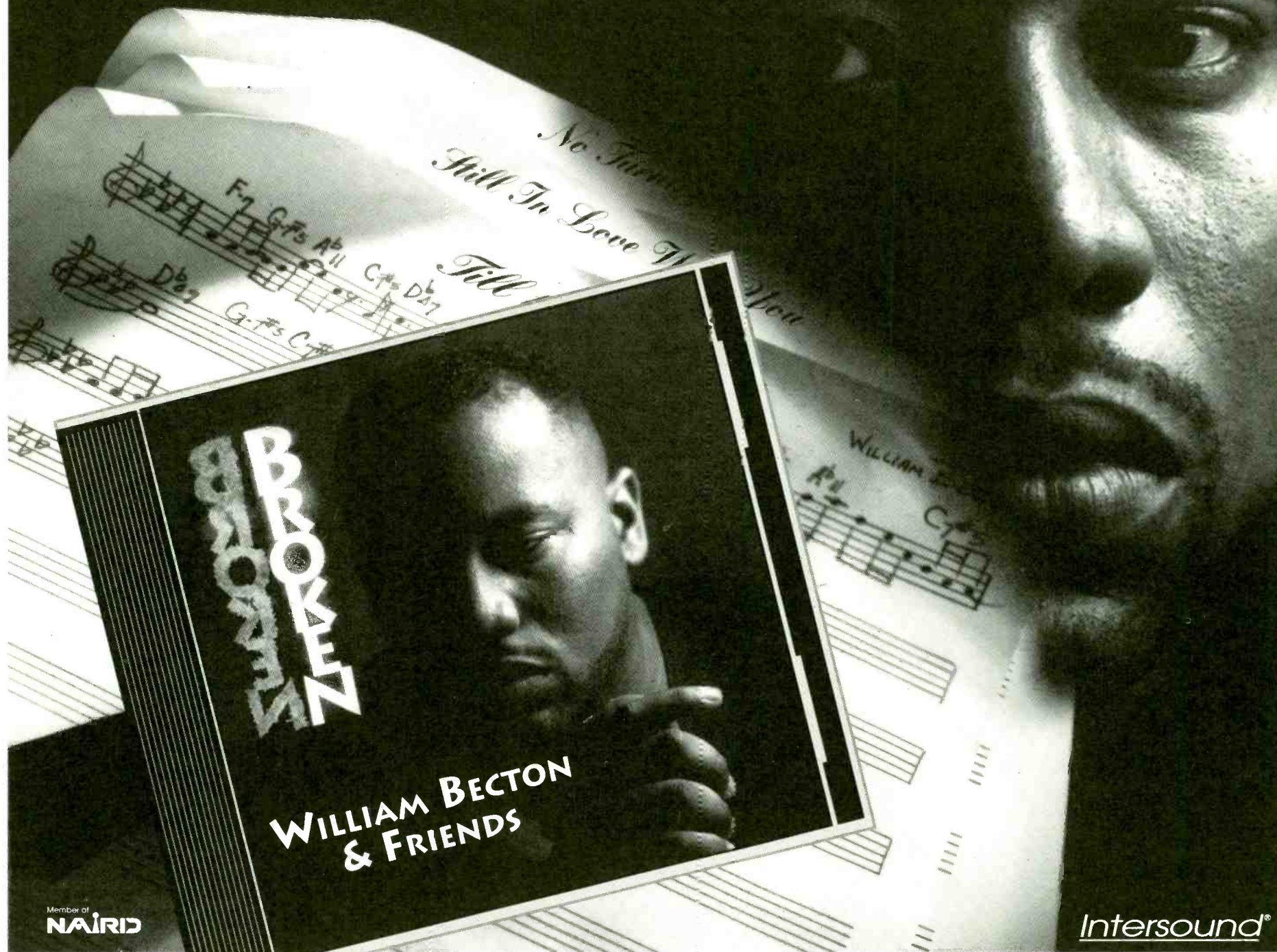


B.I.G.

H.J. DIBBERT/K&K/STARFILE

GALLAGHER

# "BE ENCOURAGED"



9145

## DEBUTS AT #3 BILLBOARD GOSPEL CHART

### URBAN RADIO

**WPGC** WASHINGTON DC  
**WHUR** WASHINGTON DC  
**WVAZ** CHICAGO  
**WVEE** ATLANTA  
**KMJM** ST. LOUIS  
**WPEC** NORFOLK  
**KUCB** DES MOINES  
**WTMP** TAMPA

**WKYS** WASHINGTON DC  
**WUSL** PHILADELPHIA  
**WAMO** PITTSBURGH  
**WALR** ATLANTA  
**WOWI** NORFOLK  
**WPLZ** RICHMOND  
**WFLM** FT. PIERCE

**WMMJ** WASHINGTON DC  
**WCCI** CHICAGO  
**WBLK** BUFFALO  
**WWIN** BALTIMORE  
**WMYK** NORFOLK  
**WLOU** LOUISVILLE  
**WJMZ** GREENVILLE  
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## Radio, Online Bridged With Warner/Reprise Showcases

■ BY BRETT ATWOOD

LOS ANGELES—Warner Bros. Records and Reprise Records are aiming to lessen the gap between the multimedia and radio communities with an ambitious series of music events billed as the Warner Bros./Reprise Records Music Showcase Series.

The labels are combining the online talk show "Cyber-Talk" with their own commercial-free, satellite-delivered concert showcases (Billboard, May 13) to reach the growing number of radio listeners who also explore the online universe.



MITCHELL

Reprise's Chris Isaak is the next artist slated to appear on both media Wednesday (28). Joni Mitchell and Elvis Costello are among the pioneer participants in the combined broadcast and multimedia events, which began earlier this year.



ISAAK

Participating artists perform a live, commercial-free radio concert, which is followed immediately by an hourlong interactive backstage interview with fans through the America Online and CompuServe commercial online services.

"We are just bringing the two events together," says Nancy Stein, Warner Bros. VP of promotion and special projects.

Stein estimates that each of the radio broadcasts was picked up by approximately 150 radio stations, including triple-A, modern rock, and album rock outlets. No estimate was available on how many computer users participated in the "Cyber-Talk" sessions.

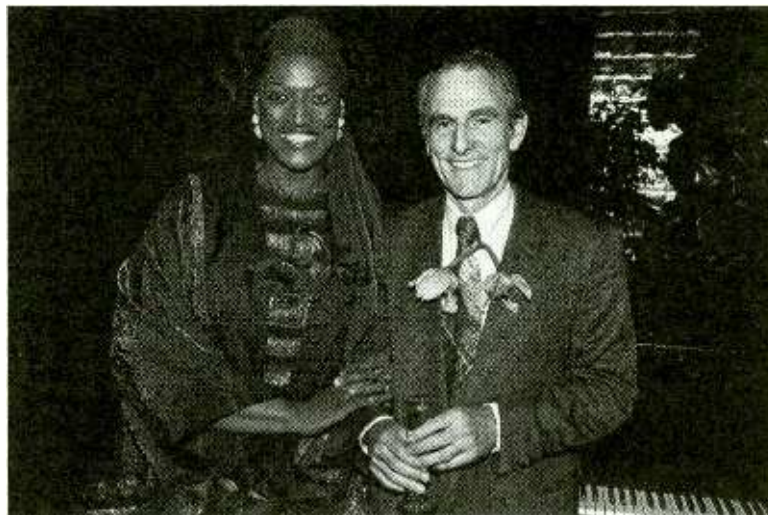
"For the artist, the response is instantaneous," says Todd Steinman,

Warner Bros. online and new media director. "They get immediate feedback about the show that they have just finished playing."

Warner/Reprise artist relations manager Tucker Williamson agrees: "It gets the artist in touch with the audience only moments after leaving the stage. The emotions behind the performance are still flowing when the artist begins to converse with the audience."

Warner/Reprise decided to pursue the multiple-media promotional strategy after receiving an enthusiastic response from fans during an experimental online "backstage chat" with Mitchell in January. That event immediately followed her January satellite-delivered live concert, which was

(Continued on page 121)



**Welcome To The Millennium.** Philips Classics president Hans Kinzi, right, celebrates the signing of Jessye Norman to an exclusive long-term contract that will extend into the 21st century. The announcement was made following the opera star's recent Carnegie Hall concert. Norman has been associated with Philips Classics for nearly 25 years and has done more than 50 recordings for the label.

## Herndon's Label, Management Firm Stand By Their Man

■ BY CHET FLIPPO

NASHVILLE—The wagons circled in Music City in the wake of the first incident of a country star being arrested and accused of indecent exposure before an undercover police officer of the same sex.

Barely 24 hours before Epic artist Ty Herndon was to perform his first official Nashville concert at a record label party at 328 Performance Hall here, he was arrested and charged with indecent exposure and drug possession (2.49 grams of methamphetamine) in Gateway Park in Fort Worth, Texas.

The 33-year-old Dallas resident was released on \$2,000 bond and was reportedly admitted to an unidentified drug and alcohol rehabilitation clinic. Epic and Herndon's management firm, IMAGE Management Group Inc., released statements supporting Herndon.

Messages Herndon left on his voice mail for family and friends indicated that he would try to challenge the charges. One phone message said, "I'll tell you what the moral of this story is. Don't pull off the road and take a leak in the woods."

The police report said that Herndon approached a male police officer, exposed himself, sat down on a log, and began masturbating. Ironically, he was to have performed that evening at a police function.

"Hello, my friends," said another Herndon message. "This is Ty, and I just wanted to let you know thanks for all your calls of support. I'm going to be away about a month dealing with some personal problems and getting my life in some kind of shape. As for the charges that were brought against me, it's a bunch of bullshit, and I will be doing my best to fight that to the ground."

He is scheduled to appear in court in Fort Worth on Aug. 7.

Herndon released a videotaped apology to his fans from a rehab center in Arizona.

## BMG International Revamps Marketing Team Change To Focus Attention On Label's Own Repertoire

■ BY DOMINIC PRIDE

BMG International is restructuring its New York-based international marketing team, merging two staffs that had worked separately on licensed and group-owned repertoire.

The move is a reflection of the increasing importance of BMG's repertoire in relation to product licensed from other U.S. labels by BMG International.

The new team will be headed up by Christoph Ruecker, who has been named VP of international marketing; he had been VP of the licensed repertoire division. Ruecker reports to Heinz Henn, senior VP of A&R and marketing for BMG International.

Henn says the restructuring is part of an overall plan "to make sure that every one of our companies worldwide has someone responsible for international... We've always prided ourselves on creating local repertoire and then breaking it internationally. The overall importance of U.K. and

U.S. repertoire has declined as a result of us doing that."

The changes closely follow Nancy Farbman's move to head up the international division of RCA's U.K. label in London earlier this year. Farbman had been VP international marketing and promotion in New York.

"Nancy's move accelerated what we were already doing," says Henn.

The restructuring is also a result of the changes BMG has undergone in recent years, says Henn. "When we were RCA/Ariola, we were dependent on attracting other people's repertoire. We had the Virgin deal and the Island deal, which we lost. More recently, MCA—as we planned when we renewed the deal—has expanded its companies, so in many territories we just have a distribution deal, and they're not so dependent on us. At the same time, many of the [BMG-affiliated] labels have their own international departments now."

With the changes, effective July 1, Ruecker and a team of 11 become re-

sponsible for working with the international marketing departments of all BMG-affiliated labels in the U.S., except Arista. These include RCA, Zoo, Windham Hill, Jive, and Private Music. The department will also be the liaison between BMG's companies and U.S. labels that have international licensing and distribution deals with the major, such as Giant, MCA/Geffen/GRP, and American Recordings.

Ruecker says the New York-based department cannot dictate the priorities: "We provide a service to the labels. It depends very much on the labels to [determine] what that means. Sometimes it can be something as small as coordinating an artist's tour dates, or sometimes even financial help. Sooner or later all labels contact us for help, whether it's just liaising between them and our companies or just basic troubleshooting."

In addition, the international team will provide a label home outside the

(Continued on page 113)

### EXECUTIVE TURNTABLE

**BILLBOARD.** Doug Reece is named editorial assistant for Billboard in Los Angeles. He was a report taker at Radio & Records.

**RECORD COMPANIES.** Randy Lennox is promoted to senior VP/GM of MCA Records Canada in Willowdale, Ontario. He was VP of sales.

Capricorn Records in Nashville promotes Mark Pucci to senior VP/GM and Don Schmitzerle to senior VP of international. They were, respectively, VP of publicity and media and VP/GM.

Sony Classical USA in New York appoints Gilbert Hetherwick senior VP of marketing and Jeremy Caulton VP of A&R. They were, respectively, VP of sales and market development at Angel Records/EMI Classics and director of opera planning at English National Opera.

Allan Fried is promoted to VP of A&R and artist development at



REECE



LENNOX



PUCCI



HETHERWICK



FRIED



SKINNER



EDWARDS



KRUMPER

BMG International in New York. He was director of international A&R.

Denise Skinner is promoted to VP of marketing operations for Capitol Records in Los Angeles. She was senior director of marketing.

Pam Edwards is named VP of rock promotion for the Work Group in Los Angeles. She was national director of album promotion, West Coast, for Columbia.

Atlantic Records in New York promotes Michael Krumper to VP of product development and Doug

Cohn to manager of music video promotion and media development. They were, respectively, director of product development and coordinator of music video promotion and media development.

Anne-Marie Nicol is promoted to VP of artist development for Warner Music International in London. She was director of artist development.

Doug Haverty is promoted to VP of creative services for Scotti Bros. Music Group in Los Angeles. He was national marketing director.

Hollywood Records in Los Angeles names Paul Noack VP and chief financial officer and Robert Seidenberg director of A&R. They were, respectively, director of corporate planning for the Walt Disney Co. and senior writer for Entertainment Weekly.

**PUBLISHING.** Mitchell Rubin is promoted to managing director of BMG Music PTY Ltd., BMG Music Publishing's Australian company, in Sydney. He was director of international acquisitions and special pro-

jects. Joseph S. Puzio is promoted to VP of corporate finance and strategic planning for EMI Music Publishing Worldwide in New York. He was VP of corporate finance.

**RELATED FIELDS.** Michael White is named senior VP, administration and general counsel, for Warner Media Manufacturing and Distribution in Los Angeles. He was executive VP, chief administrative officer, and general counsel for LIVE Entertainment.

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EMI Records



# Congratulations To Our Winners

## Songwriters of the Year



Jimmy Jam & Terry Lewis



DeVante

## Publisher of the Year



EMI MUSIC PUBLISHING

## Top ASCAP R&B Song

### Cry for You

WRITERS:  
DeVante  
Dr. Ray

PUBLISHERS:  
De Swing Mob Inc.  
EMI Music Publishing  
Holly Rob & Dr. Ray Music

## Top ASCAP Rap Song

### Funkdafied

WRITERS:  
Jermaine Dupri  
Shawntae Harris  
Ernest Isley  
Marvin Isley  
O'Kelly Isley  
Ronald Isley  
Rudolph Isley  
Chris Jasper

PUBLISHERS:  
Air Control Music Inc.  
Bovina Music Inc.  
EMI Music Publishing  
So So Def Music

## Top ASCAP Dance Song

### 100% Pure Love

WRITERS:  
Thomas Davis  
Teddy Douglas  
Jay Steinhour  
Crystal Waters

PUBLISHERS:  
Basement Boys Music  
C-Water Publishing Inc.

## Top ASCAP Reggae Artists

Patra

Bob Marley

Chaka Demus & Pliers

Snow

# ASCAP Rhythm & Soul

## Award Winning Songs

### Ain't Nobody

WRITER:  
David "Hawk" Wolinski

PUBLISHER:  
Full Keel Music Co.

### Any Time, Any Place

WRITERS:  
Jimmy Jam  
Terry Lewis

PUBLISHERS:  
EMI Music Publishing  
Flyte Tyme Tunes

### At Your Best (You Are Love)

WRITERS:  
Ernest Isley  
Marvin Isley  
O'Kelly Isley  
Ronald Isley  
Rudolph Isley  
Chris Jasper

PUBLISHERS:  
Bovina Music Inc.  
EMI Music Publishing

### Back In The Day

WRITERS:  
Ahmad  
Kendal Gordy

PUBLISHERS:  
Ahmad Music  
Deep Technology Music  
Full Keel Music Co.  
Interscope Music Publishing  
Kendal's Soul Music  
Warner/Chappell Music, Inc.

### Because of Love

WRITERS:  
Jimmy Jam  
Terry Lewis

PUBLISHERS:  
EMI Music Publishing  
Flyte Tyme Tunes

### Been A Long Time

WRITER:  
Rafael Falcon

PUBLISHER:  
Miami Soul Publishing Inc.

### Big Time Sensuality

WRITERS:  
Björk (STEF)  
Nellee Hooper (PRS)

PUBLISHERS:  
Björk Gudmundsdottir (STEF)  
Famous Music Corporation  
Warner/Chappell Music, Inc.

### Body And Soul

WRITER:  
Rick Nowels  
PUBLISHERS:  
EMI Music Publishing  
Future Furniture

### Boots Call

WRITERS:  
Antwone L. Dickey  
Markell Riley  
Teddy Riley  
Erick Sermon  
David L. Spradley  
Leon F. Sylvers III

PUBLISHERS:  
Color It Funky Music  
Donril Music  
Erick Sermon Enterprises Inc.  
MCA Music Publishing, a Division of MCA Inc.  
Southfield Music Inc.  
Tadej Publishing  
Zomba Enterprises Inc.

### Born To Roll

WRITER:  
Duval Clear

PUBLISHERS:  
Damasta Music  
Varry White Music

### Bring Me Joy

WRITERS:  
Demetrice Faire  
Eric "E-Smoove" Miller

PUBLISHERS:  
Le Smoove Music Publishing Inc.  
Luv Of U Music

### Can U Get Wit It

WRITER:  
DeVante

PUBLISHERS:  
De Swing Mob Inc.  
EMI Music Publishing

### Cantaloup (Flip Fantasia)

WRITER:  
Rahsaan Hakeem Kelly

PUBLISHER:  
EMI Music Publishing

### Come Inside

WRITERS:  
Kenny "G-Love" Greene  
Neville Hodge  
Buddy Wike

PUBLISHERS:  
Frabensha Publishing Co.  
Ness, Nitty & Capone Publishing  
Velle International  
Warner/Chappell Music, Inc.  
Wike Publishing

### A Deeper Love

WRITERS:  
Robert Clivilles  
David Cole

PUBLISHERS:  
Cole/Clivilles Music Enterprises  
EMI Music Publishing

### Do You Wanna Get Funky

WRITERS:  
Robert Clivilles  
David Cole  
Randy Ramos

PUBLISHERS:  
Cole/Clivilles Music Enterprises  
Duranman Music  
EMI Music Publishing

### Fantastic Voyage

WRITERS:  
Fred Alexander  
Norman Beavers  
Marvin Craig  
Coolio  
Frederick Lewis  
Tiemeyer Le'Mart McCain  
Thomas Oliver Shelby  
Stephen Shockley  
Otis Stokes  
Mark Adam Wood, Jr.

PUBLISHERS:  
Circle L Publishing  
Portrait/Solar Songs Inc.  
T-Boy Music Publishing, Inc.

### Feenin'

WRITER:  
DeVante

PUBLISHERS:  
De Swing Mob Inc.  
EMI Music Publishing

### Flava In Ya Ear

WRITERS:  
Easy Mo Bee  
Craig Mack

PUBLISHERS:  
Alvin Toney Music  
Bee Mo Easy Music  
EMI Music Publishing  
For Ya Ear Music

### Getta Jam

WRITERS:  
DJ Battlecat  
Domino

PUBLISHERS:  
All In It Muzik  
Chrysalis Music  
Famous Music Corporation  
Getto Jam Music  
Vent Noir Music Publishing

### Gin And Juice

WRITERS:  
Dr. Dre  
Snoop Doggy Dogg

PUBLISHERS:  
Sony Tunes, Inc.  
Suge Publishing  
Warner/Chappell Music, Inc.

### Good Time

WRITER:  
Emil Hellman (STIM)

PUBLISHER:  
BMG Songs, Inc.

### Got Me Waiting

WRITERS:  
Heavy D.  
Pete Rock  
Luther Vandross

PUBLISHERS:  
EMI Music Publishing  
E-Z-Duz-It Publishing  
Pete Rock Publishing  
Uncle Ronnie's Music Company, Inc.



# Music Celebration

## Groove Thang

WRITERS:  
Sheree Brown  
Kay Gee  
Charles C. Mims, Jr.  
Renee Neufville  
Patrice Rushen

PUBLISHERS:  
Baby Fingers Music  
Mims Music  
Naughty Music  
9th Town Music  
Shown Brere

## Here Comes The Hotstepper

WRITERS:  
Kenton Nix  
Salaam Remi

PUBLISHERS:  
Kenix Music  
Salaam Remi Music

## Hero

WRITER:  
Walter Afanasieff

PUBLISHERS:  
Wally World Music  
Warner/Chappell Music, Inc.

## Hit By Love

WRITERS:  
Cutfather (KODA)  
Karlin (KODA)  
Steven Nikolas  
Brendon Sibley  
Soulshock (KODA)

PUBLISHERS:  
EMI Music Publishing  
Steven And Brendon Songs

## How Do You Like It

WRITER:  
Lisa "Left Eye" Lopes  
Keith Sweat

PUBLISHERS:  
Keith Sweat Publishing  
Pebbitone Music  
'TIZBIZ Music  
Warner/Chappell Music, Inc.

## How Long

WRITERS:  
Nellee Hooper (PRS)  
Richard Mazda (PRS)  
Jamie Morgan (PRS)

PUBLISHER:  
Warner/Chappell Music, Inc.

## I Believe

WRITERS:  
Jimmy Jam  
Terry Lewis

PUBLISHERS:  
EMI Music Publishing  
Flyte Tyme Tunes

## I Miss You

WRITERS:  
Greg Cauthen  
Aaron Hall

PUBLISHERS:  
Greg's Groove Music  
Jamron Music Publishing  
MCA Music Publishing, a Division of MCA Inc.

## (I Know I Got) Skills

WRITERS:  
Def Jef  
Shaquille O'Neal  
Meech Wells

PUBLISHERS:  
Chrysalis Music  
Cina Music  
Large Giant Music  
Shaq Lyrics  
Word Life Music

## I Swear

WRITERS:  
Gary B. Baker  
Frank J. Myers

PUBLISHERS:  
Morganactive Songs Inc.  
Rick Hall Music, Inc.

## I Wanna Be Down

WRITER:  
Kipper Jones

PUBLISHERS:  
Chrysalis Music  
Young Legend Songs

## I Want It, I Need It (Real Love)

WRITER:  
Michael Garvin

PUBLISHERS:  
Garvin Publishing  
Lost In Music, Inc.

WRITERS:  
DJ Pierre  
Juliet Roberts (PRS)

PUBLISHERS:  
BMG Songs, Inc.  
Chrysalis Music

## I Wouldn't Normally Do This Kind Of Thing

WRITERS:  
Chris Lowe (PRS)  
Neil Tennant (PRS)

PUBLISHER:  
EMI Music Publishing

## I'd Give Anything

WRITER:  
Christopher Farren

PUBLISHERS:  
Curb Songs  
Farrenuff Music  
Full Keel Music Co.

## I'll Wait

WRITERS:  
Taylor Dayne  
Shep Pettibone  
Tony Shimkin

PUBLISHERS:  
EMI Music Publishing  
Shepsongs  
The Greatest Miracle Publishing Inc.  
To Kill Ya Music

## I'm In The Mood

WRITERS:  
Cutfather (KODA)  
Karlin (KODA)  
Steven Nikolas  
Brendon Sibley  
Soulshock (KODA)

PUBLISHERS:  
EMI Music Publishing  
Steven and Brendon Songs

## I'm Not Over You

WRITERS:  
Steve "Silk" Hurley  
Jamie Principle  
Marc Williams

PUBLISHER:  
Last Song Inc.  
Silkstone Songs

## It's All Good

WRITERS:  
Jimmy Brown  
Regi Hargis  
Ray Ransom

PUBLISHERS:  
Caliber Music  
Good High Music

## Joy

WRITERS:  
Tom Jones (PRS)  
Simon Thorne (PRS)

PUBLISHER:  
PolyGram International Music, Inc.

## Juicy/Unbelievable

WRITER:  
Sean "Puffy" Combs  
DJ Premier  
The Notorious B.I.G.

PUBLISHERS:  
B. I. G. Poppa Music  
EMI Music Publishing  
Gifted Pearl Music Inc.  
Justin Combs Publishing

## Just Kickin' It

WRITERS:  
Jermaine Dupri  
Manuel Seal

PUBLISHERS:  
Air Control Music Inc.  
EMI Music Publishing  
Full Keel Music Co.  
So So Def Music

## Keep Ya Head Up

WRITER:  
Daryl Anderson

## (Lay Your Head On My) Pillow

WRITERS:  
Tim Christian Riley  
Raphael Saadiq  
D'Wayne Wiggins

PUBLISHERS:  
PolyGram International Music, Inc.  
Tony! Toni! Toné! Music

## Love On My Mind

WRITERS:  
Jermaine Dupri  
Manuel Seal

PUBLISHERS:  
Air Control Music Inc.  
EMI Music Publishing  
Full Keel Music Co.  
So So Def Music

## Misled

WRITER:  
James Bralower

PUBLISHERS:  
CRB Music Publishing (SOCAN)  
Fancy Footwork Music

## The Most Beautiful Girl In The World

WRITER:  
Controversy Music

## Moving On Up

WRITER:  
Michael William Pickering (PRS)

PUBLISHER:  
BMG Songs, Inc.

## Never Should've Let You Go

WRITER:  
Eric F. White

PUBLISHERS:  
4MW Music Inc  
Zomba Enterprises Inc.

## One Night In Heaven

WRITER:  
Michael William Pickering (PRS)

PUBLISHER:  
BMG Songs, Inc.

## Part Time Lover/ I'm Still In Love With You

WRITERS:  
DeVante  
Darryl Pearson

PUBLISHERS:  
D'Xtraordinary Music  
De Swing Mob Inc.  
EMI Music Publishing

## Player's Ball

WRITERS:  
Andre Benjamin  
Patrick Brown  
Antwan Patton  
Rico Wade

PUBLISHERS:  
Chrysalis Music  
Gnat Booty Music  
107 Music Inc.

## Pumps And A Bump

WRITER:  
David L. Spradley

PUBLISHER:  
Southfield Music Inc.

## Regulate

WRITERS:  
Jerry Leiber  
Mike Stoller  
Warren G.

PUBLISHERS:  
Jerry Leiber Music  
Mike Stoller Music  
Warren G. Publishing

## Ribbon In The Sky

WRITER:  
Stevie Wonder

PUBLISHERS:  
Black Bull Music, Inc.  
Jobete Music Co., Inc.

## The Right Kinda Lover

WRITERS:  
Jimmy Jam  
Terry Lewis  
Ann Nesby  
Big "Jim" Wright

PUBLISHERS:  
EMI Music Publishing  
Flyte Tyme Tunes  
New Perspective Publishing Inc.

## Sending My Love

WRITERS:  
Kay Gee  
Renee Neufville

PUBLISHERS:  
Naughty Music  
9th Town Music  
T-Boy Music Publishing, Inc.

## Shoop

WRITERS:  
Sandra "Pepa" Denton  
Cheryl "Salt" James  
Otwane Roberts

PUBLISHERS:  
Bed Of Nails Music, Inc.  
Next Plateau Music, Inc.  
Sons of K-OSS Music, Inc.  
Tyran Music Publishing

## Short Short Man

WRITERS:  
Manfred "Manny" Mohr  
Charlie "Babie" Rosario

PUBLISHER:  
Tango Rose Music Publishing, Inc.

## So Into You

WRITERS:  
Walter Leon Neal, Jr.  
Eddie Perez  
Michael Watford

PUBLISHERS:  
Flippit Publishing  
Lost in Music, Inc.  
T.A.N. Music

## Stay

WRITERS:  
Robert Khosouri  
Mark Stevens

PUBLISHERS:  
Captain K Music  
Tu Tu Songs

## Sweet Potatoe Pie

WRITERS:  
DJ Battlecat  
Domino

PUBLISHERS:  
All Init Muzic  
Chrysalis Music  
Famous Music Corporation  
Getto Jam Music  
Vent Noir Music Publishing

## This D.J.

WRITER:  
Warren G.

PUBLISHER:  
Warren G. Publishing

## Thuggish Ruggish Bone

WRITERS:  
Anthony "Krazzie Bone" Henderson  
Stanley "Flesh N Bone" Howse  
Steven "Layzie Bone" Howse  
Bryon "Bizzy Bone" McCane  
Charles "Wish Bone" Scruggs

PUBLISHER:  
Ruthless Attack Muzick

## Time And Chance

WRITERS:  
Bryan Abrams  
Mark Elra Calderon  
Mark Dennard  
Mark Jordan  
Kevin Thornton  
Samuel J. Watters

PUBLISHERS:  
Brittolesse Music  
EMI Music Publishing  
Me-Good Music Publishing  
T Nixon Publishing

## U Send Me Swingin'

WRITERS:  
Jeffrey Allen  
Ricky Kinchen  
Keri Lewis  
O'Dell  
Stokley  
Lawrence Waddell

PUBLISHERS:  
EMI Music Publishing  
New Perspective Publishing Inc.

WRITERS:  
Ice Cube  
QDIII

PUBLISHERS:  
Deep Technology Music  
Full Keel Music Co.  
Gangsta Boogie Music  
Warner/Chappell Music, Inc.

## U Will Know

WRITERS:  
Luther Archer  
D'Angelo

PUBLISHERS:  
PolyGram International Music, Inc.  
12:00 AM Music

## Understanding

WRITER:  
Manuel Seal

PUBLISHERS:  
Air Control Music Inc.  
Full Keel Music Co.

WRITER:  
Queen Latifah

PUBLISHER:  
Queen Latifah Music Inc.

## U.N.I.T.Y.

## Whatta Man

WRITERS:  
Herby Azor  
David Crawford  
Cheryl "Salt" James

PUBLISHERS:  
Almo Music Corporation  
Bed Of Nails Music, Inc.  
Next Plateau Music, Inc.  
Sons of K-OSS Music, Inc.

## Who Am I? (What's My Name?)

WRITERS:  
Snoop Doggy Dogg  
David L. Spradley

PUBLISHERS:  
Southfield Music Inc.  
Suge Publishing  
Warner/Chappell Music, Inc.

## Whoomp! (There It Is)

WRITERS:  
Matteo Bonsanto (SIAE)  
Luciano Ninzatti (SIAE)  
Stefano Pulga (SIAE)

PUBLISHER:  
Emergency Music Inc.

## Worker Man

WRITER:  
Patra

PUBLISHERS:  
Aunt Hilda's Music Inc.  
Zomba Enterprises Inc.

## You Don't Have To Worry

WRITERS:  
Eddie F.  
Kenny "G-Love" Greene  
Kenny "Smooove" Kornegay

PUBLISHERS:  
Cummin' At Ya  
Frabensha Publishing Co.  
MCA Music Publishing, a Division of MCA Inc.  
Ness, Nitty & Capone Publishing  
Warner/Chappell Music, Inc.

## You Know How We Do It

WRITER:  
Oliver A. Scott

PUBLISHER:  
Minder Music (U.S.A.)

## You're Always On My Mind

WRITERS:  
John Barnes  
Joey Diggs  
Robert White

## Your Love Keeps Working On Me

PUBLISHERS:  
Brandi-Jo Music  
Famous Music Corporation  
Interscope Music Publishing  
Kullu Shay  
Thug Music  
Warner/Chappell Music, Inc.

# Mercury Bunch Pushes Brady Set Folk/Rocker Goes Electric On New 'Spirits'

BY JIM BESSMAN

NEW YORK—A hugely influential folk and rock artist in his home country, Ireland's Paul Brady, whose Mercury album, "Spirits Colliding," debuts Aug. 8, remains best known in the U.S. for his songwriting prowess.

"He's a songwriter's songwriter," says Josh Ziemann, Mercury's senior director of marketing, pointing to Bonnie Raitt, whose "Luck Of The Draw" album's title track was written by Brady, as among the many artists who have covered his material.

But Ziemann concedes that Brady's own U.S. albums, including 1991's highly praised "Trick Or Treat," have yet to garner the exposure warranted by acclaim from both peers and press.

Now, Ziemann notes, new avenues exist to gain Brady a hearing, such that "we can now focus on him as an artist and not just a songwriter." The emergence of the triple-A radio format, he adds, provides a "great place to begin" that focus.

"The World Is What You Make It," the initial radio emphasis track and video from "Spirits Colliding," is being serviced to triple-A and college stations July 17. "The only thing we had four years ago was adult contemporary, which wasn't especially tailor-made for Paul," continues Ziemann, who also looks to target such syndicated radio fare as "Mountain Stage" and "E-Town."

On the sales side, Ziemann says that SoundScan provides another new tool in marketing Brady, or "micro-marketing," to be precise.



PAUL BRADY

"We can look closely at the history of this artist and see that he's traditionally sold in markets like Miami, Boston, Los Angeles, New York, Portland, Ore., Chicago, Phoenix, Philadelphia, Providence, R.I., and Fresno, Calif.," Ziemann says. "I can set up listening booths and in-store play campaigns in those markets."

The music press, which has always been behind Brady both at home and abroad, will be called upon once again. "We'll go back to the legions of critics who have supported Paul in the past, as well as some of the most important print and TV outlets," says Ziemann. "Last time around, he did have support at TV, like the 'Late Show With David Letterman,' but now we have other venues, including programs like 'House Of Blues' and the FX network."

Live performances will also play a pivotal role in generating needed word-of-mouth, adds Ziemann. Unlike Brady's solo tour four years ago, plans are underway to bring him to America with three accompanying musicians.

"Spirits Colliding" is a four-piece

band record," says Bas Hartong, Mercury's senior VP of A&R. "It goes back to an earlier style for him, to the sound of 'Hard Station,' his 1981 album that was his first breakthrough in this market, which did quite well at album radio."

The Irish rock of "Hard Station" was somewhat of a breakthrough for Brady in Ireland as well, as it turned him away from the more traditional folk music of the Johnstons, with whom he played in the late '60s, and his '70s teaming with the band Planxty and Andy Irvine.

"'Hard Station' and 'Spirits Colliding' are similar in that both were recorded entirely in Ireland and after a long period of playing solo," says Brady. But the "more organic" approach to "Spirits Colliding" resulted also from a "fundamental change" in Brady's recording process.

"In the past I'd work the orthodox way, fitting my part into the rhythm section, but that process compromised my maneuverability. Essentially, I'm a solo performer even [in] the way I work in a live band—the drummer fol-

(Continued on page 66)



Things That Go Thud. Kevin Gilbert, center, is flanked by members of his label and band following a show at the Troubadour in Los Angeles. "Thud," Gilbert's PRA Records debut, came out last month. Surrounding Gilbert, counterclockwise from bottom left, are band member Russ Parrish, PRA Records president Patrick Rains, band members Nick D'Virgilio and Dave Kerzner, and Gilbert's manager John Rubin.

# Paw Takes Some New Steps With Second A&M Release

BY STEVE MIRKIN

NEW YORK—When your first album was released with no small amount of fanfare, what do you do after the bluster fades and the dust settles? A&M and Paw will have to answer that question when the Lawrence, Kan., band's sophomore effort, "Death To Traitors," is released Aug. 8.

When its home base was anointed the "next Seattle," Paw found itself the target of jealousy both at home and from other bands. "I can understand the reaction," says Mark Hen-

nessy, guitarist and principal songwriter for the band. "Here's this young band signing a big contract with A&M, so it's natural that older bands that have been out there longer would get angry."

Although Hennessy says the label exerted no pressure on the band to change its approach in the studio for "Death," the band's mixture of alternative, metal, and classic rock has a slicker, more dynamic sound. While some of this can be traced to new producer Cliff Norrell (Gin Blossoms), Larry Weinberg, who took over A&R duties for the band after Bryan Hodderworth left the label, attributes the new approach to the band's maturity. "They learned a lot about what makes a song work in the last year," he says.

According to SoundScan, "Dragline," which was released in 1993, sold a respectable 72,000 units. But A&M product manager Brad Pollak says the label's "disjointed" promotional campaign never gained momentum. "We did not have any synchronized, cohesive radio airplay," he says. The label initially emphasized "Jessie" as a single, then changed midstream to "Couldn't Know," only to return to "Jessie."

Although marketing seemed to be (Continued on next page)



PAW: Mark Hennessy, Grant Fitch, and Peter Fitch.

# Michael Jackson's HIStory Lesson Comes Packed With Extracurricular Activities

MAKING HISTORY: Any new Michael Jackson album comes with such baggage that it's virtually impossible to just listen to the music and not bring in all the extracurricular factors that surround Michael Jackson.

With "HIStory: Past, Present And Future—Book 1," that task becomes impossible. Many of the 15 new songs on the 30-song collection (the other 15 are remastered hits) can only be interpreted as Jackson's response to the circus that his life has become, especially since the release of his last album in 1991.

The overwhelming emotions seeping through the new material are anger and sadness. The calm, shy, soft-spoken Jackson we see during interviews is a powder keg waiting to explode on songs like "Scream," "Money," and "Tabloid Junkie." He then turns maudlin on "Childhood" and "Little Susie," ballads that are so treacly and overwrought that they drown under the weight of their own thick, sappy pretentiousness.

Instead of a musical work of art, Jackson has created a sonic inkblot that's more fascinating to pick apart and examine than it is to actually listen to.

Throughout the album, noises bombard the listener: a soundbite here, a scream there. Instead of songs, there are disjointed portions of tunes connected by vague themes. Glimpses of catchy, memorable hooks shine through on many of the songs, including "HIStory," "Money," "Stranger In Moscow," and "Earth Song," but rarely, if ever, do the songs hold up in their entirety.

The best thing that can be said about "HIStory" is that the production is flawless, but that doesn't count for much if the songs don't live up to the pristine packaging they're wrapped in. Instead of innovation (remember the first time you heard Eddie Van Halen's guitar solo on "Beat It?"), much of this record is a retreat of musical styles that Jackson has already embraced—only they were done better the first time. When a second greatest-hits package comes out, it's hard to imagine that many of these new songs will find a place on it.

And while we're discussing Jackson, what about the powder puff of an interview Diane Sawyer did with Jackson and wife, Lisa Marie Presley? Where were the hard questions, such as whether he felt that he had to have the first single be a duet with Janet, since she is now the more popular of the two in the U.S.? How does he think the new record would have sold if it hadn't been packaged with his greatest hits? Did any of the dozens of people associated with the album bring up the fact that using the terms "Jew me" or

"kike me" in the song "They Don't Care About Us" might cause a stir?

JAMMING: Pearl Jam manager Kelly Curtis admits that press statements suggesting that the band's plan to contract Ticketmaster again meant "caving in" prompted the abrupt, public about-face from front man Eddie Vedder. Vedder insists that the band, once again, is committed to

a Ticketmaster-less tour. Curtis says his original comments, made when two San Diego dates looked as though they'd fall through (the shows were eventually moved to the nearby sports arena with a waiver by Ticketmaster), were premature and born out of frustration (Billboard, June 24). "We didn't cut a deal with Ticketmaster, and I'm sorry for the misunderstanding," he says.

The band has sworn off the ticketing company because of what band members say are its excessive service fees and its monopoly in the concert marketplace.

As for American shows scheduled for September and October, Curtis says there are "no definite plans to tour at this time." The band hopes to play the eastern part of the country this year, but Curtis says that they "haven't talked about additional dates."

Assistance in preparing this column provided by Eric Boehlert.



by Melinda Newman

# Dambuilders Cover States, One By One

## Hawaii-Via-Boston Act Ripens With EastWest Set

BY CARLO WOLFF

CLEVELAND—"Play hard, build slow" could be the motto of the Dambuilders, a Boston quartet with Hawaiian roots and an impressive European résumé.

The "play hard" bit will become clear in July when the Dambuilders do a week on the second stage of Lollapalooza '95. That will be succeeded by the Aug. 8 EastWest/Elektra release of "Ruby Red," the follow-up to last year's "Encendedor." The "build slow" part is the approach that the band and label take to the Dambuilders' career.

"Encendedor," a buzzy compilation of singles and EPs initially released on independent labels, helped build a fan base, says Dana Brandwein, director of marketing for the Elektra Entertainment Group. Produced by guitarist Eric Masunaga, "Encendedor" is a defiant clutch of tunes whose pop melodicism strains to burst free of its punk shell.

On "Ruby Red," punk is the underpinning, while pop breaks out all over. Whether it's "Teenage Loser Anthem," the dreamy "Drive By Kiss" or the knowing, hard-rocking "Special Ed," the Dambuilders are simultaneously commanding and versatile. Produced by Don Gehman, "Ruby Red" features lyrics by bassist David Derby and music by Derby, Masunaga, drummer Kevin March, and violinist Joan Wasser.

The first phase of "Ruby Red" includes the release of the first single/video, "Teenage Loser Anthem," on July 17, the slot on Lollapalooza's second stage, a headlining club tour in August, and an opening slot on a national tour beginning in October.

Formed by Derby and Masunaga in their Honolulu garage in the late '80s, the Dambuilders landed a demo on the Berlin-based Cuacha! label in 1989. Several indie singles and a European tour followed. The current lineup formed in Boston, where Masunaga and Derby moved because they wanted to live in an area that offered more gigs than their native Hawaii.

March, who with Wasser joined Derby and Masunaga in 1991, says that after touring behind "Encendedor," "we wanted to work with a producer so the four of us could work as a band. Don was someone we respected from his work with R.E.M."

"This is a much more emotional record than the first," March says. "'Ruby Red' has the extreme qualities of our music, which can be pretty rocking. But there's also some very moody, slow stuff."

Band manager Melissa Allen, who also manages Lori Carson and Suddenly, Tammy!, says people should discover the Dambuilders through their live show. "In some bands, there is really only one standout," she says. "With this particular band, it's the energy between the four."

Allen says that once the band secured a commercial alternative radio hit in "Shrine" last summer, it could have kept touring, "but we knew it was time to go back in the studio with these songs we'd been



THE DAMBUILDERS: Kevin March, Joan Wasser, Eric Masunaga, and Dave Derby.

hearing at the shows," she says.

"This is an old-fashioned record where every song leads to the next," she says. "Don Gehman was able to capture some of the live energy and put it on the record."

Brandwein says that EastWest plans to break "Ruby Red" on commercial alternative and college radio, then cross it over to album rock. The Lollapalooza dates will help, which will be immediately followed by the club tour.

"We'll use marketing coordinators, market development reps, and college reps to develop aware-

ness in each market," Brandwein says. "In October, we're looking for a national tour." The Dambuilders have already toured with Weezer, Luscious Jackson, Shudder To Think, and They Might Be Giants.

The Dambuilders may eventually hit all 50 states, which fits with the group's "50 Songs For 50 States" project.

"The original plan was to put approximately three songs each on vinyl singles for a total of about 16," says March. Last year, the Dambuilders released a 7-inch single with songs about New Jersey, Oregon, and Wyoming on the independent label Rockville.

"We always wanted to put out the state singles on small labels," March says. "But we want to keep that project separate from actually making a complete record."

With "Ruby Red," the Dambuilders are more interested in a state of mind. "This record takes their last record and moves it a step forward," says Brandwein, nothing that the Dambuilders will have a page on the Elektra World Wide Web site, accessible through the Internet.

"Great songs, strong live performance," Brandwein says of the Dambuilders. "And they'll be out on the road proving it."

## PAW TAKES SOME NEW STEPS

(Continued from preceding page)

in a state of flux, the one constant for Paw was touring. The band played more than 250 shows over a 14-month period, which Pollak believes gives the label a significant fan base to work from.

For "Death To Traitors," Pollak will implement what he calls "guerilla warfare" via a concentrated promotional strategy. In specific cities, A&M will blanket the market with club dates, intensive radio support, and as many in-store appearances as the band can fit in. Cities targeted for this treatment include New York, Seattle, Kansas City, Mo., Detroit, and Boston.

To avoid the confusion that previously stymied the band on radio, the label will concentrate exclusively on "Hope I Die Tonight" for the first single. Initially, the label will work alternative, college, and metal stations where Paw had some success in the past. A video of "Hope" is planned, and A&M will make sure that in addition to national outlets like MTV and the Box, syndicated and local cable video shows will be serviced.

One unusual market the label hopes to tap is the skateboard and snowboard subculture. Albums will be sent to board retailers for in-store play, ads will be taken out in boarding magazines, and advances have been sent to independent filmmakers in the hope that Paw's music will be included in skateboarding videos. Cable outlets ESPN and MTV Sports will also be approached. One development that gives the label confidence in this market was last year's appearance of Paw songs in the "Road Rash" video game distributed by Entertainment

Arts.

Ads and interviews will appear in publications that appeal to musicians, such as Guitar Player. Print ads will also appear in selected fanzines. All ads will contain an 800-number so readers can directly order the album and other Paw-related material.

While Pollak wants to initially concentrate on Paw's core audience, as sales figures approach those of "Dragline" the campaign will broaden into more mainstream outlets.

Weinberg says he is not looking for a home run this time out. A hit single would be "nice," he admits, but it is not necessary for Paw's success. "If we sell a few hundred thousand copies and sell out larger clubs each time out, I'll be pleased," he says.

Before playing the U.S., Paw will travel to Europe and play a few festivals. In the U.S., prior to the tour, teaser shows are scheduled for early summer, including a Fourth of July show in New York sponsored by album rock station WAXQ. Later this summer, Paw will take to the road and crisscross the country for the rest of the year, playing in 500- to 1,000-seat venues.

These shows will be buttressed by as many in-store performances as scheduling will permit. To promote them, stores will be "blanketed" with posters and stickers. A promotional cassette single is in the works and will be handed out at shows and in stores. There will be a small vinyl pressing that will contain an extra song.

Hennessy is excited about the possibilities, but maintains that "we're just a band that loves to make records and play live."

# Supersoul Group Shelter Puts Its Faith In 'Mantra'

BY DAVID SPRAGUE

NEW YORK—Rock and religion have had a tenuous relationship for decades. While many musicians have dabbled in religious exploration, few outside of the contemporary Christian market have chosen to make their faith the central focus of their material.

That resolution is just one of the things that separates Shelter—a New York-based quartet made up of Krishna devotees—from their punk brethren. On "Mantra," which will launch the Supersoul/Roadrunner imprint with its Aug. 8 release, Shelter melds the hard-as-nails sound of Gotham punk with the more pacific philosophy of Krishna Consciousness.

"There's a fine line that we walk: We're in the music business, but we don't want to be reduced to the level of entertainment," says Ray Cappo, Shelter's charismatic front man, who is trained as a monk in the Krishna faith. "If you study the scriptures, you learn how to renounce aspects of your work but still use that work in a spiritual way."

Shelter's message is clearly evi-



SHELTER

dent in songs like "Not The Flesh" and "Surrender Your T.V.," a song which Cappo grants is partly tongue-in-cheek. "It's a spoof, in a way," he says. "People say how we are programmed and conditioned, but if you turn the tables, television is a lot more guilty of those things than any spiritual system."

Nevertheless, the appeal of "Mantra," the band's fourth album, extends beyond the message, thanks to Cappo's urgent delivery and the muscular guitar work of co-founder Porcell.

"The band's beliefs are extremely important, so we obviously won't hide them," says Derek Simon, Roadrunner's senior director of marketing. "At the same time, we don't want to exploit them. This is not a 'Krishna-punk' band; it's a band whose members happen to be devotees of Krishna."

Simon says that Roadrunner will center its efforts on expanding Shelter's long-standing fan base—conservatively estimated in the 25,000-30,000 range, judging by sales of the band's self-released albums—within the punk community. "We're going to release a double A-side vinyl single (featuring the album tracks 'Message Of The Bhagvat' and 'Civilized Man') on June 27," he says. "For that, we're going to go all out at mom-and-pop retail."

To better serve those smaller shops, Roadrunner will tailor its point-of-purchase materials, em-

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## NY Senate OKs Bill Restricting Restaurant Licensing Fees For Songwriter Groups

BY PAUL VERNA

NEW YORK—Exacerbating the already hostile relationship between restaurant owners and the music rights societies, the New York State Senate has quietly passed a bill that would impose restrictions on ASCAP, BMI, and SESAC in their efforts to collect licensing fees from eating and drinking establishments.

The legislation, New York Senate Bill 4960-A, follows passage of similar bills in other states and is identical to a New York State Assembly proposal currently under consideration, according to Bill Thomas, ASCAP's director of public affairs.

The Senate bill was passed in "some weird, back-room deal" without a public hearing, according to Thomas, who says he learned of its passage when a staff member from the Assembly phoned him to inquire about it.

"I thought she was talking about a prospective bill," says Thomas, admitting that he was "shocked" at the news of its passage.

The Senate bill had been introduced May 3 by Republican State Sens. Dean G. Skelos, Ronald B. Stafford, and Guy Veleva. The Assembly version was introduced May 10 by State Assemblyman Francis J. Pordum, a Democrat, according to Thomas.

Both bills would require rights societies to provide licensors with a complete list of their song catalogs, would hinder the societies' ability to police the usage of their music in restaurants and bars, and would make it easy for restaurant and bar owners to take alleged violators of the proposed statute to court.

Thomas notes that similar music licensing bills have already passed in Colorado, Illinois, Maryland, Oklahoma, Texas, Virginia, and West Virginia, and are pending in Missouri and Ohio (Billboard, May 13).

Additionally, 13 states have defeated copycat legislation, according to Thomas. These are California, Florida, Georgia, Hawaii, Iowa, Minnesota,

New Hampshire, Rhode Island, South Carolina, Tennessee, Washington, Wyoming, and New Jersey—where Gov. Christine Todd Whitman vetoed a bill April 27 that would have imposed severe restrictions on the licensing societies' ability to collect from bar and restaurant owners.

Thomas notes that federal bills in the House and Senate would also impose severe restrictions on the rights societies' ability to collect from bars and restaurants. The main lobbying organizations behind the bills are the National Restaurant Assn. and trade groups representing bar and tavern owners, according to the rights societies.

Thomas argues the dispute between the songwriters and restaurateurs is a business issue that should not be regulated by the federal or state governments.

"We've been saying all along, 'Look, if you have a problem with the licensing organizations, let's admit that we're both groups of small-business people and that makes this a business dispute. We don't need Congress to step in and legislate.'"

Accordingly, the NRA met with the rights societies at the urging of Rep. Carlos Moorhead, R-Calif., who chairs the House Intellectual Property Subcommittee.

Representatives of the NRA were unavailable for comment by press time.

"The first meeting went well," says Thomas. "We were pleased that the restaurant association, after a year and a half, decided to sit down to discuss what their concerns were."

However, Thomas says he is extremely concerned about the state bills that have passed or are pending, as well as the federal bills. He adds that ASCAP is considering withdrawing its repertoire from restaurants and bars in certain states by refusing to renew agreements with them.

"We would stop issuing licenses, and we'd serve notice that we're no longer offering our not-for-profit service in those states," he says, noting that Oklahoma and Colorado are among the targets.

## EPIC TRIO SILVERCHAIR AIMS TO LEAPFROG

(Continued from page 12)

mainly on the power of heavy play at CIMX (89X) Detroit, KNDD (the End) Seattle, and WLUM Milwaukee. It climbs this week to No. 26 with a bullet.

The band was to do three U.S. promo dates in Atlanta, Chicago, and Detroit from June 21-24, with press appearances following in Los Angeles and New York. Next, it is off to Europe to play large festivals such as Reading (England), Roskilde (Denmark), and Lowlands (Netherlands).

Silverchair's rise in Australia began last June, when a six-minute demo version of "Tomorrow" won a competition on SBS-TV and earned the band the chance to make a video and spend a day recording in the studios of the JJJ radio networks. JJJ programmers heard the demo and put it in rotation.

"We'd been playing gigs for two years, with no advertising, in front of like five people," says Johns. "We were just a garage band—suddenly, we were on national radio, and then we had a contract."

After a bidding war, the band signed with Murmur, the new "street" imprint of Sony Music Australia. Murmur managing director John O'Donnell remembers seeing the group for the first time at a Newcastle club with 30 people in the audience. "You knew they were special as they came on. At the end of the first song, we were speechless."

Murmur expected "Tomorrow" to sell 10,000-20,000 copies. Instead, it became one of the top five all-time best-selling singles by a local act, moving more than 170,000 copies, according to the label.

Concerned that the band members' youthful looks would detract from their music, Murmur imposed a media ban, even buying up every available photo. The strategy didn't hurt: A follow-up single, "Pure Massacre," also topped the Australian charts.

Press and radio access to the band was finally allowed on the eve of the spring release of "Frogstomp."

The album, which debuted here at No. 1, was quickly made "to be as loud as possible . . . the recording level was on red throughout," says Johns. Australian sales are in excess of 100,000 copies, according to Murmur.

New York-based Epic VP of A&R David Massey signed the act for U.S. distribution after seeing a performance at the Big Day Out festival here in January.

Epic originally planned to release "Tomorrow" in the second week of June

and the album in September, with the band touring the U.S. around the end of the year.

However, an import version of the single was picked up in late April by CIMX and became the station's most-requested track.

Says John Watson, Sony's director of international marketing, "We had a great marketing strategy mapped out. Now that's just been shot to pieces—but in a most pleasant way."

Other key modern rockers spinning "Tomorrow" include WNNX (99X) Atlanta and WKQX (Q101) Chicago.

"Radio and the [U.S.] public have responded purely to the song and the performance on the record," says Watson. "They [did not know] what the band looked like or its history. The appeal is the same as in Australia. Its success was largely word-of-mouth."

That the members of Silverchair have kept their feet on the ground might have something to do with the fact that they

can tour only during school holidays and are still harassed by teachers about their hair length.

The band members' relative youth has caused quips like "Nirvana in pajamas" and "Kinder(Sound)garden," but their lyrical themes—which include child abuse ("Shade"), teen depression ("Suicidal Dream"), and a deadly earthquake in Newcastle ("Faultline")—have struck a responsive chord with audiences.

"I don't write something until I can relate to it," says Johns. "It'd be easy to write a teen song about hating school, but who really [cares]?"

To tie in with the U.S. launch of the album, the Rusty Skate & Surfwear Co. will ship 25,000 Silverchair hang tags and 10,000 samplers to surf stores around the country.

A videoclip for "Tomorrow" has been shot in Australia, directed by Mark Pellington (whose credits include Pearl Jam's "Jeremy" video). The band will embark on its first U.S. tour this fall.

## amusement business

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES ROBERT CRAY BAND	Park De Goffert Nijmegen Netherlands	June 13-14	\$5,152,429 (8,101,275 guilvers) \$41.33	124,665 two sellouts	BCL Group
ROLLING STONES ROBERT CRAY BAND	Pink Pop Site Landgraaf Netherlands	June 18	\$2,075,774 (4,681,000 guilvers) \$41.33	72,000 sellout	BCL Group
GRATEFUL DEAD CHUCK BERRY	Portland Meadows Portland Ore	May 28-29	\$1,752,044 Gross Record \$29	62,573 two sellouts	Double Tee Promotions Bill Graham Presents
R.E.M. LUSCIOUS JACKSON	Palace Of Auburn Hills Auburn Hills Mich	June 6-7	\$1,483,220 \$45.33	39,470 two sellouts	Belkin Prods Cellar Door
BARRY MANILOW	National Auditorium Mexico City	June 8-9 13	\$796,510 (4,938,382 Mexican pesos) \$18.33/\$15	28,525 three sellouts	Ocesa Presents
R.E.M. LUSCIOUS JACKSON	Gund Arena Cleveland	June 11	\$783,235 \$45/\$27.50	20,647 sellout	Belkin Prods
MELISSA ETHERIDGE PAULA COLE	Byrne Meadowlands Arena East Rutherford N.J.	June 16	\$682,575 \$60/\$30	16,114 sellout	Delsener/Slater Enterprises
LIZA MINNELLI BILLY STITCH	Cerritos Center for Performing Arts Cerritos Calif	June 7-11	\$668,951 \$125/\$60	7,714 8,455, five shows, two sellouts	in-house
R.E.M. LUSCIOUS JACKSON	Polaris Amphitheatre Columbus Ohio	June 9	\$568,227 \$17/\$14.50	20,000 sellout	Belkin Prods Sunshine Promotions PromoWest Prods in-house
MELISSA ETHERIDGE PAULA COLE	CoreStates Spectrum Philadelphia	June 14	\$429,141 \$45/\$29.50	12,606 14,000	Electric Factory Concerts

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## COLLIE RELEASES 'TENNESSEE PLATES'

(Continued from page 12)

found out—especially at radio—is that there's still a big Mark Collie fan base out there. We just have to make sure we give them the best record he's ever made."

Like Mason, Melissa Henslee, manager of the Sound Shop outlet in Tuscaloosa, Ala., is another early believer. "I think it's excellent," she says of "Tennessee Plates." She promises "any kind of in-store plays and displays they want, because it's great, and when people hear it, they'll be impressed."

This, she feels, is in marked contrast to Collie's final MCA album, last year's "Unleashed." "This one's so much better," she says. "The label change really did him good, because he's back to his roots: Like his first few albums, he's got the rockabilly style, and ballads that only his voice can do justice to. Every song has the potential to be a sin-

gle."

Hunter points to the tracks "Steady As She Goes," "Lipstick Don't Lie," "Spirit Of A Boy, Wisdom Of A Man," "Chasin' A Dream Called Love," and the John Hiatt-penned title track as potential follow-ups to "Three Words" (which is the first single) because, he says, it helps to re-establish Collie's country base.

"Some people think he's too country, some too rockabilly," says Hunter, just back from a Collie promotion trip to the West. "I have to go out and show them what a priority this is."

This is being accomplished by a marketing campaign exceeding \$500,000 in its initial phase, Hunter says. "We'll be on top of the accounts on this record like never before in our lives, with phone calls and sending out whatever they need: [displays], minis, posters, ads—whatever it takes to get it out and keep it out."

Early on, Giant sent out a novel cardboard Tennessee vanity license plate promo piece to retail accounts, radio, and press. Designated "COLLIE" and stickered with the album release date, the plate contained an advance CD, four-color foldout bio, marketing and promotion time lines, and the cover art—a painted photo "oilgraph" of Collie by his wife Anne. "It's unique artwork, which we'll tie in with point-of-purchase," says marketing coordinator Kristi Weaver.

Awareness postcards, cassette singles featuring snippets of the remaining album tracks, and heavy trade advertising preceded the single's release; retail advertising, a CMT and TNN teaser and "now available" ad campaign, and a publicity push followed.

Additionally, a regional radio promotion, "Spot the Cadillac with Tennessee Plates"—also tying in retail—is being implemented in 15 markets. Listeners

who spot the song's Tennessee Caddy call in to register for a drawing, with prizes including product and tour merchandise and a trip to Nashville for the second annual Mark Collie Celebrity Race for a diabetes cure. A diabetic himself, Collie raised over \$200,000 for diabetes research at his first race last October.

Weaver says secondary promotions in cities within driving distance of Nashville, including Memphis and Atlanta, will award tickets to the race. There will also be album-launch parties in five cities.

Helping Giant to hit the ground running, notes Hunter, is the fact that MCA didn't drop the ball on Collie, even after he decided to jump labels. "They let him out and then went straight ahead and worked his last record for themselves anyway, showing more class than most people would," says Hunter.

"Without the commitment of everybody at MCA," adds Collie, "nobody would know Mark Collie ever did anything. But they realized I needed to do something new."

Although Collie had hits like "Even The Man In The Moon Is Crying," "Hard Lovin' Woman," and "Born To Love You" at MCA, he knew that his career was lagging behind those of his contemporaries.

"All us guys were singing demos," he continues, recalling the late-'80s Nashville studio scene. "Me and Billy Dean and Garth and Alan Jackson and Aaron Tippin would pass each other in the hallways, doing demos and writing together. Who knew we'd be making records in a matter of months?"

Back then, Collie was playing Nashville nightclub Douglas Corners in order to get his admittedly "a little too left" country songs a hearing. After an industry scene developed, MCA's then-A&R chief, future Collie producer, and current MCA president Tony Brown had Collie sign a contract on a napkin—moments ahead of early supporter Stroud.

"James obviously has the magic touch, and every time we ran into each other over the past five years we'd say we'd make a record one of these days," says Collie. "When I felt I might be coming into a point where I needed to regroup and maybe move to a new town, so to speak, I called him, and we talked about how we could do it."

On "Tennessee Plates," Collie notes, he and Stroud were able to "get closer to the real deal" by recording quickly and retaining the emotion of live playing. "We cut 14 tracks in three days. On 'Tunica Motel,' by Tony Joe White, Tony came in and played, and James got so fired up he played drums."

The finished album came in at 11 cuts, with seven written by Collie. "Giant's made a firm commitment to try and get the music heard, and radio's been very supportive in not giving up on me," he says. "So I'm very fortunate, because I've been in Nashville a long time, and our business is a commercial art. But people like Stroud and Brown and my close friend and former producer Don Cook want to make a great piece of music and want the artists to get out of it what they're trying to express, because the integrity of what we do is more important than all the money we make or don't make."

## RORY GALLAGHER

(Continued from page 12)

with the Rolling Stones during recording sessions in Holland, when the band parted company with Mick Taylor, but Gallagher turned down the full-time gig he was offered. In 1976, he became the first artist to perform for the whole of the Continent in a Eurovision transmission with stereo radio simulcast, gaining an estimated audience of 100 million.

In the '80s, he established his own label, Capo, releasing albums such as "Defender" and "Fresh Evidence."

Admiration for Gallagher came from all quarters. Most recently, Guns N' Roses guitarist Slash was among those who queued up to play alongside him.

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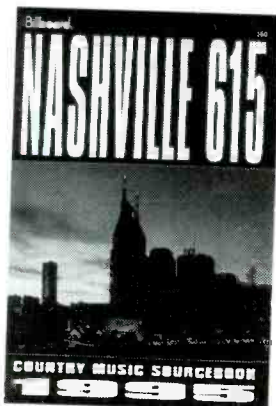
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# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**ATLANTA:** Joybang! has an interesting resumé: Bassist Ted Selke was the original bass player in *Mr. Crowe's Garden* (which, after a name and style change, became the *Black Crowes*), drummer *Steve Lindenbaum* played for former Silvertone artists *Mary My Hope*, and guitarist/vocalist *Roe Wade* did time, along with Lindenbaum, in local band *Needle*. Yet Joybang! doesn't really resemble any of these old outfits. In fact, the group's uniquely infectious, noisy-yet-melodic bursts of sunshine with psychedelic undercurrents and lyrics, which show a keen eye for pop-culture observations, are hard to pin down.



JOYBANG!

"We try to avoid sounding like any one band," says Selke. "We try to fuse a lot of different stuff together." Some of the groups that the 3-year-old Atlanta trio has opened up for in the past year or so might give further clues: *Smashing Pumpkins*, *Swervedriver*, *Love Battery*, and *Magnapop*. One thing everyone seems to agree on, though, is that Joybang! creates a mighty wall of sound on-stage, a fact that's especially impressive for a three piece. Their fans have snapped up almost all 1,000 copies of the band's first 7-inch single and more than 750 copies of its second. Meanwhile, the group's new self-released, six-song CD, "1,000 mg.," is getting airplay on college radio stations, such as University of North Carolina Chapel Hill's WXYC Raleigh/Durham/Chapel Hill, University of Massachusetts Amherst's WAMH Springfield, and University of Georgia's WUOG Athens. Contact Selke at 404-377-1919.

KEN JOHNSON

**ST. PETERSBURG, FLA.:** Singer/songwriter *Brian Merrill*, whose past projects *Parade In Paris* and *Factory Black* garnered loads of local Tampa Bay Rock Awards and were as big as Bay Area bands ever get—routinely selling out the



BARELY PINK

1,400-seat capacity Janus Landing club here—is back with power pop band *Barely Pink*. His cohort/collaborator is skillful singer/guitarist *Theodore Lukas*, formerly of the Chicago-based *Hushdrops*. "Our aim is to have fun with this," says Lukas, who teamed up with Merrill after a short stint in a *Rolling Stones* cover band. (He also bears an uncanny resemblance to *Ron Wood*.) "But we have real songs, too, like my heroes *Big Star* and *Alex Chilton*." The rest of the band is bassist *Gabriel Freedman* of the *Gypsy Saints* and former *Factory Black* drummer *Dan Eggleston*. *Barely Pink* has released a 7-inch

vinyl single, "Jennifer Speed," on its own label, which is being targeted to triple-A stations across the country. The band has landed slots with *Cheap Trick* and has played the Southeastern Music Conference held in Tampa in May. "Our mailing list is up around 400," he says, "and our next project is to stage the Full Scale Pop Explosion show in Tampa, [which will] bring together the best in regional pop bands for the July 4 weekend. It's a scene waiting to happen." *Barely Pink* has a CD slated for late-summer release. Contact Max Borges Management at 305-233-0837.

SANDRA SCHULMAN

**BERKELEY, CALIF.:** A lot of pieces have fallen into place for singer/songwriter *Paul Durham* since he moved from Twin Falls, Idaho, to be with his girlfriend in the Bay Area in 1990. He soon hooked up with the studio-wise electric guitarist *Hershel Yatovitz*, versatile bassist *Paul Baker*, and drummer *Jim Kassis*. Producer *Lee Townsend* (*Bill Frisell*, *John Scofield*, *Charlie Hunter*) then helped craft them into the *Paul Durham Band*, a vital force in the local alter-



THE PAUL DURHAM BAND

native folk/rock scene and a hit at the recent SFO2 and Festival of the Lake shows. The band drew label interest last year with a demo of punchy, well-honed material, a mix of acoustic power pop, feathery light ballads, and hardcore thump, and a new four-song cassette shows no lack of inspiration. Durham grew up around Irish folk, classical, and punk music. The 26-year-old's songs can be plaintive or raucous, but rarely overwrought. The lyrics offer only glimpses of a total picture. "You have to evoke something. You have to call the listener to you, not just hand it over." Contact manager *Al Evers* at 510-893-4075.

ROBIN TOLLESON



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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★★ No. 1 ★★★★★	
1	1	4	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98)	BONAFIDE
2	—	1	ALANIS MORISSETTE MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98)	JAGGED LITTLE PILL
3	—	1	FUGAZI DISCHORD 90 (7.98/11.98)	RED MEDICINE
4	2	29	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
5	4	21	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
6	6	10	JEFF BUCKLEY COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
7	3	6	4 RUNNER POLYDOR 27379 (9.98/13.98)	4 RUNNER
8	7	4	CORONA EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
9	—	1	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
10	8	6	MAD LION WEEDED 2006*/NERVOUS (10.98/15.98)	REAL TING
11	—	1	NICKI FRENCH CRITIQUE 15436 (10.98/15.98)	SECRETS
12	—	1	MACK 10 PRIORITY 53938 (9.98/14.98)	MACK 10
13	9	20	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
14	11	7	JILL SOBULE LAVA 82741/AG (10.98/15.98)	JILL SOBULE
15	5	2	CATHERINE WHEEL MERCURY 526850 (10.98 EQ/15.98)	HAPPY DAYS
16	17	38	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
17	16	11	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
18	12	49	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
19	27	4	DIANA KING COLUMBIA 64189 (10.98 EQ/15.98)	TOUGHER THAN LOVE
20	14	9	INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available.   
 ○ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.

21	15	9	SUBLIME SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
22	20	87	ADAM SANDLER • WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
23	30	4	URBAN KNIGHTS GRP 09815 (10.98/16.98)	URBAN KNIGHTS
24	10	3	SHOW AND A.G. PAYDAY 124007/FFRR (9.98/16.98)	GOODFELLAS
25	18	23	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
26	—	1	FEAR FACTORY ROADRUNNER 8956 (10.98/16.98)	DEMANUFACTURE
27	33	4	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG
28	13	17	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
29	31	6	JOAN OSBORNE MERCURY 26699 (10.98 EQ/15.98)	RELISH
30	—	1	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
31	22	8	MONSTER MAGNET A&M 540315 (9.98/15.98)	DOPE TO INFINITY
32	24	13	MORPHINE RYKODISC 10320* (11.98/17.98)	YES
33	19	5	M PEOPLE EPIC 67037 (10.98 EQ/15.98)	BIZARRE FRUIT
34	26	6	KORN IMMORTAL 66633/EPIC (9.98 EQ/16.98)	KORN
35	25	8	IV XAMPLE MCA 11220 (9.98/15.98)	FOR EXAMPLE
36	21	18	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/16.98)	AURORA GORY ALICE
37	35	3	MARC ANTHONY SOHO LATINO 81582/SONY (8.98 EQ/13.98)	TODO A SU TIEMPO
38	—	1	BUCKSHOT LEFONQUE COLUMBIA 57323 (10.98 EQ/16.98)	BUCKSHOT LEFONQUE
39	28	48	LARI WHITE • RCA 66395 (9.98/15.98)	WISHES
40	36	90	MARTINA MCBRIDE • RCA 66288 (9.98/15.98)	THE WAY THAT I AM

## POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART BY CARRIE BORZILLO

**DREAM WEAVER:** He played a teenage Michael Jackson in "The Jacksons: An American Dream" on ABC. He was the voice of Simba on the "The Lion King" soundtrack. Then, music mogul Suzanne de Passe discovered him, signed on as his manager, and landed him a recording contract with Motown.

And if that isn't impressive enough, just listen to 15-year-

old Jason Weaver's debut album, "Love Ambition," due Tuesday (27) on Motown.

With the help of noted producer Keith Crouch (Toni Braxton, Brandy, Johnny Gill), Weaver's adolescent voice is transformed into a more ma-

ture sound on the album. Crouch produced three songs on the set, including the first single, "Love Ambition." "Keith was able to pull a vocal out of Jason that I hadn't heard before," says Darrale Jones, senior director of A&R at Motown and one of the album's executive producers. "It was a more mature sound."

In choosing the songs for the album, the mature-beyond-his-years Weaver says, "I wanted to make sure the lyrics would fit me. I didn't want to come off as a fake, so I made sure it was something I knew I could handle and claim."

While Motown could have easily put Weaver on the mall tour circuit, Bruce Walker, VP of A&R at Motown and GM at MoJAZZ, says the label thought that would be "too hectic." Instead, Weaver will perform mostly track dates this summer, kicking off with two shows at the South Shore Cultural Center in Chicago on Tuesday (27). From there, he will host the Talented Teens contest in New York on July 22 and will perform for radio and retail executives in most major markets.

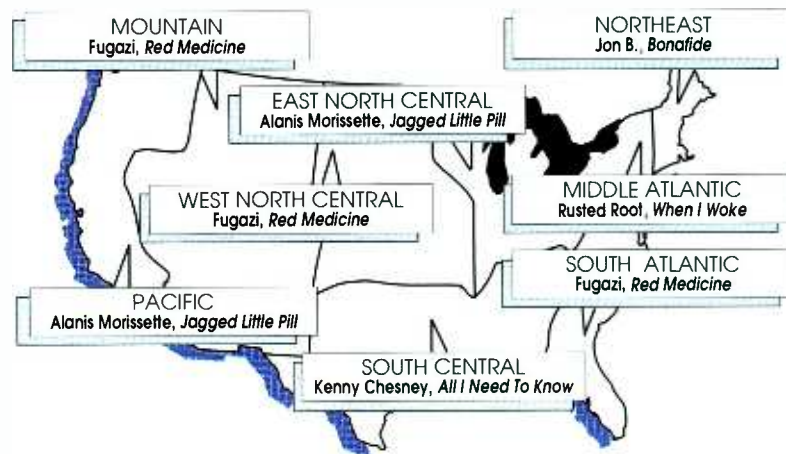
"It's important for us to cover the entire country and get him in front of radio and retail," says Walker, who anticipates at least four singles from the album.

**ENORMOUS GREETINGS:** There is a lot going on



**Listen Up.** "Listening Cap," the full-length debut by Liquorice, is due on 4AD July 11. The band, led by Jenny Toomey, formerly of Tsunami and Grenadine, is shooting for a late-July tour of the U.S. The first single, "Cheap Cuts," goes to college and modern rock radio Sunday (25).

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>MOUNTAIN</b> 1. Fugazi, Red Medicine 2. Korn, Korn 3. Type O Negative, Bloody Kisses 4. Subway, Good Times 5. Alanis Morissette, Jagged Little Pill 6. 4 Runner, 4 Runner 7. Kenny Chesney, All I Need To Know 8. Rappin' 4-Tay, Don't Fight The Feelin' 9. Jon B., Bonafide 10. Brotha Lynch Hung, Season Of Da Sicness	<b>NORTHEAST</b> 1. Jon B., Bonafide 2. Fugazi, Red Medicine 3. Rusted Root, When I Woke 4. Corona, Rhythm Of The Night 5. Jeff Buckley, Grace 6. Letters To Cleo, Aurora Gory Alice 7. Mad Lion, Real Ting 8. Diana King, Tougher Than Love 9. Martin Page, In The House Of Stone... 10. Catherine Wheel, Happy Days

in the world of **Enormous** these days. The band just finished opening for **Better Than Ezra**, is performing on f/X's "Sound f/X" show on

July 14, and has signed with A&M Records.

Prior to signing with A&M, the band was on West Hollywood, Calif.-based up-

start indie label E Pluribus Unum, which released its debut, "Greetings," May 16. The band's first A&M album is due in early 1996 and will be produced by **Matt Wallace** (Paul Westerberg, Faith No More), who also mixed "Greetings."

On the touring front, the band opened for Better Than Ezra from May 19-June 3, including the massive WHFStival, hosted by modern rock WHFS Washington, D.C., and the Music Midtown Festival in Atlanta. The group's upcoming dates run from June 22-July 26 and include the Taste of Chicago Festival July 2.

The "Sound f/X" appearance will include a performance and interview with the band. "The reaction has been very good within the industry," says

**Bruce Wheeler**, co-label manager of E Pluribus Unum with **Renoda Campbell**. "We landed them a good agent at William Morris, and the live shows have helped generate more interest from people and from radio."

The label initially focused its marketing efforts with out-of-the-box advertising in fanzines, but is now moving into larger publications such as Alternative Press and Option. Co-op ads with such re-

tailors as Tower in New York and Newbury Comics in Boston also ran in tour markets.

To support the shows, a postcard was mailed to the band's fan list of 250 names and to part of the label's 25,000-strong mailing list.

The focus track, "Moon Doggie," is getting spins at modern rock stations WHFS and KITS (Live 105) San Francisco. The video for the



**Fly Debut.** SF Spanish Fly will head out on a radio promotional tour of Puerto Rico in early July before returning to the U.S. for a promo tour. The duo's debut, "Anything You Want," is due Tuesday (27) on Upstairs/Warner Bros. Upcoming shows include top 40 KIIS Los Angeles' "KIIS & Unite" on Saturday (24) and the Fairgrounds in San Jose, Calif., Aug. 2.

song is being programmed on CMV, which airs primarily in college markets.

**ROADWORK:** Lazy Bones Recordings' **Neros Rome** has landed a spot on the third stage at Lollapalooza at Washington Gorge July 4 in George, Wash.



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 82 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains top 50 R&B singles.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains recurrent R&B singles.

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

Table listing R&B singles alphabetically by title, including artist and label information.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains top 50 R&B singles by sales.

Records with the greatest sales gains. © 1995 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains recurrent R&B singles by sales.



**B.I.G., BIGGER, BIGGEST:** There is no question that "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista) is the most successful record of his career. In fact, this single has gained so many points and is so far ahead of the No. 2 record, it's poised to sit at the top for a few weeks to come. Who knows, it could even break the record for most weeks at No. 1 if it continues to grow. At radio, this single is growing by leaps and bounds and moves 27-14 on the Hot R&B Airplay chart. In sales, it manages to increase over last week's record-breaking sales. The Notorious B.I.G. is in the headlines after being arrested as a fugitive from justice for allegedly assaulting and robbing a concert promoter who supposedly stiffed him for a show. All the publicity will probably help sales (if that's possible).

**AQUA BOOGIE:** "Waterfalls" by TLC (LaFace/Arista) looks to me to be the next likely candidate for the top of the chart, but it has a long way to go to compete with labelmate the Notorious B.I.G. In the meantime, this single is moving along steadily in both airplay and sales. The video is getting heavy rotation on BET, MTV, and the Box, which has helped to stimulate sales on the single and the album, "Crazysexycool," which wins the Greatest Gainer award on the Top R&B Albums chart for the second consecutive week.

**ALL IN THE FAMILY:** The first lady of Bad Boy Entertainment, Faith, makes her debut in a B.I.G. way with her first single, "You Used To Love Me" (Bad Boy/Arista). It enters the Hot R&B Singles chart at No. 16, earning the Hot Shot Debut honor. Faith just happens to be the wife of the Notorious B.I.G., but don't think that has anything to do with her success. She happens to be very talented in her own right. Not only does she sing, she also is a songwriter, arranger, and vocal producer. The video of "You Used To Love Me" is still in production, but she makes a cameo appearance in the "One More Chance" video. "You Used To Love Me" is top 10 at six stations, including WQMG Greensboro, N.C., WKYS Washington, D.C., and WUSL Philadelphia.

**GREATEST GAINERS:** "Brown Sugar" by D'Angelo (EMI) wins the Greatest Gainer/Airplay honors for the second week in the row. "Brown Sugar" is top 10 at six stations, including WTMP Tampa, Fla., KIPR Little Rock, Ark., and KMJM St. Louis. On the sales side, "Sprinkle Me" by E-40 (Featuring Suga T) (Sick Wid' It/Jive) takes the Greatest Gainer/Sales award. At radio, "Sprinkle Me" is growing at a steady pace. It is No. 1 at KVSP Oklahoma City and top 10 at KJMZ Dallas and KMJJ Shreveport, La.

**NOT PLAYING WITH A FULL DECK:** "I Like It (I Wanna Be Where You Are)" by Grand Puba (Elektra) is holding its own, considering it is only available on 12-inch vinyl. This rap record is doing well at crossover radio and is starting to heat up at R&B radio, but does have the benefit of having a cassette single in the marketplace. "I Like It" is top 15 at WXYV Baltimore and WOWI Norfolk, Va.

**CHECK IT OUT:** This week, we have added a Peak Position column to the Hot R&B Singles chart. This new feature will allow readers to quickly ascertain each R&B single plateau. This feature has also been added to Hot 100 Singles and Hot Country Singles & Tracks.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	9	2	LUV AMBITION (CALL ON ME)	JASON WEAVER (MOTOWN)
2	14	2	COLORS OF THE WIND	VANESSA WILLIAMS (HOLLYWOOD)
3	3	3	MY LOVE IS FOR REAL	PAULA ABDUL (CAPTIVE/VIRGIN)
4	—	1	THERE WILL NEVER BE N II U	(ARISTA)
5	6	2	WHATEVER YOU NEED	MICHAEL SPEAKS (EASTWEST/EEG)
6	22	2	I BELIEVE	BLESSID UNION OF SOULS (EMI)
7	8	4	SOME COW FONQUE (MORE TEA, VICAR?)	BUCKSHOT LEFONQUE (COLUMBIA)
8	11	4	CIRCUMSTANCE	WAYMAN TISDALE (MOJAZZ/MOTOWN)
9	15	2	COME AND TAKE A RIDE	MAD CJ MAC (RAP-A-LOT/NOO TRYBE)
10	16	5	LOLLIPOP	MENTALLY DISTURBED (SO-LO JAM)
11	12	8	JERI'S SONG	EVERETTE HARP (BLUE NOTE/CAPITOL)
12	7	8	OWN DESTINY	MAD LION (WEEDED/NERVOUS)
13	10	4	SHINE EYE GAL	SHABBA RANKS (EPIC STREET/EPIC)
14	—	1	DEATH BE THE PENALTY	SHABAZZ THE DISCIPLE (PENALTY)
15	—	1	ROUND & ROUND	THE TWINZ (DEF JAM/RAL/ISLAND)
16	17	3	ROCK ON	FUNKDOOBIEST (IMMORTAL/EPIC)
17	4	8	KEEP IT REAL	MILKBONE (SET IT OFF/CAPITOL)
18	2	7	QUO FUNK	QUO (MJJ/EPIC STREET/EPIC)
19	—	7	DON'T GET ANY BETTER	TOM SCOTT FEATURING MAYSA (GRP)
20	18	17	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)
21	19	7	MASTA I.C.	MIC GERONIMO (BLUNT/TVT)
22	—	1	SUMMERTIME IN THE LBC	DOVE SHACK (DEF JAM/RAL/ISLAND)
23	20	2	LET'S DO IT AGAIN	TAMI (STREET LIFE/SCOTTI BROS.)
24	—	2	HAPPY & U KNOW IT	CRAZY L'EGGS (PANDISC)
25	—	7	SPARKLE	COMING OF AGE (HDH)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

## R&B

### Battlecat On Top Of The World With Maverick Album

**FEEL ME FLOW:** DJ Battlecat—who in the past supervised jams for Spice 1, Kam, and most notably, Domino—is in the studio working on the Ice Cube and Yo Yo track "Bonnie & Clyde Part 2" as he awaits the release of his own Lifestyles/Maverick solo album "Gumbo Roots." Battlecat's first single will be a celebratory jam called "On Top Of The World" ... Lin Que is the first artist on MC Lyte's new Elektra-distributed label, Ace Entertainment. The Brooklyn mike commando entered the hip-hop nation as Isis, a loose part of X-Clan's Blackwatch organization. She released the 4th & B'way album "Rebel Soul" in the '80s before changing her image, label, and name and dropping



by Havelock Nelson

the Ruffhouse/Columbia single "This Is It"/"Rip It Up." Que's new single, "Let It Fall," is a strong assertion of pugilistic poetics. In one verse she says, "Ya windpipe's mine, cuz I'm inclined to kick the right rhyme/So very hardcore that you hit the floor."

**Tucka Da Huntaman** has breezed from Profile Records. Layered by producer Tony Stoute, the tracks of his double-sided single, "Da Hunt Is On"/"Watch Your Back," which came out earlier this year, are smooth, tight, and rubbery, with enough melodic candy buried in the mix to keep things interesting. Unfortunately, his clenched, smooth-as-cracked-glass voice probably sounded a bit too similar to another Profile rap signing, **Nine**, who took off before Tucka properly broke out of the gate. Nine got seemingly all of the label's promotional muscle placed behind him. Still, Tucka is being shopped at several labels, and there's interest.

Released just in time for the hot season is **Ill Al Skcratch's** "Summertime" (Mercury), a cool, slippery, and swishy soul slide that's the perfect accompaniment to such outdoor activities as shooting dice, drinking brew, or watching playground Jordans take it to the hoop. This group has had several fly singles in the past, including "Where My Homiez?" and that phat mack track "I'll Take Her," featuring **Brian McKnight**. By the way, McKnight's upcoming second set, "I Remember You," is not hip-hop or rap. Rather, it's the perfect soundtrack for laid-back evenings.

**Jamal** (or Mally G) of **Illegal and D.O.C.** can't stop talking about how dope fledgling producer **Erotic D.** is. He's from Fort Worth, Texas, and currently lives in Atlanta. He's contributed tracks to both of the aforementioned artists' upcoming albums, and you'll be hearing more about him in this space soon. He remains a witty  
(Continued on page 29)

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	—	2	ONE MORE CHANCE (C) (D) (M) (T) BAD BOY 79031/ARISTA	THE NOTORIOUS B.I.G. 2 weeks at No. 1
2	2	1	9	I'LL BE THERE.../YOU'RE ALL I... (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	METHOD MAN/M.J. BLIGE
3	3	3	4	FEEL ME FLOW (C) (T) (X) TOMMY BOY 7682	NAUGHTY BY NATURE
4	5	2	16	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (C) (D) (T) PRIORITY 53188	DR. DRE
5	4	4	13	GIVE IT 2 YOU (C) (M) (T) (X) SO SO DEF/WORK 77835/COLUMBIA	DA BRAT
6	15	—	2	SPRINKLE ME (C) (T) (X) SICK WID' IT 42298/JIVE	E-40 (FEATURING SUGA T)
7	6	10	5	I GOT 5 ON IT (C) (T) NOO TRYBE 38474	LUNIZ
8	9	6	6	FOE LIFE (C) (T) PRIORITY 53192	MACK 10
9	11	9	13	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	DIS 'N' DAT
10	7	7	5	MIND BLOWIN' (C) (D) (T) (X) T.N.T. 12285/JIVE	SMOOTH
11	10	17	3	SURVIVAL OF THE FITTEST (C) (T) LOUD 64356/RCA	MOBB DEEP
12	14	33	6	SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG	OL' DIRTY BASTARD
13	8	5	18	DEAR MAMA/OLD SCHOOL (C) (M) (T) (X) INTERSCOPE 98273/AG	2PAC
14	NEW	1	1	SO MANY TEARS (C) (M) (X) INTERSCOPE 98145/AG	2PAC
15	13	8	24	BIG POPPA/WARNING (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	THE NOTORIOUS B.I.G.
16	16	13	10	HEY LOOKAWAY (C) (D) (T) KAPER 64305/RCA	QUESTIONMARK ASYLUM
17	18	15	11	THE I.N.C. RIDE (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
18	17	12	11	LIFESTYLES OF THE RICH AND SHAMELESS (C) (M) (T) UPTOWN 55006/MCA	LOST BOYZ
19	19	14	4	NEVA GO BACK (C) (T) (X) PROFILE 5433	SPECIAL ED
20	12	11	7	TALES FROM THE HOOD (C) (T) (X) 40 ACRES AND A MULE 55038/MCA	DOMINO
21	23	24	10	I WISH (C) (T) (X) SUNSHINE 78032/SCOTTI BROS	SKEE-LO
22	20	16	3	THE POINTS (M) (T) (X) MERCURY 6937*	VARIOUS ARTISTS
23	NEW	1	1	CHAMPION (C) (T) LOOSE CANNON 6980/ISLAND	BUJU BANTON
24	21	18	10	ALL GLOCKS DOWN (C) (T) PENDULUM 58367/EMI	HEATHER B.
25	28	20	20	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/CHIBAN	DJ SMURF AND P.M.H.I.
26	34	29	5	LOLLIPOP (C) (M) (T) (X) SO-LO JAM 8112/INTERSOUND	MENTALLY DISTURBED
27	24	25	8	U BETTER RECOGNIZE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG	SAM SNEED FEATURING DR. DRE
28	22	19	24	RODEO (C) (M) (T) (X) RIP-IT 9511	95 SOUTH
29	29	22	21	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	OL' DIRTY BASTARD
30	31	30	8	AMONG THE WALKING DEAD (C) (D) (T) MAD SOUNDS 0302/MOTOWN	SCARFACE
31	RE-ENTRY	21	21	OH YEAH! (C) (D) (T) ILLTOWN/MAD SOUNDS 0260/MOTOWN	ROTTIN RAZKALS
32	NEW	1	1	DEATH BE THE PENALTY (C) (T) PENALTY 7152	SHABAZZ THE DISCIPLE
33	26	23	15	I'LL BE AROUND (C) (T) (X) CHRYSALIS 58331/EMI	RAPPIN' 4-TAY FEAT. THE SPINNERS
34	30	26	23	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
35	NEW	1	1	ROUND & ROUND (D) (M) (T) G FUNK/RAL 9385*/ISLAND	THE TWINZ
36	32	—	4	ROCK ON (C) (T) IMMORTAL/EPIC STREET 77799/EPIC	FUNKDOOBIEST
37	35	32	57	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	69 BOYZ
38	38	31	5	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131*/EEG	GRAND PUBA
39	25	21	12	CRAZIEST (M) (T) (X) TOMMY BOY 670*	NAUGHTY BY NATURE
40	27	27	27	GET DOWN (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA	CRAIG MACK
41	33	41	6	KEEP IT REAL (C) (M) (T) (X) CAPITOL 58405	MILKBONE
42	37	35	8	OWN DESTINY (C) (T) WEEDED 20147/NERVOUS	MAD LION
43	39	37	19	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	BONE THUGS N HARMONY
44	36	43	11	MASTA I.C. (C) (T) (X) BLUNT 4914/TVT	MIC GERONIMO
45	RE-ENTRY	24	24	THA BUTTERFLY (C) (M) (T) (X) SO-LO JAM 8107/INTERSOUND	WAY 2 REAL
46	NEW	1	1	SUMMERTIME IN THE L.B.C. (D) (M) (T) G FUNK 9383*/ISLAND	DOVE SHACK
47	RE-ENTRY	2	2	HAPPY & U KNOW IT! (C) (M) (T) (X) PANDISC 12125	CRAZY L'EGGS
48	NEW	1	1	HEY ALRIGHT (C) (D) (T) ILLTOWN/MAD SOUNDS 0366/MOTOWN	ROTTIN RAZKALS
49	43	28	4	SEA OF BUD (C) WRAP 318/CHIBAN	MC BREED
50	41	36	19	SHOOK ONES PART II (C) (T) (X) LOUD 64294/RCA	MOBB DEEP

Records with the greatest sales gains this week. ● Video clip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \* Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard TOP R&B ALBUMS

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	4	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1111* (11.98/15.98) 3 weeks at No. 1	POVERTY'S PARADISE	1
2	2	2	14	<b>2PAC</b> INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
(3)	7	7	31	<b>TLC</b> LAFACE 26009*/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
4	3	3	10	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98)	FRIDAY	1
5	4	—	2	<b>C-BO</b> AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
6	5	4	6	<b>SOUNDTRACK</b> 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	1
7	6	5	8	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
(8)	9	11	40	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
9	10	6	12	<b>SOUL FOR REAL</b> UPTOWN 11125*/MCA (9.98/15.98)	CANDY RAIN	5
10	8	8	14	<b>E-40</b> SICK WID' IT 41558*/JIVE (10.98/15.98)	IN A MAJOR WAY	2
11	11	12	42	<b>BOYZ II MEN</b> MOTOWN 0323 (10.98/16.98)	II	1
12	12	9	11	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
13	13	10	29	<b>MARY J. BLIGE</b> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
14	15	14	38	<b>BRANDY</b> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
15	14	15	12	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
16	17	17	23	<b>BROWNSTONE</b> MJJ 57827*/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
(17)	<b>NEW ▶</b>	1		<b>MACK 10</b> PRIORITY 53938 (9.98/14.98) HS	MACK 10	17
18	16	16	14	<b>KUT KLOSE</b> KEIA/ELEKTRA 61668*/EEG (10.98/15.98) HS	SURRENDER	12
19	19	13	12	<b>SOUNDTRACK</b> TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
20	18	18	16	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757*/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
21	20	20	31	<b>METHOD MAN</b> DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
22	21	19	28	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
23	22	—	2	<b>AMG SELECT</b> 21654* (10.98/16.98)	BALLIN' OUT OF CONTROL	22
24	23	21	32	<b>H-TOWN</b> LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
(25)	<b>NEW ▶</b>	1		<b>SHABBA RANKS</b> EPIC 57801 (10.98 EQ/15.98)	A MI SHABBA	25
26	25	27	4	<b>JON B.</b> YAB YUM/550 MUSIC 66436*/EPIC (10.98 EQ/15.98) HS	BONAFIDE	25
27	27	28	37	<b>BARRY WHITE</b> A&M 540115*/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
(28)	29	24	10	<b>VARIOUS ARTISTS</b> SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
(29)	30	—	2	<b>INCOGNITO</b> TALKIN LOUD 52800*/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
30	28	30	7	<b>MASTA ACE INCORPORATED</b> DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
(31)	34	—	2	<b>ALL-4-ONE</b> BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
(32)	40	25	41	<b>GERALD LEVERT</b> EASTWEST 92416*/EEG (10.98/15.98)	GROOVE ON	2
33	24	23	3	<b>SHOW AND A.G.</b> PAYDAY 12400*/FFRR (9.98/16.98) HS	GOODFELLAS	23
34	26	22	7	<b>SOUNDTRACK</b> MERCURY 525479 (10.98 EQ/16.98)	PANTHER	5
35	32	32	13	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
36	35	31	6	<b>MAD LION</b> WEDEED 2006*/NERVOUS (10.98/15.98) HS	REAL TING	20
37	33	26	17	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
(38)	43	47	32	<b>SADE</b> EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
39	36	29	17	<b>DJ QUIK</b> PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
40	38	41	29	<b>THE DAYTON FAMILY</b> PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
41	31	33	13	<b>SOUNDTRACK</b> WORK 67009*/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13
42	37	35	40	<b>GLADYS KNIGHT</b> MCA 10946 (10.98/15.98)	JUST FOR YOU	6
43	39	34	13	<b>THE WHISPERS</b> CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
44	42	39	21	<b>SUBWAY</b> BIV 10 530354*/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
(45)	49	52	8	<b>LORENZO</b> LUKE 214* (10.98/16.98)	LOVE ON MY MIND	41
(46)	50	36	16	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26

47	44	37	51	<b>DA BRAT</b> SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
48	41	46	36	<b>THUG LIFE</b> INTERSCOPE 92360*/AG (9.98/15.98)	VOLUME 1	6
49	51	43	52	<b>BONE THUGS N HARMONY</b> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
(50)	78	49	4	<b>MAD CJ MAC</b> RAP-A-LOT 40485*/NOO TRYBE (9.98/13.98)	TRUE GAME	49
51	47	45	55	<b>69 BOYZ</b> RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
52	52	50	40	<b>ANITA BAKER</b> ELEKTRA 61555*/EEG (10.98/16.98)	RHYTHM OF LOVE	1
53	48	48	21	<b>TOO SHORT</b> DANGEROUS 41553*/JIVE (10.98/15.98)	COCKTAILS	1
54	54	44	35	<b>SOUNDTRACK</b> DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
(55)	57	42	35	<b>SCARFACE</b> RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	7
56	45	40	52	<b>BLACKSTREET</b> INTERSCOPE 92351*/AG (10.98/15.98)	BLACKSTREET	2
(57)	58	53	4	<b>QUESTIONMARK ASYLUM</b> KAPER 66560*/RCA (9.98/15.98)	THE ALBUM	50
58	46	38	38	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
59	56	51	31	<b>CHANTE MOORE</b> SILAS 11157*/MCA (10.98/15.98)	A LOVE SUPREME	11
60	53	57	18	<b>VARIOUS ARTISTS</b> RHINO 71859*/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
61	61	58	31	<b>HOWARD HEWETT</b> CALIBER 1008 (9.98/14.98)	IT'S TIME	29
(62)	64	61	41	<b>USHER</b> LAFACE 26008*/ARISTA (9.98/15.98) HS	USHER	25
63	55	—	8	<b>AARON NEVILLE</b> A&M 540349*/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	52
64	62	62	18	<b>VARIOUS ARTISTS</b> RHINO 71860*/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
(65)	70	88	135	<b>KENNY G</b> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
66	59	68	28	<b>VANESSA WILLIAMS</b> WING 52617*/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
(67)	<b>NEW ▶</b>	1		<b>WILLIAM BECTON</b> INTERSOUND 9145 (13.98/19.98)	BROKEN	67
(68)	84	—	2	<b>IMPROMPTU</b> MOJAZZ 530541*/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	68
69	63	74	5	<b>KING JUST</b> BLACK FIST/SELECT STREET 23011*/AG (9.98/16.98) HS	MYSTICS OF THE GOD	33
70	60	55	38	<b>SOUNDTRACK</b> MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
(71)	<b>NEW ▶</b>	1		<b>ROY AYERS</b> RCA 66613 (9.98/15.98)	NASTE	71
72	68	73	18	<b>VARIOUS ARTISTS</b> RHINO 71861*/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
(73)	79	63	4	<b>VARIOUS ARTISTS</b> THUMP 4720 (10.98/16.98)	OLD SCHOOL LOVE SONGS VOLUME 2	63
74	67	—	2	<b>VERTICAL HOLD</b> A&M 540333*/PERSPECTIVE (9.98/15.98)	HEAD FIRST	67
75	71	67	31	<b>SPICE 1</b> JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
76	66	77	39	<b>LUTHER VANDROSS</b> LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
77	73	69	18	<b>VARIOUS ARTISTS</b> RHINO 71862*/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
78	82	80	74	<b>WU-TANG CLAN</b> LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
79	65	56	4	<b>VARIOUS ARTISTS</b> ARISTA 18780 (10.98/15.98) HS	THE D&D PROJECT	39
80	86	89	82	<b>SNOOP DOGGY DOGG</b> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
81	81	95	23	<b>95 SOUTH</b> RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
82	88	87	45	<b>IMMATURE</b> MCA 11068 (9.98/15.98) HS	PLAYTIME IS OVER	26
(83)	<b>RE-ENTRY</b>	27		<b>PHIL PERRY</b> GRP 4026*/MCA (9.98/15.98)	PURE PLEASURE	64
84	89	70	16	<b>MYSTIKAL</b> BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
85	91	66	15	<b>PORTRAIT</b> CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
(86)	<b>RE-ENTRY</b>	73		<b>ZAPP &amp; ROGER</b> REPRISE 45143*/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
87	77	59	30	<b>ICE CUBE</b> PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
88	94	90	21	<b>GEORGE DUKE</b> WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
89	80	75	10	<b>DIS 'N' DAT</b> EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN'	53
90	96	92	84	<b>R. KELLY</b> JIVE 41527 (10.98/15.98)	12 PLAY	1
(91)	<b>NEW ▶</b>	1		<b>DIANA KING</b> COLUMBIA 64189* (10.98/15.98) HS	TOUGHER THAN LOVE	91
92	74	60	15	<b>NINE PROFILE</b> 1460* (10.98/15.98)	NINE LIVEZ	16
93	69	83	38	<b>JOHNNY "GUITAR" WATSON</b> WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
(94)	<b>RE-ENTRY</b>	36		<b>BARRY WHITE</b> MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
95	100	98	101	<b>TONI BRAXTON</b> LAFACE 26007*/ARISTA (9.98/15.98)	TONI BRAXTON	1
(96)	<b>RE-ENTRY</b>	2		<b>BUCKSHOT LEFONQUE</b> COLUMBIA 57323* (10.98 EQ/16.98) HS	BUCKSHOT LEFONQUE	94
97	83	78	8	<b>IV XAMPLE</b> MCA 11220 HS	FOR EXAMPLE	69
98	72	76	11	<b>JESSE</b> UNDERWORLD 29476*/CAPITOL (9.98/13.98)	NEVER LET YOU GO	53
(99)	<b>NEW ▶</b>	1		<b>ROSIE GAINES</b> MOTOWN 530462 (10.98/15.98)	CLOSER THAN CLOSE	99
100	85	82	32	<b>KEITH MURRAY</b> JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	5

Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

## THE RAP COLUMN

(Continued from preceding page)

wordsmith, but after a legal tussle with a same-named reggae band from the Left Coast, Chicago rapper **Common Sense** has lost his Sense. The reggae collective had the moniker copyrighted in 1993, months after the Relativity soloist dropped his debut album "Can I Borrow A Dollar?" Common's current collection, "Resurrection," remains one of the more underrated rap efforts this year.

**Tragedy The Intelligent Hoodlum** has been named remix coordinator at Columbia Records in New York. Hopefully, the success of **Mobb Deep's** "The Infamous" will not inhibit

**Show & A.G.'s** "Goodfellas" (Payday) from capturing the ears of the masses. This is more phat New York hardcore for everybody's pleasure. With swirling, loopy melodies, taut, bouncy beats, and well-bred, metaphoric rhymes that reveal hip-hop skills and lots of ghetto experience without embracing evil hard-rock shock, it's another brilliant reminder that rap is about the street (walking through block parties, posing on outdoor basketball courts). Songs such as "Next Level" (produced by DJ Premier), "Time For," "I'm Not The One," and "Got The Flava" (co-produced by Dres

from **Black Sheep**) are haunting and eerie. Show, A.G., and guests **Lord Finnesse**, **Party Arty**, **D-Flow**, and **Method Man**—whose swift, 30-second cameo provides more excitement and bliss than many whole sides—breathe the new life into dying memories of how rap should be done.

**Wise Intelligent** from **Poor Righteous Teachers** has a kickin' solo single titled "Killin' U" on Slangspit Records, distributed by **Kevon Glickman's** Contract Recording Co. label, which is affiliated with Ruffhouse Records in Conshohocken, Pa. Using a playful, ragga-ruff flow, Intel-

ligent smears some skillful no-test lyrics over a beefed-up Brandy "Baby" beat. The flip-side song, "Tu-Shoom-Pang," is a jazzy and molasses-thick slang-bang that can turn necks to rubber. According to Profile Records, where PRT is contracted, the group is still together, but its members are not tracking new material for the label.

**Big Kap**, who keeps things hype for the **Bounce Squad**, now has a single, "Da Ladies," on Tommy Boy Records. This bubbly, liquid track was produced (or is it reduced?) by Kap and **Beat Scott** and features **Bahamadia**, **Precise**, **Treep**, **Uneek**, and **Lauryn**

**Hill from the Fugees**. Sean "Puffy" Combs is set to work on tracks for Nas' next Columbia album.

On May 25, we trooped out to New Jersey's Paterson Eastside High School (the former home of baseball-bat-toting principal **Joe Clark**, made famous by the film "Stand By Me") to view a benefit basketball game featuring **Redman**, **Naughty By Nature**, **Keith Murray**, **Questionmark Asylum**, and **Total**. It was good sport for a good cause—motivating the junebugs to stay in school and keep their grades up.

## Secret Life Finally Reveals Its 'Sole Purpose'

**P**ATIENCE and perseverance have been core elements of British duo **Secret Life's** overall philosophy over the past year. Although U.S. punters are only recently getting acquainted with "Sole Purpose," the act's debut on Pulse-8/Radikal Records, the project has been complete since last summer.

The delay in the album's release is largely the result of standard industry red tape and trans-Atlantic paperwork, but it has tested the creative enthusiasm of Secret Life partners **Andy Throup** and **Paul Bryant**, who have been anxiously waiting on the sidelines for their turn at bat.

"After awhile, you risk losing your objectivity," says Throup, who plays keyboards and saxophone in addi-

ties of ageless crooners **Jonathan Butler** and **Teddy Pendergrass**. Even a distinctive and vocally challenging classic like **Stevie Wonder's** "As Always," the act's 1992 international club breakthrough that is also featured on this set, takes on a fresh new perspective in Bryant's hands.

"The key to successfully recording that song—as with any other—was in bringing my own personal experiences to the lyrics," he says. "When you equate stories from your life to a lyric, it becomes yours. I suppose the same is true as a listener, too."

In that case, listeners throughout much of the world have arguably begun to tie their own memories and tales to Secret Life's music. "Love So Strong" is quickly gathering play in the States at the club level, following a fruitful multiformat reign in the U.K. and various corners of Europe. The next step for the act is to hit the U.S. concert trail, which it will likely do later this month. Although some of the act's recent gigs have had the support of an eight-piece band, U.S. performances will mostly feature Bryant on club stages, singing to prerecorded backing tapes.

"We are fully prepared to work as hard as it takes and gradually develop a solid following in the States," Throup says. "We've been patient up to this point; we can hang on for as long as it takes."

**SWINGIN' SINGLES:** At long last, **D:Ream** has emerged from the studio with a peek into the long-awaited sophomore set following "On," the U.K. dance act's sterling 1993 debut. "Shoot Me With Your Love" has just been issued abroad on EastWest, and it is an oh-so-careful tightrope walk between the giddy disco sound of past hits like "Things Can Only Get Better" and



by Larry Flick

a harder, more direct pop sound. **Peter Cunnah's** natural charisma is enhanced by a stronger, more confident vocal delivery, which is executed to maximum effect within the track's framework of swirling strings, house-fueled beats, and crackling guitars. **Loveland** contributes a pair of mixes that should engage mainstream DJs with ease, while Cunnah's own post-productions are filled with notable trance/NRG appeal.

"Shoot Me With Your Love" will likely be domestically released mid-summer on Sire/Elektra, with the still-untitled album to follow by Labor Day.

Patient fans of **Sandra Williams** are finally being served her long-promised single, "Unconditionally," an R&B-charged throwdown on New York's ever-vigilant **Bold!** Soul Records. Written and produced by the singer, the track shines with crossover appeal, due largely to its jeep-friendly groove and sing-along refrain. Williams brims with diva-level confidence, sounding equally comfortable in the funk and house settings created in must-hear mixes by **Eric "E-Smoove" Miller** and **Guido Osorio**, respectively. Now, let's hope the powers that be will keep the flow of Williams' music more frequent. She is a talent that deserves maximum visibility.

Our buddies at Toronto's **Hi-Bias Records** continue to issue a steady flow of noteworthy jams. **Shoulder-shakin' pop/house** is the flavor of "Never Let You Go" by **Temperance** that is treated to remixes by **JJ** from Swemix Productions, **Rip Rock & Dash**, and San Francisco upstart **Charles Webster** that dart around Euro-NRG, trance, and garage trends. We are pleased to note that each mix is mindful of 19-year-old **Mark Ryan's** infectious original production, as well as singer **Lorraine Reid's** no-nonsense vocal, which is forceful without lobbing off body parts. This is an excellent follow-up to the act's first hit, "Music Is My Life," which earned a 1995 Juno Award nomination for best dance single.

**GROOVELINE:** **Bananarama** loyalists should scour European import bins for a copy of "Ultraviolet," the act's first album in eons. The project is already a smash in Japan, where it was issued in late May on **Avex Trax** under the title "I Found Love." The first single, "Every Shade Of Blue," is being promoted overseas with remixes by **Armand Van Helden**, Italian team **Ala Mode**, and the U.K.-rooted **Cleveland City posse**. "Ultraviolet" is still up for grabs in the States and the

U.K.

Several weeks ago, we advised DJs to spin **Sam Ward's** solid post-production of "Life & Times" by **George Duke**. Since then, Warner Bros. has issued a second set of mixes by Ward that are even stronger and broaden the potential audience for the single. His new **Elephant Tribal** mix, which is rife with thunderous percussion and crafty keyboard loops, should be all that major-label **A&R** execs need to add Ward's name to the A-list of remixers to hire. Next on the Los Angeles-based producer's agenda is a reconstruction of **James Brown's** forthcoming **Scotti Bros.** 12-incher, "Respect Me." Watch for it.

The long and winding saga of **Raoul Recinos**, aka **DJ EFX**, continues to unfold. In the last installment, the San Francisco producer mysteriously withdrew from the

music biz at the peak of his popularity to parts undisclosed—though all signs pointed toward permanent relocation abroad. The plot recently got thicker with the onset of a three-cut EP credited to the **Ex DJ Formerly Known As EFX**, which is currently being promoted on **Freshly Squeezed Records** (the SF-based indie he once owned with ex-partner **Jeremy Cowan**, aka **DJ Digit**). Finally, we have some clear information to share. Sources close to **Recinos** say that he is actively pursuing projects in other forms of media and music and may occasionally dip a toe in club waters. Upon examination of this slammin' new EP, which is filled with spare but instantly memorable trance/house rhythms, you will join us in wishing that **Recinos** rejoin the dance world for good. Then again, who knows what he will do next. Stay tuned . . .



SECRET LIFE

tion to co-writing most of the material on "Sole Purpose." "But it's nice to finally get on with it and get reaction to our music from people other than our mates or our record company. Part of our learning process has been getting used to talking about these songs as if they are brand new. Quite frankly, we're already thinking about what we'd like the next album to sound like."

To the rest of us, "Sole Purpose" feels like a cleansing, cool breeze over a dancefloor that has not enjoyed this degree of lush, cinematic soul in more than a hot second. Few albums we have heard so far this year are as well-rounded or as intricately crafted. Sure, the album primarily operates on the familiar house fuel needed to get over in mainstream club circles. But every bass lick and percussion breakdown is topped with rich, storytelling lyrics and taut melodies that skirt the line between old-school R&B and classic pop—fleshed out in sprawling arrangements structured by the act with assistance from **Brothers In Rhythm**, **Pete Gleadall**, and **Chris Porter**. Given the apparent depth of expertise in the studio, it is little wonder that epic songs like "Borrowed Time," with its winding disco strings and subtle acoustic guitars, and the anthemic first single, "Love So Strong," have ample room to breathe and unfold like minidramas.

"Our plan was for each song to have a sound that would not be dated by changing trends," Throup says. "If we're lucky, we'll be performing these songs for the next 50 years."

Front man **Bryant** casts a strong, charismatic presence throughout "Sole Purpose," possessing a throaty baritone range that triggers memor-

## St. Peter Left Wall Street, Found Heaven At Limelight

**AFTER EIGHT YEARS** as a currency trader on Wall Street, **Peter Canellis** has finally begun to pursue his dream of being a world-class club DJ on a full-time basis. It is a lofty goal, and he is making daily strides toward achieving it.

Since he swapped his suit and sensible shoes for a pair of turntables and a mixer in 1993, the New York-based spinner—who is better known in clubland these days by his stage moniker, **Saint Peter**—has played to audiences in such high-profile venues as the **Tunnel**, **Palladium**, and **Limelight**, weaving an eclectic rhythm program that often ranges from the house music hits of the day to classic hi-NRG anthems and ambient-pop excursions.

"I still haven't gotten past the thrill of watching the different ways that a crowd will react to the way I play music, and I hope that I never do," he says. "And to see people come back the next day or week makes me believe that I'm able to take them to places they want to go. It encourages me to work harder and constantly try to improve what I do."

Canellis' first professional experience behind the decks was during the summer of 1991, when he scored a weekly gig at the legendary **Monster nightclub** on **Fire Island**. It was an opportunity that came several months after he bought some inexpensive sound equipment and began to develop a unique style that he could call

his own.

"I would work in finance all day and spend all night practicing," Canellis says. "To me, the best DJ is someone who can take a well-known record and frame it in such a way that you can actually hear things you didn't notice before. I wanted to be the kind of DJ who could do that."

Canellis gave up his "double life" in 1993, when he realized that his "passion for music was strong enough to carry [him] through the tough times." He says such devotion to music falls in line with the rest of his family, which is largely composed of musicians. In fact, Canellis' childhood in Chicago was filled with piano and saxophone lessons. Shortly after leaving his day job, he was presiding over Sunday afternoon tea-dance punters every week at

**Champs** in New York, as well as playing star-studded benefits such as the 1994 **Stonewall 25** civil rights bash aboard the **USS Intrepid**, which drew an estimated 6,000 people. The juicy gigs have been flowing actively ever since.

Like most jocks, Canellis has aspirations to eventually make the transition into production and remixing. However, he is not in a big hurry. "I still have a lot to accomplish as a DJ," he says. "I want to travel and play cities all over the world. Besides, I'm still exploring and learning new things about being a DJ every day. I'm nowhere near ready to move on to something else." **LARRY FLICK**



**Billboard. Dance Breakouts**  
FOR WEEK ENDING JULY 1, 1995  
**CLUB PLAY**

1. RELAX CRYSTAL WATERS MERCURY
2. BUILD IT WITH LOVE LONDONBEAT RADIOACTIVE
3. MADE IN ENGLAND ELTON JOHN ROCKET
4. LOVE & DEVOTION JOI CARDWELL EIGHT BALL
5. MY LOVE IS FOR REAL PAULA ABDUL CAPTIVE

**MAXI-SINGLES SALES**

1. HEY ALRIGHT ROTTIN RAZKALS ILL TOWN
2. ROUND & ROUND TWINZ G FUNK
3. SWEETEST DAY OF MAY JOE T. VANNELLI PROJECT TRIBAL AMERICA
4. DEATH BE THE PENALTY SHABAZZ THE DISCIPLE PENALTY
5. SUMMERTIME IN THE LBC DOVE SHACK G FUNK

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	4	7	YOU CHAMPION 77909/COLUMBIA	1 week at No. 1 STAXX OF JOY FEAT. CAROL LEEMING
2	3	13	7	SPACE COWBOY WORK 77827/COLUMBIA	◆ JAMIROQUAI
3	12	—	2	SCREAM EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
4	4	8	10	CONWAY STRICTLY RHYTHM 12337	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
5	1	1	9	TOO MANY FISH VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
6	7	12	8	NEXT TIME MCA PROMO	◆ GLADYS KNIGHT
7	14	19	5	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
8	13	16	6	THE FEELING AQUA BOOGIE 012	SUGAR
9	6	2	10	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
10	15	20	6	THE WAY THAT YOU LOVE WING 6771/MERCURY	◆ VANESSA WILLIAMS
11	5	7	9	BABY BABY EASTWEST 66138/EEG	◆ CORONA
12	24	31	4	YOU BRING ME JOY UPTOWN PROMO/MCA	◆ MARY J. BLIGE
13	8	5	10	MESSAGE OF LOVE MCA 55020	◆ LOVE HAPPY
14	19	21	6	SPIRIT INSIDE MCA 55036	◆ SPIRITS
15	21	22	7	OYE COMO VA PUENTE 12632/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
16	26	30	5	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	◆ YELLO
17	23	25	5	MARTA'S SONG 550 MUSIC 77901/EPIC	◆ DEEP FOREST
18	25	29	5	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	◆ ROZALLA
19	9	3	13	MOVE IT TO THE RHYTHM SBK 58359/EMI	◆ TECHNOTRONIC FEATURING YA KID K
20	27	32	4	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
21	16	10	10	WELCOME TO THE FACTORY HOT N'SPYCY 1271	ANGEL MORAES FEATURING SALLY CORTEZ
22	17	14	11	THIS TIME SILAS 55045/MCA	◆ CHANTE MOORE
23	11	6	12	LET THE BEAT GO ON LOGIC 59010	◆ DR. ALBAN
24	28	28	6	DO ME RIGHT EMOTIVE 775	BUTTER
<b>*** Power Pick ***</b>					
25	30	38	3	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	◆ INI KAMOZE
26	10	9	12	OPEN YOUR HEART EPIC 77867	◆ M PEOPLE
27	29	33	6	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
28	18	15	11	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
29	35	46	3	I SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
30	22	18	9	PICK IT UP KING STREET 1026	CAROLYN HARDING
31	31	24	8	TECHNOVA ELEKTRA 66141/EEG	◆ TOWA TEI
32	20	11	13	WHAT HOPE HAVE I U.S. CHAMPION 318	SPHINX
<b>*** Hot Shot Debut ***</b>					
33	NEW	—	1	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI	JUDY CHEEKS
34	38	44	3	BETTER DAYS AHEAD BRILLIANT!/CHRYSALIS 58371/EMI	◆ THE TYRREL CORPORATION
35	44	—	2	LOOK AHEAD TRIBAL AMERICA ALBUM CUT/1.R.S.	DANNY TENAGLIA FEATURING CAROLE SYLVAN
36	37	39	4	LOSIN' IT POLYDOR PROMO	◆ UNDERGROUND LOVERS
37	41	—	2	JUKE-JOINT JEZEBEL WAX TRAX! 8732/TVT	KMFDM
38	32	27	9	WAKE IT UP G-ZONE 440 606/ISLAND	LOVEWATCH
39	NEW	—	1	POSSESSION ARISTA PROMO	◆ SARAH MCLACHLAN
40	45	—	2	FIRST LOVER RAGING BULL 8013	◆ THE GAP BAND
41	NEW	—	1	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
42	39	41	4	MORNING AFTER VESTRY 006/STRICTLY RHYTHM	3RD CHAPTER
43	46	—	2	WORK THAT LOVE S.O.S. 1010	JUNIOR FLEX FEATURING LINDA RICE
44	NEW	—	1	FALLIN' IN LOVE LOGIC 59018	◆ LA BOUCHE
45	40	42	4	LOVE COME DOWN RADIKAL 15030	◆ EVE GALLAGHER
46	NEW	—	1	SUFFER! (THE CONSEQUENCES) CUTTING 340	ROCHELLE FLEMING
47	NEW	—	1	DEEP SIDE ONE PLANET 10501	BASS SYMPHONY FEATURING JA NELL
48	34	23	11	LET US PRAY BOLD! SOUL 2007	EDDIE "FLASHIN'" FOWLKES FEATURING MAURISSA ROSE
49	36	34	9	TONIGHT IS THE NIGHT LOGIC 59011	◆ LE CLICK
50	33	17	12	MY LOVE MOONSHINE MUSIC 88414	KELLEE

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	—	2	ONE MORE CHANCE (M) (T) BAD BOY 7-9032/ARISTA	2 weeks at No. 1 ◆ THE NOTORIOUS B.I.G.
2	2	1	3	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
3	3	2	9	I'LL BE THERE...YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGE
<b>*** Greatest Gainer ***</b>					
4	21	—	2	BEST FRIEND (T) (X) ATLANTIC 85577/AG	◆ BRANDY
5	4	3	10	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3 5041/ARISTA	◆ MONICA
<b>*** Hot Shot Debut ***</b>					
6	NEW	—	1	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	FAITH
7	48	—	2	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (T) HENRY STREET 166	◆ THE BUCKETHEADS
8	7	5	4	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
9	13	9	5	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	◆ GRAND PUBA
10	8	8	17	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
11	5	4	3	FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
12	6	6	3	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	◆ MOBB DEEP
13	11	19	13	GIVE IT 2 YOU (M) (T) (X) SO SO DEF/WORK 77835/COLUMBIA	◆ DA BRAT
14	10	26	3	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	◆ TLC
15	16	14	20	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	◆ MONTELL JORDAN
16	NEW	—	1	CHAMPION (T) LOOSE CANNON 6981/ISLAND	◆ BUJU BANTON
17	9	18	7	SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG	◆ OL' DIRTY BASTARD
18	33	—	2	SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE	◆ E-40 (FEATURING SUGA T)
19	27	35	3	BROWN SUGAR (T) EMI 58360	◆ D'ANGELO
20	NEW	—	1	FALLIN' IN LOVE (T) (X) LOGIC 59018	◆ LA BOUCHE
21	23	11	16	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	◆ DR. DRE
22	19	12	4	NEVA GO BACK (T) (X) PROFILE 7433	◆ SPECIAL ED
23	22	10	21	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
24	29	23	6	TONIGHT IS THE NIGHT (T) (X) LOGIC 59011	◆ LE CLICK
25	15	13	24	BIG POPPA WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	◆ THE NOTORIOUS B.I.G.
26	25	25	3	THAT'S WHAT I GOT (T) TRIBAL AMERICA 58362/1.R.S.	LIBERTY CITY
27	32	—	7	ALL GLOCKS DOWN (T) PENDULUM 58367/EMI	◆ HEATHER B.
28	30	29	17	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
29	24	—	2	FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA	◆ XSCAPE
30	17	27	4	LISTEN ME TIC (WOYOI) (T) EASTWEST 66125/EEG	◆ INI KAMOZE
31	NEW	—	1	REPROGRAM (M) (T) CAPITOL 58409	◆ CHANNEL LIVE
32	12	7	4	THE POINTS (M) (T) (X) MERCURY 6937	◆ VARIOUS ARTISTS
33	18	17	8	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	◆ CORONA
34	40	42	9	OWN DESTINY (T) WEED 20147/NERVOUS	◆ MAD LION
35	20	16	4	ASK OF YOU (T) EPIC SOUNDTRAX/550 MUSIC 77907/EPIC	◆ RAPHAEL SAADIQ
36	46	—	2	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
37	NEW	—	1	YOU NEVER LOVE THE SAME WAY TWICE (T) (X) EPIC 77917	◆ ROZALLA
38	28	28	15	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY
39	38	—	3	A FEELIN' (T) BASEMENT BOYS 002/LIAISON	DJ SPEN PRESENTS JASPER STREET COMPANY
40	RE-ENTRY	—	14	CLOSE TO YOU (T) (X) CURB-EDEL 77077	◆ FUN FACTORY
41	NEW	—	1	SO MANY TEARS (M) (X) INTERSCOPE 95748/AG	2PAC
42	NEW	—	1	MY LOVE IS FOR REAL (T) (X) CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
43	NEW	—	1	NO SE PARECE A NADA (T) (X) CRESCENT MOON 77919/EPIC	◆ ALBITA
44	35	21	5	THE WAY THAT YOU LOVE (T) (X) WING 6771/MERCURY	◆ VANESSA WILLIAMS
45	RE-ENTRY	—	5	BODY TO BODY (KEEP IN TOUCH) (T) (X) VICIOUS MUZIK 1276	SHADES OF LOVE FEAT. MELI'SA MORGAN
46	37	43	5	MIND BLOWIN' (T) (X) T.N.T. 42285/JIVE	◆ SMOOTH
47	RE-ENTRY	—	12	DON'T LAUGH (T) (X) SORTED 20145/NERVOUS	WINX
48	41	49	4	MARTA'S SONG (T) (X) 550 MUSIC 77901/EPIC	◆ DEEP FOREST
49	43	31	10	TOO MANY FISH (T) (X) VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
50	39	—	5	FROGGY STYLE (T) (X) POCKETTOWN 42295/JIVE	◆ NUTTIN' NYCE

Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.



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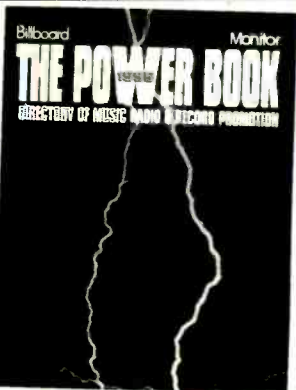
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**THE POWER BOOK**  
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## Jones, Wynette Reunite MCA Duo Are 'One' Again

BY DEBORAH EVANS PRICE

NASHVILLE—When George Jones and Tammy Wynette stepped onstage for the MCA Records show during Fan Fair, their musical reunion was a country music fan's dream. It was their first time on stage together in 17 years, and the significance of that historic moment in country music wasn't lost on the thousands of rain-soaked fans in the audience.

Those who weren't at Fan Fair may still get a chance to see Jones & Wynette perform together at one of 30 concert dates the duo is scheduled to perform between now and the end of the year. Their first show together was June 9 in Tupelo, Miss. Subsequent dates are scheduled for Warrington, Del.; Columbus, Ohio; Tulsa, Okla.; Beaumont, Texas; Knoxville, Tenn.; Monroe, La.; and other cities. There will also be stops in Europe, including shows in England, Ireland, and Swit-



JONES & WYNETTE

zerland.

"Some are asking, 'Do we need to put a stage up or a boxing ring?'" says Nancy Jones, George's wife and manager, jokingly referring to Jones and Wynette's turbulent marriage. But the storms have subsided, and the two say they are enjoying the same chemistry musically that they had nearly 20 years ago.

"We redid 'Golden Ring' on 'The Bradley Barn Sessions,'" Jones says of his reunion with Wynette on last year's all-star duet album. "Just as soon as we got started on that, it was like the old days. Everything fell in place. She knew what to do when I did it, and I knew what to do when she did it. We hadn't forgotten a thing."

Wynette thinks they sound better than before. "I think we actually did it better than we did the first time," she says of "Golden Ring." "We were a little bit more mellow."

Jones agrees and says that these days they sing in lower keys. "We've mellowed out quite a bit," he says. "We don't try to scream like we used to. We've lowered our keys, and it probably sounds better."

Jones & Wynette's just-released MCA duet album, "One," showcases the duo performing such vintage classics as "All I Have To Offer You (Is Me)" and "(She's Just) An Old Love Turned Memory," as well as a salute to country's new breed, "They're Playing Our Song." Both say they are looking forward to performing the new material as well as some of their classic hits. "It is going to bring back memories when we hit the stage," Jones says. "I

think people are going to want to see us perform together, and they're going to enjoy the show we've got lined up for them."

Nancy Jones is concerned that attending the shows and buying the record may be the only way fans hear Jones & Wynette's new material, because radio isn't receptive. "Radio won't play older acts, and that's a shame," she says. "But don't think that I'll lay down. I'll approach it from another angle."

Jones says she doesn't think MCA Records became the company it is by backing away from a challenge, and she plans to work with it to get the maximum exposure for the Jones & Wynette album.

Jones thinks most DJs are willing to give George and Tammy's new material a try, but says radio consultants control what is aired and don't support older artists. She thinks they'd change their minds if they came to a show, and she issues this challenge: "If any consultants would like to go to a show, I'll be happy to walk them in," she says. "I'll send for them in my bus. I will see that they fly to these shows. I will do anything as long as they will go see country music and history being made today."

Jones says she's not angry at country radio, but she is frustrated with the industry because of the treatment older artists receive. She cites a recent example involving George's former label, Sony Records. His album "Wine Colored Roses" was certified gold earlier this year. Nancy Jones says she's called twice, and Sony has yet to send her George's gold album. (Sony did mail Jones his platinum award for "Super Hits.") Thus far he's had two Sony albums certified platinum and three gold. Since joining the MCA roster, "Walls Can Fall" has achieved gold status, and three other MCA albums are nearing the gold mark.)

Some in the industry may be slow to recognize the importance of country's veterans, but Jones says that fans aren't, and she cites good concert attendance as proof that audiences still want to hear these artists. The first Jones & Wynette date after their Fan Fair appearance was at the Tupelo Coliseum in Tupelo, Miss., and drew 5,600, despite the fact that someone played a hoax. According to Tupelo-based promoter Donny Nichols, an unidentified person called local radio stations and said that the show had been canceled. WWZD announced the cancellation without verifying the information. The incident hurt sales, and Nichols says that he plans to sue the radio station.

For their part, Jones & Wynette just plan to continue making the music they love. "I've been at it since '56, and I've never quit," Jones says. "It's just wonderful to experience and do different things in this business. We both have so many great fans still out there... We're still kicking up our heels, having a great time, and working more than we want to. And as long as the fans are still out there and come to see us, there's no reason to quit."

"I'm not budging," Wynette says to her partner. "Are you?"

## There's A Lot Of Faith (Hill) Behind New Warner Set, And 'It Matters' To Fans

IT'S A BALMY Saturday evening at Opryland Park and the not-yet-sated parkgoers are staggering off the Hangman ride and flocking into the nearby Chevrolet/Geo Celebrity Theater where a long-legged, svelte figure in tight jeans, high black pumps, and a gauzy black cape is belting out her signature, record-breaking first hit, "Wild One." She comes to a triumphant finish and tosses back her flowing blond curls and smiles with sheer delight at the applause. "We love you, Faith Hill!" shouts one teenage girl. "I love you!" Hill replies. Welcome to the Faith Hill phenomenon.

Hill has her fans wrapped around her little finger and is trying out new material on them from her forthcoming sophomore album release, "It Matters To Me." Later, she would say that she was grateful they would sit through her new songs. But they were worth waiting for. Some highlights:

- "I Can't Do That Anymore." A very strong woman's song that Alan Jackson wrote for Hill. When they were touring together, she asked him for a song and rejected the first one, so he wrote this powerful ballad.

- "You Can't Lose Me." Dedicated to Hill's mother.
- "Let's Go to Vegas." The first single from the album, due July 24. "This was just a fun song I heard from the writer Karen Staley. I love it. Done live, people love it. It doesn't have a message, which is OK. But it makes you feel good."

- "Keep Walkin' On." "This is a Karen Staley gospel song that will close out the album, and Shelby Lynn will sing on that. She's one of my favorite singers."

- "A Man's Home Is His Castle." "But mine is a cage." The subtext gives you a clue to this powerful ballad about spouse battering. "Martha [Sharp, Warner/Reprise Nashville senior VP, A&R] found that song for me and said to me that I probably would not want to do it because of [Martina McBride's] 'Independence Day' and because of my 'I Would Be Stronger Than That,'" says Hill. "So I kept it around a while. I just didn't want to do it. She told me what it was about. So one day I'm in my car going down West End to meet [producer Scott Hendricks] for lunch and I put on the tape, and I was just—I didn't see cars around me, it was like this woman was sitting there having a conversation with me. It was so real. There are very few songs that have moved me as much as this one did."

- "Someone Else's Dream." The words go, "27 candles on her cake and she needs to make her life her own before she's 28." "That's me," Hill says. "The songwriters based that around my life. I was scared of it at first, because it was like 'Wild One.'"

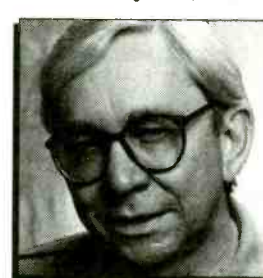
- "'It Matters To Me' was pitched to me by Scott. I didn't think it was for me at first, that I was too country for that. But Scott convinced me. Now, it's one of the biggest songs in my show, even bigger than the hits from the first album."

- "Room In My Heart" was played for me by Martha, and afterward I felt as if I'd had a massage. It just was so soothing and peaceful and calm, so I said, 'I want that on my album.'"

Ten years ago, Faith Hill was a young fan meeting her hero, Reba McEntire, for the first time. Now, on the eve of the release of "It Matters To Me," Hill has become a certified country superstar. In the space of less than two years she has gone platinum with her first album, "Take Me As I Am"; made country music history when "Wild One" became the first female debut single to hold Billboard's No. 1 position for four consecutive weeks since Connie Smith

did so in 1964; seen her second and third singles also hit No. 1; and started her touring career at the top as opening act for McEntire.

Curled up on a sofa in her Music Row office, Hill laughs at the memory of meeting McEntire long ago and shows a blown-up photo of the then 17-year-old Faith backstage with her idol. "That moment really changed my life," she says. "I remember it so vividly. It was in Meridian, Miss. Watching her show, I just suddenly knew that I was gonna be doing that, too. I met her backstage and didn't really say much to her, but when I was about a hundred yards away, I turned around and yelled, 'Reba McEntire, I love you!' And she



by Chet Flippo

said, 'I love you, too!' Now the fans all say that to me: 'Faith Hill, we love you!'"

It's been a curious career, she says. She left Hinds Junior College in Mississippi after one semester to pursue her dream in Nashville—her father drove her here in his pickup truck—knowing no one in town. Everyone who knows her now says it was only a matter of time before she got the shot,

because she had it all: the voice, the charisma, the appearance, the personality, the writing ability, the instinct to find the right song, and the drive to make it all happen.

The day after she landed in Nashville, she was at Fan Fair peddling T-shirts that read "Welcome To Music City."

"I didn't know what Fan Fair was. I was so excited about moving here," she says. "I thought I was so mature and grown-up and ready to be away from my family, but after a couple of weeks I realized I wasn't so mature after all. It was tough. I lived off Kraft macaroni and cheese and Hamburger Helper for a long time." She then worked as a receptionist for Gary Morris and watched and studied the music business. She was singing demos and playing out. "I kept

my mouth shut and listened a lot," she says. "Then I went to work for Reba's company for about a year. I was killing myself—writing and singing and playing clubs."

She got to Warner Brothers through working with songwriter Gary Burr. "He



*'I turned and yelled "Reba McEntire, I love you!" She said, "I love you, too!"'*

had pitched a song to Gary Morris and I overheard them, and I asked for a copy of the song because it really moved me. I played it in my car all the time, and I learned the harmony part to it. So the next time Gary Burr came in the office, I said, 'Gary, can I sing on this song with you the next time you're at the Bluebird [Cafe]?' That was real aggressive for me to do that. He was kinda taken aback. He said, 'OK, but let's go upstairs and work it out.' I sang it for him. I knew inflection for inflection, I mean I knew everything. So that night I went on stage with him. And I started singing one more song with him and one more until finally I was singing with his band. That's when he said we should go into his studio at his house and do some sides on me just to see what happens. That's when Martha Sharp saw me sing with Gary."

Sharp was quick to sign Hill. Says Sharp, "Faith just did everything right, down to writing thank-you notes to everybody." Warner/Reprise Nashville president Jim Ed Norman says, "I was incredibly taken by Faith, especially her ballads. She's one of the most natural talents I've ever seen. And she's secure and confident."

The first album didn't happen overnight. Initially, Hill was working with Gary Burr and Mike Clute producing. "It didn't work out," Hill says. "I love Gary and Mike, but it didn't work. We tried, but it took an explosion to make it all work." Sharp asked Hill for a wish list of producers, and Hill settled on Hendricks, who initially passed.

(Continued on page 36)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>*** No. 1 ***</b>			
1	1	1	12	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98) 12 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1	
				<b>*** Greatest Gainer ***</b>			
2	2	3	19	SHANIA TWAIN ● MERCURY 522986 (10.98 EQ/15.98) HS	THE WOMAN IN ME	2	
3	4	4	27	GARTH BROOKS ▲ <sup>3</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
4	3	2	19	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2	
5	7	7	75	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3	
6	5	5	65	TIM MCGRAW ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
7	6	6	54	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3	
				<b>*** Pacesetter ***</b>			
8	11	12	60	REBA MCENTIRE ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2	
9	8	8	39	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3	
10	10	13	51	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1	
11	9	9	4	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8	
12	12	14	58	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3	
13	13	10	32	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1	
14	15	11	38	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8	
15	19	16	72	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6	
16	14	15	9	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9	
17	28	28	38	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1	
18	18	20	18	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3	
19	16	24	73	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12	
20	22	26	43	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8	
21	20	18	21	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5	
22	21	17	47	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6	
23	26	19	44	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2	
24	23	25	24	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19	
25	27	32	72	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15	
26	25	23	73	JOHN MICHAEL MONTGOMERY ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1	
27	17	21	38	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4	
28	40	40	90	REBA MCENTIRE ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
29	24	22	15	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12	
30	30	30	53	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6	
31	32	34	21	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10	
32	35	35	37	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1	
33	34	38	15	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24	
34	37	33	11	VARIOUS ARTISTS CAPITOL NASHVILLE 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13	
35	31	31	37	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8	
36	38	39	54	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
37	36	37	10	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13	
38	33	29	35	VARIOUS ARTISTS BNA 66416/RCA (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29	
39	29	27	6	4 RUNNER POLYDOR 527379 (9.98/13.98) HS	4 RUNNER	27	
40	39	36	38	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8	
				<b>*** Hot Shot Debut ***</b>			
41	NEW		1	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	41	
42	NEW		1	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	42	
43	41	42	60	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6	
44	42	41	22	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	41	
45	43	47	155	MARY CHAPIN CARPENTER ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6	
46	44	46	141	ALAN JACKSON ▲ <sup>5</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
47	45	45	48	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13	
48	61	58	11	HIGHWAYMEN CAPITOL NASHVILLE 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42	
49	46	43	144	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
50	48	50	201	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3	
51	51	44	48	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40	
52	56	61	5	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52	
53	49	49	38	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10	
54	50	54	84	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7	
55	53	52	121	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
56	47	48	21	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14	
57	59	62	32	JOHN ANDERSON BNA 66417/RCA (9.98/15.98)	COUNTRY 'TIL I DIE	43	
58	54	57	14	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	54	
59	55	55	136	JOHN MICHAEL MONTGOMERY ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4	
60	57	59	12	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	57	
61	52	56	52	LARI WHITE ● RCA 66395 (9.98/15.98) HS	WISHES	24	
62	58	53	39	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53	
63	60	63	92	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14	
64	65	65	19	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49	
65	72	74	3	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY	65	
66	64	66	67	JOHN BERRY ● CAPITOL NASHVILLE 80472 (9.98/13.98) HS	JOHN BERRY	13	
67	RE-ENTRY	29		BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11	
68	67	67	13	TANYA TUCKER CAPITOL NASHVILLE 28943 (10.98/15.98)	FIRE TO FIRE	28	
69	62	51	30	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31	
70	70	68	94	GARTH BROOKS ▲ <sup>5</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	1	
71	73	—	37	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12	
72	RE-ENTRY	144		VINCE GILL ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
73	68	60	5	THE JUDDS CURB 66489/RCA (10.98/15.98)	NUMBER ONE HITS	39	
74	69	72	14	MARTY STUART MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37	
75	75	69	40	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15 ;;	

○ Albums with the greatest sales gains this week. ● 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. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING JULY 1, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>6</sup> MCA 12* (7.98/12.98) 183 weeks at No. 1	GREATEST HITS	215
2	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	213
3	7	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	21
4	3	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	29
5	2	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	67
6	9	BILLY RAY CYRUS ▲ <sup>8</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	6
7	5	THE JUDDS ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	23
8	10	GEORGE STRAIT ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	215
9	6	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	69
10	8	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
11	12	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	200
12	13	ALAN JACKSON ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	3
13	11	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	215

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	213
15	14	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	20
16	17	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	85
17	21	WAYLON JENNINGS ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	87
18	—	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	48
19	—	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	54
20	18	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
21	19	KEITH WHITLEY RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	6
22	16	WYNONNA ▲ <sup>4</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	10
23	23	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	47
24	20	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	14
25	—	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	46

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.

**COUNTRY  
CORNER**


by Wade Jessen

**SENTIMENTAL JOURNEY:** Country Music Hall of Famer **George Jones** and his former wife **Tammy Wynette** return to Billboard's Hot Country Singles & Tracks after a 15-year absence as duet partners. The couple debuts at No. 70 with "One," the lead single and title track from their new MCA set, which was at retail June 20. The song was co-written by **Ed Bruce**, who also collaborated on **Waylon & Willie's** "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and **Tanya Tucker's** "The Man That Turned My Mama On." Jones & Wynette first appeared on our chart as duet partners in 1971 with a cover of Jones' 1965 hit "Take Me." They met in 1994 to rerecord "Golden Ring" for Jones' "Bradley Barn Sessions." The new album also covers two former No. 1 hits for **Charley Pride**: "All I Have To Offer You Is Me" (1969) and "She's Just An Old Love Turned Memory" (1977). Airplay is being detected at WSIX Nashville, KVET Austin, Texas, WFMS Indianapolis, and WCMS Norfolk, Va., while cable outlet CMT says it's playing the video in medium rotation.

**RETAIL DETAIL:** Mercury's **Shania Twain** takes Greatest Gainer honors on Top Country Albums (2-2) for a third consecutive week with "The Woman In Me." Twain takes the unit-gain based award for an increase of more than 7,500 pieces over the previous week and jumps 13-11 on The Billboard 200. Twain's single, "Any Man Of Mine," vaults 12-7 on Hot Country Singles & Tracks and is the

most-requested song at KWNR Las Vegas, according to PD **Tom Jordan**. Twain's video remains in heavy rotation at cable outlet CMT. Meanwhile, our percentage-based Pacesetter award goes to "Read My Mind" by **Reba McEntire**. Her album increases more than 45% over the previous week and jumps 86-65 on The Billboard 200. **Dave Wiegand**, MCA Nashville VP of sales, says the increase is due primarily to the strength of her current single, "And Still," which moves 18-14 on Hot Country Singles & Tracks. Several of her prior sets also make noticeable gains after a recent "Donahue" rerun and recent performances on the TNN/Music City News Awards show and the Blockbuster Entertainment Awards. "Greatest Hits Vol. 2" jumps 40-28 on Top Country Albums and re-enters The Billboard 200 at No. 159. "Greatest Hits" jumps 4-2 on Top Country Catalog Albums, with an increase of more than 35%.

**CHART THE COURSE:** Billboard's Top Country Singles Sales chart makes its debut beneath Hot Country Singles & Tracks in this issue. The 25-position chart replaces Hot Country Recurrents, which has been relocated to Country Airplay Monitor. It is appropriate to note that not every country radio hit is available on cassette single. Please refer to Hot Country Singles & Tracks for information regarding the various configurations available at retail. As this is the chart's first week of publication, the chart has no bullets, but they will be designated on next week's chart.

## Columbia Scrapbook Adds To Campbell's Visual Artistry

BY JIM BESSMAN

The marketing of Stacy Dean Campbell's second Columbia album, "Hurt City," will rely on what Sony Music Nashville's senior VP Scott Siman calls simply "the visual."

"We know Stacy's a real visual artist," says Siman, alluding to Campbell's James Dean looks as well as his country music "edge." "So we want to come up with a better way to present his visual side, other than just a video or picture."

To this end, Siman says that first on the Campbell album promotion agenda will be a concert "micro-marketing tour," probably commencing Aug. 1, just after "Hurt City's" July 25 release date.

"We want to get him out there at country-oriented clubs and get his music seen and heard," Siman continues, adding that personal appearances will be supported with a publicity campaign centering on a novel press kit/scrapbook.

"We compiled a number of photographs of Stacy, and every one was wonderful, so we came up with a scrapbook theme . . . to get some excitement out there and get the visual element of Stacy." This "visual element," however, may or may not involve a video for the first single, "Honey I Do."

"The question is," Siman says, "is that the routine thing to do, and are there better ways to get his visual out there?"

This question, along with other marketing objectives, has been under discussion at Columbia's Nashville offices for the last four months—with Campbell's active participation. In fact, Siman notes, it was Campbell's idea to add "Honey I Do," which he co-wrote with former NRBQ guitarist Al Anderson, to the already completed album track listing.



CAMPBELL

"It was written a while back, and it fit in better with the rest of the album than another track we cut that came from left field, so we replaced it," Campbell says. It and the other album songs, he adds, reflect the "old-school type of [country song] writing" of his influences.

"We went back and dug through the old catalogs," he says, pointing to such "Hurt City" covers as Nat Stuckey's "Pop A Top," Jim Ed Brown's 1967 hit, and Mickey Newbury's "Why You Been Gone So Long," which came to Campbell by way of a Brenda Lee remake.

"People don't write songs like these anymore," Campbell says. "They're so built around brevity and universal things like heartache—stuff that everybody relates to and that I'm always drawn back

(Continued on page 36)

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### AWARD WINNING SONGWRITERS

**Dean Dillon**, *The Chair*  
**Dickie Lee**, *She Thinks I Still Care*  
**Jim McBride**, *Chattahoochee*  
**Buddy Cannon**, *I've Come To Expect It From You*  
**Ralph Murphy**, *Half The Way*  
**Sam Hogin**, *I Want To Be Loved Like That*

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COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 148 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				<b>★★★No. 1★★★</b>		
①	2	9	9	<b>SOLD (THE GRUNDY COUNTY...)</b> S.HENDRICKS (R.FAGAN,R.ROYER)	1 week at No. 1 JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	1
②	3	6	12	<b>TELL ME I WAS DREAMING</b> G.BROWN (T.TRITT,B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	2
③	5	11	10	<b>THEY'RE LEAVING OUR SONG</b> B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	3
4	1	3	12	<b>TEXAS TORNADO</b> T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
⑤	4	8	13	<b>IF I WERE YOU</b> J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859	4
⑥	8	12	14	<b>FALL IN LOVE</b> B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306	6
⑦	12	14	8	<b>ANY MAN OF MINE</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448	7
⑧	11	13	8	<b>YOU BETTER THINK TWICE</b> T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 55035	8
⑨	13	15	12	<b>THAT'S JUST ABOUT RIGHT</b> M.BRIGHT,T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813	9
⑩	15	18	11	<b>DARNED IF I DON'T (DANGED IF I DO)</b> D.COOK (R.DUNN,D.DILLON)	◆ SHENANDOAH (V) CAPITOL NASHVILLE 18484	10
⑪	14	16	16	<b>PARTY CROWD</b> T.BROWN (D.L.MURPHY,J.HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977	11
⑫	16	21	8	<b>I DON'T EVEN KNOW YOUR NAME</b> K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830	12
13	9	1	13	<b>SUMMER'S COMIN'</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64281	1
⑭	18	19	6	<b>AND STILL</b> T.BROWN,R.MCENTIRE (L.HENGBER,T.L.JAMES)	◆ REBA MCENTIRE (V) MCA 55047	14
				<b>★★★Airpower★★★</b>		
⑮	19	20	11	<b>MISSISSIPPI MOON</b> J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274	15
				<b>★★★Airpower★★★</b>		
⑯	21	24	9	<b>I DIDN'T KNOW MY OWN STRENGTH</b> J.STROUD (R.BOWLES,R.BYRNE)	◆ LORRIE MORGAN (C) (V) BNA 64357	16
17	7	5	16	<b>YOU DON'T EVEN KNOW WHO I AM</b> E.GORDY,JR. (G.PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856	5
⑰	20	22	9	<b>MY HEART WILL NEVER KNOW</b> J.STROUD (S.DORFF,B.KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887	18
19	6	2	15	<b>YOU AIN'T MUCH FUN</b> N.LARKIN,H.SHEDD (T.KEITH,C.GOFF,JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728	2
20	17	7	19	<b>WHEN YOU SAY NOTHING AT ALL</b> R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329	3
⑳	23	30	9	<b>BOBBIE ANN MASON</b> S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903	21
22	10	4	16	<b>I'M STILL DANCIN' WITH YOU</b> D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77842	4
⑳	29	36	7	<b>A LITTLE BIT OF YOU</b> S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823	23
⑳	24	26	10	<b>YOU CAN SLEEP WHILE I DRIVE</b> G.FUNDIS (M.ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025	24
⑳	26	34	10	<b>THIS IS ME MISSING YOU</b> D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870	25
⑳	28	32	6	<b>I'M IN LOVE WITH A CAPITAL "U"</b> J.SLATE,J.DIFFIE (C.WISEMAN,P.NELSON)	◆ JOE DIFFIE (C) (V) EPIC 77902	26
⑳	31	42	5	<b>WALKING TO JERUSALEM</b> T.BROWN (S.HOGIN,M.D.SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049	27
⑳	27	28	10	<b>SOUTHERN GRACE</b> C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT	27
⑳	34	41	5	<b>IN BETWEEN DANCES</b> P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833	29
⑳	33	39	7	<b>FINISH WHAT WE STARTED</b> M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739	30
⑳	35	43	12	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> C.BROOKS (B.SWEAT,C.SWEAT)	◆ PERFECT STRANGER (C) (V) CURB 476956	31
32	22	17	18	<b>STANDING ON THE EDGE OF GOODBYE</b> J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	◆ JOHN BERRY (V) CAPITOL NASHVILLE 18401	2
⑳	43	62	4	<b>YOU'RE GONNA MISS ME WHEN I'M GONE</b> S.HENDRICKS,D.COOK (K.BROOKS,D.COOK,R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2831	33
34	32	29	19	<b>GONNA GET A LIFE</b> M.WRIGHT (F.DYCUS,J.LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978	1
⑳	39	55	4	<b>I WANT MY GOODBYE BACK</b> D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	◆ TY HERNDON (C) (V) MCG CURB 76946	35
⑳	40	44	8	<b>WHEN AND WHERE</b> B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	36
⑳	44	51	5	<b>NOT ON YOUR LOVE</b> C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954	37
38	30	23	19	<b>WHAT MATTERED MOST</b> D.JOHNSON (G.BURR,V.MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	38	35	20	<b>LITTLE MISS HONKY TONK</b> S.HENDRICKS,D.COOK (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790	1
40	37	33	18	<b>I CAN LOVE YOU LIKE THAT</b> S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728	1
⑳	45	49	8	<b>THAT AIN'T MY TRUCK</b> M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034	41
42	25	10	16	<b>I DON'T BELIEVE IN GOODBYE</b> M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936	4
43	42	40	20	<b>THE HEART IS A LONELY HUNTER</b> T.BROWN,R.MCENTIRE (M.D.SANDERS,E.HILL,K.WILLIAMS)	REBA MCENTIRE (V) MCA 54987	1
44	36	25	15	<b>ADALIDA</b> T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (V) MCA 55019	3
⑳	49	47	8	<b>SOMEONE ELSE'S STAR</b> B.J.WALKER,JR. (K.LEHNING,S.EWING,J.WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435	45
⑳	52	53	6	<b>FIND OUT WHAT'S HAPPENIN'</b> J.CRUTCHFIELD (J.CRUTCHFIELD)	◆ TANYA TUCKER CAPITOL NASHVILLE ALBUM CUT	46
⑳	55	61	4	<b>SHOULD'VE ASKED HER FASTER</b> G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	◆ TY ENGLAND (C) (V) RCA 64280	47
⑳	57	66	3	<b>DOWN IN TENNESSEE</b> M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	48
⑳	51	56	8	<b>ALL THAT HEAVEN WILL ALLOW</b> D.COOK (B.SPRINGSTEEN)	◆ THE MAVERICKS (V) MCA 55026	49
50	50	48	7	<b>WHAT DO YOU WANT WITH HIS LOVE</b> B.CHANCEY (D.BALL,L.JEFFERIES)	◆ DAVID BALL WARNER BROS. ALBUM CUT	48
51	46	46	19	<b>REFRIED DREAMS</b> J.STROUD,G.GALLIMORE (J.FOSTER,M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931	5
⑳	53	52	8	<b>HELLO CRUEL WORLD</b> R.BENNETT (G.DUCAS,ANGELO,T.TYLER)	◆ GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT	52
53	48	31	18	<b>FAITH IN ME, FAITH IN YOU</b> J.STROUD,D.STONE (D.LOGGINS,T.BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837	13
				<b>★★★Hot Shot Debut★★★</b>		
⑳	<b>NEW</b>		1	<b>SHE AIN'T YOUR ORDINARY GIRL</b> E.GORDY,JR. ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	54
55	58	60	5	<b>DON'T MAKE ME FEEL AT HOME</b> K.STEGALL,J.KELTON (L.D.LEWIS,K.WILLIAMS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 834	55
⑳	61	71	3	<b>THREE WORDS, TWO HEARTS, ONE NIGHT</b> J.STROUD,M.COLLEIE (M.COLLEIE,G.HOUSE)	◆ MARK COLLIE (C) (V) GIANT 17855	56
⑳	63	—	2	<b>SOMETIMES I FORGET</b> J.STROUD,D.STONE (B.KIRSCH,B.REGAN)	DOUG STONE (C) (V) COLUMBIA 77945	57
⑳	62	65	5	<b>MY GIRL FRIDAY</b> R.LANDIS (C.WRIGHT,C.JACKSON)	◆ DARON NORWOOD (C) (V) GIANT 17881	58
⑳	64	—	2	<b>JUST MY LUCK</b> R.BENNETT (K.RICHEY,ANGELO)	◆ KIM RICHEY (C) (V) MERCURY 856 832	59
⑳	65	68	4	<b>FORGIVENESS</b> A.BYRD,JIM ED. NORMAN (V.SHAW,B.DIPIERO)	◆ VICTORIA SHAW (C) (V) REPRISE 17886	60
61	60	50	16	<b>IF YOU'RE GONNA WALK, I'M GONNA CRAWL</b> B.CANNON,N.WILSON (B.CANNON,L.BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686	18
62	54	27	14	<b>CLOWN IN YOUR RODEO</b> J.LEO (W.KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484	20
⑳	67	—	2	<b>LEAD ON</b> T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	63
⑳	71	—	2	<b>IF I AIN'T GOT YOU</b> D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	64
⑳	70	73	5	<b>NOT SO DIFFERENT AFTER ALL</b> R.L.PHELPS,D.PHELPS,K.LEHNING (J.HUGHES,I.KELLY)	BROTHER PHELPS (C) (V) ASYLUM 64436	65
⑳	<b>NEW</b>		1	<b>WHY WALK WHEN YOU CAN FLY</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77955	66
67	68	70	15	<b>GET OVER IT</b> B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT	46
68	66	58	16	<b>CAIN'S BLOOD</b> B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622	26
⑳	75	—	2	<b>SLOW ME DOWN</b> M.MAHER (S.DAVIS,S.LYNN,B.MAHER)	◆ SHELBY LYNNE (C) (V) MAGNATONE 1102	69
⑳	<b>NEW</b>		1	<b>ONE</b> N.WILSON,T.BROWN (R.PETERSON,J.BRUCE,E.BRUCE)	◆ GEORGE JONES & TAMMY WYNETTE (V) MCA 55048	70
71	72	—	2	<b>SWINGIN' ON MY BABY'S CHAIN</b> J.CRUTCHFIELD (P.CLAYPOOL,T.DEVOURSNEY,D.STEEN)	◆ PHILIP CLAYPOOL (C) (V) CURB 76952	71
⑳	<b>NEW</b>		1	<b>DALLAS DAYS AND FORT WORTH NIGHTS</b> G.BROWN,J.BOWEN (K.BERGSMES,G.EATHERLY)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	72
⑳	<b>NEW</b>		1	<b>A HEART WITH 4 WHEEL DRIVE</b> B.CANNON,L.SHELL (P.THORN,B.MADDOX)	◆ 4 RUNNER (C) (V) POLYDOR 579 450	73
⑳	<b>NEW</b>		1	<b>SHE CAN'T LOVE YOU</b> C.FARREN (J.STEELE,C.FARREN,R.SHARP)	◆ BOY HOWDY CURB ALBUM CUT	74
75	69	63	13	<b>I'M LIVING UP TO HER LOW EXPECTATIONS</b> J.STROUD,R.TRAVIS,D.MALLOY (B.MCDILL,T.ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902	39

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette title, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

## Billboard® Top Country Singles Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★★★No. 1★★★</b>	
1	—	—	1	<b>ANY MAN OF MINE</b> MERCURY 856 448 1 week at No. 1	SHANIA TWAIN
2	—	—	1	<b>WHEN YOU SAY NOTHING AT ALL</b> BNA 64329	ALISON KRAUSS & UNION STATION
3	—	—	1	<b>I'M STILL DANCIN' WITH YOU</b> COLUMBIA 77842	WADE HAYES
4	—	—	1	<b>WHAT MATTERED MOST</b> EPIC 77843	TY HERNDON
5	—	—	1	<b>YOU DON'T EVEN KNOW WHO I AM</b> EPIC 77856	PATTY LOVELESS
6	—	—	1	<b>CAIN'S BLOOD</b> POLYDOR 851 622	4 RUNNER
7	—	—	1	<b>WALKING TO JERUSALEM</b> MCA 55049	TRACY BYRD
8	—	—	1	<b>SO HELP ME GIRL</b> EPIC 77808	JOE DIFFIE
9	—	—	1	<b>YOU AIN'T MUCH FUN</b> POLYDOR 851 728	TOBY KEITH
10	—	—	1	<b>BUBBA HYDE</b> ARISTA 1-2787	DIAMOND RIO
11	—	—	1	<b>REDNECK STOMP</b> WARNER BROS. 18116	JEFF FOXWORTHY
12	—	—	1	<b>REFRIED DREAMS</b> CURB 76931	TIM MCGRAW
13	—	—	1	<b>I DIDN'T KNOW MY OWN STRENGTH</b> BNA 64357	LORRIE MORGAN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	—	—	1	<b>STAY FOREVER</b> MCG CURB 76929	HAL KETCHUM
15	—	—	1	<b>MY HEART WILL NEVER KNOW</b> GIANT 17887	CLAY WALKER
16	—	—	1	<b>FALL IN LOVE</b> BNA 64306	KENNY CHESNEY
17	—	—	1	<b>PARTY CROWD</b> MCA 54977	DAVID LEE MURPHY
18	—	—	1	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> CURB 476956	PERFECT STRANGER
19	—	—	1	<b>DON'T TAKE THE GIRL</b> CURB 76925	TIM MCGRAW
20	—	—	1	<b>YOU CAN SLEEP WHILE I DRIVE</b> MCA 55025	TRISHA YEARWOOD
21	—	—	1	<b>BOBBIE ANN MASON</b> COLUMBIA 77903	RICK TREVINO
22	—	—	1	<b>NOT ON YOUR LOVE</b> MCG CURB 76954	JEFF CARSON
23	—	—	1	<b>FOR A CHANGE</b> ATLANTIC 87176	NEAL MCCOY
24	—	—	1	<b>FAITH IN ME FAITH IN YOU</b> COLUMBIA 77837	DOUG STONE
25	—	—	1	<b>HOG WILD</b> MCG CURB 76948	HANK WILLIAMS, JR.

Records with the greatest sales gains this week. ◆ Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan, Inc.

### NASHVILLE SCENE

(Continued from page 32)

"I made a mistake," Hendricks says. "Martha played four songs for me that didn't capture me for whatever reason. Then I saw Faith on 'Nashville Now' and saw something special that wasn't on those tapes. I called Martha and said I had made a mistake. And we got going. We went on an intensive song search. I had three songs in what I call my 'good song file' that made it on the album: 'Wild One,' 'But I Will,' and 'Just About Now.'"

With the album done, the whole star-making machinery kicked in. Warner/Reprise Nashville senior VP for marketing Bob Saporiti says, "I couldn't believe she was named Faith Hill and was from Star, Miss. Bells went off. She was perfect from a marketing point of view. Then I heard the music and just said, 'This is gonna be the best.'" Bill Mayne, Warner/Reprise Nashville VP

for promotion, agrees. "The secret is in the music," he says. "She gave us a good record . . . We took her on a radio tour across America for four or five months, this being before the album came out. She met everybody. We took her and a sampler CD and a video, and it worked."

"She has across-the-board sales appeal," says Warner/Reprise Nashville VP for national sales Neal Spielberg. "She's the girl next door but is growing up a little. We featured her in a Kmart tie-in that was a natural."

Los Angeles-based personal manager Gary Borman handles Dwight Yoakam, among others, but now says he's proud to consider himself a "country manager." "Faith taught me the other side of country," he says. "She was real. We just had to facilitate that. We wanted to find the right venues for her, to find the right environment for

her and her music. The hard part in breaking a female country artist is getting women to be receptive. Faith's honesty won them over." Hill's booking agent, John Huie of Creative Artists Agency, agrees. "I didn't do it," he says, "Faith did it . . . We decided to bypass the first step because she could develop more from not touring than touring wrong. We initially had Texas club dates for 10 grand a night but canceled those when the Reba opening slot at \$2,500 a night came open." From McEntire, she went on to tours with Brooks & Dunn and Alan Jackson.

For the rest of 1995, Hill plans to tour with George Strait on the West Coast, through Canada and the Northwest with Brooks & Dunn, and the Southeast with Alan Jackson. "It Matters To Me" will be issued by Warner Bros. on Aug. 29.

### SCRAPBOOK ADDS TO CAMPBELL'S ARTISTRY

(Continued from page 34)

to. I'm a big fan of Springsteen and Steve Earle for that reason. They write songs that are so clear, that just make sense."

Earle's "Sometimes She Forgets" is also covered on "Hurt City," which Campbell feels shows an evolution from his critically lauded 1992 debut album, "Lonesome Wins Again."

"It's incredibly important that an artist not get too comfortable," he says. "All my idols are always one-upping themselves, getting better or more in-depth . . . with every album. When you first come to town and make your first record, it's such a personal thing—your introduction into the music world. You scrape and sweat over it so much that when you're done, it's easy to just jump back and do what you did and not go anywhere. That's scary for me, because I've grown in my music and my ability and confidence in general, and I don't want to go back and do the same thing."

On "Hurt City," Campbell tried different instrumentation, such as the Rhodes piano on "Why You Been Gone So Long" and the string section on the title track. "There's a lot of energy in this record, and it came out of working with new people like [producers] Blake Chancey and Wally Wilson."

The three years between albums, Campbell says, resulted largely from the intervening staff changes at Columbia Nashville. "I was going nuts being away so long, but it gave me a lot of time for soul-searching as far as music and where I wanted to go. The first record was very mellow and stylized, but with this one I looked for songs that really grabbed me and said something. I've really improved in my own songwriting, but I won't cut them unless they're as good as anybody else's, like Kostas."

Kostas, along with Wally Wilson, co-wrote the "Hurt City" track "Mind Over Matter."

### COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- |   |   |
|---|---|
| 44 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL   | 18 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL   |
| 49 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)  | 37 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM  |
| 14 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL   | 65 NOT SO DIFFERENT AFTER ALL (EMI Blackwood, BMI/XXX00, BMI/EMI April, ASCAP/Irene Kelly, ASCAP) HL  |
| 7 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM   | 70 ONE (Home At Last, BMI/Boca Grande, BMI/Just A Secretary, ASCAP/Copyright Management, ASCAP)   |
| 21 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL   | 11 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)   |
| 68 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM   | 51 REFRID DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL  |
| 62 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL  | 54 SHE AIN'T YOUR ORDINARY GIRL (Suzy Joe, BMI/My Split, BMI)   |
| 72 DALLAS DAYS AND FORT WORTH NIGHTS (Club Zoo, BMI/Black Eyed Susan, BMI/Rain Crow, BMI)   | 74 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farrenuff, ASCAP/Longitude, BMI/Farren Curtis, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI)   |
| 10 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acutt-Rose, BMI) WBM/HL   | 47 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Andersong, BMI) WBM  |
| 55 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP) HL   | 69 SLOW ME DOWN (Recluse, BMI/Magnasong, BMI/Sneaky Snake, BMI/Welbeck, ASCAP/EMI April, ASCAP)   |
| 48 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP)   | 1 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robroy West, BMI) WBM  |
| 53 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM  | 45 SOMEONE ELSE'S STAR (Acutt-Rose, BMI/Mile, ASCAP) WBM  |
| 6 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acutt-Rose, BMI) WBM/HL  | 57 SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Home, ASCAP)   |
| 46 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI) HL  | 28 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL  |
| 30 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM   | 32 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL  |
| 60 FORGIVENESS (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Little Big Town, BMI/American Made, BMI) WBM   | 13 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM   |
| 67 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL  | 71 SWINGIN' ON MY BABY'S CHAIN (Mike Curb, BMI/Congregation, SESAC/Letterpro, ASCAP)  |
| 34 GONNA GET A LIFE (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL   | 2 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL   |
| 43 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL                         | 4 TEXAS TORNADO (Sony Tree, BMI) HL   |
| 73 A HEART WITH 4 WHEEL DRIVE (Yo Man, BMI)   | 41 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL  |
| 52 HELLO CRUEL WORLD (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/All 3 Chords, BMI/Bug, BMI) HL   | 9 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM   |
| 40 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM/HL | 3 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI) WBM/HL |
| 16 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM   | 25 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL                                      |
| 42 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM   | 56 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Houseofnuts, BMI)   |
| 12 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM  | 27 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL  |
| 64 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM  | 50 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bait And Tackle, BMI) HL  |
| 5 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM  | 38 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL   |
| 61 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL   | 36 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM   |
| 26 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Tenlee, BMI) WBM/HL   | 20 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM  |
| 75 I'M LIVING UP TO HER LOW EXPECTATIONS (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC) HL                               | 66 WHY WALK WHEN YOU CAN FLY (Why Walk, ASCAP)  |
| 22 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL   | 19 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL   |
| 29 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM   | 8 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM  |
| 35 I WANT MY GOOBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM  | 24 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM   |
| 59 JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP)  | 17 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL  |
| 63 LEAD ON (Acutt-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM   | 31 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)  |
| 23 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM   | 33 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buttalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL   |
| 39 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL  |   |
| 15 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL   |   |
| 58 MY GIRL FRIDAY (Stroudvarious, ASCAP/Curtis Wright,  |   |

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## Hot Latin Tracks™



# CMT Pacts For A Brazilian Debut

COMO VAO, Y'ALL? Nashville-based music video network Country Music Television (CMT) and Brazilian cable channel TV Abril (TVA) have signed a long-term pact granting TVA the right to distribute CMT to TVA's owned and managed cable and MMDS systems, as well as to TVA's affiliates in cable and MMDS throughout Brazil. A leading subscription TV program provider in Brazil, TVA reaches more than 360,000 subscribers via its own systems in six major cities, plus 45 affiliates throughout the country. TVA subscription share in Brazil is almost 65%. The company's subscriber growth rate soared



by John Lannert

more than 250% in 1994. TVA is owned by Brazilian communications conglomerate Grupo Abril, a leader in Brazil's expanding home video market.

**ASCAP AWARDS SET:** ASCAP will



**An Amor To Remember.** At the recent BMI annual Pop Awards dinner in Los Angeles, the performing rights organization feted the composers whose songs received the most radio and television airplay over the past year. Among the songs honored was "Amor Prohibido," which was written by Rete Astudillo and A.B. Quintanilla and recorded by Quintanilla's late superstar sister, Selena. Shown here at the Regent Beverly Wilshire hotel from left, are Frances Preston, president/CEO, BMI; Astudillo; friend Selina Guerra; Quintanilla; Roland Gutierrez of the Quintanilla-produced group Chikko; and Diane Almodovar, director Latin music, BMI.

fete its member songwriters and publishers during the performing rights society's third annual El Premio ASCAP, slated to be held Sept. 12 at the Tropical in Miami Beach, Fla. Criteria for the awards is based in part on a songwriter or publisher's performance on the Hot Latin Tracks chart.

In related news, ASCAP has signed talented Puerto Rican songwriter Victor Manuelle.

**GETTING CAUGHT UP:** Columbia House Club Música Latina and National REFORMA—an organization promoting library services to Spanish speakers—dedicated Latin music installations in 12 libraries in the U.S. during National REFORMA's annual scholarship event, held Saturday (24) at the Drake Hotel in Chicago. Each installation includes a top-shelf Sony CD player, 100 Latin CDs, and educational resource materials on the origins of Latin music... The Recording Industry Assn. of America has certified platinum the Gipsy Kings' 1988 self-titled debut on Elektra for sales surpassing 1 million units. Also, the band's follow-up album, "Mosaïque," was certified gold for sales surpassing 500,000 units... The family of Argentinian composer Leopoldo Díaz Vélez has filed suit against Spain's noted singer/songwriter Joan Manuel Serrat, alleging that Serrat's classic "Fiesta" plagiarizes a verse from Díaz's standard "La Milonga Y Yo." Serrat currently is on tour in Argentina.

**ROADWORK:** Ace Latin jazz crew Bobby Sanabria Y Ascensión and pop-

(Continued on next page)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
<b>*** No. 1 ***</b>					
1	1	1	8	M. A. SOLIS Y LOS BUKIS FONOVISA	UNA MUJER COMO TU M.A. SOLIS (M.A. SOLIS)
2	2	3	7	VICENTE FERNANDEZ SONY	AUNQUE ME DUELA EL ALMA P. RAMIREZ (J. SEBASTIAN)
3	3	2	6	LA MAFIA SONY	NADIE M. LICHTENBERGER JR. (A. LARRINAGA)
<b>*** AIRPOWER ***</b>					
4	<b>NEW</b>		1	SELENA EMI LATIN	I COULD FALL IN LOVE K. THOMAS (K. THOMAS)
5	5	11	4	BANDA ZETA FONOVISA	PRESUMIDAS S.A. Z. LUIS (Z. LUIS)
6	4	4	22	SELENA EMI LATIN	FOTOS Y RECUERDOS A. B. QUINTANILLA III (C. HYUNDE)
7	6	5	11	BRONCO FONOVISA	ESA MUJER BRONCO (J.G. ESPARZA)
<b>*** AIRPOWER ***</b>					
8	17		2	LOS TIGRES DEL NORTE FONOVISA	EL EJEMPLO T.N. INC. (T. BELLO)
<b>*** AIRPOWER ***</b>					
9	21		2	TIRANOS DEL NORTE FONOVISA	TAL PARA CUAL J. MARTINEZ PARA (L. PEREZ)
10	7	6	10	ROCIO DURCAL ARIOLA/BMG	VESTIDA DE BLANCO R. LUI (R. LUI)
11	9	7	5	MARC ANTHONY SOHO LATINO/SONY	TE CONOZCO BIEN S. GEORGE (O. ALFANNO)
12	11	17	5	INTOCABLE EMI LATIN	PARECE QUE NO J. AYALA (E. AYALA)
13	8	8	33	SELENA EMI LATIN	NO ME QUEDA MAS A. B. QUINTANILLA III (R. VELA)
14	14	13	7	LAURA PAUSINI WEA LATINA	GENTE A. VALSIGLIO (A. VALSIGLIO, CHEPPE, M. MARATI)
15	12	10	7	SPARK FONOVISA	QUIERO QUE ME VUELVAS A QUERER T. MORRIE (L. ANTONIO T. MORRIE)
<b>*** AIRPOWER ***</b>					
16	20	35	3	LOS CAMINANTES LUNA/FONOVISA	DAME OTRA OPORTUNIDAD A. DE LUNA (M. SOTELO)
<b>*** AIRPOWER ***</b>					
17	15	15	5	FITO OLIVARES FONOVISA	EL PASO DEL CANGURO F. OLIVARES (R. OLIVARES)
18	10	12	13	BANDA RITMO ROJO FONOVISA	MI CORAZON LLORO M. CONTRERAS (F. CLAUDE, J. BOUTAYRE, F. COMBES)
19	13	9	11	CLAUDIO RODVEN	VEN JUNTO A MI R. PEREZ BOTIJA (C. BERMUDEZ)
20	16	16	4	JERRY RIVERA SONY	MAGIA C. SOTTO (O. ALFANNO)
21	30		2	RAUL ORTEGA FONOVISA	VEN DEVORAME OTRA VEZ R. ORTEGA (P. HERNANDEZ)
22	23	21	10	REY RUIZ SONY	ESTAMOS SOLOS T. VILLARIN (J. L. PILOTO)
23	19	18	6	EMILIO EMI LATIN	YA R. NAVARRA (R. NAVARRA)
24	22	19	8	M. A. SOLIS Y LOS BUKIS FONOVISA	SI YA NO TE VUELVO A VER M.A. SOLIS (M.A. SOLIS)
25	38		2	ROSARIO SDI/SONY	LA ESTRELLA A. SORIANO, F. ILLAN (A. F. OJES)
26	33		2	MILLIE EMI LATIN	ESTAREMOS JUNTOS K. C. PORTER (K. C. PORTER, M. FLORES)
27	24	23	8	GARY HOBBS EMI LATIN	POR FAVOR CORAZON G. HOBBS (C. CASTILLO)
28	25	37	3	MARCELO CEZAN SONY	HIERBA MOJADA L.G. ESCOLAR, J. SEIAS (F. SANTANDER)
29	<b>RE-ENTRY</b>	7		GRACIELA BELTRAN EMI LATIN	ESTAN LLOVIENDO LAGRIMAS R. GUADARRAMA (R. BELLESTERO)
30	26	31	3	IRIDIAN RODVEN	CUMBIA TRISTE F. CUBIEL (E. CUBIEL, P. A. CARDENAS)
31	29	36	3	KIARA RODVEN	LUNA DE PLATA C. DE WALDEN (S. SINGER, L. COHEN, A. HIDDING)
32	<b>NEW</b>	1		LOS MIER FONOVISA	CORAZON DE ANGEL LOS MIER (J. MARIA LOBO)
33	18	14	15	LIBERACION FONOVISA	A ESA V. CANALES, A. ALVARADO (R. DAMIAN)
34	<b>NEW</b>	1		LOS FUGITIVOS RODVEN	QUIEN SOY YO SIN ELLA P. MOTTA (E. DI CAMARGO)
35	36	38	5	MYRIAM HERNANDEZ WEA LATINA	NO HACE FALTA MAS QUE DOS H. GARCIA, M. HERNANDEZ, J. C. DUQUE
36	28	24	9	GUARDIANES DEL AMOR RCA/BMG	CORAZON ROMANTICO A. PASTOR (A. PASTOR)
37	34	20	18	LA MAFIA SONY	TOMA MI AMOR M. LICHTENBERGER JR. (A. LARRINAGA)
38	27	28	7	ALEJANDRO FERNANDEZ SONY	QUE SEAS MUY FELIZ P. RAMIREZ (M. MONTERROSAS)
39	31	27	22	BRONCO FONOVISA	QUE NO ME OLVIDE BRONCO (J.G. ESPARZA)
40	40	30	5	CHARLIE MASSO SONY	CALLA CORAZON M. PEREZ BAUTISTA (D. WARRIN, R. BUCHANAN)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
28 STATIONS	18 STATIONS	18 STATIONS	18 STATIONS	54 STATIONS	54 STATIONS
1 LAURA PAUSINI WEA LATINA	1 MARC ANTHONY SOHO LATINO/SONY	1 LA MAFIA SONY	1 LAURA PAUSINI WEA LATINA	1 LAURA PAUSINI WEA LATINA	1 LAURA PAUSINI WEA LATINA
2 CLAUDIO RODVEN	2 JERRY RIVERA SONY	2 VICENTE FERNANDEZ SONY	2 ROCIO DURCAL ARIOLA/BMG	2 VICENTE FERNANDEZ SONY	2 VICENTE FERNANDEZ SONY
3 M. A. SOLIS Y LOS BUKIS FONOVISA	3 REY RUIZ SONY	3 AUNQUE ME DUELA... FONOVISA	3 REY RUIZ SONY	3 AUNQUE ME DUELA... FONOVISA	3 AUNQUE ME DUELA... FONOVISA
4 MILLIE EMI LATIN	4 ESTAMOS SOLOS	3 PRESUMIDAS S.A. FONOVISA	4 GILBERTO SANTA ROSA SONY	3 PRESUMIDAS S.A. FONOVISA	3 PRESUMIDAS S.A. FONOVISA
5 ROSARIO SDI/SONY	5 MAYRA MAYRA ARIOLA/BMG	4 M. A. SOLIS Y LOS BUKIS FONOVISA	5 LA SIGA AMANDO SONY	4 M. A. SOLIS Y LOS BUKIS FONOVISA	4 M. A. SOLIS Y LOS BUKIS FONOVISA
6 KIARA RODVEN	6 SI VOLVIERAS A MI	5 SELENA EMI LATIN	6 EL GRAN COMBO FONOVISA	5 SELENA EMI LATIN	5 SELENA EMI LATIN
7 MARCELO CEZAN SONY	7 CARLOS ALBERTO FONOVISA	6 I COULD FALL IN LOVE K. THOMAS (K. THOMAS)	7 CARLOS ALBERTO FONOVISA	6 I COULD FALL IN LOVE K. THOMAS (K. THOMAS)	6 I COULD FALL IN LOVE K. THOMAS (K. THOMAS)
8 MYRIAM HERNANDEZ WEA LATINA	8 LOS DEL RIO ARIOLA/BMG	6 LOS TIGRES DEL NORTE FONOVISA	8 LOS DEL RIO ARIOLA/BMG	6 LOS TIGRES DEL NORTE FONOVISA	6 LOS TIGRES DEL NORTE FONOVISA
9 CHARLIE MASSO SONY	9 JAILENE EMI LATIN	7 BRONCO FONOVISA	9 JAILENE EMI LATIN	7 BRONCO FONOVISA	7 BRONCO FONOVISA
10 RICARDO ARJONA SONY	10 LAURA PAUSINI WEA LATINA	8 TIRANOS DEL NORTE FONOVISA	10 LAURA PAUSINI WEA LATINA	8 TIRANOS DEL NORTE FONOVISA	8 TIRANOS DEL NORTE FONOVISA
11 WILKINS RCA/BMG	11 LUIS ENRIQUE SONY	9 INTOCABLE EMI LATIN	11 LUIS ENRIQUE SONY	9 INTOCABLE EMI LATIN	9 INTOCABLE EMI LATIN
12 ROCIO DURCAL ARIOLA/BMG	12 NUNCA TE OLVIDE	10 LOS CAMINANTES LUNA/FONOVISA	12 NUNCA TE OLVIDE	10 LOS CAMINANTES LUNA/FONOVISA	10 LOS CAMINANTES LUNA/FONOVISA
13 DONATO & ESTEFANO SONY	12 JOHNNY RIVERA RMM/SONY	11 BANDA RITMO ROJO FONOVISA	13 DONATO & ESTEFANO SONY	11 BANDA RITMO ROJO FONOVISA	11 BANDA RITMO ROJO FONOVISA
14 MARTA SANCHEZ POLYGRAM	13 LOS HERMANOS ROSARIO KAREN/BMG	12 SELENA EMI LATIN	14 MARTA SANCHEZ POLYGRAM	12 SELENA EMI LATIN	12 SELENA EMI LATIN
15 MARIAM CAREY COLUMBIA/SONY	14 HECTOR TRICOCHE RODVEN	13 FOTOS Y RECUERDOS A. B. QUINTANILLA III (C. HYUNDE)	15 MARIAM CAREY COLUMBIA/SONY	13 FOTOS Y RECUERDOS A. B. QUINTANILLA III (C. HYUNDE)	13 FOTOS Y RECUERDOS A. B. QUINTANILLA III (C. HYUNDE)
	15 KINITO MENDEZ EMI LATIN	14 EL PASO DEL CANGURO F. OLIVARES (R. OLIVARES)		14 EL PASO DEL CANGURO F. OLIVARES (R. OLIVARES)	14 EL PASO DEL CANGURO F. OLIVARES (R. OLIVARES)
		15 RAOUL ORTEGA FONOVISA		15 RAOUL ORTEGA FONOVISA	15 RAOUL ORTEGA FONOVISA
		15 M. A. SOLIS Y LOS BUKIS FONOVISA		15 M. A. SOLIS Y LOS BUKIS FONOVISA	15 M. A. SOLIS Y LOS BUKIS FONOVISA

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

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## LATIN NOTAS

(Continued from preceding page)

ular merengue act the New York Band are booked to appear June 30 at the Lincoln Center as part of the Lincoln Center's Midsummer Night Swing series . . . Colombia's vallenato superstar Carlos Vives, who nabbed his first kudo at Billboard's second Latin Music Awards on June 7 in Miami, is set to begin a 12-date U.S. trek Aug. 18 at Radio City Music Hall in New York. Cárdenas, Fernández & Associates is promoting the tour. "La Tierra Del Olvido" (PolyGram Latino), the follow-up album to his smash debut, "Clásicos De La Provincia," is due out Aug. 8. The titular leadoff single is slated for release June 29. "Clásicos," you may recall, won best album of the year, new artist in the pop category at this year's Billboard awards ceremony . . . Celia Cruz, Tito Puente, Rubén Blades Y Son del Solar, Oscar D'León, and Arturo Sandoval comprise a scintillating bill for El Festival Hollywood Salsa Y Jazz Latino, scheduled to take place Sept. 30 at the Hollywood Bowl. Ralph Mercado is promoting the set. Puente won El Premio Billboard, a lifetime achievement trophy at Billboard's second Latin Music Awards.

**CHILE NOTAS:** In just two months, Sony's sterling, roots-minded rockers Los Tres have notched a platinum record for "La Espada & La Pared," now nearing 30,000 units sold. (Platinum certs in Chile are handed out for album sales exceeding 25,000 units.) "La Espada" has already generated two hit singles: "Déjate Caer" and the title track. SDI/Sony has just released the title in the U.S., where it stands a strong chance of duplicating its success in Chile . . . PolyGram Argentina's much-revered vocal matriarch Mercedes Sosa will celebrate 30 years in the music biz with a Latin American tour that kicks off July 8 at the Teatro Monumental in Santiago. Other countries where Sosa is expected to perform are Brazil, Uruguay, Colombia, Costa Rica, Nicaragua, El Salvador, Panama, and Honduras . . . Gloria Simonetti's just-released album, "Dedicado" (Polyshow), finds the legendary balladeer exploring rock-oriented terrain. Simonetti says the timing was right to veer toward rock. "I have people who follow me and who are always going to follow me, but this time I've stretched my musical horizon." Simonetti's latest fea-

(Continued on page 42)

The Unstoppable Heatwave  
Billboard Spotlights

# Tejano Music

Tejano's throbbing beats and sultry sounds continue to burn up the charts. Billboard's September 2 issue catches up with one of the fastest growing genres in Latin Music, taking an in-depth look at Tejano's ongoing evolution :

- An overview of its market •
- Exposure at non-traditional media, such as PBS and the Nashville Network •
- Industry profiles on Tejano's hottest stars •

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**Issue Date: Sept. 2 Ad Close: August 8**

Contact: Mexico: Daisy Ducret 213-525-2307 NY: Gene Smith 212-536-5001



Nava's 50/50. Arista/Texas recording artist Joel Nava wraps up his label debut with producers Ron Morales, Michael Morales, and Chris Waters at Studio M in San Antonio, Texas. Scheduled for release in August, Nava's record is believed to be the first album to be recorded half country and half Tejano. Shown seated at the console, from left, are Nava and Michael Morales. Standing, from left, are Ron Morales and Waters.

# Songwriters & Publishers

ARTISTS & MUSIC

## Copyright Summit Has Global Focus Country Music To Get Particular Attention

BY IRV LICHTMAN

NEW YORK—An in-depth economic overview of copyrights in key markets will be the theme of "NARAS Global Song Marketing Summit: Defining Domestic And International Markets," to be held July 29 at the Omni Hotel in Austin, Texas.

The daylong event is being organized by Richard Perna, VP of Hamstein Publishing Co. of Austin, and is an outgrowth of Hamstein's annual in-house A&R conference. Hamstein and performing right society ASCAP are sponsoring the event.

Although the summit will raise issues covering all genres of pop music, Perna says that special attention will be paid to the country music scene over the course of a 2- to 2½-hour session on the morning of July 29. Other genres will be explored in the afternoon. With interest in country music on a broader scale, he says,

"we want country executives to see the viability of those copyrights, such as who uses them most, who are the top acts, labels, and managers in foreign markets. This is not an event for amateurs, but for professionals to learn about other areas of music and to hear about problems in the real world and how best to attack them."

Perna notes that the summit is a "condensed" version of Hamstein's own annual summit, which this year runs July 26-30, with a day off on the 29th for attending the NARAS summit.

Hamstein Music's own catalog does not specialize in any one form of pop. It is the original publisher, and continues to publish the works of ZZ Top, and its catalog has many covers by such artists as Eric Clapton, Bonnie Raitt, and Robert Plant, among others.

According to a prepared statement by NARAS president/CEO Michael Greene, the summit offers "individuals

in our music community a unique opportunity to view the rapidly changing complexities of the global music landscape."

As of June 14, the lineup of confirmed guest speakers included Perna; Clark Godholm, president of Philadelphia-based Roughtunes; Laras Wiggman, managing director of Air Music Scandinavia in Stockholm; Ian James, managing director of Mushroom Music Australia in Melbourne; Laurent Dreux-Leblanc, president of Treize-Bis Music France in Paris; Tony Brown, president of MCA/Nashville; and Tim Dubois, president of Arista Records Nashville.

NARAS says that space is available on a first-come, first-served basis. Before July 15, registration is \$75 per person; \$50 per person for NARAS members. After July 15, registration is \$1,000 per person; \$75 per person for NARAS members. For more information, contact the NARAS branch in Austin.

## Block Talk

NEW YORK—The New York Publishers' Forum, despite its humorous invitation on the subject, has a set a "serious examination" of the phenomenon known as "writer's block."

The event, set for June 27 at the New York Helmsley Hotel, Knickerbocker B and C rooms, 5 to 6:30 p.m., will feature a writer and music publishers along with psychologist Dr. Mitchell Robin, who will discuss ways to deal with the problem. The Forum says, "The issue of how music publishers can best encourage creativity in general among their writers (beyond obvious economic incentives) will also be addressed."

Moderated by Michael Brettler, VP of Shapiro Bernstein Music Publishing, the panel, in addition to Dr. Robin, who is therapist at the Institute for Rational Emotive Therapy and an author, will include Jeff Cohen, creative manager at Warner/Chappell Music; songwriter Andy Marvel; Cathleen Murphy, director of A&R at Hollywood Records in New York; and songwriter Shelly Peikin. The Forum is a unit of the National Music Publishers' Assn.



**Signing Up.** Jamie Kyle, left, writer of Faith Hill's No. 1 hit "Wild One," has signed a worldwide co-publishing deal with the Chrysalis Music Group. With her, clockwise from left, are Chrysalis Music Group president Tom Sturges; Jeff Brabec, VP of business affairs; and Mark Friedman, general professional manager.

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"People Get Ready"  
Published by Warner-Tamerlane  
Publishing Corp. (BMI)

Picture this. A veteran Christian music group undergoes major personnel changes and welcomes four new members. At their first rehearsal, someone strikes a familiar chord and they are instantly in sync, groovin' to the same classic sound. Such was the case with Benson Music Group act NewSong, which ended up using Curtis Mayfield's "People Get Ready" as the title cut for its latest album.

"The title cut from our album 'People Get Ready' has become a trademark for NewSong,"

group member Charles Billingsley says. "At our very first rehearsal as the new group, we were just trying out some songs when Scotty started playing 'People Get Ready' on the keyboard. I happened to have the words in my car after producing it for a project before joining NewSong. We all

loved the overall groove, but it's the message of the song that fits the group. Performing the song

came naturally and just fell in the pocket. We have received such an overwhelming response in concert with the song because it showcases each member of NewSong on solos. That has really helped to shape our image. 'People Get Ready' has truly become NewSong's trademark."



## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
HAVE YOU EVER REALLY LOVED A WOMAN?	Bryan Adams, Robert John Lange, Michael Kamen	Badams/ASCAP, Zomba/ASCAP, K-Man/BMI, New Line/BMI, Sony/BMI Screen Gems-EMI/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
SOLD (THE GRUNDY COUNTRY AUCTION INCIDENT)	Richard Fagan, Robb Royer	Of/ASCAP, Robroy West/BMI
<b>HOT R&amp;B SINGLES</b>		
ONE MORE CHANCE	The Notorious B.I.G.	Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP
<b>HOT RAP SINGLES</b>		
ONE MORE CHANCE	The Notorious B.I.G.	Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP
<b>HOT LATIN TRACKS</b>		
UNA MUJER COMO TU	M. A. Solis	Mas Latin/SESAC

## Jackson Defeats His Own Purposes With Song Lyric

CARELESS WORDS: Economy of words and precise meaning are, of course, the hallmarks of a good song lyric. When sung, words have to set a clear course of intention. On that count alone, a Michael Jackson song lyric (and title, for that matter) fails the test.

Words & Music has no reason to believe that the artist is anti-Semitic, but because "They Don't Care About Us," from his new album "HIStory," is carelessly written, some may assume so. In the song, Jackson uses two familiar slurs, "Jew me" and "kike," to illustrate that what he has said "expresses the pain of prejudice." The fact that Jackson has to defend the song by defining it is part of the problem.

The song should make no bones about its intentions. The title, too, is a bad choice, because it employs the word "they," which suggests complaints against a group rather than an individual. (To purists, Jackson also fails when he creates a false rhyme out of "kike me"/"black and white me.")

But, of course, the issue is less technical than a matter of perceptions generated by the vague use of slurs. As an example of a clear-cut expression of anti-racism, Oscar Hammerstein's lyric for "You've Got To Be Carefully Taught" tackles the subject head-on without resorting to slurs, which in Jackson's song can be called into question.

**BILLBOARD SONG CONTEST:** With the sixth annual Billboard Song Contest now history, a new competition is under way. Entry forms are available through local Gibson guitar dealers. Also, forms can be obtained by sending a self-addressed, stamped envelope to P.O. Box 35346, Tulsa, Okla. 74153-0346.

Grand-prize winner for the sixth contest was Sandy Howell for her song "I'll Have To Fall In Love," as selected by judges in a group chaired by Quincy Jones. The grand prize included a Gibson Chet Atkins SST guitar, an Orange amplifier, and a \$5,000 check. To qualify for the contest, entrants can not have received more than \$5,000 in annual income from songwriting over the last five years, among other rules.

SUIT DISMISSED: A New York federal judge has dismissed an action in which a songwriter claimed that "Running On Faith," a song by Jerry Lynn Williams and recorded by Eric Clapton, infringed on one of his compositions.

According to U.S. District Judge John S. Martin Jr.'s opinion and order granting the defendants' motion for a summary judgment, plaintiff Eric Spiegelman could not prove that Williams had access to his song "Love's Gonna Bring You Around," nor could Spiegelman prove that he had written the song before Williams' one composition was copyrighted in 1985.

Besides Williams, the defendants included Reprise Records, Warner Bros. Records, MTV Networks, and BMI.

**"FLOATING" A CD:** Words & Music previously called attention to the cabaret-type revue "A

Song Floating" to feature the songs of Philip Springer. To update: A workshop production took place last fall in New York, and now its representation is at hand on an Original Cast Records album. Springer's best-known songs are "(How Little It Matters) How Little We Know," "Moonlight Gambler," and "Santa Baby."

A sometime lyricist, he has generally turned to others for the words, including E.Y. Harburg, Carolyn Leigh, Richard Adler, and Bob Hilliard, among others. Fans of the great Harburg will be glad to know that among the 22 selections there are four rare Harburg lyrics, including one song that has gotten around, "Time, You Old Gypsy Man." The CD features Springer at the piano and a group of talented singers.

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

1. Van Halen, "Balance."
2. Barbra Streisand, "The Concert."
3. Joe Satriani, "Best Of Joe Satriani."
4. Soundgarden, "Best Of Soundgarden."
5. Type O Negative, "Bloody Kisses."

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## Classical KEEPING SCORE



by Heidi Waleson

**OLDE ENGLAND:** Commemoration of the 300th anniversary of the death of Henry Purcell continues apace with performances, new releases, and reissues. In mid-June, the Boston Early Music Festival and Exhibition celebrated Purcell and his era, bringing over British and European artists and ensembles, including harpsichordist and conductor Peter Holman, recorder player Han Tol, harpist Andrew Lawrence-King, and the viol ensemble Fretwork.

They joined an American early-music contingent—which included lutenist Paul O'Dette, violinist David Douglass, soprano Christine Brandes, the Boston Early Music Festival Orchestra, and the vocal quartet Anonymous 4—for six days of concerts and symposia, all built around a fully staged production of Purcell's 1691 semi-opera "King Arthur." There are no plans to record this version of the show, but William Christie's production with Les Arts Florissants, staged in Paris and London earlier this year, is out on Erato.

There's plenty more Purcell for the home listener, however. Virgin Classics has just released "The Purcell Manuscript," keyboard music performed by Davitt Moroney. The manuscript, which was discovered in 1993, includes some previously unknown pieces, including a delightful "Jig," different versions of known works, and 17 pieces in the handwriting of the English harpsichordist Giovanni Battista Draghi. Purcell scholar Curtis Price believes that the manuscript was used as a teaching manual. Such finds are rare, and this one was sold for 276,000 pounds, but when

an anonymous buyer applied for a license to export it abroad, funds were raised to purchase the manuscript for the British Library. EMI Classics UK and Thorn EMI contributed 25,000 pounds each to this effort, so Virgin Classics got to do the disc.

Also new on the Purcell front: the stark but haunting "Harmonia Sacra" performed by the Gabrieli Consort And Players under Paul McCreesh (Archiv); two recordings of another semi-opera, "The Fairy Queen" (with Ton Koopman on Erato and Roger Norrington on EMI Classics); "Te Deum And Jubilate" (with Andrew Parrott on Virgin Veritas); six midprice reissues under John Eliot Gardiner on Erato; more semi-opera excerpts performed by Tafelmusik on Sony's Vivarte label; a couple of compilations; and all the Purcell you could ever listen to on Hyperion.

**OPERETTAVILLE:** For a slightly new take on authenticity, that not-just-early music expert Nikolaus Harnoncourt has taken on Johann Strauss' "Der Zigeunerbaron," creating a new edition, restoring 40 minutes of newly discovered music, and sloughing off years of interpretive accretion—just what he used to do with the older guys. Teldec's live performance with the Vienna Symphony, the Arnold Schoenberg Choir, and an Austrian, Hungarian, and German cast (except for the American soprano Pamela Coburn) is a delight.

**CULTURAL EXCHANGE:** One of America's hot young conductors is getting a new job: Hugh Wolff, leader of the St. Paul Chamber Orchestra since 1988, becomes music director of the Frankfurt Radio Symphony Orchestra in 1997. Wolff also remains with St. Paul in Minnesota at least through the year 2000; he has made 14 recordings for Teldec with the orchestra, and, as the SPCO's managing director pointed out, having Wolff in the middle of German concert life will certainly be good not only for the conductor but for his German record company.

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## LATIN NOTAS

(Continued from page 38)

tures a tribute track to Chile's famed singer/songwriter Buddy Richard... Singer/songwriter Claudio Guzmán—former member of popular '80s rock act Q.E.P.—has put out his second solo album, "Al Sur," on Cami Records, a small indie imprint owned by Chilean promoter Luis Venegas.

**RELEASE UPDATE:** Just out on Heads Up is the self-titled bow of the Caribbean Jazz Project, a trio composed of standout players Paquito d'Rivera, Andy Narell, and Dave Samuels... Xenophile/Green Linnet has shipped "Machete," the first album in five years from innovative Afro-Latin group John Santos & the Machete Ensemble... Pop diva Vanessa Williams warbles in Spanish on "Colores Del Viento," Hollywood Records' just-released Spanish-language version of "Colors Of The Wind," the first single from the soundtrack of the Walt Disney picture "Pocahontas."

**CHART NOTES:** While Marco Antonio Solís y Los Bukis hold firm for the fifth straight week at the top of the Hot Latin Tracks with "Una Mujer Como Tú" (Fonovisa), Selena makes a stunning bow at No. 4 with the shuffling English-language gem "I Could Fall In Love" (EMI Latin). "I Could Fall In Love" not only achieves the highest debut by an English-language title on Hot Latin Tracks, it also has reached the highest chart position by an English-language song since the Hot Latin Tracks was reinstated in 1988.

Assistance in preparing this column provided by Pablo Márquez in Santiago, Chile.

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	42	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	★★ NO. 1 ★★ THE 3 TENORS IN CONCERT 1994 23 wks at No. 1
2	2	67	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	3	27	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
4	4	249	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	9	15	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
6	7	40	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
7	6	19	GIL SHAHAM DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
8	5	19	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
9	10	12	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS MILAN 57032 (9.98/15.98)	THE SOUL OF CHANT
10	8	14	SOUNDTRACK TRAVELLING 1005 (13.98/17.98)	FARINELLI
11	NEW		VARIOUS ARTISTS RCA 68261 (9.98/15.98)	OUT CLASSICS
12	11	4	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)	ADAGIO
13	14	14	ST. PETERSBURG ORCH. (TEMIRKANOV) RCA 61926 (9.98/15.98)	PROKOFIEV: ALEXANDER NEVSKY
14	RE-ENTRY		UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPHONY NO. 3
15	NEW		MSTISLAV ROSTROPOVICH EMI CLASSICS 55363 (31.98)	BACH: THE CELLO SUITES

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	2	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98)	★★ NO. 1 ★★ PAVAROTTI & FRIENDS 2 2 weeks at No. 1
2	2	8	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
3	3	7	IAN ANDERSON ANGEL 55262 (10.98/15.98)	DIVINITIES
4	4	73	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
5	6	32	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
6	5	77	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
7	9	118	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
8	7	40	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
9	8	2	LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98)	ANDREW LLOYD WEBBER: THE GREATEST SONGS
10	14	57	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP
11	10	38	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
12	RE-ENTRY		JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
13	13	138	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
14	15	40	JAMES GALWAY RCA 62700 (9.98/15.98) HS	WIND OF CHANGE
15	11	5	VANESSA-MAE ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER

## TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	5	6	VARIOUS ARTISTS REFERENCE GOLD 6022 (9.98)	★★ NO. 1 ★★ 1 wk at No. 1 BEETHOVEN: GREATEST HITS
2	1	49	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
3	2	14	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	3	45	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
5	4	19	KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98)	ANIMATED CLASSICS
6	RE-ENTRY		BOSTON POPS (FIEDLER) RCA 61501 (6.98/10.98)	STARS AND STRIPES FOREVER
7	NEW		VARIOUS ARTISTS REFERENCE GOLD 6021 (9.98)	MOZART: GREATEST HITS
8	RE-ENTRY		CARRERAS-DOMINGO-PAVAROTTI RCA 21273 (6.98/10.98)	ESSENTIAL THREE TENORS
9	RE-ENTRY		BOSTON POPS (FIEDLER) RCA 60835 (5.98/9.98)	FIEDLER-GREATEST HITS
10	RE-ENTRY		VARIOUS ARTISTS SONY CLASSICAL 64053 (5.98 EQ/9.98)	MOZART: GREATEST HITS
11	12	41	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
12	8	8	BUDAPEST PHILHARMONIC ORCH. (SANDOR) LASERLIGHT 15606 (4.98/5.98)	GERSHWIN: RHAPSODY IN BLUE
13	RE-ENTRY		CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98)	ALL-STAR TENORS
14	15	3	VARIOUS ARTISTS RCA 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
15	RE-ENTRY		VARIOUS ARTISTS RCA 60840 (6.98/10.98)	PACHEBEL CANON & OTHER BAROQUE HITS

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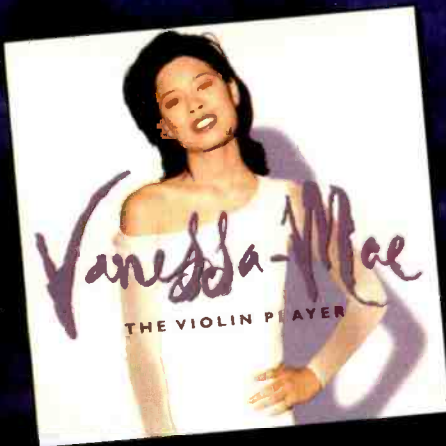
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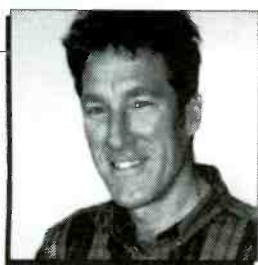
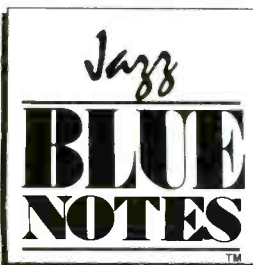
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**Vanessa-Mae**





by Jim Macnie

**PARALLEL UNIVERSE:** At a recent gab fest, a handful of jazz critics hit an impasse regarding the degree of wisecracking in Tex Williams & His Western Caravan's 1947 "Artistry In Western Swing." It's a mirror image of Stan Kenton's iconic big-band piece, with all the appropriate instruments d'twang in place (check out **Joaquin Murphy** on steel guitar and **Pedro DePaul**'s accordion). Heard with modern ears, as part of the five-disc Rhino set "Hillbilly Fever," it seems a wry interpretation. Outside teasing of the idiom has dotted the landscape for decades, after all. Remember the **Bonzo Dog Band**'s "Jazz—Delicious Hot, Disgusting Cold"? What some critics couldn't agree upon was to what degree "Artistry In Western Swing" was ribbing its source. The set's notes stress Williams' earnestness in experimenting with orchestration.

Forays into jazz have been taken by several country pickers, including **Ernest Tubbs**'s *Troubadours* (on a record with Tubbs sitting out). They smoked through **Count Basie**'s "Red Top" and **Duke Ellington**'s "C Jam Blues."

The confluence also made itself known when bassist **Dave Holland** became part of an acoustic trio on **John Hartford**'s "Morning Bugle," a Warner Bros. date about to be reissued by Rounder. The bassist was a fresh alumnus of **Miles Davis**' crew at the time.

This journalists' conclave wouldn't have any trouble discerning the jazz vibe on **Razor & Tie**'s recent, stupendous "Stratosphere Boogie: The Flaming Guitars Of Speedy West & Jimmy Bryant." Teeming with deliciously flamboy-

ant solos, the 16 tracks from the early and mid-'50s plainly demonstrate how the pedal steel player and guitarist looked askance at stylistic orthodoxy. Their bounces and strolls gleefully ricocheted off each other, swinging with a frenetic assurance. Check "Bustin' Thru" for an example of consummate teamwork.

Perhaps it's telling that the Tower Records outlet in downtown Manhattan adjoins its jazz and country sections. With "Stratosphere Boogie" blasting on the in-store deck, customers from both camps should be reaching for those Visa cards.

**WELCOME MAT:** Always good to see another jazz club opening instead of closing, and the arrival of the Village Karavan on MacDougal Street in New York is a plus. It's owned by **Steve Getz**, son of **Stan** and man with a mission. "Things are so hard in club world circa 1995, I'd like to make it a bit softer," he says with a chuckle. "I'd love for it to be a musical laboratory, where artists could come in, have coffee, and talk about their careers." Getz, music director of New York's Fat Tuesdays for eight years, opened the space at the beginning of June. **Sir Roland Hanna** and **Joanne Brackeen** have done stints.

Mainstream jazz will be a priority, with pianist **Marc Copland** and saxist **George Coleman** both scheduled. But "mixing it up is important" to Getz, and ECM artists like **Ralph Towner** and **Gary Peacock** will also duet there. Karavan holds about 100 people—"maybe a bit more in a pinch." Here's to there being lots of pinches.

**R.I.P.:** **Jimmy Raney**, the sparkling guitarist whose blithe lyricism graced recording dates for decades, died May 10 at the age of 67 of heart failure. His work with **Stan Getz** displayed some of the most fluid and fascinating guitar lines jazz has known (available on Mosaic's "The Complete Stan Getz/Jimmy Raney"). **John Raney** hosts a tribute to his influential dad June 26 at the Village Karavan.

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## Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			***No. 1***	
1	1	3	VARIOUS ARTISTS MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY 3 weeks at No. 1
2	3	51	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
3	2	12	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
4	4	9	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
5	5	11	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL HS	FIRST INSTRUMENT
6	6	6	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
7	7	13	JOE HENDERSON VERVE 7222 HS	DOUBLE RAINBOW
8	9	7	DIANNE REEVES BLUE NOTE 29511/CAPITOL	QUIET AFTER THE STORM
9	13	83	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
10	11	89	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
11	8	7	DIANA KRALL GRP 9810	ONLY TRUST YOUR HEART
12	12	14	JAMES CARTER ATLANTIC 82742/AG	THE REAL QUIET STORM
13	14	49	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
14	16	105	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
15	10	4	KEITH JARRETT TRIO ECM 21542	STANDARDS IN NORWAY
16	20	40	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
17	25	2	BILLIE HOLIDAY GRP 653	GREATEST HITS
18	15	2	ABBEY LINCOLN VERVE 7382	TURTLE'S DREAM
19	21	64	ETTA JAMES PRIVATE 82114	MYSTERY LADY
20	19	4	CLEO LAINE RCA 68124	SOLITUDE
21	18	17	VARIOUS ARTISTS SONY CLASSICAL 66566	COLOR AND LIGHT-JAZZ SKETCHES ON SONDHEIM
22	22	4	ANTONIO CARLOS JOBIM VERVE 5472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
23	17	3	TERENCE BLANCHARD COLUMBIA 67042	ROMANTIC DEFIANCE
24	23	81	ELLA FITZGERALD VERVE 9084	THE BEST OF THE SONGBOOKS
25	RE-ENTRY		BILLIE HOLIDAY VERVE 3943	BILLIE'S BEST

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			***No. 1***	
1	1	133	KENNY G ▲* ARISTA 18646	BREATHLESS 84 weeks at No. 1
2	2	2	INCOGNITO FORECAST 8000/VERVE	100 DEGREES & RISING
3	4	4	URBAN KNIGHTS GRP 9815	URBAN KNIGHTS
4	3	4	HERBIE HANCOCK MERCURY 2681	DIS IS DA DRUM
5	6	8	LEE RITENOUR & LARRY CARLTON GRP 9817	LARRY & LEE
6	5	21	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
7	8	14	SPYRO GYRA GRP 9808	LOVE & OTHER OBSESSIONS
8	9	22	PAT METHENY GROUP Geffen 24729	WE LIVE HERE
9	7	4	MARCUS MILLER PRA 60501 HS	TALES
10	13	59	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
11	NEW ▶		ROY AYERS GROOVETOWN 66613/RCA	NASTE'
12	10	10	NELSON RANGELL GRP 9814	DESTINY
13	14	10	BELA FLECK WARNER BROS. 45854	TALES FROM THE ACOUSTIC PLANET
14	11	63	INCOGNITO VERVE 2036 HS	POSITIVITY
15	12	38	PHIL PERRY GRP 4026	PURE PLEASURE
16	16	3	KIRK WHALUM COLUMBIA 64364	IN THIS LIFE
17	15	21	GEORGE DUKE WARNER BROS. 45755	ILLUSIONS
18	18	32	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
19	17	57	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
20	19	4	GINO VANNELLI VERVE FORECAST 7368/VERVE	YONDER TREE
21	RE-ENTRY		EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
22	NEW ▶		CLARENCE CLEMONS ZOO 11103	PEACEMAKER
23	20	37	NAJEE EMI 30789	SHARE MY WORLD
24	22	36	ACOUSTIC ALCHEMY GRP 9783 HS	AGAINST THE GRAIN
25	23	42	RUSS FREEMAN & THE RIPPINGTONS GRP 9781	SAHARA

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# JAZZ

THE BILLBOARD SPOTLIGHT

## 'Trane On Time

John Coltrane's  
40th Anniversary

## Repeat Beat

Acid Jazz Feeds  
A Reissue Boom

## Cutting It Onstage

Recording Jazz Live

## Global Reports

Breaking Acts  
From Around  
The World

# JAZZ

95

## The Door Is Open: Jazz's Pan-Stylistic Bear Hug

Straddling dualities and scratching artistic itches are just part of what the music is about these days.

By **JIM MACNIE**

**J**azz must have a wicked crick in its neck. All that leaning forward, combined with so much looking back, has got to create a knot or three. And what about the onset of carpal tunnel syndrome from the periodic hand-wringing it goes through? Both players and pundits suffer in that department. Yup, there are lots of stressful items on the jazz docket these days. Like: what's the best way for the music to evolve? How should personal credibility be established? Who the hell is our audience? How do I avoid marketplace suicide? Which moves are jive and which aren't?

Well, worry lines are a natural phenomenon, and fretting is just an ordinary by-product of concern. When you're an art music in a pop world, used to ducking the commercial punches and riding in the back of the bus respect-wise, you're also used to living with steady doses of anxiety. For all the dismay that crops up in jazz discourse, one thing seems irrefutable: the music is resilient enough to weather any storm, be it economic or aesthetic.

Viewed in a general sense, last year proved that those neck cramps needn't paralyze their victim. Jazz keeps plenty of Ben Gay around.

If you're looking for a guy who is knee-deep in the ointment, you don't have to go much farther than James Carter. He's the saxophonist whose natural authority best articulates the link between yesterday and tomorrow as far as the mainstream jazz language goes. Crank up the shred job he does on "Take The A Train" from the glorious "Jurassic Classics" (Columbia/DIW), and you'll find a very inviting confluence at work. Shrieking-up Strayhorn, Carter proves himself at ease and in touch with his personal scope, which is unusually large for a cat of 25. With virtuosity on his side, he's an enviable persona for this jazz era. And perhaps emblematic as well. Able to impress both conservative and liberal camps, be they critics or general listeners, he transcends his designation (by some listeners) as a mere hot dog and struts into the lofty realm of the conceptualist. His forte? The art of the blend.

That's what lots of jazz is about these days. Acknowledging dualities is one thing, straddling them another. But accounting for and cogently utilizing the myriad turns that have emerged over decades is a tough assignment. Any well-versed player should have those skills, and sev-

eral such talents—both young and old—are surely among us. They could be venerable artists: Randy Weston and Pharoah Sanders have turned to the ethnic folk music of northern Africa to enhance their sounds. Perhaps high-tech historians: acid jazzers who populate the Up & Down Club in San Francisco marry soul and samples, designing their shimmy-shimmy-shake to incorporate a tableau of funk references. What about young mainstreamers—Cyrus Chestnutt or Kenny Garrett, say—who sweat bullets over providing a modern context for their beloved bop licks? Then there are the chopsmeisters. Most fusion dudes wax both intricate and insignificant. Execs even get in on the deal: quite a few record labels unload ancient sessions while pushing youthful troops.

### DEMOGRAPHIC SEDUCTIONS

No way around it: going about the business of reconciling disparities is a big chunk of today's agenda, and it's not all about wanting to seduce the largest demographic possible. Often it's about scratching an artistic itch. Ask longstanding mixologist John Zorn—his Masada outfit regularly performs a shotgun wedding between klezmer and Ornette. Some of these moves are surprising. Few expected David Murray to slide his fractious tenor lines over synth funk. But on the recent "Jug-A-Lug" and "The Tip," he has. Playing the combination is a sign of the times.

This reinvigorated diversity is matched by, and to some degree a product of, the ranging perceptions of jazz's fissured audience. A Colorado truck driver is sure that Spyro Gyra is what jazz sounds like; his niece back East winces, resolute that Henry Threadgill is the real deal. And when a rich cousin shows up with tickets to a Tommy Flanagan gig, neither understands their fortune. A corresponding dispute, sometimes bitter, holds true in journalistic camps. An optimist would say that the lack of a critical consensus suggests valuable moves are being made in many regions. It could also be contended that the proliferation of offshoots underscores jazz's naturally pliable character.

What it surely tells us is that a discrete bit of jazz can be heard several different ways. Bassist Christian McBride might view a Ray Brown shuffle line as an archetype for pure swing. But a DJ in a Japanese nightclub might hear it as fodder for a boogie pastiche and hit the loop button. A pal of mine recently made a quip about acid jazz's sampling of classic frags being kin to the verbatim take on tunes by today's repertory ensembles. It garnered both laughs and frowns.

### EARS OF AN ERA

Suffice it to say that history is always flexing its muscles. Bygone events affect Robert McNamara, and, as heard through the ears of this era, they also affect jazz. For the most part, that's what we've concentrated on for this season's Spotlight. Chris Morris' look into the realm of reissues and how they're scoured for samples by an inquisitive acid-jazz community displays the past's value as a source of literal nuggets of gold. Joe Goldberg's report on various Coltrane releases shows how the power of jazz icons is not only undiminished these days, but newly reinvigorated.

Tangentially, my piece about tribute discs—the process of genuflecting to composers who have name clout as well as magnificent songbooks—underscores the notion.

Building a rep in the 1990s in part means making thoughtful, scintillating records, but we shouldn't forget that if a player can't kick it onstage it's unlikely the career is bound for the front burner. In Paul Verna's account of the travails and rewards of live recording, we're reminded that jazz is a music of the moment, no matter how many memories loom. Additional reports from Europe—where jazz pursuits have long garnered more respect—tell us that the U.S. has plenty of competition when it comes to cultivating talent.

In a jazz milieu where inclusion is a hallmark, there are plenty of artists finding ways to vivify yesterday's vibe. It's only natural that bygone events still leave their John Hancock about—that scrawl is a signature of consequence. But all around us are musicians willing to take on the co-signing risks—surely one way to discern jazz's steady gait. Don't be surprised if you see that Ben Gay stock on the rise yet again. ■

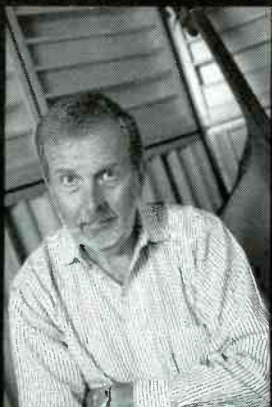
## THE BILLBOARD SPOTLIGHT



**JAMMIN' GLOBAL:** Junko Onishi



**ROADWORK:** Horace Silver



**CUTTING IT ONSTAGE:** Tom Jung



**REPEAT BEAT:** Jack McDuff

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o u r e y e i s  
o n t h e f u t u r e



# JAZZ



## SOME OF 'TRANE'S FAVORITE THINGS

40 years later, labels celebrate the start of the sax giant's career, with boxed sets, rare tapes and historic material.

By **JOE GOLDBERG**

Columbia, and it was on "Round About Midnight" that Coltrane found his own unique voice. The pianist Cecil Taylor said at the time, "Coltrane's what you hear on *that* record." But Davis had apparently heard it long before. According to the Quintet's drummer, Philly Joe Jones, who was with Miles during a long search for another horn, the first night Coltrane played with them, Davis said to Jones, "You know what I think? I think this is it." Coltrane left Davis to join Thelonious Monk and returned in 1958 to join the great Sextet that included Cannonball Adderley and Bill Evans.

### CULT-FAVORITE VOCAL ALBUM

The last seven years of his life, Coltrane recorded for Impulse!, including the famed album "A Love Supreme." The (GRP) label has just reissued (June 20) its Coltrane material with extensive new notes and new photographs. It began with "A Love Supreme," "Ballads" and the cult-favorite vocal album with Johnny Hartman. And, most excitingly, there is to be new material from 1961, tapes found in the closet of Alice Coltrane, John's widow. What Impulse! offers above everything else is a documentation of the classic Coltrane Quartet—with McCoy Tyner, piano; Jimmy Garrison, bass; and Elvin Jones, drums. Coltrane's membership in the great Davis Quintet and Sextet, as well as Monk's and his own quartets, places him in the absolute center of the music of that time.

There is also one superb Blue Note album, "Blue Train." Ironically, a United Artists LP under Cecil Taylor's name on which Coltrane appeared as "Blue Train," a contractually necessary pseudonym, is now a Coltrane album on Capitol, "Coltrane Time." And Pablo has some concert albums from Norman Granz tours.

What remains is the music on Atlantic, which has now been assembled into a seven-CD set (by Rhino Records) called by producer Joel Dorn "The Heavyweight Champion: The Complete Atlantic Recordings Of John Coltrane." Six of the CDs contain what appeared on 10 LPs recorded in 1959 and 1960. These include released alternate masters, including one session redone with a different rhythm section. The seventh CD consists of alternate and partial takes never released before, including studio conversation giving considerable insight into Coltrane's working methods. The music contains the genesis of the Quartet—only the bassist is different—as well as Coltrane's first use of multiphonics, and his first recordings on the soprano saxophone, a secondary instrument that many would come to enjoy even more than his customary tenor.

### FAVORITE THINGS

Coltrane's biggest hit, recorded on soprano, is included here: Rodgers and Hammerstein's "My Favorite Things," which Coltrane convinced many of his fans was folk music. (I believe that if Coltrane were alive, he would have recorded, and had a hit with, Michael Nyman's film music for "The Piano.")

These recordings document Coltrane's first great days as a leader. They contain some of his finest compositions. They include the first examples of his associations with multi-instrumentalist Eric Dolphy, who later expanded the quartet to a quintet. And "My Favorite Things" is possibly the first major example of the extended Coltrane solo. (He later became notorious for playing one tune for an entire set, and it is my theory that a major reason for that is that he came to fame during the rise of the LP. Charlie Parker had to make his point in around three minutes.)

The Rhino compilation, due Aug. 15, includes a thorough booklet, with reminiscences by Coltrane's "Cousin Mary" (for whom the tune is named), engineer Tom Dowd and producer Ahmet Ertegun, as well as evaluations by tenor players Jimmy Heath, Yusef Lateef and Charles Lloyd. The primary annotation is by Lewis Porter, associate professor of music at Rutgers University.

Perhaps most fascinating is that Joel Dorn has deconstructed the albums and given us instead session-by-session chronologies. The recording schedule and the release schedule vary greatly, especially during a 1960s marathon week in October that resulted in three LPs, obviously sequenced afterwards. Apparently Coltrane wanted to complete his contractual obligations and go to Impulse!, just as Miles Davis took him into the studio to record four albums when he left Prestige. It would be nice if Fantasy celebrated the 40th anniversary by making a handy package of those.

### SATISFACTION AND SUMMER HITS

Fantasy, which printed 3,000 of its 1991 Coltrane box, says it is "satisfied" with the performance of the package, so perhaps this new Atlantic box will be the big hit of the summer. We have come a long way from the days when people said that John Coltrane didn't know how to play his instrument.

As if to emphasize this, on the afternoon after I wrote the preceding sentence, I looked at a copy of "This Air," latest in the successful series of novels about a private eye named Spenser by Robert B. Parker. The jacket copy says that Mr. Parker "gives us a tale as haunting as a Coltrane solo."

Times have changed. ■

On September 18 of this year, the United States Post Office will issue a stamp bearing the picture of John Coltrane. By that time, two other mythic American figures will have received the honor of a stamp—Richard Nixon and Marilyn Monroe. And Coltrane is, without question, a mythic figure. At the One Mind Evolutionary Church Of Christ in San Francisco, he is worshipped as a god. There are musicians who have devoted much of their professional lives to transcribing his recorded solos. He is, without a doubt, the most influential soloist since Charlie Parker (Ornette Coleman, whose musical procedures influenced many musicians, including Coltrane, has not been widely imitated as a soloist). But his recording career was relatively brief. Except for a few early sideman dates, it lasted from November 16, 1955, when he recorded his first album as a member of the Miles Davis Quintet, until a few months before his death on July 17, 1967.

Eleven years. Eleven years that began, astonishing as it is to consider, 40 years ago, and Coltrane has been dead almost 30 of them. And jazz, which moved like an express train prior to his death (17 years separate the first recorded solos of Louis Armstrong and Charlie Parker, which is like moving from Mozart to Stravinsky in that time) has, in the 30 years since, become, under the pervasive influence of Wynton Marsalis, neoconservative, an often archival music.

But where was the music to go after Coltrane? In those 11 years, he went through an amazing series of stylistic changes, from a blues-based neo-bopper through the modal explorations he had first encountered with Miles Davis to Coleman-influenced simultaneous improvisation to a point where he could follow him. His last release, "Interstellar Space," a duet with the drummer Rashied Ali, consisted mostly of honks, squeaks and blats. *down beat* had taken to calling his music "anti-jazz."

Most of this odyssey can be charted on three labels. Certainly, Coltrane's rise to fame began when he joined Davis (whose own playing remained constant, no matter how often he changed clothes and context), and those days are amply documented on a 16-CD Prestige set called "Coltrane," which contains everything he did for that label except as a member of the Davis Quintet. Later, Davis moved to

### STAMPING FEAT

Ten jazz legends will be honored September 16 at the Monterey Jazz Festival, when the U.S. Postal Service presents the latest Legends of American Music stamp series. The stamps, which will be sold as a group, include Coleman Hawkins, James R. Johnson, Charlie Parker, Charles Mingus, John Coltrane, Jelly Roll Morton, Eubie Blake, Thelonious Monk, Erroll Garner and Louis Armstrong, who is making an encore appearance after the issuance of a single stamp on September 1 bearing his likeness. The Jazz Musicians stamps are the ninth issue in the Legends Of American Music stamp series, which began with the Elvis stamp in 1993. The new jazz series will be available nationwide September 18—KASTY THOMAS



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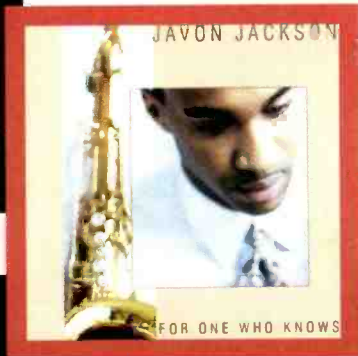


Marcus Printup

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Javon Jackson



Kurt Elling

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Fareed Haque

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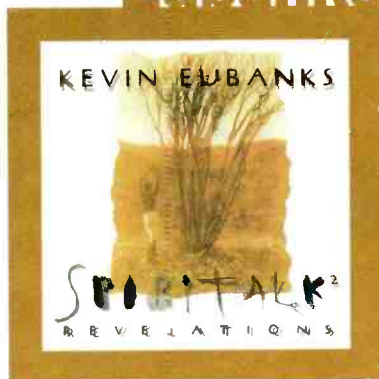
T.S. Monk

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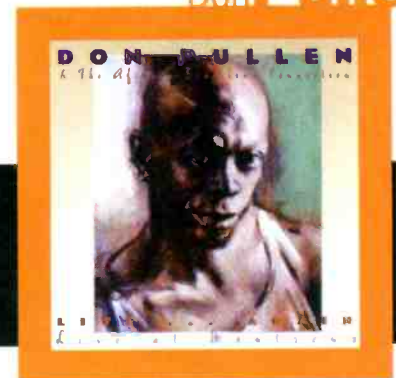
Kevin Eubanks

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Don Pullen

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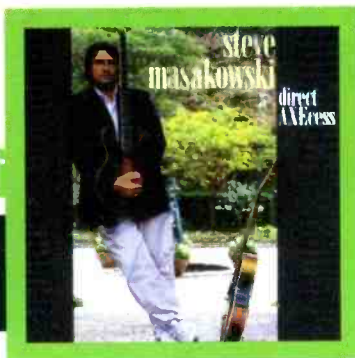


Charlie Hunter Trio

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Steve Masakowski

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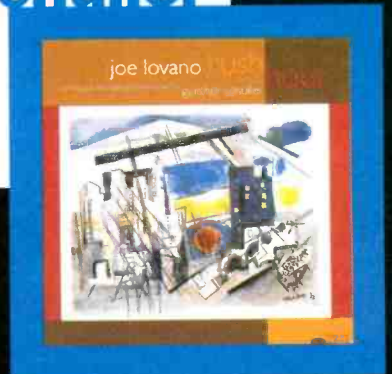


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# JAZZ

## "ALIVE AND KICKING"

### ROADWORK

Subsidies and sponsors help jazz hit the highway to boost profiles and sales.

By **GEOFF MAYFIELD**

You can still "get your kicks on Route 66," but is the road still a friendly environment for jazz musicians?

Jazz labels perceive a diminution of jazz clubs and are concerned that the rising travel costs make it increasingly difficult to find work for straight-ahead artists—particularly newer names. But, experienced talent reps say that there are as many venues to play now as there have been in the last 10 years. With a bit of homework, and occasional label-funded tour support, an agent can still keep a jazz musician busy in the '90s.

"There are probably more performance opportunities today than there were 10 years ago," says Joel Chriss, who heads New York-based booking agency Chriss & Co., which represents more than 30 acts. "But it's trench warfare. The financial end of it has not grown; the fees have not increased with the costs of keeping people out on the road."

"For more established artists, it's not that difficult," says Tom Evered, VP of marketing for Blue Note/Metro Blue. "But getting the young artists out there is very expensive and very difficult. Labels have to subsidize tours sometimes just in the hope of recouping down the road."

Still, label execs and agents see signposts that suggest that finding opportunities for live exposure need not be such a foreboding proposition.

### JAVA JAZZ

The jazz festival circuit is increasingly seen as a fruitful vehicle of exposure. And, at least one label, Blue Note, is exploring the possibility of label package tours that are underwritten by corporate sponsor partners.

Packages can come in other shapes, too. When Pat Metheny joined Joshua Redman's band for a tour two years ago, Redman booked venues and drew numbers that might have otherwise eluded him at that point in his career. Recently, Redman's manager, Mary Ann Topper, tasted similar success when she had bass phenom Christian McBride join forces with rookie singer Diana Krall.

Nonprofit organizations, like the Northeast Jazz Society and the Columbus (Ohio) Jazz Society, offer club like environments for players, notes Jim Cassell, of Berkeley, Calif.-based Berkeley Agency.

Want some jazz with your java? Some be-bop with your CD? Blue Note is in discussions with Starbucks to expand their cross-promotion to have small combos play some of Starbucks' larger stores in New York and in other markets. Meanwhile, stores in the Tower Records and HMV chains and New York superstore J&R Music World have hosted in-store concerts.

While some quarters debate over whether the number of jazz clubs has declined, Cassell points out that some alternative clubs are willing to book jazz and Afro-Cuban jazz acts.

But, the trump card of late appears to be labels' willingness to consider subsidizing tour opportunities. Who gets tour support and who doesn't is a political football, but labels are grappling with the reality that, applied to the right act, it can be a crucial artist-development tool.

"Record companies did not become involved in the touring aspect of the business until recently," says Chriss. "We tell the record companies straight out that if they want to support an artist early on, and not wait until he has four or five records out, it's going to take dollars from them to support the tour. The degree to which the artist can tour early on is directly related to the record company's willingness to help out."

"You have to look at the long-term development for the artist and also the potential within the market," says Kevin Gore, Columbia's senior director of jazz promotion and marketing. "It's a touchy subject on both sides, the record company's and the artist's. But, if it makes sense, they should agree to do it."

### WELFARE AND INVESTMENTS

According to Evered, one reason labels must carefully consider tour subsidies is the artist's own welfare, as such support is a recoupable investment.

"You look at the long term, because when you invest in tour support, you're spending the artist's own money," Evered says. "We're giving the musician tour support in hopes of selling more records, and if you're not selling more records, it's not a cost-effective tool. There's generally a very tight budget for straight-ahead jazz, and you can overspend very quickly doing very simple things."

Chriss thinks that, from the artist's point of view, there is little downside in risking royalties to receive tour support. "If the artist didn't have a strong public reaction, the chances are he wasn't going to make royalties to begin with. I think it works in the artist's favor to take that gamble."

"I work very carefully with the record company and my artists and say, 'This is what it's going to take to make it happen,'" says Topper, of New York City-based management and booking company The Jazz Tree.

Blue Note chief Bruce Lundvall has overseen both jazz labels and major pop labels in his career. Lundvall says the decision to offer tour support "varies according to the upside that you're going to have with a particular record. You do it based on what you think you can sell." Jacky Terrasson, Cassandra Wilson and Dianne Reeves are artists whom Blue Note recently has supported. Another label priority, new signee guitarist Charlie Hunter, will also receive tour support, Lundvall says, but "for a straight-ahead artist who is pretty well established, you don't need to do a lot of tour support. You do [retail co-op] advertising in the market, always, but in terms of the investment you make in tour support, it's very nominal, if anything at

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MICHAEL OCHS ARCHIVES

### CUTTING IT ONSTAGE

When it comes to capturing the spontaneity of an improvised art form, live recording is the only way to fly. But that doesn't preclude creative cuts and pastes...

By **PAUL VERNA**

Jazz has always been a live medium. It derives its vitality from the musical interaction between players and the give and take between the stage and the audience.

Capturing that live essence on tape has always been a challenge to recording engineers working in the jazz domain. While their counterparts in rock 'n' roll have made an art out of constructing records piecemeal, the jazz world remains an area for purists who believe that microphone placement and room acoustics are far more important to the finished product than creative rerecording and mixing.

Indeed, jazz labels have been founded on the principle of getting it all on tape (or disc) on the first try. Among them are Stamford, Conn.-based Digital Music Products (DMP) and New York-based Chesky Records, both of which specialize in live-to-2-track recordings. In addition, such imprints as Concord Jazz, Audioquest and Steeplechase have made acclaimed live recordings on the old-fashioned model of artists going into a studio to cut music directly to a lacquer disc.

Bob Katz, a producer/engineer who has produced many of Chesky's audio-ophile albums, says he approaches live recording, whether it's on a stage or in the studio, from an acoustical perspective.

"Most of the jazz musicians who come to me are extremely acoustically oriented, which doesn't mean I don't do electric or fusion work, but even my work with fusion and electric-oriented instruments I approach in an acoustic manner," he says. Among Katz's recent live projects have been an album by new age/jazz/fusion group Oregon and the "Live At The Vanguard" series for Musicmasters.

### NO-FIXES FORMAT

DMP founder Tom Jung, a digital recording pioneer, says approximately half of his label's 75 catalog titles are direct-to-2-track recordings. "We started out doing everything live to 2-track," says Jung, "but we started getting away from it because so many artists were saying they didn't like the restrictions of the format," since it didn't allow them to fix minor mistakes after the fact.

Although DMP now leans toward multitrack recording, Jung still approaches every session as a live date. "My heart is in mixing live and getting the performers to perform live," he says. "I still prefer recording everybody at once, but recording multitrack so that you have a second chance at going back and mixing the tape. I try to capture what's there live on the studio floor and then bring it back to my place where I have a real accurate monitoring system."

With jazz fusion, more overdubbing and signal processing takes place than with traditional material, according to Jung.

"The more contemporary jazz does require multitrack production, but the more straight-ahead jazz really benefits from live spontaneity and musicians reacting off one another," says Jung. "There's a totally different thing that happens in the studio when a soloist is performing with a band vs. everyone else going home and one person doing a solo."

RCA Novus saxophonist Steve Coleman is a rare breed of traditional jazz musician who is as well versed in studio production as he is on his instrument. He recently recorded a series of live dates in Paris for release as a three-CD set. Explaining his live recording approach, he says, "The biggest problem is coordinating the live sound people with the recording people. We like to use the same mikes for recording and live sound, so we use the set of mikes that is best for recording and let the hall guys adjust."

While the live-sound engineers often balk at changing their familiar mike arrays, Coleman believes the tape—a permanent record of the gig—should take precedence over the live sound. In any case, he says, the studio mikes are generally more sensitive and of better quality than the stage mikes.

### CLUBLAND GOES TO TAPE

Taking advantage of a technological revolution that has made digital multitrack-recording flexible and affordable, some clubs are now jumping on the live-recording bandwagon. At the Knitting Factory in New York, every performance on the club's various stages can be taped live to DAT, analog cassette or multitrack for subsequent release or live broadcast. Some of the cutting-edge artists who regularly perform at the Knitting Factory—including Charles Gayle, John Zorn, Tom Chapin, Mark Ribot, Dave Tronzo, Arto Lindsay and the group formerly known as Spanish Fly—have taken advantage of this capability and released live records of their dates there.

Knitting Factory co-founder and proprietor Michael Dorf says, "We can put 36 microphone lines down to the studio, which is fully isolated from the main stage. Every mike from a vocalist or instrumentalist goes to a box that splits the signal without losing any impedance. It's very clean."

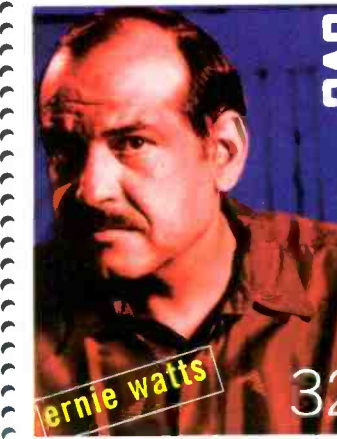
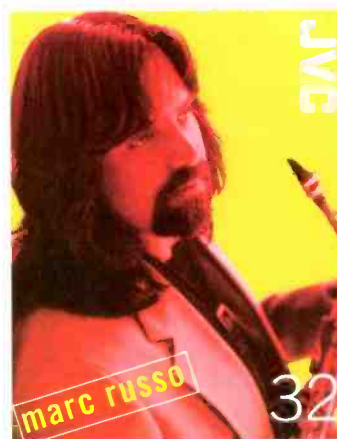
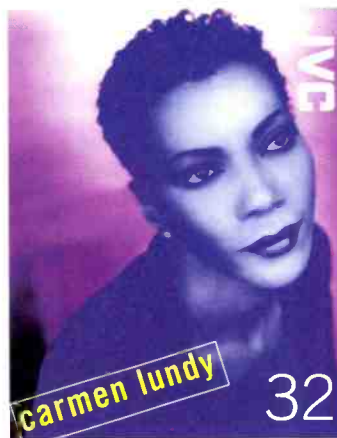
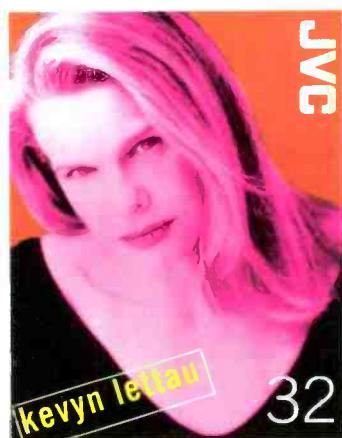
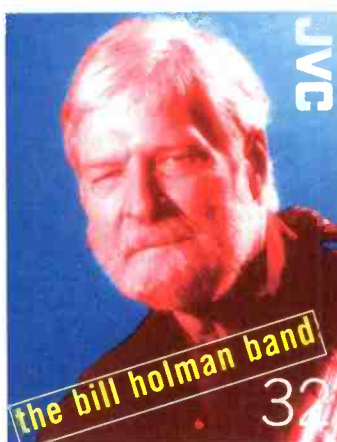
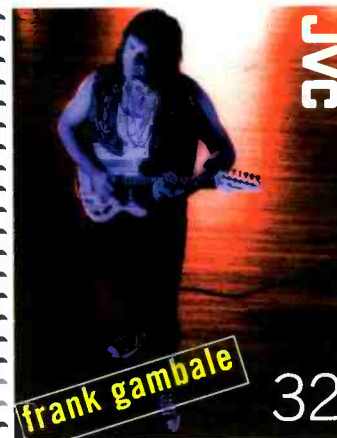
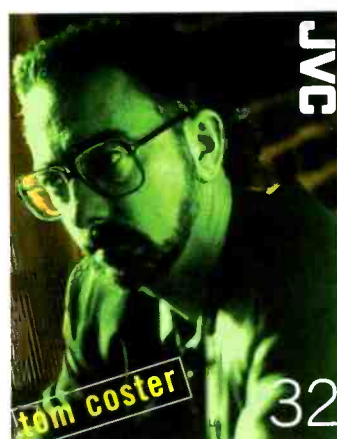
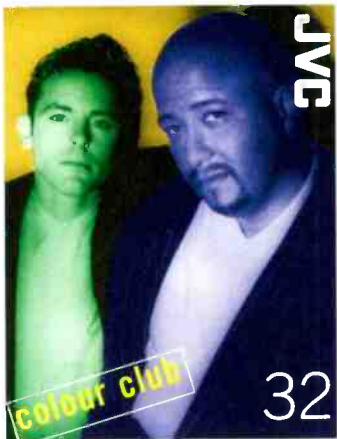
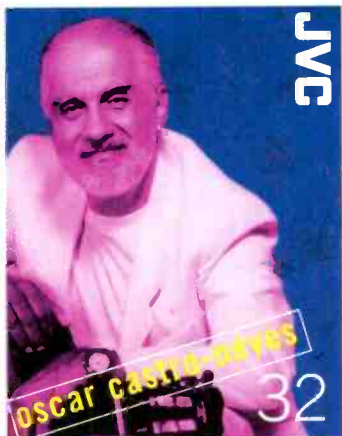
The Knitting Factory has placed an emphasis on room acoustics in the live spaces, acting on the principle that what sounds good on stage will also sound good on tape.

Other, older clubs that were not designed with acoustics in mind, like the famed Vanguard in New York's

Continued on page 56



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# JAZZ

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## JAMMIN' GLOBAL: Jazz Fronts Around The World



Key player: Onishi

Jazz  
inspiration  
RECORDS



"Flagmen": Tab Two



French horn: Antoine Illouz

**TOKYO**—Pianist Junko Onishi continues to add to her already impressive list of credentials with the release within the past year of two albums recorded live at New York's famed Village Vanguard. Accompanying Onishi on "Junko At The Village Vanguard Vols. 1 and 2" are bassist Reginald Veal and drummer Herlin Riley,

both of whom formerly played in Wynton Marsalis' band. Onishi isn't Japan's only female jazz pianist, but she stands out in an admittedly limited field by virtue of her striking hard-bop sensibility and dazzling technique. She writes her own material as well as covering pieces by Duke Ellington, Ornette Coleman and Sonny Rollins. In the past few years, Onishi has received much media attention here, which has helped her record label, Toshiba-EMI, sell 60,000 copies of her debut album, "Wow" and 40,000 copies of its excellent follow-up, "Cruisin'." Onishi's next project is a summer tour of Japan with her new quintet, highlights of which will be recorded and released on Toshiba-EMI's somethin' else label in September. —STEVE McCCLURE

**MELBOURNE**—"Australian jazz musicians need a sense of humor," quips Melbourne jazz-funk singer Christine Sullivan. "There are some tremendous players here, but lack of venues and the small population have given us all a persecution

complex." Sullivan, however, has little reason to have one. Although domestic jazz product yields small sales, both of Sullivan's albums, "It's About Time" (1991) and "Live At Mietta's" (1993), charted after scoring crossover airplay on easy-listening radio formats. "The best ballad singer I've ever heard," enthuses Chu Cho Valdez, president of the Cuban Jazz Festival. Sullivan, meanwhile, seems determined not to be painted into a corner. "I don't have a definition of jazz; I actually consider myself to be an improviser," she explains. Born to a musical family in Tasmania, Sullivan made her live debut at a music festival at age 6 and formed a band with cousins at 11. After relocating to Melbourne in the mid '80s, she was spotted by London jazz club impresario Ronnie Scott and invited to a two-week residency at his club in 1990. Sullivan is currently working on her third album, to be released on Larikin Records, and intends to tour Europe next year. —CHRISTIE ELIEZER

**PARIS**—Michel Portal, Martial Solal, Daniel Humair, Didier Lockwood, Michel Petrucciani—not to mention the "old guard" of Claude Bolling or Stephane Grappelli—are some of the names that have kept the French jazz scene creative and dynamic throughout the past decades. Among the members of the new jazz generation now making their mark are sax player Louis Scelavis, pianist Laurent de Wilde, Laurent Cuny with his big band, and trumpet player Antoine Illouz. Illouz, who studied music at the Paris Conservatoire and at Berklee College Of Music in Boston, is in his mid-30s and has been described by the influential magazine *Jazz Hot* as "part of this new generation of young French musicians who has, with will and work, risen to the top." Illouz recently performed in Paris at the Hot Brass venue, where he unveiled the new tracks he composed and released on his fourth album, "Litoral" (Gamlan/Night & Day). His distinctive and subtle style is influenced by musical sources from around the world, especially Africa, and often sounds like an ambient Chet Baker. —EMMANUEL LeGRAND

**MUNICH**—One of the most successful exponents of innovative jazz in Germany is the duo of Hellmut Hattler and Joo Kraus, better known as Tab Two. Their current album, "Flagman Ahead," and the single, "No Flagman Ahead," were released in March by Virgin Schallplatten in Germany and went Top 5 on the market's jazz-album chart. It has subsequently been picked up by Virgin affiliates throughout Europe, and by JVC in Japan and Southeast Asia. Hattler is a founding member of the German rock group Kraan and a highly rated bass player. Kraus plays trumpet in a style that recalls Miles Davis and also performs on the EVI or Electronic Valve Instrument, an early wind-driven synthesizer. The album's laid-back rapped vocals are by Kraus. Their sound is "Hip Jazz," as the duo titled an earlier album on the Intercord label—a mix of hip-hop and jazz. After a 35-date tour of Germany and a swing through the U.K. opening for the James Taylor Quartet this spring, Tab Two will perform at the Montreux Jazz Festival July 5-7. Virgin Schallplatten managing director Udo Lange will present Tab Two with the German record industry's jazz award for sales exceeding 10,000 during the PopKomm music convention in Cologne in August. "Flagman Ahead" is scheduled for release by Virgin in the U.S. in late summer. —ELLIE WEINERT

**TORONTO**—When lawyer Arnold Schwisberg founded Toronto-based Jazz Inspiration Records in 1991, he was seeking to take advantage of exposure via his nationally syndicated "Jazz Inspiration" radio program. However, within the year, when the Canadian Radio-Television and Telecommunications Commission allowed FM stations to drop specialty programming as part of their licensing requirements, his jazz program disappeared from the Canadian airways. Nevertheless, Jazz Inspiration, the label, survived and has since become one of Canada's most innovative independent labels. To date, the label, distributed nationally by MCA Records Canada, has released 17 albums by such Canadian jazz players as guitarist Lorne Lofsky, guitarist Stan Samole, bassist Michael Farquharson, saxophonist John Nugent, guitarist Greg Lowe, violinist Lenny Solomon, singer/guitarist Dawn Thompson, pianist François Bourassa, pianist Brian Dickinson and the group Five After Four. Noting that, unlike jazz labels, Jazz Inspiration hasn't pursued an exclusively contemporary or traditional approach, Schwisberg says, "I see them as heads-and-tails of the same coin. Whether the music is traditional or contemporary, it has to be approachable for me." Schwisberg's present goal is to expand Jazz Inspiration outside Canada. He recently pacted with Secaucus, N.J.-based Independent National Distribution to handle Jazz Inspiration's catalog in the U.S. —LARRY LeBLANC

### NEW BLUE NOTABLES

On July 19, Blue Note will host its own corner of Montreux starring three artists with new album releases: Diane Reeves, Jacky Terrasson and Charlie Hunter—each expected to draw rewards from the exposure, according to the label's London-based international marketing manager Felix Cromey.

"The best thing about the festivals is that they're not only a good opportunity for local promoters to see a lot of acts all at the same time, but they also give good media exposure," says Cromey. "With so many festivals now on the circuit, there's such consistent exposure throughout July. Our people in the territories are very geared up for it."

Cromey is confident that the new releases by all three of Blue Note's Montreux showcase artists will make greater headway through the extra audience and media exposure afforded by Montreux. Reeves' "Quiet After The Storm," Terrasson's eponymous set and Hunter's "Bing! Bing! Bing!" were all released recently. "From someone like Hunter," says Cromey, "I won't be looking for sales from that [appearance], but it's an opportunity to get the jazz crowd familiar with him. It's a young person's record, it fits in the acid-jazz niche—he does a version of Nirvana's 'Come As You Are' that actually works really well, and I see that as not just a sop to that alternative market. This is someone who was in the Disposable Heroes Of Hiphoprisy touring band."

### BLUES AT STRAVINSKI

Verve has two busy nights in store July 17 and 18 at Montreux. On the first of those two evenings, it hosts a "We Are The Blues" night at the Stravinski Auditorium, starring Lucky Peterson and Johnny Copeland, each with special guests, plus a "Verve: Jazz & Music Of The World" event at the Miles Davis Hall with Randy Weston, Bheki Mseleku and others; the following evening, it presents a "Jazz Legends" bill including

The recap charts in this Spotlight reflect sales registered by the titles on Top Jazz Albums and Top Contemporary Jazz Albums from the beginning of the chart year (Dec. 3, 1994) through the June 10 issue and serve as progress reports for the year-end charts that will appear in the 1995 Year In Music issue. The accumulated SoundScan totals only reflect units sold during the weeks each album appeared on the chart (including the weeks that these bi-weekly lists are not published). The Jazz charts are managed by Datu Faison.

### Top Jazz Albums

POSITION	TITLE	LABEL/DISTRIBUTING LABEL
1	TONY BENNETT MTV Unplugged	Columbia
2	DAVID SANBORN Pearls	Elektra/EEG
3	RACHELLE FERRELL First Instrument	Blue Note/Capitol
4	JOSHUA REDMAN QUARTET Mood Swing	Warner Bros.
5	GROVER WASHINGTON JR. All My Tomorrows	Columbia
6	MARCUS ROBERTS Gershwin For Lovers	Columbia
7	HARRY CONNICK JR. 25	Columbia
8	TONY BENNETT Steppin' Out	Columbia
9	SOUNDTRACK Swing Kids	Hollywood
10	PERLMAN/PETERSON Side By Side	Telarc
11	WYNTON MARSALIS & ELLIS MARSALIS Joe Cool's Blues	Columbia
12	JOE HENDERSON Double Rainbow	Verve
13	ETTA JAMES Mystery Lady	Private
14	CHRISTIAN McBRIDE Gettin' To It	Verve
15	ELLA FITZGERALD The Best Of The Songbooks	Verve
16	VARIOUS ARTISTS Burning For Buddy—A Tribute	Atlantic/AG
17	BILLIE HOLIDAY Billie's Best	Verve
18	VARIOUS ARTISTS Color And Light—Jazz Sketches On Sondheim	Sony Classical
19	MARK WHITFIELD True Blue	Verve
20	DAVE BRUBECK Just You, Just Me	Telarc
21	CASSANDRA WILSON Blue Light 'Til Dawn	Blue Note/Capitol
22	DAVE GRUSIN Orchestral Album	GRP
23	DIANE SCHUUR/B.B. KING Heart To Heart	GRP
24	JAMES CARTER The Real Quiet Storm	Atlantic/AG
25	CYRUS CHESTNUT The Dark Before The Dawn	Atlantic/AG

### Top Contemporary Jazz Albums

1	KENNY G Miracles: The Holiday Album	Arista
2	KENNY G Breathless	Arista
3	PAT METHENY GROUP We Live Here	Geffen
4	NAJEE Share My World	EMI
5	JOHN TESH PROJECT Sax On The Beach	GTS
6	JOHN TESH PROJECT Sax By The Fire	GTS
7	NORMAN BROWN After The Storm	MoJazz/Motown
8	GEORGE DUKE Illusions	Warner Bros.
9	DAVID SANBORN The Best Of David Sanborn	Warner Bros.
10	RUSS FREEMAN & THE RIPPINGTONS Sahara	GRP
11	ACOUSTIC ALCHEMY Against The Grain	GRP
12	PHIL PERRY Pure Pleasure	GRP
13	INCOGNITO Positivity	Verve/Forecast
14	SPYRO GYRA Love & Other Obsessions	GRP
15	JEFF LORBER West Side Stories	Verve/Forecast
16	DAVE KOZ Lucky Man	Capitol
17	RICHARD ELLIOT After Dark	Blue Note/Capitol
18	TOM SCOTT Night Creatures	GRP
19	FOURPLAY Between The Sheets	Warner Bros.
20	HIROSHIMA L.A.	Qwest/Reprise
21	WARREN HILL Truth	RCA
22	PETER WHITE Reflections	Sin-Drome
23	GEORGE HOWARD A Home Far Away	GRP
24	AL JARREAU Tenderness	Reprise/Warner Bros.
25	LEE RITENOUR & LARRY CARLTON Larry & Lee	GRP

Jimmy Smith, Joe Henderson and John McLaughlin and a "Groove Night" featuring such Verve Group labels as Australia's Amadeo and Germany's JMT and starring Gary Thomas, Linda Sharrock and Directions In Groove.

PolyGram head of jazz Richard Cook reports that the label will also be active this year at North Sea, Pori, in Finland, in Glasgow and at the Capital Jazz Festival in London.

"One of the hardest things in jazz," says Cook, "is to break new artists. Most of us don't have the budgets that are available to our pop counterparts, so we do look for below-the-line promotions."

Cook is particularly hopeful that festival exposure will lead to good sales this summer for Verve's new British trumpet signing Guy Barker, whose new album "Into The Blue" came out in late May, and for other

Continued on page 38

## 'TIS THE SEASON Europe's Summer Concert Circuit Full Of Music—And Marketing

By PAUL SEXTON

**LONDON**—Summer's here, and the time is right for marketing music via Europe's jazz festivals.

That's the message from record companies selling their repertoire throughout Europe, as they coordinate marketing and promotion efforts around the season's busy festival calendar.

Jazz-label executives agree that such prestigious events as the Montreux Jazz Festival and North Sea Jazz Festival can be key to exposing audiences to new acts, emerging talents and established stars.

With festival attendance on the upswing, some record labels have organized themed evenings at the major festivals devoted to their rosters. Montreux remains the flagship festival for such special events. The 29th annual edition of the Swiss jazz extravaganza takes place between July 7 and 22, and several labels are taking the chance to showcase various priority acts during themed evenings, festival founder Claude Nobs has announced.

Verve will stage four events in all at Montreux July 17 and 18, while Barclay will sponsor a closing-night concert with James Carter, the Stanley Clarke Trio, Julian Joseph's Trio and others.

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6/29	QUEBEC/CANADA	GRAND THEATER	8/18	CINCINNATI, OH	RIVERBEND
6/30	TORONTO, CANADA	THE WAREHOUSE	8/19	DETROIT, MI	FOX THEATER
7/1	MONTREAL, CANADA	PELLETIER HALL	8/20	ATLANTA, GA	STONE MOUNTAIN PARK
8/8	LOUISVILLE, KY	KENT CENTER FOR THE ARTS	8/22	CHICAGO, IL	NAVY PIER
8/10	COLUMBIA, MD	MERRIWEATHER PAVILION	8/23	MINNEAPOLIS, MN	ORPHEUM THEATER
8/11	DEVON, PA	VALLEY FORGE FAIR	8/25	DENVER, CO	PARAMOUNT THEATER
8/12	NEWPORT, RI	NEWPORT JAZZ FESTIVAL	8/26	LAS VEGAS, NV	HILLS PARK
8/13	WESTBURY, NY	WESTBURY MUSIC FAIR	8/27	CHANDLER, AZ	CENTER FOR THE ARTS
8/14	LEWISTON, NY	ARTPARK	9/8	FRESNO, CA	TOWER THEATER
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# JAZZ

## REPEAT BEAT: 'Acid'-Heads And Thirsty Collectors Feed A Reissue Frenzy

By **CHRIS MORRIS**

A jazz reissue renaissance is off and running, thanks in no small measure to two concurrent phenomena: the mass popularity of Us3's "Hand On The Torch," which successfully mated vintage Blue Note jazz tracks to hip-hop beats, and the growing stateside awareness of acid jazz, which has drawn new listeners into the hunt for vintage funk jazz (love those organ trios!) and hard bop.

One of the major beneficiaries of these marketplace wrinkles has been Blue Note, which has allowed its signee Us3 the exclusive sampling use of its catalog. "The Us3 thing has helped a lot," says Blue Note VP of marketing Tom Evered. "I don't know if it's helped us sell Freddie Hubbard records, but, from what I've picked up anecdotally, I think it has."

Over the last year, Blue Note has brought some of its finest material back into print via two newly created lines: the Connoisseur Series, which skews heavily toward classic hard bop, and Rare Groove, which reinstated tasty soul-jazz by such artists as Big John Patton, Lonnie Smith, Grant Green and Lou Donaldson.

Evered says of the latter series, "The Rare Groove stuff has given a lot of young people exposure to these great jazz groups that were slighted at the time. These guys were castigated [during the '60s] by the straight-ahead jazz press, and they're finally getting the credit they deserve."

The catalog product will continue to flow from Blue Note this summer and fall. Beyond a third Connoisseur flight in July (featuring albums by Hubbard, Donaldson, Wayne Shorter, Dizzy Reece, Andrew Hill and Walter Davis, Jr.), another in October and a group of as-yet-unselected Rare Groove titles in November, the label is anticipating an August selection of Capitol Jazz titles (George Shearing, June Christy, Stan Kenton, Benny Goodman, Peggy Lee, Nancy Wilson), a second flight of "Double Time" two-on-one albums (by Kenny Dorham, Duke Ellington, Hubbard and Woody Shaw and, of all people, Lenny Bruce), and boxed sets devoted to Clifford Brown (September, four CDs) and Dexter Gordon (November, five CDs).

In a reflection of the depth of reissue-mania, Blue Note's "Collector's Choice" titles hit the street in July. The label is custom-replicating 30 deleted classics in a one-time-only run to fulfill collectors' needs.

### McDUFF UNEARTHED

Fantasy is also moving full-speed-ahead with its deep, and still relatively unplumbed, catalog of hard bop and funk titles from the '50s and '60s. In recent months, the label has unearthed soulful albums by Jack McDuff, Willis Jackson, Shirley Scott & Stanley Turrentine, Richard "Groove" Holmes and Charles Earland in its Original Jazz Classics line. However, Fantasy, which sports perhaps the broadest catalog in jazz, is no one-trick pony stylistically: It is preparing a box devoted to avant-gardist Eric Dolphy for the fourth quarter.

Continued on page 58

## MILLIONS IN TRIBUTE

Nicking a lick from the pop-rock book, jazz musicians are mining the canons of bygone composers for thematic salutes. Like any trend, this one has its artistic profits and pitfalls.

By **JIM MACNIE**

McCoy Tyner and Steve Lacy did it before it was chic. James Newton and the World Saxophone Quarter helped shape it for the modern era. But perhaps you should credit Joe Henderson and his savvy groomspeople at Verve Records with establishing the interpretation of eminent jazz songbooks as a viable marketing move. Ever since Henderson's "Lush Life (The Music Of Billy Strayhorn)" was released in 1991, the opportunity to further careers by mining the rich canons of bygone composers has become an accepted practice. Combine the number of tribute discs already available with those slated to follow, and you've got a bonafide trend.

The fact that Ellington (and by association, Strayhorn) has been deemed the composer most coverable says much about artistic consensus, but it hasn't precluded other interpretive options. Now you can buy salutes to Count Basie, Dizzy Gillespie, Jelly Roll Morton, John Coltrane, Cannonball Adderly, Johnny Hodges, Thelonious Monk, Sun Ra and even the Beatles. They've been created by both old-schoolers and outcasts. Granted, few have the grip on the mass' wallets that "Lush Life" did—Soundscan says that Henderson's Verve debut has sold 71,000 units. For the tenor master, the Grammy-winning Strayhorn essay was nothing short of a new lease on life.

"There's a wealth of good music written by composers no longer with us," notes Henderson. "Introducing it to an audience who missed it the first time is great. Strayhorn didn't just write for his time, he wrote for all times."

Of course, Henderson's own skills as a daring and resourceful player were key to his accomplishments. He has subsequently performed pieces of Miles Davis' extensive book, on "So Near So Far," a date which earned two Grammys. Factor in the brisk sales of his current release, "Double Rainbow," honoring Antonio Carlos Jobim, and it's obvious that audiences are smitten with the overall approach of his tributes.

"It's fun for the listener," says saxist Allan Chase, himself a member of Prima Materia, a collective ensemble that has recorded some of John Coltrane's pieces under the title "Peace On Earth" (Knitting Factory Works). "There's this whole other layer that's underneath it all. You can be interested in the music itself or the differences from and likenesses to the originals."

That's where things start getting sticky. Jazz is a music that stresses individuality. Giving yourself over to the tunes of another, no matter how well they're regarded, is considered a lateral move by some players.

Trumpeter Dave Douglas, who plays in John Zorn's Masada outfit as well as leading his own Tiny Bell Ensemble, recently chose to invest in the comparatively obscure but emotionally rich music of Booker Little, a trumpeter/composer who worked with Max Roach and Eric Dolphy in the 1960s. "In Our Lifetime" (New World) stresses its interpretive point by having more of Douglas' own pieces than that of its inspiration.

"The focus shifted as I went about it," Douglas explains. "As I got into

Continued on page 60



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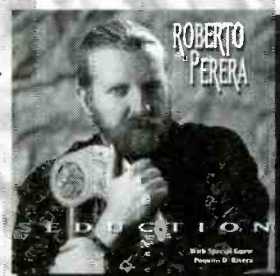
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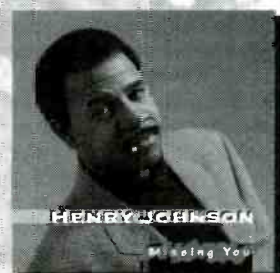
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# JAZZ

## ROADWORK

Continued from page 50

all."

Cassell, whose Berkeley Agency represents such acts as Marlena Shaw, Joe Williams, Eddie Daniels, Tania Maria, Arturo Sandoval and Scott Hamilton, finds his artists in that straight-ahead camp in which labels are less likely to offer subsidies. "We get none whatsoever, so we don't count on it," he states. "It always helps to have a new record out because there'll be some hoopla about it, but our artists have never been in that category where we get tour support."

Are there really fewer clubs? Topper, Cassell and Chriss think there might be even more performance opportunities now than there were a decade ago, but Chriss—whose stable includes Terrasson, Terence Blanchard, Pharoah Sanders, Kenny Burrell, Johnny Griffin, Marcus Roberts and Charlie Haden—says booker beware: "It isn't necessarily hard to find dates. It's hard to find good paying dates. There are a lot of club situations we have learned to only use when we have to."

"I still do clubs, but primarily this agency has concentrated more on the arts centers at UCLA or at Dartmouth University or at Lincoln Center, the non-profit large halls, and small halls, too, because these people offer pretty good money," Cassell says. "These halls are also usually anchors around which we put club dates."

## FEST BENEFITS

Chriss, Cassell, Lundvall and Gore believe that festivals offer valuable live exposure. While a casual fan may be enticed by the crossover likes of a Kenny G, Chriss notes that festival attendees are introduced to mainstream artists like Blanchard.

"When you're at the Chicago Jazz Festival and you see 30,000 peo-



Before 30,000: Horace Silver

ple watching David Sanchez, Terence Blanchard and Horace Silver—the bill we had last year—that's great, that's exciting," Gore says. "You know there are people in the audience who have never been exposed to this music before. You also know that fans at the festival who have been listening to Horace Silver for 40 years, so you can serve both kinds of consumers."

Gore says Sanchez and Nnenna Freelon are artists who have benefited from festival exposure. Gore and Cassell both think that the Monterey Jazz Festival is a particularly valuable stage, and Cassell has also seen artists benefit from participation in the Playboy Jazz Festival in Los Angeles.

Columbia is one of several labels that supports festivals, either by defraying talent costs or through some other sort of remuneration. For the upcoming JVC Festival in New York, Lundvall says Blues Note will pick up talent expenses for a four-act bill at Bryant Park, while festival promoter George Wein will pick up the night's sound, lighting and staging costs.

One obstacle that bookers face with new artists is an inevitable sense of naivete. "At the beginning, the artist is thinking more in terms of engagements instead of looking at the big picture," says Topper, who trains her acts to look beyond dates to the other opportunities—like press, radio and retail attention—that tours provide.

"The biggest trend I've seen in the last 10 to 12 years is the artist's expectations are much higher," says Chriss. "In the '60s or '70s, you could put together a \$10,000 week and everybody was relatively satisfied. Now, after Wynton Marsalis has made all this money and some other jazz acts have done very nicely, the perception is that there's big money to be made. Today, if a leader can't put X-number of dollars into his pocket and he can't pay X-number of dollars to the sidemen, they consider the tour a financial failure." ■

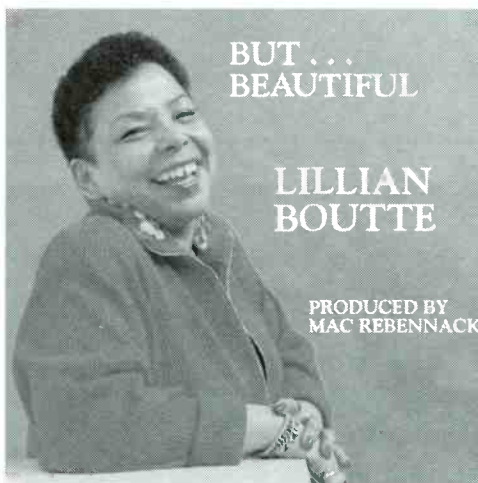
## CUTTING IT ON STAGE

Continued from page 50

Greenwich Village, pose difficulties for engineers trying to make live recordings sound natural.

"The Vanguard is so dead I had to use some artificial reverb" on material recorded there, says producer Katz. By contrast, large spaces like the stage at Mastersound Studio in New York have to be deadened to increase the perceived intimacy of the recording.

Continued on page 58

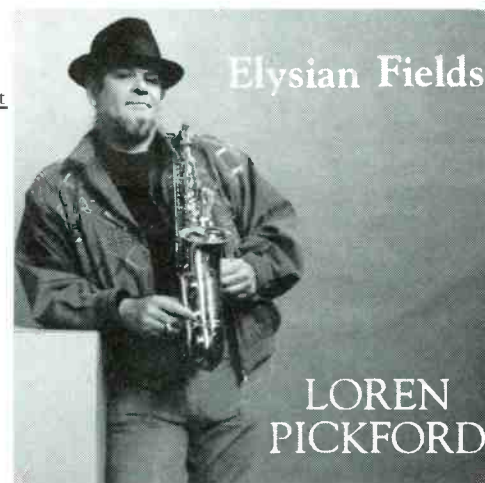


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ARTILLES

jMT

# JAZZ

## CUTTING IT ONSTAGE

Continued from page 56

In either type of situation, the goal is to create a seamless performance document, according to Katz. To that end, he creatively cuts and pastes audience sounds to weave a unified concert recording whose sequence does not necessarily reflect the set list of the performance. Katz uses his New York mastering facility, Digital Domain, as a workshop to put the finishing touches on his recordings.

While jazz artists and recording engineers agree that capturing the live feel of a performance is the ultimate goal, they disagree on their choices of recording format. Coleman prefers analog tape, praising the medium's sonic "warmth" and reliability, while Jung is a digital advocate who not only does the vast majority of his work in that domain, but even pioneered digital recording while at 3M in the '70s.

But Coleman, Jung and every other reputable artist and engineer agree that all good live jazz recordings, regardless of format or technique, must capture the spontaneity that is essential to an improvised art form. ■



DMP's Tom Jung

## REPEAT BEAT: REISSUES

Continued from page 54

At Verve, coming off a 50th-anniversary celebration that witnessed a flood of reissues, director of catalog development Michael Lang admits, "Verve is not a catalog that is looked at for acid jazz. It is, however, an incredibly diverse and, almost more importantly, accessible catalog."

While Verve will feed the soul-jazz buyer with a two-CD Jimmy Smith collection in September, the company this year will issue some 65 catalog titles aimed at a multitude of inter-genre tastes. Highlights will include a two-CD Charlie Parker retrospective, "Configuration: The Best Of The Verve Years," timed to coincide with the saxophonist's 75th

## EUROPE'S SUMMER CONCERTS

Continued from page 52

up-and-coming artists such as Roy Hargrove and Rodney Kendrick.

The festival route is a proven tool in artist development. Blue Note used it to great effect as part of its international success story with Cassandra Wilson's "Blue Light 'Til Dawn," for which the label claims European sales of some 80,000. "We had a nice three-step plan with Cassandra," says Cromey. "It started with club dates, went on to the festivals, then onto theatres. It was all done seasonally through the year, and the results are now proven, with a huge-selling record. Festivals certainly played their part."

## EXPOSURE FOR INDIES

Independent labels also use festival exposure to their advantage—such as Heads Up, whose new signings, the Caribbean Jazz Project, has its debut release out this week. The group consists of Paquito D'Rivera, Andy Narell and Dave Samuels and has festival appearances booked through July, having started June 30 at another Swiss event, the Lugano Jazz Festival, and moving on through such events as the JVC Festival in Paris, then fests in Istanbul, Vienna, Copenhagen, Umbria, the North Sea Jazz Festival and others, closing in Munich.

birthday (August); "Birks Works," a two-CD set featuring Dizzy Gillespie's famed State Department band (August); and a two-CD Louis Armstrong compilation, "Let's Do It" (September).

Two major Verve boxed sets are planned: a staggering 16-CD Bill Evans project (tentatively in September) and "Blues, Boogie And Bop: The 1940s Mercury Sessions," a seven-CD all-star set compiled by Japanese archivist Kyoshi "Boxman" Koyama.

The reissue explosion has sparked new activity at two imprints that have been dormant in recent years. GRP has just relaunched the Impulse! rubric with the re-release of three remastered John Coltrane classics. (For further information on these titles and Rhino's massive box of Coltrane's Atlantic work, see Joe Goldberg's story in this Spotlight.)

GRP senior VP of marketing and sales Jim Cawley says, "This is our commitment to redoing the titles and bringing them up to a state-of-the-art condition." The Impulse! re-releases will continue in August with titles by Archie Shepp, Sonny Rollins, Oliver Nelson and Charles Mingus.

GRP also oversees the Decca catalog and celebrated Black Music

At GRP's office in London, marketing director Ann-Therese O'Neill says that the label will make the most of valuable showcase time at the North Sea Jazz Festival for two bright hopes, Teodross Avery and Diana Krall. "It's a great opportunity, because over 40,000 people go to that festival," she says. "Otherwise, we could have great difficulty getting that sort of exposure."

The influence wielded by the festivals is only increasing, according to O'Neill. "I think they all still have the relevance they've always had, North Sea and Montreux being the most established and recognized. Pori in Finland is an important one as well."

## KING, DOC AND BROTHERS

GRP will also have the Brecker Brothers, B.B. King, Dr. John and Arturo Sandoval on the circuit this season, and, although George Benson's label debut won't be out until later in 1995, he'll be on the festival route too.

"It's an opportunity to keep his image alive and get him back into some areas where he'll be appearing later in the year," says O'Neill.

PolyGram's Cook sums up the rewards that festival activity can bring: "When you have showcases where you do have a record to push, you do see an immediate reward in sales. Retailers are much more responsive—it makes a huge difference, actually. If you get a bit of momentum, a record can roll on quite handsomely for a period of time." ■

Month (June) with the release of three Decca packages: the two-CD "I'll Be Seeing You: A Tribute To Carmen McRae," the four-CD Ella Fitzgerald box "The Early Years" and a single-CD distillation of Billie Holiday's Decca sides. A comprehensive four-CD Fitzgerald overview, "Ella—The First Lady Of Song/The Decca Years," is due in August.

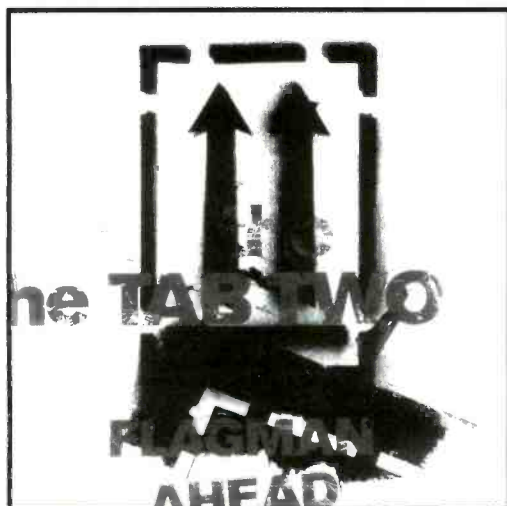
## FATS, JELLY AND JAZZ-ROCK

RCA's Bluebird imprint has also kicked back into gear, fulfilling what RCA director of jazz & progressive A&R Brian Bacchus says is a new objective "to establish ourselves as a jazz label with a rich catalog."

Due immediately from RCA and Bluebird are two "Jazz Tribune" volumes apiece devoted to Benny Goodman and Ellington (July); reissues of albums by Joe Williams, Gary Burton-Sonny Rollins-Clark Terry and Cootie Williams (August); and a series of "Jazz Cafe" budget compilations organized along thematic lines (August). A two-CD RCA jazz overview and new packages devoted to Fats Waller, Art Blakey and Jelly Roll Morton will appear this year. Bacchus says he also wants to mine such '60s RCA jazz and jazz-rock acts as Gil Scott-Heron, Brian Auger,

Continued on page 60

# hip jazz at its best



## TAB TWO: new album "FLAGMAN AHEAD"

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(M 3 Magazine/Singapore)

"They are totally different" (Jazz Life/Tokyo)

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# JAZZ

## REPEAT BEAT: REISSUES

Continued from page 58

Chris McGregor, Centipede and Jon Lucien.

### JOBIM TRIPLE-PLAY

Warner Bros., the youngest of the major labels, is also getting into the act. Jazz VP Matt Pierson says, "Because, over the years, Warner did jazz in just a few spurts, [the catalog] was basically the Reprise stuff from the early '60s, when Ellington was here, through Sinatra, and the late '70s and early '80s, when there was a lot of fusion stuff and Bill Evans. But some of the stuff's really great."

Warner will reissue the entire 15-album Columbia catalog of Bob James in August; a three-CD Antonio Carlos Jobim retrospective and a compilation devoted to the superstar funk unit Stuff are also on the schedule. Not yet scheduled but pending are reissues of some of Ellington's '60s Reprise work and comps devoted to George Benson, Randy Crawford and perennial bestseller David Sanborn.

Finally, at Sony, Legacy is set to release a diadem this week: Miles Davis' "The Complete Live At The Plugged Nickel 1965," an eight-CD box devoted to Chicago performances by the trumpeter's storied '60s quintet. Columbia senior director of jazz promotion and marketing Kevin Gore says, "We're working on another set, tentatively for September...It will be a comprehensive overview of Miles Davis' collaborations with Gil Evans."

### GOODMAN VS. JAMES

Other Sony catalog ventures include new Jazz Masterpieces and Jazz Contemporary Masterpieces albums by Dave Brubeck, Herbie Hancock, Art Tatum, Sarah Vaughan and others (July); "Battle Of The Bands" CDs pitting Benny Goodman against Harry James and Count Basie against Ellington (August); and "introduction to jazz" volumes devoted to Davis, Armstrong, Ellington, Hancock, Stan Getz, Weather Report and others (September).

Gore says that extensive reissue sets devoted to Ellington (comprising his ambitious suites), Thelonious Monk and Weather Report are scheduled within the next 18 months. ■

## TRIBUTE ALBUMS

Continued from page 54

it, I realized that there was a lot of territory I wanted to mine. I got into my own composition on a pretty deep level. To me, that's what a tribute record should be—someone else's personal take on what was going on, a chance to use it as a jumping off point."

Journalist/producer Bill Milkowski concurs. When he was asked by NYC Records to help with a second edition of jazz guitarists bowing to the Beatles, he immediately knew a way around the predictable. "My intent was to mess with the familiar melodies," he admits. "As far as advice goes, the only thing I told the artists was 'Twist it around, man, make it as impressionistic as you want.'"

### LEE MORGAN'S BOOGALOO

Get past the fussing over character, and some of the ordinary recording tribulations still loom. Levels of interpretation are one thing, but like any jazz date, catching a kinetic vibe is crucial to quality. A pair of nods to trumpeter Lee Morgan currently dot the retail landscape, and there's a decisive difference to their nature.

NYC's "Tribute To Lee Morgan" was created by a stellar collective—Eddie Henderson, Joe Lovano, Cedar Walton and Grover Washington, Jr. all participate—but the results are surprisingly flat when compared to the fireball spirit that juiced Morgan's own sessions. Closer to that inspired animation is "Free Wheelin'" (Reservoir) by trumpeter Claudio Roditi.

"I like music to be exciting," Roditi assures. "I wanted it to almost feel like a live recording. Lee Morgan's sound was outgoing, and playing that way is what I strive for too. Also, our drummer Chip White really understands that boogaloo style that Lee's music had. But, you do have to be careful not to sound corny when you do older material. It is 1995, know what I mean?"

Waxing modern with old material is one dilemma, but others arise as well. When various artists are involved, as is the case with Hal Willner's projects and NYC's Beatles discs, an in-store quandary emerges.

"Where is this thing placed in the bin?," Milkowski asks rhetorically? "The first Beatles record that NYC did was totally lost, filed under guitar compilations, which is in the back of the broom closet somewhere. For this new one, the label titled it 'Mike Mainieri Presents...' It's going to help."

Some believe that getting the message out is one of tribute records' lesser worries. The name recognition of the homages often gets the homager down the road. At the radio station I once worked for, it was always easier to hear Henderson's version of Strayhorn's "Blood Count" than it was to come across someone spinning the Ellington band's original.

"Radio will go with what they think the record buyer wants," says Stan

Dunn, who handles Concord Jazz's radio promotions. "They want to spend as little time as possible auditioning records, so they tend to favor a tribute."

As for generating notice in print, it's likely that tribute discs have a leg up on the competition. "From a media point of view, it's a handle," assures Allan Chase. Besides the Coltrane band, he also plays in Your Neighborhood Saxophone Quartet, whose Sun Ra tribute, "Plutonian Nights" (Coppens) was justly heralded by critics. "It's hard to make an article out of five guys, somewhat unknown, just playing their tunes," he acknowledges. "But it's easy to make an article out of the neglected, obscured music of Sun Ra being played somewhat straight."

### THE FAMILIARITY FACTOR

Concord's publicity director, Nick Phillips, reminds that an unknown doing the tunes of a hero isn't instant money in the bank.

"We've found that the strength of the performing artist is really what sells the album, more so than the name of the tributee," explains Phillips. "You may love the music of Louis Armstrong, but chances are you're not going to spend your money on a tribute to Louis by someone you're not familiar with."

Sometimes there are quandaries from within the artistic camp, as well. Yet yielding to the texts of others, while priding yourself on eloquent writing skills, is a bit frustrating.

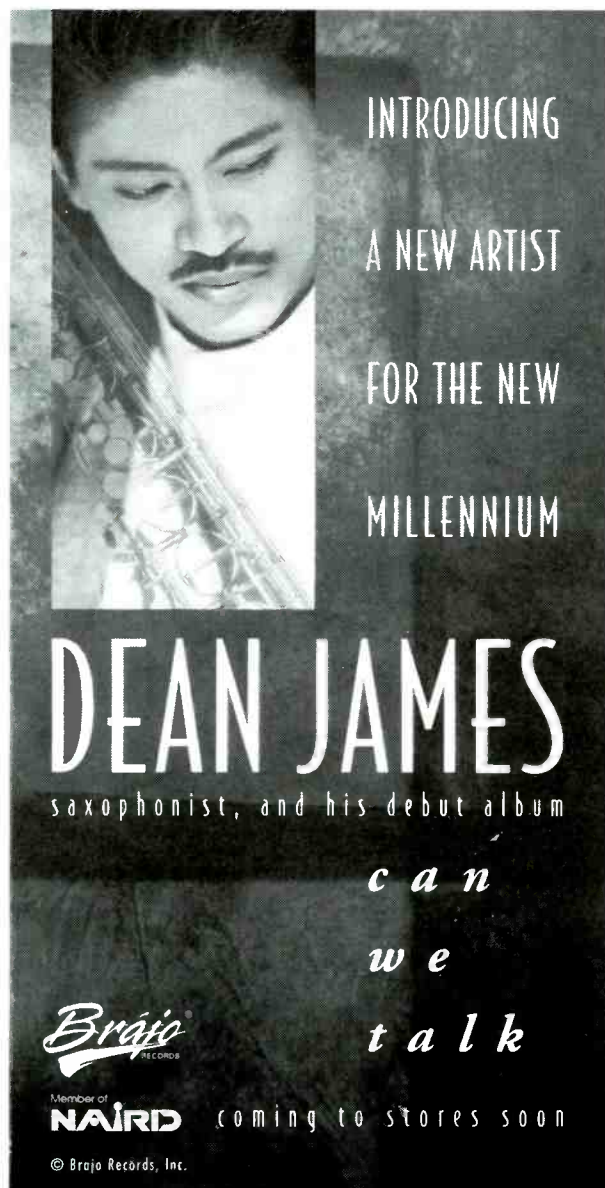
"Our Quartet is a cooperative that's founded on our own compositions," reminds Chase of the Neighborhoods, "So we're resisting doing full records of other people's [material]."

In the mid-1960s, with killer compositions like "A Shade Of Jade" and "Isotope," Henderson established himself not only as a scalding soloist, but as a writer of cool intricacies. After three records made of pieces from someone else's pen, he's ready to go back to his own.

"I have a big band record of my tunes that's half recorded already—been that way for awhile," says Henderson. "I want to get back to it. I'm a bit uncomfortable with leaving things half done."

But Henderson also cautions that he's "open as to where the tribute thing will take me. I don't rule out any options." Whether we're talking about a pianist playing a trumpeter (Tommy Flanagan's "Let's," a superb take on Thad Jones) or a guitarist playing a saxist (Jerome Harris' Eric Dolphy salute, "Hidden In Plain View"), the tribute trend shows no sign of abating.

"Certain things stand up over time," concludes Dave Douglas. "It was 34 years ago that Booker Little was making his music, and I think that 34 years from now records that we don't currently notice will be standing out. Maybe they'll be interpreted by a future player. If someone feels they have a real connection to an artist of the past, that's a beautiful thing." ■



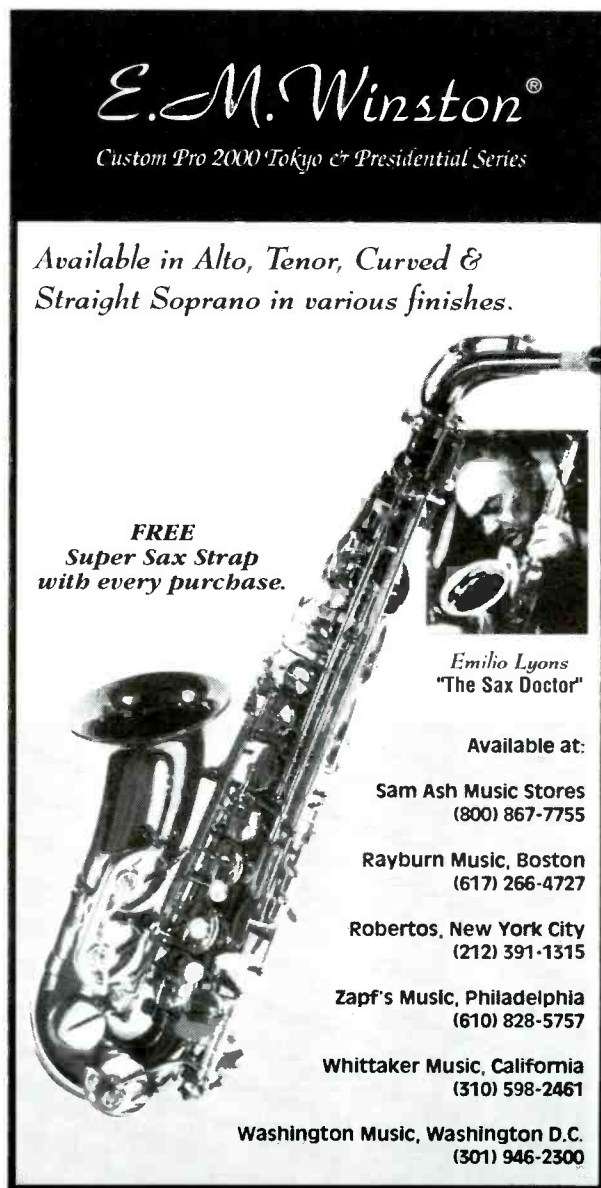
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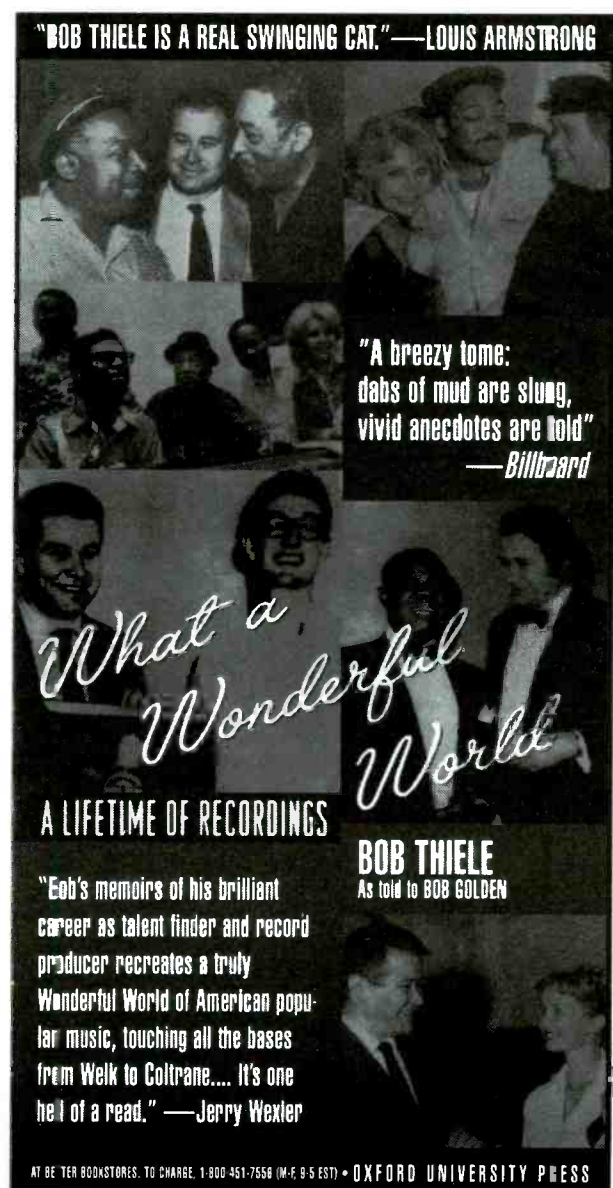
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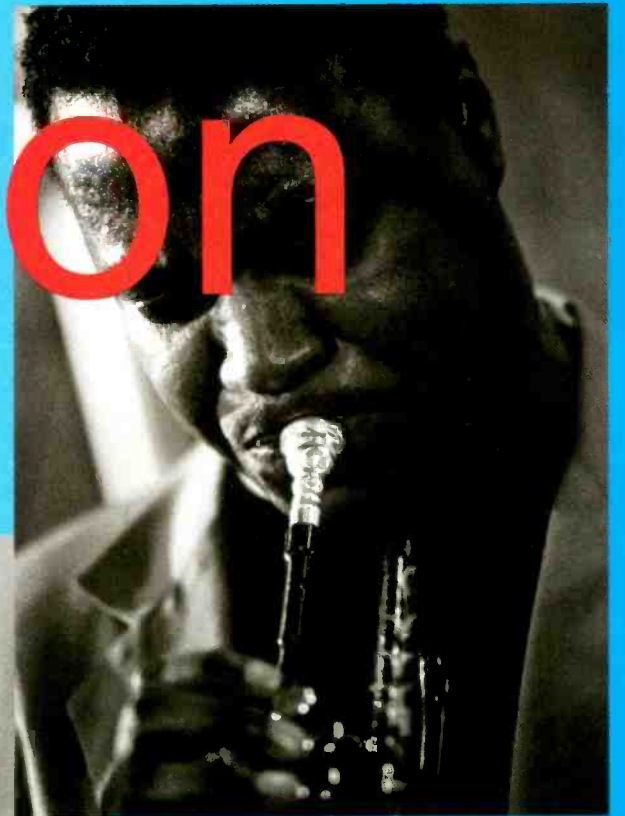
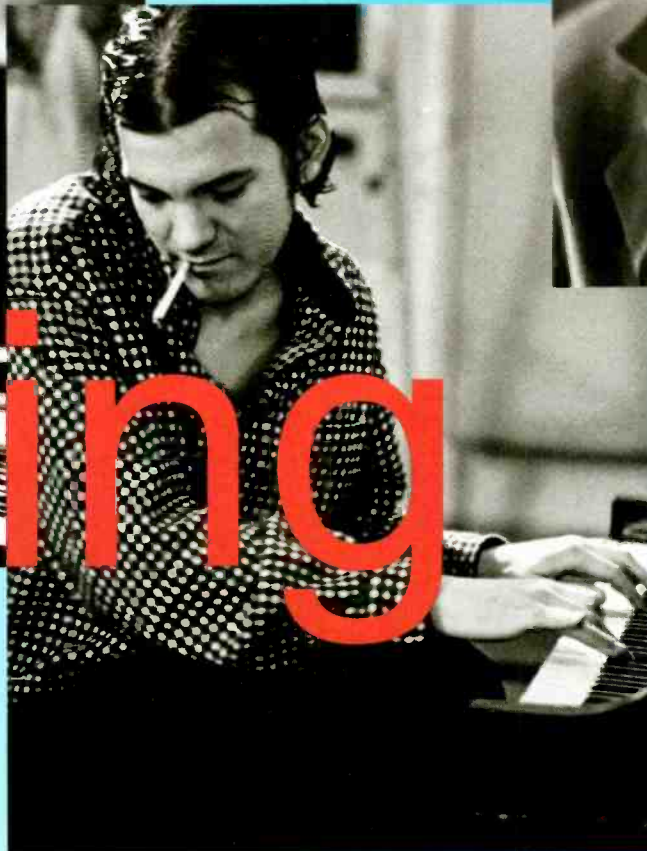
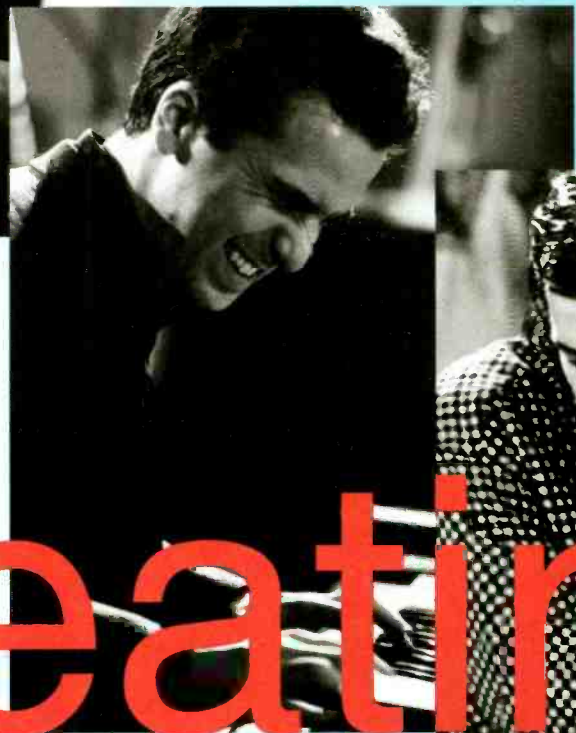
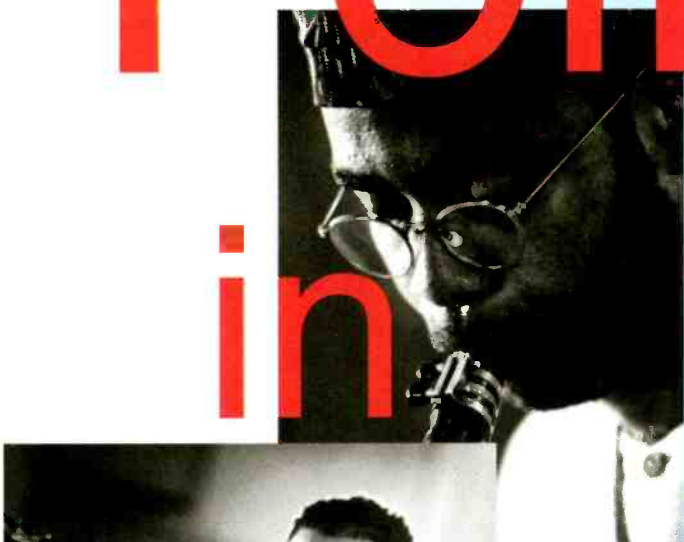
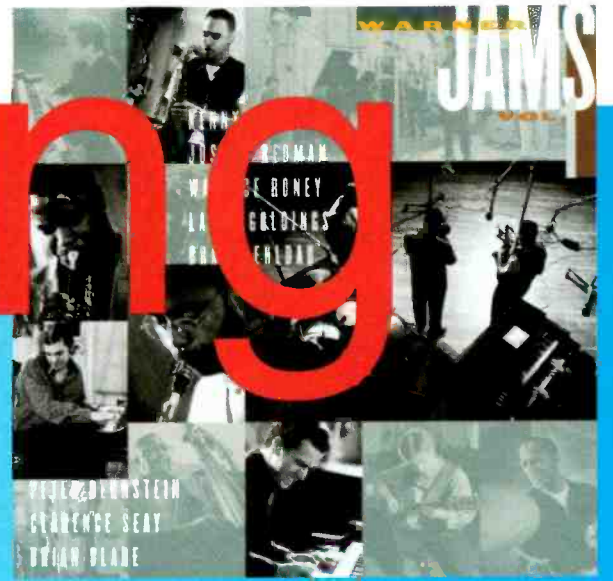
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# MoJAZZ: Blowing Up Mo' Motown History

Until the inception several years ago of MoJAZZ, it's interesting that Motown, the label that changed the face of pop music for almost four decades never made any serious inroads into that music so identified with black musicians-jazz.

It was the brainchild of then executive vp, Steve McKeever and in president/CEO Jheryl Busby's viewpoint, it was created "as a bold experiment in music. The label was conceived as a vehicle for experimentation in music; a label without limitation or walls."

Once begun, things didn't just ease elegantly along. They were making up for lost time, running the race as hard as bebop and but still as cool as jazz gets in the wee small hours of the morning. And like the Motown of old, MoJAZZ had some topsy-turvy notions on its mind.

Helmed by young executives who think "MoJAZZ is mo' than just jazz," the label seeks to change the way the larger world perceives the art form. They wish to have jazz embraced back in the '60s and '70s when the legendary label helped move R&B into the mainstream. Now, MoJAZZ is doing its own share of changing things. As they are fond of saying around the halls of MoJAZZ — it's building a bridge because it's the "New Face of Jazz."

**MoJAZZ™**

©1995 Motown Record Company L.P.

If jazz purists are a little mystified at the young lions at MoJAZZ, they shouldn't be. After all, isn't jazz continually re-defining itself. Should it be limited to the few? Not in the opinion of Bruce Walker, MoJAZZ's general manager and Motown A&R vp. "Basically our acts have an urban slant and are delivering urban contemporary jazz. Let's face it, the music of Norman Brown reached a wider audience. But you can't say it's not jazz. It is."

Guitarist Norman Brown truly earned his nickname Stormin' Norman when he became MoJAZZ's premiere artist. His debut album hadn't hit the streets yet when the word began to spread about his talent. Robert White, the original guitar player for the now legendary Motown Funk Brothers' band had played jazz guitar for years before joining Motown. He said, "That Norman Brown is a bad kid, he burns up the fretboard. He's sweet." That debut album *Just Between Us* sold 131,000 copies, the follow-up LP *After The Storm* tripled that and the third, eagerly awaited, is expected to ship gold by the crew at MoJAZZ. After all, so many more people know about the guitarist now. Brown has been crossing continents, wowing crowds, attracting that "wider audience" for jazz. His R&B steeped jazz is powerful enough to build a bridge like the Golden Gate, and is likely to be decorated all along its span with trophies. He's made quite a splash, including earning kudos everywhere, knocking out the other contenders for the Soul Train win as Best Jazz Album of the Year with *After the Storm*.

People who've known about jazz since before World War II can be comfortable with at least one artist on MoJAZZ. If you can imagine such a "first," picture being in the first racially integrated group of jazz musicians EVER. That was the Benny Goodman Quartet with Goodman, Teddy Wilson on piano, Gene Krupa on drums and Lionel Hampton on the vibraphone. The year was 1936, the beginning of the Swing Era and that group became the premier jazz group in the world, with classics such as "Moonglow," "Dinah," and "Vibraphone Blues." Hampton is signed to MoJAZZ and his six decades of musical history is being honored with *For The Love Of Music*, an album produced by the 85-year-old true legend, with a little producing assist from Stevie Wonder, Gary Haase and Richard Berg.

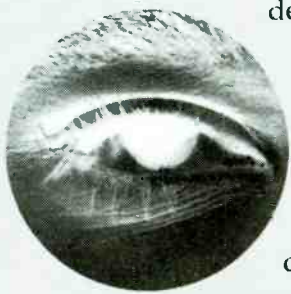
Doc Remer, national director of promotion and marketing excitedly describes the project. "We wanted to do an album to bring the music of Lionel Hampton into a contemporary vein. We wanted the world to hear for themselves the

music of this real legend whose name they may have only heard. Everybody is on the album—it's a true tribute!" Those 'everybodies' include Tito Puente and his Latin Jazz Ensemble on Stevie Wonder's "Don't You Worry 'Bout A Thing;" "Gossamer Wings," written by Chaka Khan and George Reiter, features Chaka. There's a new version of "Hamp's" timeless classic, "Flying Home," featuring Joshua Redman, Patrice Rushen and Ndugu Chancler; "Gates Groove," written and produced by Stevie Wonder, features Stevie, Joshua Redman, Patrice Rushen, Ndugu Chancler; "Time After Time" features Wallace Roney, Ron Carter and Roy Haynes; "Jazz Me," features Norman Brown and Johnny Kemp; Billy Strayhorn's "Take the A Train," features Dianne Reeves; "Sweet Lorraine," features Wallace Roney, Ron Carter and Roy Haynes; Michael Jackson's "Another Part of Me," features Grover Washington, Jr.

The great vibraphonist both sings and plays on the album and it includes a tune written by Hampton called "MoJAZZ." It's clear to see the young men at the label are in awe of Hampton. "Imagine all the music he's played, the places he's been and the people he's seen," says Eric Talbert, associate director. True. Think of the music he's made since he formed his own band—before World War II. Dozens of now-legendary musicians played with him: Charlie Parker, Dexter Gordon, Wes Montgomery, Clifford Brown, Quincy Jones; the singers include Dinah Washington (whose name he changed from Ruth Jones), Betty Carter and Aretha Franklin. They've got Great Vibes about Hampton over at MoJAZZ.

While MoJAZZ speaks of its desire for the contemporary, it is also home to the very traditional, gifted pianist Eric Reed. His two albums, *It's All Right to Swing* and *The Swing and I* were produced by one of the sons of the Marsalis jazz dynasty, Delfeayo Marsalis. The latest LP features eighteen tunes, complete with fifteen originals. The album is complex and dynamic. Reed is a thoughtful, extraordinary musician. The development of his sound, they say, has been both evolutionary and emotional. He has toured with tenor saxophonist Joe Henderson and trumpeter Freddie Hubbard and played with the big bands of John Clayton and Gerald Wilson. It was his work with Wynton Marsalis that thrust him into the public's eye. For Reed, swing is the big tent from which jazz emerges. He identifies himself so thoroughly with that elusive quality that he becomes one with it and the album becomes a richly satisfying musical autobiography.

Then there is the young trumpeter **Pharez Whitted**, who feeds the fire of jazz tradition. His eponymous self-titled debut release revealed a melodic, groove-conscious player with authority. He's an associate professor of music, teaching jazz theory at Ohio State University. So here's a man with something to say about the boundaries of jazz: "Jazz involves use of more theory than any other music. It applies to the quality of the performance, the amount of scales, patterns and chords. It's to whatever degree the musician will take it." Helping this musician to take it wherever he wants it to go on his next album will be its producer George Duke.



One of the moves that made elites question the sanity of **MoJAZZ** was the signing of the Phoenix Suns' **Wayman Tisdale**. Many thought this was a gimmick, that is until they heard more. He's a songwriter/producer/bassist/performer with some strong music credentials as well, having written songs for the Winans, SWV, Philip Bailey and others.

Tisdale was actually playing bass long before he was playing basketball and dreamt of touring the world as a musician. It's just that he grew two feet in one summer and his plans changed. But after ten years in the NBA, Tisdale still felt just as strongly about his desire to record and perform. So he actually made his own CD with his band, The 5th Quarter, and was passing them around wherever the team was playing. Someone in Los Angeles got hold of one of the CDs and took it to Steve McKeever. One week later Wayman Tisdale and the 5th Quarter were signed on to **MoJAZZ**.

Perhaps the tallest professional bass player at 6' 9" Tisdale is "very pleased with **MoJAZZ**. I see it as a progressive label, with a young staff who is able to reach a young crowd." In his opinion, "it's a label coming from a different angle than traditional jazz labels."

Thanks to Bruce Walker, "the hardest working man in the music industry," and the **MoJAZZ** staff, Tisdale thinks his music will be heard by everyone.

What they'll be hearing is called *Power Forward*. Key songs to look forward to are "Jazz In You," (Tisdale's reworking of Babyface's "Cool In You"), "Back Home," and "Danger Zone." Wayman has had his hands on the whole project, writing and producing almost all the the songs on the album.

He brought a handful of other artists to play along, including Brian McKnight, Marcus Miller, Lenny White, Kenny Garrett and J.R. Swinga, who produced the first single, "Circumstances." He also had help with vocals from Dawnn Lewis, Val Young and McKnight on a couple of songs.

One of the prime purveyors of a new kind of jazz is the saxophonist **J. Spencer**, who—like the genre itself—is in transition. His second LP for **MoJAZZ** is *Blue Moon*...but it is not the Blue Moon of doo-wop fame, but rather some lyrical observations about rarities in life, such as how things happen... 'once in a Blue Moon.' Spencer has changed-up from the hip-hop feel of his first LP and gone into a self-described mode as a maker of R&B, urban jazz. This young man with a horn has a deep and abiding respect for his forefathers of jazz in substance and style. He cites the great Duke Ellington's response to a question about his splendid attire, "This is the music of my people and it should be dignified." As a young brother, J. translates that as "I'm representing jazz and jazz music is classy." So he has foregone the baseball hats of old, and "Duked-up" so to speak. He would like to tailor himself after Quincy Jones, who, he says "knows his jazz history and roots, but at the same time is familiar with all parts of the industry." J. can't wait to start touring in support of the new album. On stage, he wants to dazzle the crowd, connect with the audience and "have a party, enjoy each other and get deep together."

Other plans according to Walker are "a new album from **Foley**." Foley, Miles Davis' musical director for seven years made his debut on **MoJAZZ** with an album called *7 Years Ago...Directions in Smart-Alec Music* which ran from avant-garde and orchestral jazz to straight ahead R&B, with a little bit of funk to round things out.

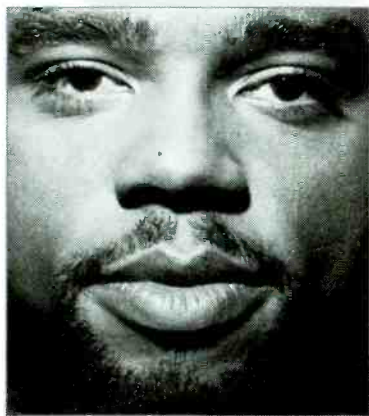
Walker is very excited about the young lady he signed to the label, **Ronee Martin**. "She is jazz, she is R&B, she is soulful. She's our Anita Baker, Toni Braxton calibre of singer, but she's also funky. Her album was produced by Keith and Kenneth Crouch and she's managed by Michael Williams, who manages the Crouch brothers and also managed and broke Brandy." The first single is called "Anything For You," and the entire album is so accessible it's being released on **Motown/MoJAZZ**. The theme of the album is the many faces of love.

Walker reports there is a new concept called "**MoJAZZ on Deck**", which is basically a distribution deal for existing product. "The first of those releases is a single from saxophonist Daryl Chinn. It's a remake of Earth, Wind & Fire's 'Fantasy,' with guest performances from Gerald Albright, Norman Brown and Philip Bailey.

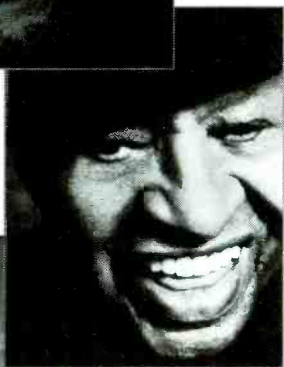
And, finally, Walker points to the link between the Motown of old and the **MoJAZZ** of today. "Just like in old days, the Temptations' rode around the country in that old station wagon and roomed two in a room, our new group **Imprompt 2** is doing a 40 city tour, riding in a van and doubling up." Will the music of **IMPROMP 2** last down the decades as the Temptations' music has? Their sound is capturing "a little bit of rap, a little bit of jazz and a little bit of R&B," says Sean E. Mac. The album title is *You're Gonna Love It*, and according to trumpeter Johnny B, "We want to set trends, not follow trends. A rapper that sings and a trumpet player that sings in one group. We have it all in one!" It would seem that **MoJAZZ** is mo' than just jazz and the bridge is one that will span generations.

These aggressive young men want to change the way the larger world perceives jazz, and have it embraced as music everybody can enjoy, just as **Motown's** brand of R&B was embraced back in the '60s and '70s. **Motown** moved R&B into the mainstream. **MoJAZZ** is doing its own share of changing things. As they are fond of saying around the halls at **MoJAZZ**, it's building a bridge, because it's the new face of jazz. ■■■

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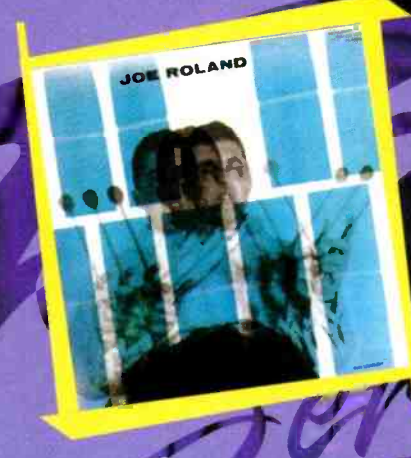
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# Music Video

ARTISTS & MUSIC

## 'Squirt TV' Host Goes Behind Camera After Starting Own Show, Teen Now Directs

BY BRETT ATWOOD

LOS ANGELES—Sixteen-year-old Jake Fogelnest is giving his elders in the music video industry a run for the money. The young and sarcastic host of the New York-based regional music video show "Squirt TV" is embarking on a second career as video director.

With major-label videoclips by modern rockers Wax and Phunk Junkeez to his credit, Fogelnest recently joined Hollywood, Calif.-based Satellite Films.

"This is something that I expected to do later in my life," says Fogelnest. "I can't believe that I'm doing it now."

The journey from typical teenager to music video prodigy has been a quick one for Fogelnest, who says that his interest in video production began when he was given a home video camera as a gift at age 10.

At age 14, Fogelnest founded the modern rock video show "Squirt TV," which is taped weekly from Fogelnest's bedroom and airs Mondays at 12:30 a.m. on public access television in Manhattan.

The show has picked up a considerable following in the area.

"I just started off as a complete goof," says Fogelnest. "I wasn't trying to do anything overly ambitious. Kids my age and adults just started to watch it."

The music industry started watching, too. The Beastie Boys, Weezer, Ween, and Wax are among the acts that have been interviewed on the show.

Wax bassist Burdie Cutlass says the visit to Fogelnest's house was frighteningly friendly.

"I remember when we first went to the 'Squirt TV' taping at his home, and there his mother had prepared peanut butter and jelly sandwiches and cookies for us," says Cutlass. "It was really great."

Wax decided to let Fogelnest direct its newest video, "Who Is Next," after its appearance on the show.

Wax vocalist Joe Sib says the band immediately bonded with Fogelnest. "Jake carries himself like a 34-year-old, but he is in a 16-year-old's body. Everyone is totally respectful of him. He just understands what our band is

about."

Wax drummer Loomis describes Fogelnest as "a genius. His age means nothing to us."

For his video-directing debut, Fogelnest teamed with veteran video director Spike Jonze, who directed Wax's last video.

"The best part about it was that Spike really let me do it myself," says Fogelnest. "He pretty much stayed out of it and gave me full directing credit."

Fogelnest recently finished shooting his second video—"Snapped" by the Phunk Junkeez—without Jonze.

"The second video is a totally different experience," says Fogelnest. "I feel schooled on the ins and outs of this already. I scouted out the location, worked on the budget, and am involved in all parts of the shoot."

Fogelnest is hoping to work through his summer break from school, but his age has caused a few problems. "I can only work eight hours a day since I'm a minor."

In addition, the young director says there are still many people who do not realize that he is a working member of the music video industry.

"I was just walking around [Satellite Films' office] and I overheard some secretary ask, 'Is that young kid supposed to be in here?'" says Fogelnest.

In the future, he says, he wants to pursue feature film and television work. Fogelnest has made a handful of appearances on the since-canceled "Jon Stewart Show." He also participated in an hourlong special on Comedy Central and hosted a segment of MTV's "Spring Break" broadcast.



WAX

## PRODUCTION NOTES

### LOS ANGELES

- Original Films director **David Hogan** lensed **Bruce Hornsby's** "Walk In The Sun." **Jack Hardwicke** produced and **Martin Coppin** directed photography.

- **IV Example's** "From The Fool" clip was lensed by **Al G.**

- **Michael Wall's** "Wind Whips Acoustic" video was shot by **Anouk Besson** for Industrial Artists.

- **Okuwah** directed **NOTR's** "Ain't No Love" clip, which features Big Beat rapper **MC Eht.** **Gary Rapp** produced for Power Films.

### NEW YORK

- **Even Bernard** shot and produced "Root Down" for Capitol rap act **the Beastie Boys.**

- The husband and wife team of **Amanda Scheer-Demme** and **Ted Demme** directed the streetwise "Saturday Nite Fever" clip for **Lordz Of Brooklyn.**

- **David Nelson** directed the video for **Kut Kloze's** "Lovely Thang." **Arlene Donnelly** directed photography.

- She b. Inc. director **Elizabeth Bailey** recently completed the music video for **Sheryl Crow's** "Can't Cry Anymore." The project was produced through Stable Films.

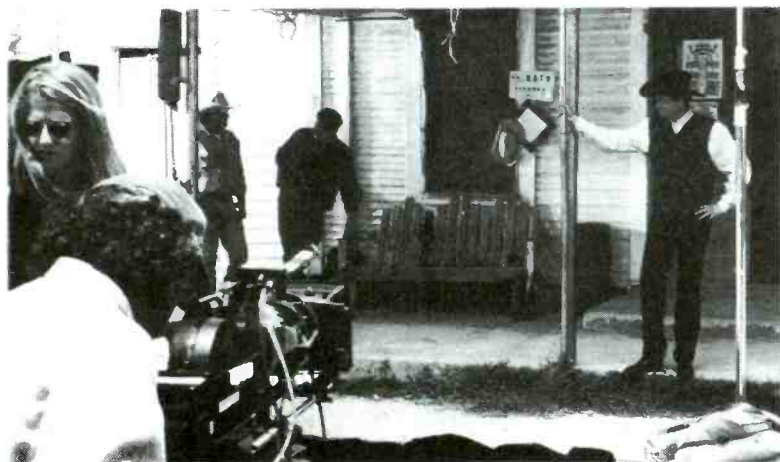
### OTHER CITIES

- **Tony Vegas** directed **Hum's** "Stars" for Ohio Girl Co. **Valentine Pollock** directed photography for the Champaign, Ill., shoot, which was produced by **Mak Knighton.**

- **Gerry Wenner** shot music videos at the Glam Slam club in Miami for the artist formerly known as **Prince's** "Pussy Control" and **New Power Generation's** "The Good Life."

- Director **Jamal Henry** and producer **Christopher Lewis** teamed for **Mr. Kru's** "Born Threat" clip, filmed at a cemetery in Decatur, Ga. The video is a production of Film Noire Group Inc.

- **LaFace** rap act **Goody Mob's** "Cell Therapy" video was shot by **Darren Lavett** in Atlanta for Squeak Pictures.



**Walking West.** MCA Nashville artist Tracy Byrd waits in front of a San Antonio, Texas, roadhouse between takes of his latest clip, "Walking To Jerusalem." Director Gerry Wenner is preparing a shot for the Planet Pictures film, which is produced by Robin Beresford.

## MTV Slices Ice On Dole; Virgin Execs Jump to WB

**KISS MY DOLE:** Ice-T's unscripted political rant against Senate Majority Leader **Bob Dole** was mysteriously deleted from the June 15 telecast of the MTV Movie Awards, which had been taped earlier in the week.

The rapper, who was presenting the award for best action sequence, veered from the show's script and began to denounce Dole's recent attacks on rap music. "[Dole] can kiss my ass," Ice-T said from the stage.

A spokeswoman for MTV says that the statement was edited out of the show because it "failed to meet broadcast standards."

**FELDMAN AND Vesecky** Hop: Two Virgin video promotion executives are making the move to Warner Bros. Records. Virgin senior director of national video promotion **Lori Feldman** hops over to Warner Bros. for VP of video marketing and promotion duties, while Virgin manager of national video promotion **Richy Vesecky** jumps to the bunny label for associate director of video marketing and promotion duties beginning Monday (26).

**TNN EYES THE ROAD:** The Nashville Network is negotiating to pick up rerun rights to the syndicated country music show "The Road," according to a source at the channel. The show, which was produced by High Five Productions and syndicated by Tribune, halted production earlier this year.

In other TNN programming news, the channel has announced that it will stop airing the long-running "Hee Haw." The cornball TV show has been on the air almost continuously since it debuted in 1969. Reruns of the show have most recently aired Wednesday nights on TNN.

**CMT GOES TO BRAZIL:** Country Music Television has signed a long-term agreement with TV Abril, which will distribute CMT on its owned and affiliated cable systems throughout Brazil, effective Saturday (1).

CMT has been accessible in Latin America since April 1, when it launched its English-language service there.

The TVA deal is expected to extend the signal to approximately 350,000 households in the country, according to **Tom Hawley**, CMT VP of international distribution and special markets.

However, that just scratches the surface of the Brazilian population, which is approximately 150 million.

Hawley estimates that there are about 31 million households with television sets in Brazil, where cable television is considerably less commonplace than in the U.S.

"It's a low base, but we are hitting the most cable markets with the greatest capacity for viewership," says Hawley, estimating that the channel could reach as many as 6 million viewers by the year 2000.

Program content for the Brazil broadcast will continue to echo its U.S. counterpart, says Hawley.

"There is the possibility that we will begin to include some regional artists in the future," he says.

**XLTV DEBUTS:** Orlando, Fla., radio station WXXL (XL 106.7) is branching out into the music video world. The top 40 station unleashed "XLTV," a weekly music video show, June 9.

"XLTV" airs Fridays at 11:30 p.m. on a local Orlando broadcast station known as "Rainbow 65." WXXL night personality **Kid Cruz** hosts the half-hour show, which plays clips of songs that are also airing on the radio station.

"We have been wanting to do something like this for a long time," says XL 106.7 PD **Dave Demer**, who is also producing "XLTV."

"It is totally cost-effective for us. The production company and the television station split the ad revenue, while we use the TV show to further expose our radio station. It's like a free half-hour commercial for WXXL."

**MVA BASH:** The Music Video Assn. is holding its "Semi-occasional Tri-Coastal Bash" on Thursday (29) in New York, Los Angeles, and Nashville. The event offers a chance to meet other professionals in the music video industry in an informal environment, says MVA president **Sean Fernald.**

New Yorkers can attend the function at the upstairs bar at Jekyll & Hyde, located at 91 Seventh Ave. S., from 7-9 p.m.

In Los Angeles, the gathering will be held at the Cat & Fiddle at 6530 Sunset Blvd., also 7-9 p.m.

The Nashville event will take place at Sammy B's at 26 Music Square E., from 5:30-7:30 p.m.

**TY IS DOWN, BUT NOT OUT:** A representative from CMT and TNN says the channels plan to stick by country artist **Ty Herndon**, who is facing charges of indecent exposure and possession of a controlled substance following his arrest June 13 in Fort Worth, Texas (see story, page 14).

There have been no viewer complaints about the singer, who is getting video airplay with "What Mattered Most" and "I Want My Goodbye Back," says a spokeswoman for the channels, owned by Gaylord Entertainment Co. and Group W Satellite Communications.

# THE EYE



by Brett Atwood

## MERCURY'S BRADY BUNCH PUSHES NEW SET

(Continued from page 18)

lows me rather than me following the drummer. I like to be free to vary the tempo and the dynamic within the song and control that variance myself rather than have what I do be determined by the drummer's rhythm.

"So the way we recorded this album for the most part was to have solo performances by me, either on guitar or piano, and then add bass and drums on top of that—which was a major breakthrough for me."

On many of the "Spirits Colliding" sessions, Roy Wooten, master of the electronic hand-percussion drum kit "drumitar"—used with Béla Fleck's band, the Flecktones—supplied the beat. "He adapted to what I needed, grooving along after the fact," says Brady.

Other support musicians on the album include banjoist Fleck and Flecktone bassist Victor Wooten, as well as Irish players, including accordionist

Sharon Shannon. Brady's 17-year-old daughter Sarah debuts on backup vocals, mixed in with those of Andrea, Caroline, and Sharon Corr of Irish pop group the Corrs.

Another change evident in "Spirits Colliding" is that four of the 11 tracks are collaborations, one each with songwriters John Prine, Michael O'Keefe, John O'Kane, and Mark E. Nevin. "I've been a solo writer the last 15 years—an isolated, lonely outpost—and felt

that if I started working with others, it would stretch me into musical areas I might not get into if I was just on my own. It turned out to be the case."

The finished product, Brady adds, is his "most varied set of songs" ever, with "a lot more dynamic range between songs, and even within songs." And having just completed a U.K. tour backed by drums, bass, and keyboards, he notes an additional "crucial" difference this time out.

"I've come out of the closet as a guitar player on this record and tour," he says. "I'm always known as an acoustic guitarist, but I played almost all the electric guitar parts on 'Spirits Colliding.' It took me a little while to get the feel on-stage, but now nothing stops me! And while the vast majority of the set is still acoustic-based, I think people are slightly intrigued to see me stretching in other directions."

**BILLBOARD SPOTLIGHTS**

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YOU CONTROL

In this July 29th salute, Billboard focuses on the history of **THE BOX** and its pioneering of interactive programming. We'll look into the decision making process behind the ever-changing menu of videos offered to specific markets and also report on **THE BOX's** expanding future on the internet.

**OTHER FEATURES INCLUDE:**

- \* **THE BOX's** role in creating big breaks for artists in varied genres
- \* Marketing campaigns and strategies that promote **THE BOX**
- \* **THE BOX's** expansion in the U.K. market
- \* Profiles of **THE BOX's** top executives

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LONDON: CHRISTINE CHINETTI  
1\*44\*171\*323\*6686

## SHELTER'S 'MANTRA'

(Continued from page 19)

phasizing small, heavy stock posters. Simon notes that the label has already begun running teaser ads in punk, hardcore, and skateboard fanzines and will follow those with album ads and co-op ads surrounding the fall tour.

Because Shelter tries to play exclusively at all-ages shows, Simon acknowledges that finding appropriate venues will take some extra attention. "It's not all that much more difficult," he says. "You have to have a cooperation understanding between the band, the booking agent, and the label—and not take anything for granted."

College radio will be Roadrunner's first priority, according to Simon, who notes that the label will augment its own efforts with the college department of McGathy Promotions. "We'll hit modern rock and AOR soon after the album is out," he adds. "I think the formats have enough in common at this point to allow either to play Shelter."

That wasn't always the case. Cappo formed Shelter just over three years ago, following a long sabbatical on an Indian ashram. Both he and Porcell were previously members of Youth Of Today, a seminal New York hardcore band that was a leading proponent of an ascetic, straight-edge lifestyle.

"The whole sex, drugs, and rock'n'roll lifestyle kind of disgusted me," says Cappo. "We really reacted to that."

Between Shelter duties, Cappo will oversee all signings to Supersoul. He's already proven prescient in that area, having signed bands like Quicksand and Sick Of It All to his own Revelation and Equal Vision labels long before they received corporate attention.

"I never really knew the music business until this year, since none of us ever worked with managers or lawyers or contracts," he says. "In that way, this has been an education."

Both Cappo and Simon view Supersoul as a long-term project, with further releases likely to appear in the new year. "It may take a while to sign more bands, since I want to focus on Shelter first and foremost," says Cappo.

"Working with a label like Roadrunner has been great," he says. "If you want to build a house, you can do it all yourself, which might take 25 years, or you can get help from people who know what they're doing without telling you how to do your job. That's what this has been like."



# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 TLC, Waterfalls
- 2 Monica, Don't Take It Personal
- 3 Tony Thompson, I Wanna Love Like That
- 4 Brandy, Best Friend
- 5 Method Man Feat. Mary J. Blige, I'll Be There
- 6 Vanessa Williams, The Way That You Love
- 7 Gladys Knight, Next Time
- 8 Rosie Gaines, I Want U
- 9 D'Angelo, Brown Sugar
- 10 Jon B. Feat. Babyface, Someone To Love
- 11 Total, Can't You See
- 12 Soul For Real, Every Little Thing I Do
- 13 Michael Jackson & Janet Jackson, Scream
- 14 Scavage, Feels So Good
- 15 The Notorious B.I.G., One More Chance
- 16 Shaggy, Boomastic
- 17 Brownstone, Grapevine
- 18 Dr. Dre, Keep Their Heads Ringin'
- 19 Vertical Hold, Love Today
- 20 Boyz II Men, Water Runs Dry
- 21 Diana King, Shy Guy
- 22 Michael Jackson, History Mega Mix
- 23 James Ingram, The Deeper I Go
- 24 Naughty By Nature, Feel Me Flow
- 25 Mobb Deep, Survival Of The Fittest
- 26 Subway, Fire
- 27 Mary J. Blige, You Bring Me Joy
- 28 Lost Boyz, Lifestyles Of The Rich & Sham
- 29 After 7, 'til You Do Me Right
- 30 Pure Soul, We Must Be In Love

★ ★ NEW ADDS ★ ★

Incognito, Spellbound & Speechless  
 Shabba Ranks, Shine Eye Gai  
 A Few Good Men, Tonight  
 Paula Abdul, My Love Is For Real  
 Ronnie Henson, On Point  
 Brownstone, I Can't Tell You Why  
 Brownstone/Craig Mack, If You Love Me (Remix)



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Tracy Lawrence, Texas Tornado
- 2 Shania Twain, Any Man Of Mine
- 3 Wade Hayes, Don't Stop
- 4 Travis Tritt, Tell Me I Was Dreaming
- 5 David Lee Murphy, Party Crowd
- 6 Kenny Chesney, Fall In Love
- 7 John Anderson, Mississippi Moon
- 8 Blackhawk, That's Just About Right
- 9 Shenandoah, Darned If I Don't
- 10 Neal McCoy, They're Playin' Our Song

- 11 Reba McEntire, And Still
- 12 Alan Jackson, I Don't Even Know Your Name
- 13 Lorie Morgan, I Didn't Know My Own Strength
- 14 James House, This Is Me Missing You
- 15 Terri Clark, Better Things To Do
- 16 Tanya Tucker, Find Out What's Happenin'
- 17 Steve Wariner, Get Back
- 18 Ty Herndon, I Want My Goodbye Back
- 19 John Michael Montgomery, Sold
- 20 Joe Diffie, I'm In Love With A Capital U
- 21 Pam Tillis, In Between Dances
- 22 Brooks & Dunn, You're Gonna Miss Me When
- 23 Tracy Byrd, Walking To Jerusalem
- 24 Jeff Foxworthy, Party All Night
- 25 Shelby Lynne, Slow Me Down
- 26 Wade Hayes, I'm Still Dancin' With You
- 27 Patty Loveless, You Don't Even Know Who
- 28 Ty England, Should've Asked Her Faster
- 29 Lee Roy Parnell, A Little Bit Of You
- 30 Clint Black, Summer's Comin'
- 31 Rhett Akins, That Ain't My Truck
- 32 Perfect Stranger, You Have The Right To
- 33 Clinton Gregory, A-11
- 34 Diamond Rio, Finish What We Started
- 35 The Bellamy Brothers, Big Hair
- 36 Dwight Yoakam, Please, Please Baby
- 37 Rodney Crowell, Please Remember Me
- 38 Billy Ray Cyrus, One Last Thrill
- 39 Jeff Carson, Not On Your Love
- 40 Confederate Railroad, When And Where
- 41 Willie Nelson & Curtis Potter, Turn Me
- 42 George Jones & Tammy Wynette, One
- 43 Kim Richey, Just My Luck
- 44 Brett James, Female Bonding
- 45 Junior Brown, Highway Patrol
- 46 Garth Brooks, The River
- 47 Daron Norwood, My Girl Friday
- 48 Wesley Dennis, Don't Make Me Feel At Home
- 49 Philip Claypool, Swingin' On My Baby's
- 50 Mark Collie, Three Words, Two Hearts, Oh

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Aaron Neville, For The Good Times  
 Alison Krauss, Baby, Now That I've Found You  
 Carlene Carter, Love Like This



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 TLC, Waterfalls
- 2 U2, Hold Me, Thrill Me, Kiss Me...
- 3 Boyz II Men, Water Runs Dry
- 4 Blues Traveler, Run Around
- 5 Hootie & The Blowfish, Let Her Cry
- 6 The Rembrandts, I'll Be There For You
- 7 Dr. Dre, Keep Their Heads Ringin'
- 8 Madonna, Human Nature
- 9 Collective Soul, December
- 10 Seal, Kiss From A Rose
- 11 White Zombie, More Human Than Human
- 12 R.E.M., Strange Currencies
- 13 Skee-Lo, I Wish
- 14 Bon Jovi, This Ain't A Love Song

- 15 Bush, Little Things
- 16 Naughty By Nature, Feel Me Flow
- 17 Better Than Ezra, Good
- 18 Live, Lightning Crashes
- 19 Matthew Sweet, Sick Of Myself
- 20 Soul Asylum, Misery
- 21 Montell Jordan, This Is How We Do It
- 22 Radiohead, Fake Plastic Trees
- 23 Chris Isaak, Somebody's Crying
- 24 Sponge, Molly
- 25 Spearhead, Hole In The Bucket
- 26 Bryan Adams, Have You Ever Really Loved...
- 27 Hootie & The Blowfish, Hold My Hand
- 28 Filter, Hey Man Nice Shot
- 29 Nine Inch Nails, Hurt
- 30 Michael Jackson & Janet Jackson, Scream
- 31 Stone Temple Pilots, Interstate Love Song
- 32 Adina Howard, Freak Like Me
- 33 Monica, Don't Take It Personal
- 34 Paula Abdul, My Love Is For Real
- 35 Soul For Real, Every Little Thing I Do
- 36 Sheryl Crow, Can't Cry Anymore
- 37 Rod Stewart, Leave Virginia Alone
- 38 Method Man Feat. Mary J. Blige, I'll Be There
- 39 The Black Crowes, Wiser Time
- 40 Shudder To Think, X-French Tee Shirt
- 41 The Cranberries, Ridiculous Thoughts
- 42 Nine Inch Nails, Closer
- 43 Rusted Root, Send Me On My Way
- 44 Total, Can't You See
- 45 Jon B. Feat. Babyface, Someone To Love
- 46 Soundgarden, Black Hole Sun
- 47 Dave Matthews Band, Ants Marching
- 48 Jeff Buckley, Last Goodbye
- 49 TLC, Creep
- 50 Aerosmith, Janie's Got A Gun

\*\* Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

Live, White Discussion  
 Real McCoy, Come And Get Your Love  
 Shaggy, Boomastic  
 Luscious Jackson, Here



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Dwight Yoakam, Please, Please Baby
- 2 Shenandoah, Darned If I Don't
- 3 John Michael Montgomery, Sold
- 4 Reba McEntire, And Still
- 5 Alan Jackson, I Don't Even Know Your Name
- 6 Alison Krauss & Union Station, When You...
- 7 Tracy Lawrence, Texas Tornado
- 8 Clay Walker, My Heart Will Never Know
- 9 Wade Hayes, I'm Still Dancin' With You
- 10 David Lee Murphy, Party Crowd
- 11 Patty Loveless, You Don't Even Know Who...
- 12 Kenny Chesney, Fall In Love
- 13 John Anderson, Mississippi Moon
- 14 Blackhawk, That's Just About Right
- 15 Travis Tritt, Tell Me I Was Dreaming
- 16 Neal McCoy, They're Playin' Our Song

- 17 Shania Twain, Any Man Of Mine
- 18 Tanya Tucker, Find Out What's Happenin'
- 19 Mark Collie, Three Words, Two Hearts
- 20 Jeff Foxworthy, Party All Night
- 21 Bellamy Brothers, Big Hair
- 22 Sammy Kershaw, Fire And Rain
- 23 Lorie Morgan, I Didn't Know My Own Strength
- 24 Ty England, Should've Asked Her Faster
- 25 Ty Herndon, I Want My Goodbye Back
- 26 Willie Nelson & Curtis Potter, Turn Me
- 27 Diamond Rio, Finish What We Started
- 28 Joe Diffie, I'm In Love With A Capital U
- 29 Pam Tillis, In Between Dances
- 30 Brooks & Dunn, You're Gonna Miss Me When

★ ★ NEW ADDS ★ ★

Junior Brown, Highway Patrol  
 Wade Hayes, Don't Stop  
 Boy Howdy, She Can't Love You  
 Brett James, Female Bonding



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Let Her Cry
- 2 Bryan Adams, Have You Ever Really Loved...
- 3 Rembrandts, I'll Be There For You
- 4 Annie Lennox, No More "I Love You's"
- 5 Dionne Farris, I Know
- 6 Michael Jackson, History Mega Mix
- 7 Paula Abdul, My Love Is For Real
- 8 Seal, Kiss From A Rose
- 9 Boyz II Men, Water Runs Dry
- 10 Michael Jackson & Janet Jackson, Scream
- 11 Eagles, Learn To Be Still
- 12 Blues Traveler, Run Around
- 13 Martin Page, In The House Of Stone And Light
- 14 Blessid Union Of Souls, I Believe
- 15 Rod Stewart, Leave Virginia Alone
- 16 Elton John, Believe
- 17 Amy Grant, Big Yellow Taxi
- 18 Carly Simon, Touched By The Sun
- 19 Melissa Etheridge, If I Wanted To
- 20 U2, Hold Me, Thrill Me, Kiss Me...
- 21 En Vogue, My Lovin'
- 22 Dave Matthews Band, What Would You Say
- 23 Michael Jackson, Billie Jean
- 24 Sheryl Crow, Can't Cry Anymore
- 25 Hootie & The Blowfish, Hold My Hand
- 26 Chris Isaak, Somebody's Crying
- 27 Eric Clapton, It's In The Way That You...
- 28 Sheryl Crow, Strong Enough
- 29 Michael Jackson, Bad
- 30 Michael Jackson, The Way You Make Me Feel

★ ★ NEW ADDS ★ ★

Elton John, Made In England  
 Vanessa Daou, Near The Black Forest  
 Rusted Root, Send Me On My Way

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 1, 1995.

**THE BOX**  
 MUSIC TELEVISION YOU CONTROL

Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

**AMERICA'S NO. 1 VIDEO**

TLC, Waterfalls

**BOX TOPS**

The Notorious B.I.G., One More Chance  
 Primus, Wynona's Big Brown Beaver  
 Ol' Dirty Bastard, Shimmy Shimmy Ya  
 Raekwon, Glaciers Of Ice  
 Collective Soul, December  
 Method Man/Mary J. Blige, I'll Be There  
 Skee-Lo, I Wish  
 Kut Klose, I Like  
 Smooth, Mind Blowing  
 Michael & Janet Jackson, Scream  
 Naughty By Nature, Feel Me Flow  
 Dis 'N' Dat, Freak Me Baby  
 Montell Jordan, This Is How... (Remix)  
 E-40, Sprinkle Me  
 Nuttin' Nyce, Froggy Style  
 2Pac, Dear Mama  
 Ice Cube, Friday  
 Sexx, You Bring The Freak Outta Me  
 Fifth Ward Juvenilez, G-Groove  
 Domino, Tales From The Hood  
 Subway, Fire  
 Sean Levert, Put Your Body...  
 Monica, Don't Take It Personal  
 Seal, Kiss From A Rose  
 Shaggy, Boomastic  
 Level 6, Who Be Da Dopest  
 D'Angelo, Brown Sugar  
 Madonna, Human Nature  
 AMG, Around The World

**ADDS**

Buju Banton, Champion  
 Cranberries, Ridiculous Thoughts  
 Funkdoobiest, Dedicated  
 Live, White, Discussion  
 Lost Boyz, Jeeps, Lex, Coups...  
 Shabba Ranks, Shine Eye Gai  
 2 Pac, So Many Tears  
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me

**MOR**  
 MUSIC TV

Continuous programming  
 11500 9th St N  
 St Petersburg, FL 33716

The Rembrandts, I'll Be There For You  
 Vanessa Williams, Colors Of The Wind  
 Michael Jackson & Janet Jackson, Scream  
 Rodney Crowell, Please Remember Me  
 Chris Isaak, Somebody's Crying  
 Blackhawk, That's Just About Right  
 Pink Floyd, Time  
 Van Morrison, Days Like This  
 Kitaro, Dance Of Sarasvati  
 Shelby Lynn, Slow Me Down  
 Michael Jackson, History Megamix  
 Boyz II Men, Water Runs Dry  
 The Doors, The Ghost Song  
 AI Green/Lyle Lovett, Ain't It Funny...  
 Alison Krauss & Union Station, When You Say...  
 Brother Phelps, Anyway The Wind Blows  
 Aaron Neville, Can't Stop My Heart  
 Rod Stewart, Leave Virginia Alone  
 Shania Twain, Any Man Of Mine  
 Seal, Kiss From A Rose

Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

Brandy, Best Friend  
 Monica, Don't Take It Personal  
 Michael Jackson, History  
 Gerald Levert, How Many Times  
 The Roots, Proceed  
 TLC, Waterfalls  
 Boyz II Men, Water Runs Dry  
 Snow, I'll Do Anything  
 Grand Puba, I Like It  
 KRS-ONE, Ah Yeah  
 III AI Skratch, Don't Shut Down...  
 Mobb Deep, Survival Of The Fittest  
 Method Man, All I Need  
 Desree, Feel So High  
 Raekwon, Glaciers Of Ice

Trisha Covington, Slow Down  
 Naughty By Nature, Feel Me Flow  
 King Just, No Flows On The Rodeo  
 Sam Sneed, U Better Recognize  
 Mysterious Misfits, I Be

Continuous programming  
 Hawley Crescent  
 London NW18TT

Offspring, Self Esteem  
 Take That, Back For Good  
 Bryan Adams, Have You Ever Really Loved...  
 Scatman John, Scatman  
 Nightcrawlers, Push That Feeling On  
 Bucketheads, The Bomb!  
 Wet Wet Wet, Julia Says  
 Connells, '74-'75  
 Bon Jovi, This Ain't A Love Song  
 Bobby Brown, Two Can Play That Game  
 Montell Jordan, This Is How We Do It  
 Haddaway, Fly Away  
 La Bouche, Be My Lover  
 Bruce Springsteen, Secret Garden  
 Jam & Spoon, Angel  
 Real McCoy, Love & Devotion  
 Live, Selling The Drama  
 Oasis, Some Might Say  
 Janet Jackson, Whoops Now  
 Bjork, Army Of Me

Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

Kathy Troccoli, Mission Of Love  
 Ian, Come To Me  
 Christafari, Listening  
 Michael W. Smith, Cross Of Gold  
 Margaret Becker, Deep Calling Deep  
 Kim Boyce, Not Too Far...  
 4 Him, Real Thing  
 BeBe & CeCe Winans, Love Of My Life  
 PFR, Wonder Why

Rebecca St. James, Side By Side  
 Big Tent Revival, Two Sets Of Joneses  
 Guardian, See You In Heaven  
 Three Crosses, This Is Not... (ADD)  
 Whitcross, Goodbye Cruel World (ADD)  
 Walter Eugene, Crawl

One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

U2, Hold Me, Thrill Me, Kiss Me, Kill Me  
 The Rembrandts, I'll Be There For You  
 Mother May I, Meet You There  
 Soul Asylum, Misery  
 Titanic Love Affair, Planet Strange  
 Radiohead, Fake Plastic Tears  
 Juliana Hatfield, What A Life  
 NOFX, Leave It Alone  
 Shudder To Think, X-French Tee Shirt  
 Ajax, Ex-Junkie  
 The Joykiller, Go Bang  
 A House, Strong And The Silent  
 Chris Isaak, Somebody's Crying

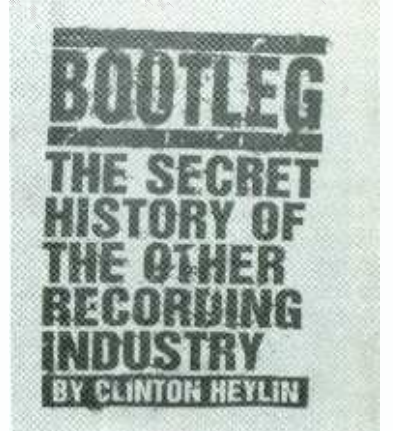
1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

Primus, Wynona's Big Brown Beaver  
 Wilco, Box Full Of Letters  
 Sponge, Molly  
 Season To Risk, Jack Frost  
 Sublime, STP  
 Our Lady Peace, Naveed  
 Babes In Toyland, Sweet 69  
 Magnificent Bastards, Mockingbird Girl  
 All, Million Bucks  
 Soul Asylum, Misery  
 Ned's Atomic Dustbin, Stuck  
 Dag, Lovely Jane  
 Stabbing Westward, Nothing  
 Phunk Junkee, I Love It Loud  
 Bloodhound Gang, Mama Say

# Artists & Music



## BOOTLEG: The Secret History Of The Other Recording Industry By Clinton Heylin (St. Martin's Press, \$29.95)



Personally, no. I've never bought one of those bootleg records. But I do know a guy who's picked up one or two of them over the years. He enjoys them, but says they can be a mixed blessing. When he bought one mid-'60s Bob Dylan bootleg, the disc developed a kind of vinyl measles, and the sleeve came unglued, revealing an Allman Brothers bootleg jacket printed on the other side.

This guy I know would be intrigued by Clinton Heylin's "Bootleg," which sheds some light on a shadowy side of the music business.

Heylin differentiates bootlegging from piracy—the former being the release of unofficial material appealing to the insatiable fan and the latter being illegal duplication of official releases. (Some in the music business may say there is no difference.)

Heylin begins with such historical figures as Father of Bootlegging Lionel Mapleson, who caught the Metropolitan Opera on wax cylinders from 1901-03. There is some description of classical, jazz, and soundtrack bootlegging, but the soul of "Bootleg" lies in the rock era. Heylin notes the famous bootlegs of Dylan, the Rolling Stones, the Beatles, Led Zeppelin, and Bruce Springsteen, as well as punk insurgents like the Sex Pistols, the Clash, and Patti Smith.

Many of the book's characters bear inexpressive false monikers like "Dub" and "Ken." Admittedly, some of these people may wish to conceal more than their identities, but Heylin fails to draw a three-dimensional portrait of such bold bootleggers as John Wizardo, Vicki Vinyl, and Rubber Dubber. (Heylin mentions that Dubber languishes today in a New Mexico jail on a "trumped-up

Murder One rap" but won't elaborate.)

Heylin is a keen observer of the bootleg phenomenon. He reports amusing anecdotes about those who bootleg through concert-hall espionage or through studio back-channels, and the risks they run.

Naturally, any bootleg story is shaped by copyright laws and performance-right policies, and one wishes Heylin had the gift for making such matters sound engaging.

Heylin loves to taunt law enforcement as inept, as well as industry groups like the Recording Industry Assn. of America and the U.K.'s British Phonographic Industry. That he has a pro-bootleg point of view is taken for granted; that he seems not to try to get anybody else's story indicates that the discipline of journalism presents similar hurdles to Heylin as does biography.

Bootleg fans may ultimately consider this book nearly as crucial as "Hot Wacks," a directory of underground titles, but Clinton Heylin fans should note: My friend knows where you can get his rough draft, including the infamous "lost chapter" that Heylin's editors made him cut. **DREW WHEELER**

## SUPER CAT LOOKS TO MAKE U.S. PURR

(Continued from page 25)

4, with the cassette and CD-5 arriving in stores Aug. 4.

Super Cat opened up his artistry to a more mainstream audience when he covered the Fats Domino classic "Josephine" on the "Ready To Wear" soundtrack earlier this year.

The cut is also featured on "The Struggle Continues," as is "South Central," a reflective jam that originally appeared on "The Good, The Bad, The Ugly & The Crazy"—a full-length collaboration 1994 between Super Cat, his cousin Junior Cat, Junior Demus, and Chaka Demus.

Columbia is adopting a multifaceted promotion and marketing campaign that will begin on the bricks. Early in July, the company will ship a double-disc vinyl sampler featuring past Super Cat hits including "Them No Worry We," "Dolly My Baby," and "Don Dada"; new jams will also be included.

The sampler, which will go to one-stops, retail, and DJs, should also draw special attention because of the megamix by popular New York DJ Kid Kapri.

Marketing and advertising for "The Struggle Continues" will begin in Jamaica and various West Indian communities in the U.S., before extending into the hip-hop nation, and then the mainstream.

According to Columbia marketing VP Jay Krugman, the label is planning release parties initially in Jamaica, then New York and Los Angeles. It also plans to service white-label 12-inches of "Girlstown" and to distribute posters, streamers, and other street promotion items to various markets and appropriate independent retailers.

Snipes, point-of-purchase displays, advertising, press interviews, and a video clip for "Girlstown" will be used along with personal appearances by Super Cat.

"He's an artist with a true sense of vision and charisma," says Tony Anderson, Columbia's senior VP of black music.

Super Cat was born William Maragh to black and East Indian parents. As a teen he began hanging around local dancehall clubs, assisting sound-system crews. Soon he began DJ'ing.

His first record was "Mr. Walker" in 1982. He followed that with several underground reggae smashes, including "Boops" and "Wild Apache," the latter of which is also the name of his production company, which represents Ken Booth and Nicodemus, as well as Super Cat himself. In 1991, he signed with Columbia, and his song, "Nuff A Man Dead," appeared on the "Dancehall Reggae Spanol" compilation, before "Don Dada" was released.

# Billboard Hosts Industry Leaders In Hong Kong



Billboard Music Group president Howard Lander, left, relaxes with MIDEM's executive lineup. Shown, from left, are director of international sales Christophe Blum, programme director Olivia Thomas, senior VP of strategy and diversification Brigitte Chaintreau, and chief executive Xavier Roy.

**HONG KONG**—Billboard hosted its annual "International Days" reception here May 21, on the eve of the first MIDEM Asia. Approximately 150 guests from the Asia-Pacific entertainment industry gathered at the Cafe Deco on the island's Victoria Peak. The following morning, Billboard associate publisher Michael Ellis held a seminar on the magazine's charts at the Hong Kong Convention & Exhibition Centre, the site at which MIDEM debuted its Asian event. (Photos: Andy Short)



Billboard associate publisher Gene Smith, center, welcomes, from left, Nicky Loiterton, Channel V's head of promotion and publicity; Susan Atyeo, head of creative strategy for TNT Asia; David Holloway, director of business development for BMG International's Asia-Pacific division; and David Loiterton, regional director of BMG Music Publishing Asia.



Billboard's Gene Smith, center, and Grace Ip greet Warner/Chappell chairman/CEO Les Bider to the Victoria Peak soiree.



Getting together at Victoria Peak are a cross section of Asia/Pacific music industry executives. Pictured, from left, are Vinny Longobardo, VP of programming and production for MTV Asia; Greg Rogers, senior VP of MCA Music Entertainment International; David Holloway, BMG International director of business development for Asia Pacific; David Bland, BMG International director of strategic marketing for Asia Pacific; Peter Jamieson, president of MTV Asia; and Peter Hebbes, managing director of MCA Music Australia.



Keith Cahoon, right, Far East managing director for Tower Records, scans the latest Billboard with Grace Ip, the publication's Southeast Asia marketing representative. At left is Tower's GM for Asian development, Bob Kaufman.



Sony Music Asia executives Andy Yavasis, left, and Martin Davis talk shop at the Cafe Deco. Davis is the division's senior VP; Yavasis is its director of marketing.



Haruhiko (Harry) Kaneko, right, director/assistant GM of the international division of Japan's Avex Trax, welcomes Holly Tan, GM of the company's new Hong Kong branch.



Kim Frankiewicz of Australia's MMA International, right, relaxes with Billboard international editor in chief Adam White.



EMI Music regional managing director Lachlan Rutherford, right, plays it cool with music TV rivals Vinny Longobardo, left, VP of programming and production for MTV Asia, and Don Atyeo, GM of Channel V.



After helping to coordinate a year of rapid expansion for Channel V in Asia, PD Darren Childs, left, gets some decidedly nonlegal advice from John McLellan, a partner in Hong Kong law firm Haidanes, which staffed the legal center during MIDEM Asia.



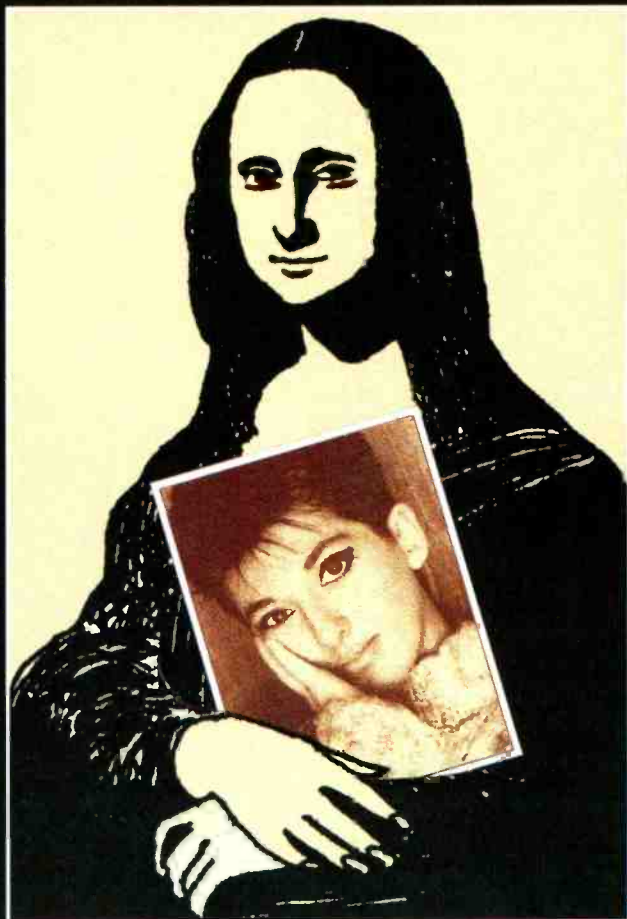
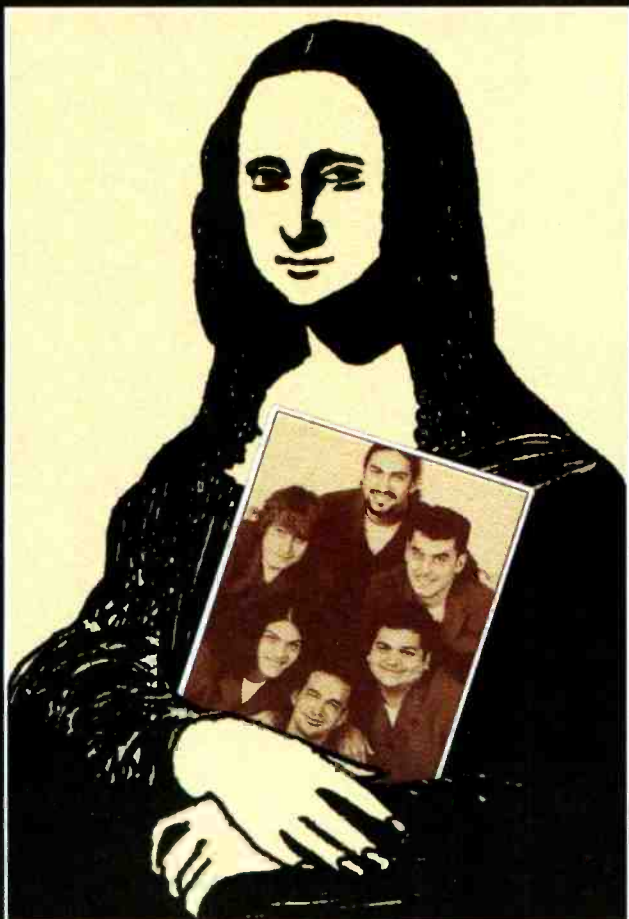
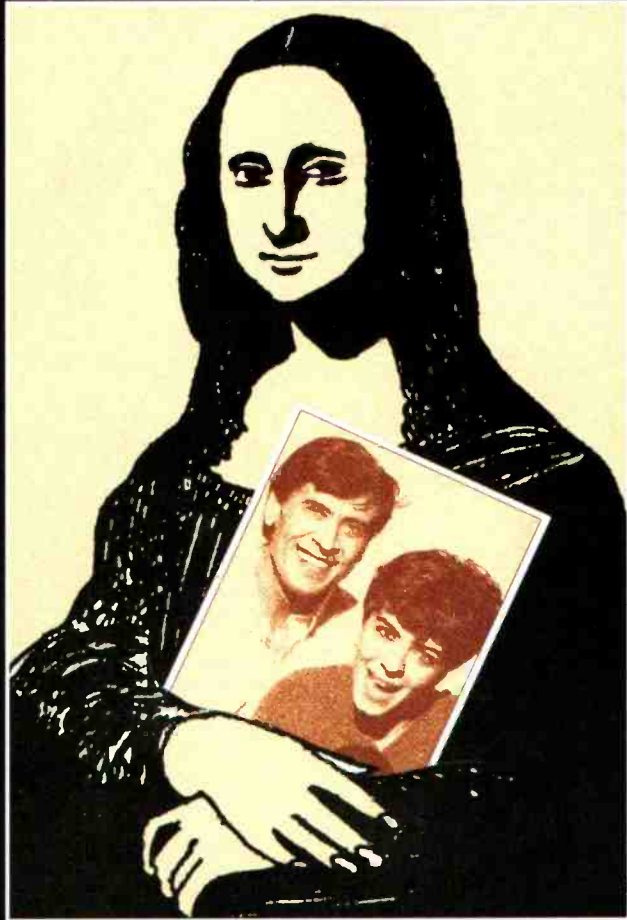
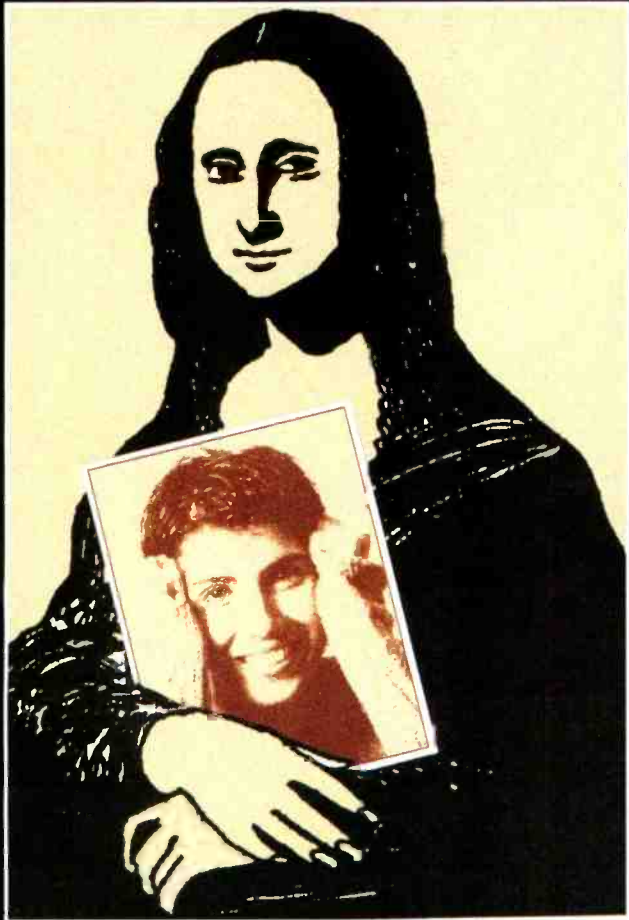
EMI's Herman Ho, left, and Hung Tik, center, take a break with Warner/Chappell's Harry Hui. Ho and Tik are managing directors for EMI in Hong Kong and Taiwan, respectively, while Hui is the music publisher's managing director in Hong Kong.



Peter Ikin, senior VP of international marketing and artist development at Warner Music International, left, ponders the words of Peter Hebbes, managing director of MCA Music Australia, center, and Niki Turner of PR firm Niki Turner Associates, Sydney.

# ITALY

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THE 1995 SAN REMO FESTIVAL WINNERS (CLOCKWISE FROM TOP LEFT): GIORGIA, GIANNI MORANDI AND BARBARA COLA, SPAGNA, MANGO, GLORIA, NERI PER CASO

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# Italy's Music Industry Rises Above Political And Economic Uncertainty

## Deep Talent Pool And Thriving Dance Scene Strengthen The Business

BY MARK DEZZANI

**E**ven by Italian standards, it has been a turbulent year both for the country and the music industry, as both struggle to make the change from a system of comfortable, informal cartels to the roller-coaster of free-market competition.

Following the resignation last December of the unstable right-wing government coalition led by Silvio Berlusconi, an interim government with cross-party support has injected some confidence into the Italian economy. More cohesive left- and right-wing parties promise a more stable future after elections expected this fall or next spring.

Despite mixed but mainly gloomy economic signs last year, the Italian record industry has shown remarkable resilience. It managed to turn an ongoing sales slide of the past several years into a slight growth rate of 5% in 1994, albeit offset by the country's 4% inflation rate.

While Italy's economic growth reached 2.2% last year, mainly due to exports helped by the weakness of the lira, unemployment continued to rise, hitting 12.2% in January. Traditional music buyers have been hardest hit, as more than one in three young people are without regular work.

### TASK FORCE ON TACTICS

In a sort of back-to-basics approach, record company executives have reassessed their strategy with new market research tools. The IFPI-recognized trade association FIMI, for example, has established a task force to find ways to increase Italy's low per-capita spending on music.

"There is a truism which says that 70% of Italians listen to music; 30% participate mainly through karaoke; but only 10% buy records," says FIMI task force member Piero Le Falce, managing director of MCA Entertainment Italy, which opened for business in Milan just over a year ago. The task force has been given a mandate by its member companies to come up with a more accurate assessment of the country's music market. According to its figures, total sound-carrier shipments were put at \$365.6 million (585 billion lire) wholesale.

"The Italian market is much bigger than that," observes Le Falce. "Outside the official market, there is a parallel market. Publishers such as Rizzoli and De Agostino are moving in through newsstand sales.

Then there are the importers, bootleggers and even radio stations that are moving in on traditional record company activities."

Meanwhile, the potential of new technology was a key motive in German multinational BMG's purchase last summer of Italy's largest independent record company, publisher and distributor, G. Ricordi, merging it with their BMG Ariola local affiliate. Franco Reali, VP of the now renamed BMG-Ricordi, says that it



Marco Masini

## The televised San Remo Song Festival last February drew a record audience, boosted the careers of winners Giorgia and Spagna and helped launch newcomers Neri Per Caso and Gianluca Grignani with double-platinum albums.

was a good deal for BMG, and not only because of Ricordi's extensive catalog of copyrights.

"We underestimated just how strong the Ricordi name is as a brand, and we intend to continue exploiting it as an autonomous operation," says Reali.

As the previous president of FIMI, Reali also initiated plans for an official sales-based chart compiled by Nielsen and financed by the record companies. The task has been carried to completion by FIMI's new president, Gerolamo Caccia Dominioni, president of Warner Music Italy and managing director of Warner's Italian affiliate, CGD/East West.

Caccia Dominioni says he has achieved his primary objectives in the past year as FIMI president. "It couldn't have been a more positive year," he says. "We modified the statutes to guarantee smaller companies an adequate representation, which brought us many new members from the independents association (AFI), increasing our combined members' market share to 90%.

"The new chart has been widely accepted," he continues, "increasing the promotional space for music in the media. Our next objectives are to create a data flow of reliable market information and to develop new points of sale, including hyper-markets and mail order, to increase the market."

Following a dearth of major releases from domestic artists in 1994, this year has brought new albums from Zucchero (Polydor), Gianna Nannini (Polydor), Mango (EMI), Pino Daniele (CGD/East West), Marco Masini (Ricordi/BMG), Franco Battiato (EMI) and Litfiba (IRA/EMI). While no new domestic titles



Gianna Nannini

have reached the million-unit mark, the industry is content with sales of 250,000 to 600,000 units for major acts.

Also, the intensive A&R efforts and investment of recent years has begun to bear fruit. The televised San Remo Song Festival last February drew a record audience, boosted the careers of winners Giorgia (BMG) and Spagna (Sony) and helped launch newcomers Neri Per Caso (Easy/Sony) and Gianluca Grignani (Polydor) with double-platinum albums (200,000 units). The festival also showcased a host of promising new artists, including Gloria (MCA), Daniele Silvestri (Ricordi/BMG) and Massimo Di Cataldo (Sony).

### DANCING TO THE TUNE OF INDIES

The sustained success of Italy's thriving dance scene has continued to elude Italy's major labels, remaining the domain of the independents. Whigfield (X-Energy), Corona (DWA), Ice MC (DWA), Blast! (Flying) and Alex Party (Flying) are among the considerable number of Italian dance productions to chart internationally. With dance compilations often selling up to 200,000 units apiece, the pressure is on the majors to get a slice of the action.

"The only way for the majors to enter the dance market is by becoming a shareholder in an existing indie," says Roberto Citterio, managing director of EMI Italy, whose parent company is negotiating to buy out the Brescia-based label Media Records, a consistent hit maker with the Capella and Clubhouse projects. "Even with new decentralized structures, the majors just cannot react as quickly as indies, which is vital for the dance scene," says Citterio.



Massimo Di Cataldo

Adrian Berwick, managing director of Polydor Italy, has shown another way the majors can enter the club scene. "We personally visited the principle dance indies and picked up the licensing and distribution deals for albums from successful dance acts who have shown a strong potential for pop crossover, including Whigfield and Ice MC," says Berwick.

Although a number of key independent labels (Ricordi, RTI Music, Sugar, Insieme and Media) have signed up as new members of FIMI within the past year, the independent label trade association AFI remains buoyant, according to its new president, Franco Donato, managing director of Full Time Productions. "We have new companies forming and joining all the time," he says. "And besides retaining the

important dance labels, we also are representing producers and artists who are following the growing trend of managing their own repertoire and rights, including Giorgia and Neri Per Caso."

Naples-based Flying Records, an AFI member, is demonstrating diversification within the indie fraternity. While some dance labels have dabbled in mainstream repertoire, Flying has added domestic rock and acid-jazz acts to its multi-label dance empire.

"We like to say that we are the smallest major and the biggest independent," says Angelo Tardio, managing director of Flying, who is licensing international product as well as developing specialist domestic repertoire. "We started off as an indie, but now we are doing the same thing as a major with an efficient distribution network and sales force. But alongside the essential infrastructure we are very much aware that it's the music that moves the market."

Carlo Albertoli, managing director of the Milan-based indie Vox Pop, has believed for years that developing diverse new acts is the key to expanding Italy's music market. "I want to discover the new Italian pop," he says. Many of Albertoli's A&R discoveries have been signed by or licensed to major labels: the ethno-punk outfit Mau Mau (Vox Pop/EMI), Africa Unite (Vox Pop/Flying/BMG), C.S.I. (Black-out/PolyGram). Vox Pop's latest adventure is the sub-label Alchemax Industries, specializing in the hypno-trance electronic sound popularized by such British outfits as The Orb.

Continued on page 80



# On The Radio

It Was 20 Years Ago Today That Private Radio Began To Play

BY MARK DEZZANI

The 1975 birth of private broadcasting launched a libertarian wave throughout Italy. After decades of the state broadcasting monopoly, the newly deregulated airwaves became home to some 4,000 radio stations and hundreds of private TV stations.

**T**wenty years ago on the roof of a high-rise apartment building in downtown Milan, Angelo Borra staged an agitprop stunt that would have far-reaching political and social consequences in Italy. With a rooftop transmitter linked to a makeshift studio down on the building's first floor, Borra helped launch Radio Milano International, one of Italy's first private radio stations, on March 17, 1975.

"Before private radio started, there were just the state broadcaster RAI and a few local cable TV experiments with wires strung between balconies," says Borra. "What we did back then is directly connected with the present media and political situation here in Italy."

The turning point for the operation came after one month on the air, when Radio Milano International's equipment was confiscated by the state regulators. A subsequent court ruling ordered the return of the

seized material—sparking the launch of hundreds more local stations. Further raids followed, leading to a landmark Constitutional Court decision in June 1976, which ruled that local broadcasting was a constitutional right for Italian citizens.

This year, Radio Milano International—now known as the 101 Network—marks its 20th anniversary as a pioneer of commercial radio in Italy.

"Before private radio existed, 90% of the music played on Italian radio was Italian," recalls veteran DJ Federick Van Stegeren (known to Italian listeners as Federico the Flying Dutchman). At that time, Van Stegeren was working on one of the only commercial stations to reach Italian audiences, Radio Monte Carlo, which, beginning in the mid-'60s, beamed a daytime AM service into Italy from the principality of Monaco.

"It's hard to imagine how isolated Italy was back then," Van Stegeren recalls. "International hits played on the radio were usually cover versions by Italian groups like Dik Dik, I Profeti and Nomadi. That was due to the politics of the record companies at the time."



Angelo Borra, father of Italian radio

The mid-'70s were also a time of social turmoil in Italy: An institutionalized Communist party had won control of the country's cultural agenda from the Christian Democrat rightist regime, which had governed Italy since the end of World War II. "The left was very militant, and, for several years, major foreign bands boycotted touring in Italy," notes Van Stegeren.

The 1975 birth of private broadcasting launched a libertarian wave throughout Italy. After decades of the state broadcasting monopoly, the newly deregulated airwaves became home to some 4,000 radio stations and hundreds of private TV stations.

## THE AWAKENING

"Private radio really awakened public tastes to international music," says Gianluca Costella, who started his own station in Milan in the late

'70s and is now co-proprietor of the national Gold-formatted Classic 105 network. "The American boss jocks [Bob Stewart & Benny Brown] on Radio Luxembourg [heard on the AM airwaves at night in Italy], were our role models. When we got the chance to go on-air, there was severe competition among DJs to find the latest and rarest imported releases from the U.S. and the U.K."



While the FM band in major Italian cities in the late '70s boasted a diversity of stations, from the popular to the eclectic to

the specialist, the spectrum in the provinces was filled end-to-end with the sound of "Saturday Night Fever" and endless Bee Gees hits. Formats were dictated by the tastes of the station owners, recalls Guido Monti, station manager at Milan's pioneering national private Network 105.

"When I started out as a DJ, there were no fixed formats," says Monti. "We just walked in for our shows with a pile of records under our arms. If the owner liked your music, you stayed. I was hired and fired by three stations in one week for playing The Clash instead of the Bee Gees."

Monti started at the leading Milan/Lombardy regional station Studio 105 in the early '80s, as it was beginning its nationwide expansion to become Network 105. A personality-led Top 40 outfit, 105 was owned by Alberto Hazan, one of the first to test the unregulated status of pri-

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vate radio by expanding past local markets.

Today, Hazan owns three national radio networks, the maximum permitted under the media anti-trust law, which was passed in 1990. (During the same 'Wild West' market that preceded passage of that law, when frequencies were traded as freely as commodities, former prime minister Silvio Berlusconi also built his Fininvest media empire, including three national TV networks, which he used as a launching pad into politics.)



The 1990 law effectively froze the media landscape, which had evolved from years of deregulated confusion, reduced the existing number of local stations from 4,000 to 2,000 and allowed the operation of 15 networks.

The emergence of national networks provided Italy's record companies with a more homogeneous vehicle for promotion. A synergy developed as record company advertising became a significant source of revenue for the eight major Top 40

radio networks—a fact reflected on the playlists.

Until recently, the format diversification to be expected among 15 competing networks had not materialized. Top 40, adult-contemporary, dance, gold and Italian-music formats are now established and are being joined by emerging rock and talk radio syndication projects.

#### THE GIVE AND TAKE

A growing professionalism in promoting and marketing radio has also attracted a wider base of advertising, reducing the direct influence of record company patronage. Now that their earlier close relationship has turned a bit sour, record companies criticize radio for remaining too mainstream while program directors still lament record company influence on their playlists.

Adrian Berwick, managing director of Polydor, says the present radio situation is a disaster, inhibiting effective promotion and hampering the development of new domestic artists. "We have invested a lot in A&R on new rock artists, which rarely get an airing on the national private networks," says Berwick. "We are finding that local stations and regional rock outfits like Rock FM (Milan), Contra Radio (Florence) and Radio Rock (Rome) are essential outlets, and we are investing more and more of our advertising budget in those stations."

Dance music has thrived through its close relationship with major networks. Italy's market leader, the Milan-based Top 40/dance network Radio DeeJay, has an average daily audience of nearly 5 million and is home to a team of DJ/artists that includes Fargetta and Molella. They

## ITALY'S TOP 10 PRIVATE RADIO NETWORKS

(Source: Audiradio Spring '95)

STATION (BASE CITY)	FORMAT	TARGET	DAILY AUDIENCE	SELLING POINT
Radio DeeJay (Milan)	Top 40-dance	15-25	4.75 million	personality dance DJs
Radio Italia SMI (Milan)	Italian music	15-45	3.97 million	full range of domestic acts
Radio Dimensione Suono (Rome)	Top 40	18-35	3.69 million	50/50 mix of international & domestic acts
Network 105 (Milan)	Top 40	18-35	3.34 million	afternoon rock show
RTL 102.5 Hit Radio (Bergamo)	Top 40	18-35	3.29 million	concise, regular news updates
Radio Montecarlo (Monaco/Milan)	Adult Contemporary	25-45	1.7 million	nighttime new age/acid jazz
Italia Network (Udine)	Top 40-dance	15-25	1.6 million	trend dance music
Kiss FM (Naples)	European hit radio	18-25	1.5 million	personality & comic DJs
101 Network (Milan)	Adult Contemporary	25-45	0.94 million	R&B emphasis
Classic 105 (Milan)	gold	25-50	0.4 million	golden oldies

"[As DJs in the 1970s], we just walked in for our shows with a pile of records under our arms. I was hired and fired by three stations in one week for playing The Clash instead of the Bee Gees."

—Guido Monti, Network 105

turn out top-selling dance compilations under the station's logo as well as dance-floor hits on their own.

Paolo Corsi, international manager at RTI Music, the record label owned by Berlusconi's Fininvest, echoes a complaint common among record executives—that the networks are taking on the role of record companies. Radio professionals counter that RTI maximizes its relationship with the three TV networks owned by its parent company.

The private networks are known to take a percentage of the publish-

ing for pushing a particular record. Now they also are moving into A&R and licensing out their own artists. Branching out from the traditional dance connection, Rome's Radio Dimensione Suono has moved into the soft teen-rock market with their signing of Dhamm, licensed to EMI Italy.

According to private radio pioneer Angelo Borra, private radio in Italy is about to come of age. The networks and local stations now take the lion's share of the under-45 demographic, leaving the state radio RAI with a predominately older audience. And thanks to equal airplay opportunities for domestic and international repertoire, Italy's music market now boasts a healthy 50/50 sales mix.

Borra's own Radio Milano, now renamed the 101 Network, has seen its ratings slide in recent years but has transformed itself from an '80s R&B outlet to a '90s adult-hit format to regain ratings.

Reflecting upon the political and social changes in Italy, which are expected to bring an era of new stability, Borra is optimistic. "There is everything to play for right now," he says. "We are seeing the emergence of a new phase in Italian private radio." ■



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# Italian Acts To Follow

Billboard's Mark Dezzani offers a selective look at rising talent on the Italian music scene.

## GIORGIA "Come Thelma & Louise" BMG

All her life, Giorgia Todrani has been immersed in music. Born into a musical family in Rome 24 years ago, Giorgia learned her stagecraft from her father and in the city's clubs. Most recently, she was singing with her band, Pela Nera (Black Skin).

Her superb voice is edged with soul, and it is only the sturdiest compositions that allow her vocal talent to let fly. Even before storming through preliminary rounds to win this year's San Remo Song Festival, Giorgia had attracted the attention of the nation's radio listeners last year with a definitive version of the Lucio Battisti classic "Nessun Dolore (No Pain)." Giorgia's new album, "Come



Thelma & Louise" has gone double-platinum (200,000 units) and offers songs such as the soft soul of "C'e Ancora Mare (There's Still The Sea)." Composed by R&B saxophonist Enzo Avitabile and Giorgia's producer, Celso Valli, it is one of the best songs on the album and a fitting vehicle for Giorgia's golden voice.

## ALMAMEGRETTA "Sanacore 1995" Anagrumba/BMG

Almamegretta is a favorite among Italian music critics, who are proud of the pure originality and modern sound of this Naples band. The group's 1994 debut album was titled "Anima Migrante (Migrant Soul)," and the group's name is a direct Neopolitan translation of that phrase. The disc was remixed by Ben Young, a member of the talented posse surrounding the Bristol, U.K., outfit Massive Attack. The industry phrase "musical contamination" fits this band's blend of electronic ambient music and traditional Neopolitan



roots, spiced with flavors from the Casbah quarter of Naples. Almamegretta takes flight with "Sole (Sun)," an emotionally charged cry for freedom from poverty and the everyday struggle to survive. The acceptance and tolerance for diverse cultures is another recurrent theme in an album that delivers throughout. Almamegretta returns with the sophomore album "Sanacore 1995," and the first single from the new effort, "Nun Te Scurda," promises stronger melodic riffs while maintaining a mix of ambient and ethnic elements.

## NERI PER CASO "Le Ragazze" Easy/Sony

A six-member a cappella outfit, Neri Per Caso crosses the harmonizing of the Manhattan Transfer with the vocal instrumentation of Bobby McFerrin. The act was formed by four brothers and their two friends, then discovered in a Rome nightclub by composer/producer Claudio Mattone, who had been tipped off by a member of his studio staff. Mattone signed Neri Per Caso (Black By Chance) to his independent Easy label and then inked a domestic distribution deal with Sony Music Italy. A reggae cover version of the Zucchero song "Donne"—with a bit of Bob Marley's "No Woman, No Cry" added on—is one of seven classic Italian pop songs covered on the group's debut album, "Le Ragazze." Says Mattone, "I wanted familiar, strong songs to get the public used to their unique style." Neri Per Caso went on to an easy victory in the newcomers section of this year's San Remo Song Festival in February, and "Le Ragazze" debuted at No. 1 on the album chart a week after the event.



## UNDERGROUND DANCE ARTISTS

The chunky electro beat of the underground style, with its rolling electronic bass lines, is the latest dance trend in Italy to break into the mainstream. A string of recent Italian acts has mastered the art of welding this sound to their talent for melodic, catchy riffs. Last year, Blast! (Flying) gained acclaim in Britain with "Crazy Man" and "Princes Of The Night." This year, labelmate Alex Party has drawn notice throughout European dance circles with "Don't Give Me Your Life." The single, like the tracks from the pioneering Italian dance act Black Box, epitomizes



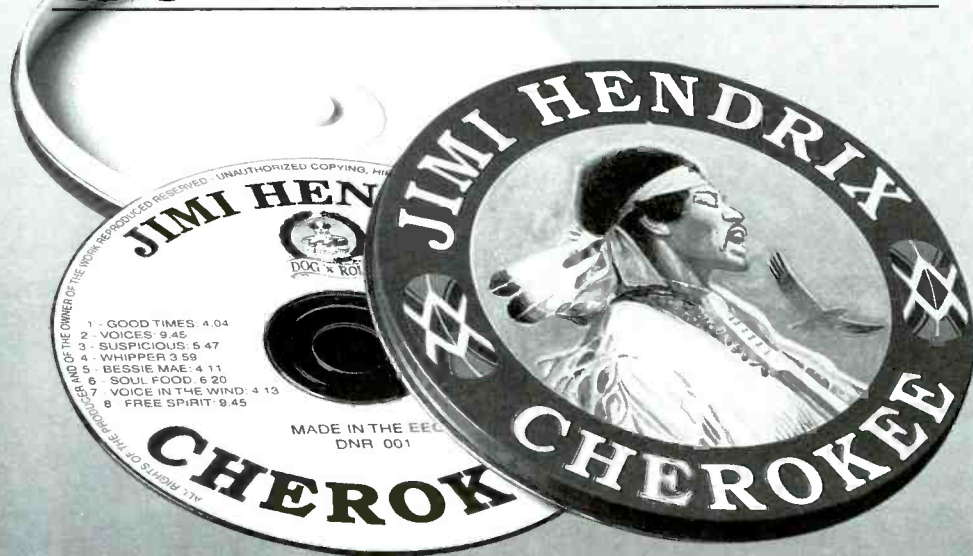
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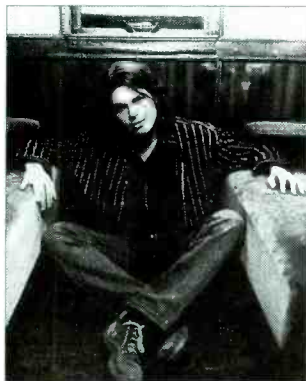
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Italy's knack for producing perfect pop tunes using the latest in musical technology. Tipped for success in the underground dance genre this year is Ti.Pi.Cal., whose Italian hit "Round & Round" has been licensed throughout Europe.

**GIANLUCA GRIGNANI**  
**"Destinazione Paradiso"**  
**Mercury**

Gianluca Grignani is an A&R scout's dream. Young and good-looking, 23-year-old Grignani writes his own songs with strong melodies and intelligent lyrics. He can also sing. A singer/songwriter in the traditional Italian style, Grignani appeared at this year's San Remo Song Festival in the newcomer's section and boosted a growing fan base. His debut album, "Destinazione Paradiso," was released in February and has sold more than 200,000 copies, confirming the mass appeal of this Milan-born star. Soft, wistful ballads à la Ramazzotti are Grignani's trademark, best displayed on the title track of his debut album, which features a country-rock, acoustic-guitar sound throughout.



**LA CRUS**  
**"La Crus"**  
**WEA**

Formed in Milan two years ago, the three-member band La Crus is a fine example of the innovation within Italy's rejuvenated music scene. The group's debut album, released this spring, "La Crus," shows how the country's new-wave



acts many the modern with the traditional. Folky songs and ballads have haunting, electronic settings; trombones and samples sound completely congruous in the mix. Claiming cultural influence from the cinematic moods of directors Wim Wenders, Paolo Passolini, Derek Jarman and Federico Fellini, La Crus is not looking for commercial crossover. But like Italy's other numerous new talents, the group is finding a new atmosphere of critical acceptance at home, in which they can thrive.

**WHIGFIELD**  
**"Think Of You"**  
**X-Energy**

"Tart-pop" rather than pop-tart is an appropriate label for the snappy hits of Danish-born ex-model Sannie Charlotte Carlson, aka Whigfield, the front-woman and singer for the pop art of Italian dance producer Larry Pignagnoli. The blonde lady with the cute vocals came to fame through the Mediterranean resort club circuit last summer, when her first hit, the teen anthem "Saturday Night," became the smash of the season. Sunburned Northern Europeans had barely returned with the song's refrain lodged in their brains before "Saturday Night" topped the singles chart in the U.K. and the rest of Europe, selling millions of copies. Whigfield is no one-hit wonder, however. Her follow-up song, "Another Day," has enjoyed a strong reception, the equally catchy "Think Of You" is timed for summer promotion, and an as-yet-untitled album is due this fall. Having invaded and won Europe's resorts last summer, Whigfield is set to do the same this summer in the U.S.



**DANIELE SILVESTRI**  
**"Primo Di Essere Uomo"**  
**Ricordi/BMG**

A musical eclectic, Daniele Silvestri offers a second album, "Prima Di Essere Uomo (Before Being A Man)," that spans a range of musical styles. And each one provides an effective musical context for the clever lyrics of

this talented singer/songwriter. Yet another new artist showcased at this year's San Remo Song Festival, Silvestri had gained notice with his first single, "Le Cose In Comune (Things In Common)," a soft rap on a jazzy background with a lyrical twist. Rock, funk, rap, soul, electro-dance and folk are among the many styles embraced by this versatile artist on his debut. And all are performed effectively, adding up to a surprisingly original style.



**ARTICOLO 31**  
**"Messa Di Vespri"**  
**Crime Squad/Flying**

This Italian hip-hop posse has been promising a breakthrough for some years, but it was a rap praising the benefit of marijuana, "Hoi



Maria," that became an instant radio hit for Articolo 31. The single pushed sales of the group's second album, "Messa Di Vespri" past the 70,000-unit mark. "Hoi Maria" was lifted as a single off the album, given a tropical dance mix and—despite complaints about the song's lyrics from the Catholic protest group "Mammias Agains Rock"—has remained on radio playlists throughout the spring. The two members of Articolo 31, J. Ax and DJ Jax, are proud of their uncompromising lyrical stance and describe their climb to success as a personal battle against those who thought rap music would never be accepted in Italy. ■

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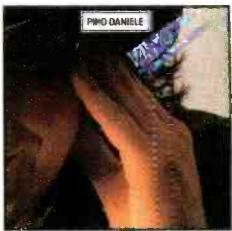


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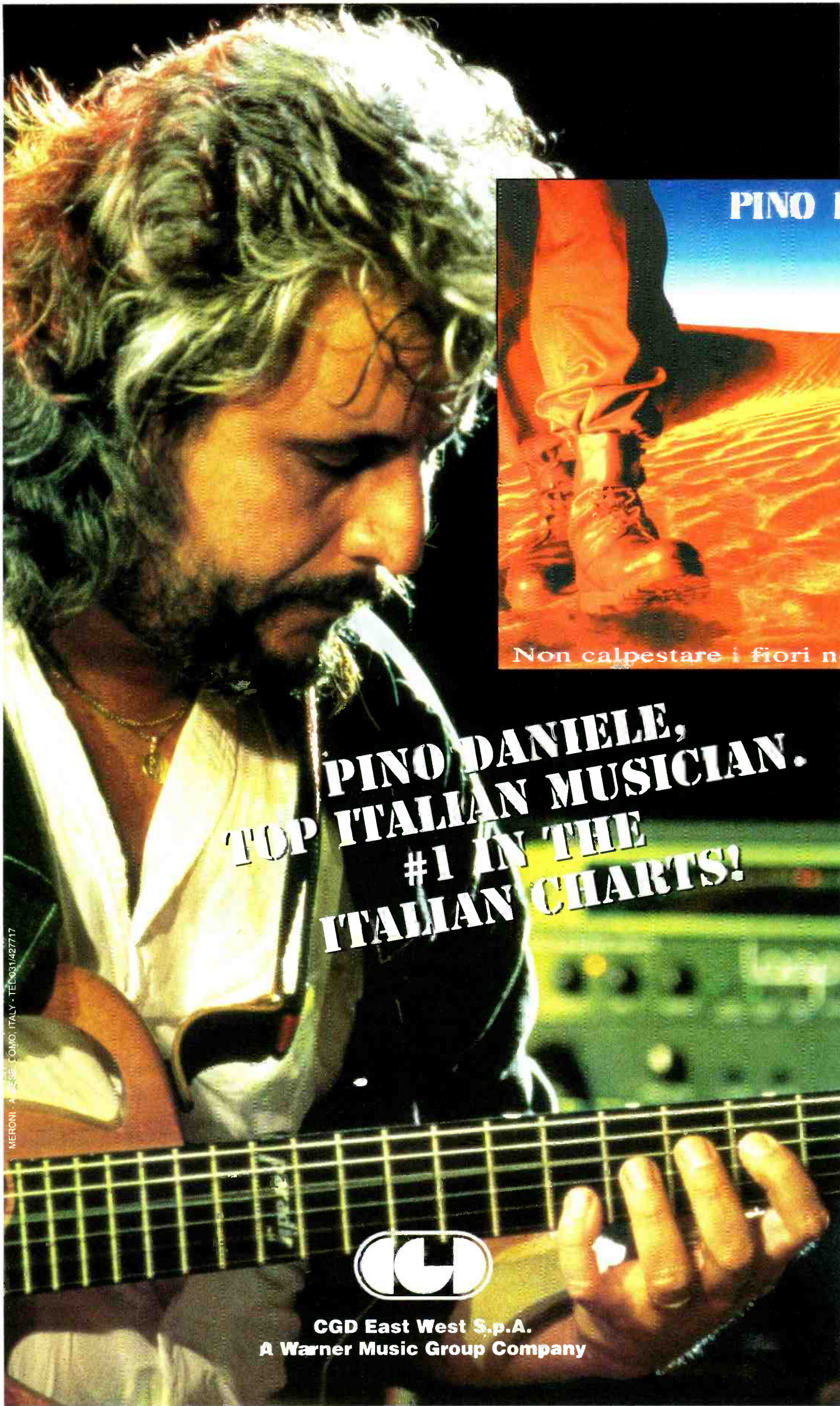
"Live" Scio'



Bonne Soirée



Mascalzone Latino

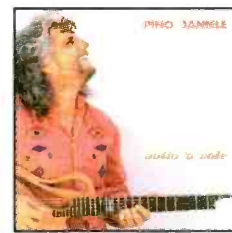


Un Uomo In Blues



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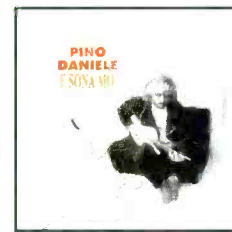
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# Protecting Writers' Rights

## Music Publishers Welcome Legislation And Prepare For New Technology

BY DAVID STANSFIELD

Government instability and deep recession may have stripped Italy of its general "feel-good" factor, but the country's music publishers remain optimistic about the future. This attitude has received a boost via recent victories in the ongoing fight for the rights of authors.

A government move to reduce the royalty rate paid by local private TV and radio stations to 0.1% was dropped, and SIAE, the authors-rights society, has negotiated an agreement that raises the rate for national and local TV stations from 1.30% to 4.75%. The general rate for radio now stands at 2.5%.

Amid a radical restructuring of SIAE (Billboard, Nov. 19, 1994), the collection of music rights payments by the society rose 12.9% in 1994,

to 563 billion lire (\$215 million). The society also remains steadfast in its fight against piracy. Last year, it conducted more than 1,500 operations against record piracy, which resulted in the seizure of more than 650,000 music cassettes, 88,000 CDs and 8,000 vinyl albums. Fifteen production units were also dismantled. The commercial value of these operations has been estimated at almost 7.5 billion lire (\$2.9 million).

Another bright spot for publishing in Italy is the outlawing of the CD rental market, following legislation that became effective Jan. 1. "Without obtaining the express permission of authors, producers and performers, renters and lenders will be breaking the law," says Sappo Matteuci, press director with SIAE.

### PLAYING BY EC RULES

Italy's publishing firms are encouraged by these developments, but many remain unconvinced that legislation to extend authors' copyright protection from the current 56 years to 70 years after death will be passed this month. The move would bring Italy in line with the rest of Europe and meet a deadline laid down in European Community directive no. 93/98.

"If we want to stay in Europe, we have to obey the rules," says Antonio Marrapodi, managing director of EMI Music Publishing Italia. "But I'm not optimistic that legislation will be introduced before the end of this year."

Giorgio Campiglio, head of the legal department at AFI, the independent record company association, also remains skeptical about the government's ability to act in a timely manner. "And what no-one knows is whether or not works produced before the July deadline will have the extended copyright protection," he adds.

Roberto Razzini, head of international at Warner/Chappell Music Italiana is also puzzled. "July is the absolute deadline," he comments. "The EC directive dates back to October 1993, but what will happen to copyright that has existed over the last two years? SIAE cannot be put into a different situation from collecting societies in other territories because of any government delay."

Razzini reports good business at Warner/Chappell despite the market's political and economic woes. "Ten years ago, most of our income was derived from record companies," he says. "It's now important to invest in movies, TV shows and anything else that needs music."



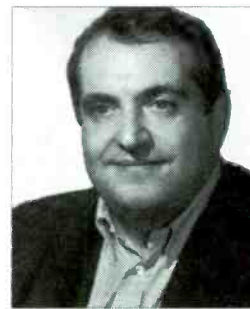
Antonello Venditti

### LOOKING TO THE FUTURE

The challenges of new technology will require publishers to get organized and be ready to face them as best they can, says Razzini. "[Currently], France and Germany are better organized with cable and digital facilities, but that will change. We may reach the point where people just need to pick up the phone, listen to a record by their favorite artist and record it."

EMI's Marrapodi is also concerned about the challenges of new technology. He believes major companies are cautious about entering the market. "When EMI, PolyGram or BMG produces a CD-ROM, it has to produce something that deserves the logo of the company," says Marrapodi. "It's a big investment. Italian news kiosks are a problem. They are full of rubbishy CD-ROMS and video games, and they're illegal. They'll say they called SIAE, but the society doesn't know about them."

Sony Music Publishing is intent on keeping in step with the beat of the street. "There's a change in the way major record companies are looking at dance music produced in Italy," says company director Chuck Rolando. "They've seen the crossover results, and they want to get closer to indie producers by lending a marketing and promotional hand. As publishers, we will help the Sony record company with scouting and establishing a rapport with the indie companies. The majors can offer long-term structures, and the continued international success of dance music proves there's a need for those."



Antonio Marrapodi

### GROWING INDEPENDENTS

Independent publishers and record companies are strengthening their own position in the domestic market. ANEM, the national association of music publishers, was launched at the end of 1993 with nine members. Membership now totals more than 100 and includes major artists Zucchero (Polydor), Angelo Branduardi (EMI) and Antonello Venditti

(Heniz Music), as well as key indie dance labels/publishers Media, Time, Expanded, Flying and Dig It.

ANEM president Tony Verona believes there's a new breed of international businessmen, and the association has opened the doors for Italian entrepreneurs—both label owners and publishers—to join its ranks. "There is now a worldwide network that can exchange product quickly," says Verona. "This, in turn, has created a great exchange of money. Our members license product abroad and bring money back to Italy through SIAE. Multinational companies come to Italy with their big catalogs, make a lot of money and take it away."

ANEM aims to make changes within SIAE, and Verona says it will make its presence felt at the society's September elections. ■



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Renzo Arbore and his L'Orchestra Italiana (Blue Tomato/BMG) followed up two successful Atlantic City concerts in May with a performance at London's Royal Albert Hall in June.

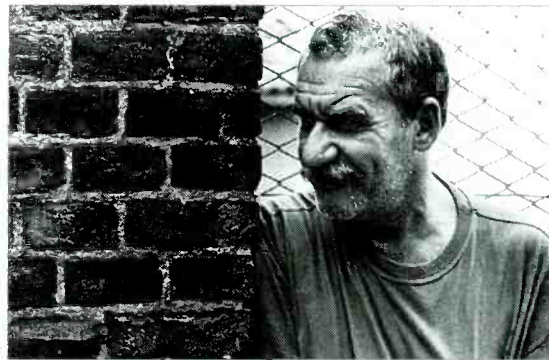
#### SUCCESS IN NUMBERS

Though many artists rely on direct deals with promoters and agents in other territories, Italy's Trident Agency is becoming a major force in the international live market. "In Concerto '94 (Italian Music On Stage)," a Trident-produced, 15-date tour of Italy, Germany, Switzerland, Slovenia, Holland, Portugal and France, featured major headliners Ramazzotti and Jovanotti (Soleluna/PolyGram). The two artists were joined on many dates by Luca Carboni (BMG). Pino Daniele (CGD) added weight to the bill on all Italian dates plus shows in Brussels and Zurich, while Paolo Vallesi (Sugar/PolyGram) teamed up with Ramazzotti, Carboni and Jovanotti for the Dutch gig in Eindhoven.

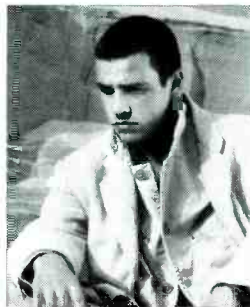
Trident, launched in the 1970s, focuses mainly on touring domestic talent. "We did tour international artists in the early days," says company president Maurizio Salvadori. "But crowd trouble at concerts and ridiculous promoter competition led us to concentrate mainly on Italian productions."

Trident works with local promoters in each territory, but the production is exclusively Italian. "I sometimes think we're undervalued as producers," says Salvadori. "We have a full-time touring staff of 15 plus a number of freelancers. I believe we've got some of the best technical and human resources you'd find in any market."

Salvadori believes the success of "In Concerto '94," as well as a 25-date European tour by Jovanotti and an eight-date tour by Pino Daniele, has prompted other Italian artists to think differently about international tours. "I believe that the new generation of artists will succeed because they seem more prepared to play smaller clubs and venues," he says. "Jovanotti is a rapper. His music is far removed from that of such internationally successful artists as Ramazzotti or Laura Pausini (CGD), but he's prepared to cross borders."



Paolo Conte



Eros Ramazzotti

Trident, which stresses the need for a good rapport with domestic record companies, is planning to tour an Italian rock package across Europe next year and may also tour newcomer female artist Irene Grandi (CGD).

The company has a special interest in South America. "We toured Ramazzotti there last year," says Salvadori. "He drew crowds of 50,000 in Bogota and 20,000 in Buenos Aires." North America and the U.K. hold less interest for Trident. "Songs in the English language are a must in those countries," says Salvadori.

#### THE ANGLO FRONTIER

Ricardo Benin, an ex-Trident staffer who now handles international development for Ramazzotti's new management company, Radiorama, disagrees. "We will find agents to organize concerts [for Ramazzotti]—and that includes the U.K. and U.S., where there is great interest in the artist," he says.

There is widespread acknowledgement within the music industry that the number of concert promoters bringing international talent into the Italian market has been reduced to a few. Mimmo D'Alessandro & Galli admits that government instability, unemployment and the weak lira have been bad for business. But the company has staged successful tours for Eric Clapton and Elton John this year and will be touring Zucchero and San Remo Song Festival winner Giorgia (BMG) on the domestic market. "We may tour her in Europe later," he adds.

Claudio Trotta's Barley Arts organization is concentrating on festivals with different rock, blues and jazz events. Milano Concerti's 1995 tour schedule is packed solid; its spring bookings have included Bon Jovi, King Crimson, Suede, the Boo Radleys, Sleeper, Stone Roses, Laurie Anderson, Camiel and the Chieftains.

Roberto De Luca, managing director of Milano Concerti, says that his firm's free magazine, *Live In Italia*, has boosted business. "We distribute 120,000 issues nationally each month," he says. "Our regular reader surveys help keep us in tune with what the public wants." ■



Vasco Rossi

# Italian Artists Roam Far From Home

## Major Draws And Domestic Promoters Fan The Flame Of Global Fame

BY DAVID STANSFIELD

Concert dates in North America or the U.K. aren't often included on the tour itineraries of Italian artists, but it would be a mistake to believe that acts from Italy perform live only in their home territory.

Such major artists as Zucchero (Polydor), Vasco Rossi (EMI) and Paolo Conte (CGD) have confirmed their popularity throughout mainland Europe with the help of tours. In fact, Conte holds the rare distinction of being able to pack people into venues in London. Leading rock act Litfiba (EMI) is rapidly gaining a live reputation throughout the European continent, and "world music" posse Mau Mau (Vox Pop/EMI) has wowed audiences in Baghdad and Palestine. Newer bands RSU (Psycho/BMG) and Casino Royale (Black Out/PolyGram) are making waves in Germany. Eros Ramazzotti (BMG) staged a highly successful tour of South American and select U.S. markets in 1994.

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### MUSIC INDUSTRY

Continued from page 71



Litfiba

Albertoli says there are encouraging signs for the emergence of non-mainstream acts in Italy. "Companies like Flying Records have blown away the myth of distribution problems here," he says. "They have shown how to implement a targeted strategy instead of the blanket approach of 'sell-to-everyone' still used by the majors. Getting airplay is still one of the biggest problems. While we can regularly achieve sales of 25,000 to 30,000 albums for an indie rock act, in a market like France we could have added another zero to those figures. But with airplay, a band can achieve respectable sales; Articolo 31 (Flying) sold 70,000 here in Italy."

Albertoli and others promoting new music can take heart that in the past few years the majors have been pursuing the same objectives. "The key to expanding the market is through the promotion of new and original talent and the establishment of niche genres," echoes Warner's Caccia Dominioni.

Despite continuing, difficult economic conditions, there is a general consensus that, with the thorough step-by-step review of traditional record company practices, the Italian market can be expanded by as much as 20% in the next five years, with another 5%-to-6% growth forecast through 1995. ■

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# International

## U.K. Labels Showing Healthy Profits

LONDON—The British record industry's return to robust fiscal health in the past two years is clear from a new report published here.

With an analysis based on a sample of accounts from nearly 100 companies, the 1995 edition of "The U.K. Record Industry" by Cliff Dane was published here June 19, and it estimates an 83% overall increase in pretax profits in 1993-94, as compared to 1992-93.

The sample includes nearly 80 record companies (including 25 controlled by the majors), eight distributors/wholesalers/exporters, eight manufacturers, and four retail chains. This is the third annual edition of the report published by Media Research Publishing.

The summary of results of the limited companies connected with each of the majors' record-label activities shows EMI (including Virgin) to be the best performer, with pretax profits of \$67.8 million on sales of \$385.6 million for the year ending March 1994. This ranking derives primarily from Virgin Records' profit of \$48.3 million before exceptional items.

For similar periods in 1993-94, EMI's performance was followed by Warner Music (\$16.5 million profit on \$195.7 million in sales), PolyGram (\$12.8 million on \$444.8 million), BMG (\$6.4 million on \$135 million), Sony (\$3.5 million on \$414.9 million), and MCA (a loss of \$2.7 million on sales of \$36.5 million). The Media Research tome notes that losses at small subsidiaries held back the results of Warner and BMG.

Disclosed pretax profits of the six majors and their connected firms in the U.K. totaled \$102.4 million in 1993-94. This was generated from 80% of the industry's revenues plus overseas licensing income. Independent record labels—as opposed to distributors, retailers, and manufacturers—generated approximately \$33.6 million from approximately 20% of the market.

One of the most popular sections of "The U.K. Record Industry" is its extensive table of high-paid directors; it is again drawn from company accounts. Dane takes into account salaries (including bonuses, fees, and the monetary value of benefits), company pension contributions, and net dividend income where applicable.

In the 1995 volume, as in the previous two, New York-based EMI Music

president Jim Fifeild—a director of British-based Thorn EMI—tops the chart with a disclosed income of \$20.5 million for the year ending March 1994. He is thought to be one of the two or three most highly remunerated directors of U.K. quoted companies. Details of Fifeild's income through March 1995 are eagerly awaited.

Behind Fifeild are Neil Palmer and Sean O'Brien of Telstar Holdings Ltd., with the disclosed income of each estimated at \$4.6 million. This company is parent to a number of subsidiaries, including longstanding TV merchandiser Telstar Records and Lightning

Export.

The Telstar group's total turnover for the year to September 1994 was \$148 million, with profits before tax (and before directors' emoluments) of \$19.4 million—its best results to date. The Media Research report says Telstar calls itself—"with some justification"—the largest and most successful independent record company in Britain.

PolyGram's Britannia Music, the largest U.K. mail-order music club and sponsors of the Brit Awards since 1989, was another company studied. Its annual revenues for the year ending December 1993 were \$180.2 million, with

pretax income of \$19.7 million. It has approximately 8% of the U.K. retail record market and more than 2 million members.

Dane's \$630 report also includes sections on corporate and music trends in the U.K., including coverage of the monopolies and mergers commission report. In addition to its record industry studies, Media Research produces an annual volume titled "Rock Accounts," which covers the published financial activities of recording artists.

ADAM WHITE

*The exchange rate used for this story was the current rate of \$1.60 per pound.*

## Italy's Ricordi Retail Close To Being Sold BMG Negotiating With Potential Buyers Of 21 Stores

■ BY MARK DEZZANI  
and DOMINIC PRIDE

MILAN—Italy's Ricordi retail chain is likely to be sold within a month, say its owners. A key Italian publishing house is in the lead to buy the business.

BMG bought the Ricordi group last summer (Billboard, Aug. 20, 1994), and in doing so it acquired label, distribution, publishing, and retail assets of Italy's oldest independent music company.

Now, after integrating the music side of the business, BMG is looking to dispose of the 21-store chain, which last year had sales of 100 billion lire (\$60.6 million).

BMG/Ricordi VP Franco Reali confirmed that negotiations are taking place "with at least two partners. We expect one of the deals to be completed within a month."

Reservations had been expressed that the chain, which has radically revamped its prime retail sites over the last two years (Billboard, Jan. 9 1994), could be sold to nonentertainment retailers interested only in the real estate and leases on the stores. Ricordi's most recent store, the 8,500-square-foot outlet in central Milan, has upped the ante in the Italian music retail industry by surpassing the nearby Virgin Megastore in terms of

size and design.

Reali says that "negotiations have been positive, in the sense that all the partners we have spoken to want to continue the activities of the business."

It is likely that the store name will be kept, says Reali. "The Ricordi

brand name is a very strong asset. We would be keen to continue its use."

Among strong contenders to buy the stores is the Italian publishing house Feltrinelli, which refused to confirm or deny that it is negotiating to buy Ricordi.

## WEA Targets Germany With Promotion For French Artists

HAMBURG—WEA Music here is launching a campaign to persuade Germans to buy more of its French repertoire.

Sixteen French artists are being promoted under the banner Pop Couture (Pop Fashion) in a campaign that is seeing WEA set up French-style cafes in record stores.

Says WEA managing director Gerd Gebhardt, "The Germans have a particular interest in all things French. Chansons [songs] are part of the standard repertoire."

Pop Couture features France Gall, Daran & Les Chaises, Sara Mandiano, Stylee, Christine Lou, Alain Goldstein, Michel Berger, Jerome Chauvin, Dany Brillant, Serge Lama, Nathalie Fisher, Stephane Guilband, Sai Sai, Djam & Fam, and Axelle Renoir. Seven of the

artists have current releases out.

To reinforce the theme, WEA has organized a competition in the traditional French sport boule for record-store staff.

WEA product manager Hans-Otto Villwock says he has been pleasantly surprised by the positive reaction to Pop Couture, adding that a number of radio stations have run shows dedicated to French music.

According to Gebhardt, Pop Couture is a reflection of new musical trends coming from France.

The promotion follows WEA's Vive La France campaign in 1988, which not only boosted sales of its French repertoire, but also gave France Gall a comeback in Germany with "Ella Elle L'a."

WOLFGANG SPAHR

## French Music Groups Face Exec Changes

PARIS—Two French music organizations are regrouping after management changes. Bruno Rony, director of the Fund for Musical Creation, has resigned to pursue multimedia interests in California. FCM's board has picked Bruno Boutleux, current director of Irma (the contemporary music information and resources center), to replace him, effective July 1.

FCM was founded in 1984 in the wake of the so-called Lang Law on neighboring rights. It finances music-related projects through allocating the royalties produced by these rights. FCM is the umbrella body for all the main music industry organizations.

At Irma, Boutleux is replaced by current director of development Gilles Castagnac. Formerly CIR, Irma covers the spectrum of contemporary music: rock, jazz, and traditional. It publishes several directories and professional guides related to the music industry.

Irma, which is partly funded by the Ministry of Culture, provides training to young music professionals and manages a fund called Fair, which supports upcoming rock bands. Castagnac, 35, a former journalist, has written two reports on the industry for the Ministry of Culture and coordinated a book on managers and one on music publishers.

EMMANUEL LEGRAND



**Heart Of The Matter.** Pictured at EastWest U.K.'s launch of the Celtic Heartbeat label at the Undercroft banquet hall in Whitehall, London, from left, are Clannad manager and Celtic Heartbeat co-founder David Kavanagh, EastWest director of promotions and U.S. labels Alan McGee, EastWest managing director Max Hole, EastWest U.S. label manager Mark Blanch, U2 manager and Celtic Heartbeat co-founder Paul McGuinness, Warner Music U.K. chairman Rob Dickins, and Celtic Heartbeat co-founder Barbara Galavan.

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## Singapore Wants Music TV; Channel V Goes On Cable

■ BY MIKE LEVIN

HONG KONG—MTV Asia and Channel V will compete for the same music TV viewers in Singapore, one of the most politically and culturally sensitive countries in Asia.

Channel V's parent company, STAR TV, has signed a deal with Singapore Cablevision (SCV) to bring all five STAR channels into the 25-channel, nonterrestrial TV experiment, which will go live later in June. MTV has already agreed to supply both its 24-hour English- and Mandarin-language channels when broadcasting begins (Billboard, June 17), while V will air its English signal and add its Mandarin one in September.

It was previously thought that MTV would have the network to itself in terms of music programming.

The news was good for both music TV rivals, who can look further afield now that they have a deal in Southeast Asia's financial and cultural capital. As part of STAR TV, V reaches a reported 45 million homes across Asia, while MTV says

its audience stands at over seven million homes in Taiwan, Thailand, Indonesia, South Korea, and India.

V was the first music channel to enter Singapore early this year, with a 12-hour per week deal on the city's English and Mandarin terrestrial stations. MTV has yet to negotiate access to the population of 2.8 million via local broadcasting.

V programming director Darren Childs says SCV may be important in the long term, "but start-up penetration is very low, and SCV is far less significant than terrestrial stations."

Compared with other cable networks in Asia, the Singapore company is small, with an estimated 50,000 homes connected. However, the deals are significant in that Singapore has a strong political and cultural influence on many of its neighbors, who have been waiting to see if the hard-line government would be liberal enough to allow music TV programming in.

Singapore has been chosen by MTV Networks International as its base for Asian programming and production. The channel was previously based in Hong Kong.

## Milanés Foundation Closed By Cuban Gov't Musician Publicly Lays Blame On Culture Ministry

■ BY HOWELL LLEWELLYN

MADRID—The Cuban end of an important cultural foundation set up to encourage musical exchange between Spain and Cuba closed following a protracted row between Cuba's culture ministry and its best-known contemporary artist, Pablo Milanés.

The news broke in Spain June 9 as Milanés—the figurehead of the foundation that bears his name—arrived for a tour with singer/songwriter Victor Manuel. The Spanish side of the Pablo Milanés Foundation is not affected by the closure, but Milanés' numerous friends in the Spanish music industry were shocked by the events.

The rupture between Milanés and Cuba's culture ministry is significant in that, apart from being Cuba's best-known resident musician, he is also an independent deputy in the Cuban National Assembly and a staunch defender of Fidel Castro and the revolution.

After several days' silence in Madrid, during which there was much speculation as to the cause of the foundation's demise, Milanés issued a statement June 12 in which he blamed culture ministry bureaucracy, and not the Cuban revolution, for the crisis.

The foundation was set up two years ago in Havana and a few months later in Madrid as "an independent, self-fi-

nanced cultural project without ideological aims." Milanés told a Madrid press conference in 1994 that musical talent and not political ideas would be the foundation's yardstick.

In Spain it's believed there were two key problems—growing financial problems and Milanés' increased irritation at culture minister Armando Hart's attempts to gain greater control over the foundation's management.

It is understood that Milanés was annoyed at official red tape that made it hard for him to bring Spanish artists to play in Cuba. In the end, only singer/songwriter Joaquín Sabina and pop/rock band Los Ronaldos took part in the foundation's Amo Esta Isla (I love this island) scheme. Among those set to play in Cuba as part of the project were new flamenco pioneers Ketama.

Milanés' statement said, "When the Cuban state authorized the creation of our foundation, we immediately chose the culture ministry, for obvious reasons, as the umbrella body that would supervise our cultural aims, our financial situation, and the fulfillment of the statutes of the foundation."

"Among the features of the foundation was that it was nongovernmental, self-financing, and that its management was independent of any state institution. The violation by the culture ministry of these commitments took these

features away from the foundation."

After referring to "profound contradictions" between the foundation and the ministry, Milanés added, "There is nothing new in saying that bureaucracy anywhere in the world disapproves of any initiative that generates change, more so if it involves culture, which [bureaucrats hold] in such low esteem."

"My confrontation is with the Cuban culture ministry... but these events, far from moving me away from my principles, reaffirm me to them and confirm my unquestionable adherence to the Cuban revolution."

"My altruistic vocation will not be affected by our decision, and we assure all those people who have identified with our ideas that soon we shall be able to continue that vocation."

The foundation was the first nongovernmental cultural enterprise of any size in Cuba since the 1959 revolution. Milanés is the first resident artist to publicly confront the culture ministry.

Sources say that the island's leading exponent of the *nueva trova* song genre wrote a letter to Castro some weeks ago to complain about the obstacles placed in his way by the ministry.

Members of the foundation's Spanish committee include such musicians as Sabina, Manuel, Caco Senante, Luis Eduardo Aute, and Teddy Bautista, VP of performing right society SGAE.

## Hansa's Acts Dance Atop The Charts, Across The Globe

### Worldwide Hits Bring 30-Year-Old Indie Label New Acclaim

■ BY ELLIE WEINERT

MUNICH—The reputation of Berlin-based Hansa Musikproduktion as one of this country's most successful indie labels is currently enjoying a new boost.

A wave of local as well as international chart success with such acts as Die Prinzen, Real McCoy, and La Bouche is the latest flowering of a long tradition of creativity and innovation.

Founded in 1965 by Peter and Thomas Meisel, Hansa was one of Germany's first independent labels. Built in the style of U.S. indies, it not only has a long tradition in the field of German schlager with such top-selling acts as Manuela, Drafci Deutscher, Marianne Rosenberg, Juliane Werding, Roland Kaiser, G.G. Anderson, and Die Wildecker Herzbuben, but also with such international best-sellers as Boney M, Amii Stewart, Eruption Featuring Precious Wilson, and Modern Talking on top of direct signings of Chris Norman (former lead singer of Smokie) and Bonnie Tyler.

After an extremely successful period in the '70s and '80s, when Hansa was one of Germany's most innovative labels, the company's fortunes entered a quieter period before its next big wave of success with the duo Modern Talking (produced by band member Dieter Bohlen). The debut single, "You're My Heart, You're My Soul," was released at the beginning of 1985, followed by "You Can Win If You Want" and "Cheri, Cheri Lady," which each sold 500,000 singles (then gold status). The

act also won a worldwide audience.

Hansa is also credited with giving a first chance to such successful producers as Giorgio Moroder, Frank Farian, and Bohlen.

This year Hansa—a joint venture with BMG since the mid-'80s—is enjoying another string of hits. Hansa marketing director Christian Wolff attributes the success to two factors: "First the joint venture with BMG, and secondly, we concentrated on the Europop dance scene and did not try to be trendy. Hansa Musikproduktion has a long tradition as a schlager label and is not considered an established dance label, so we put the emphasis on marketing the commerciality of acts like Real McCoy and La Bouche and did not attempt to compete with other dance labels."

La Bouche—whose band members are singer Melanie Thornton from South Carolina and rapper Lance McCray Jr. from Anchorage, Alaska—is signed to Hansa's MCI label. Its debut single, "Sweet Dreams," which was produced by Ulli Brenner and Amir Araf, was released in May 1994 and climbed to No. 8 on the German charts, selling in excess of 250,000 copies (gold status here), and charted in the U.K., France, Italy, Spain, Scandinavia, Israel, and Canada.

The follow-up single, "Be My Lover," was also a chart-topper in Germany and made waves across Europe, charting in the Netherlands, Sweden, Finland, Denmark, and Italy.

The third single, "Fallin' In Love," will be released worldwide in July, fol-

lowing its release in the U.S. on Logic Records in May. The album "Sweet Dreams" is slated for worldwide release at the beginning of July.

MCI label owner Frank Farian says, "To my mind Melanie Thornton—who, by the way, will be performing live with her band in the U.S. shortly—is the Donna Summer of the '90s."

Signed directly to Hansa is the trio of Patricia Petersen, Vanessa Mason, and Olaf "O.J." Jeglitza—collectively known as Real McCoy—whose debut single, "Another Night," climbed to No. 18 in Germany, No. 2 in the U.K. (selling more than 300,000 copies), No. 1 in Canada and Australia, top 10 throughout Europe, and No. 2 in the U.S.

Meanwhile, the single, which was distributed by Arista in the U.S., has sold 1.5 million copies there, far surpassing its success in its native country. The follow-up single, "Run Away," hit No. 3 in the U.S., No. 6 in the U.K., and No. 4 in Australia. The album, "Another Night," shipped platinum in the U.S.

Real McCoy has been on a promotional tour through the U.S. for the month of June—afterward it will make TV appearances in Europe, Canada, and Australia and then embark on a three-week tour of Southeast Asia.

The third big Hansa act is the five-man a cappella band from Leipzig, Die Prinzen, whose "Schweine" (Pigs) album peaked at No. 3 in Germany. The single "Du Musst Ein Schwein Sein" (You Have To Be A Pig) charted for more than two months.

### Sing Sing Busts Out On German Charts

MUNICH—Closely associated with Hansa is the Sing Sing label, a joint venture between Hansa/BMG and George Glück.

Glück, who has been managing director of Hansa's Intro music publishing arm since 1982, set up Sing Sing in 1993. Its first release, "Madchen" (Girl) by the duo of Lucy van Org and Ralph Goldkind—better known as Lucilectric—skyrocketed to No. 1 in Germany and Holland and received the Echo Award for best single in 1994.

Glück's second signing, the funk-rap band H-Blockx, took off with its debut album, "Time To Move," which is still in the top 20 in Germany after more than six months. The video to the single "Move," produced by DoRo Rudi Dolezal and Hannes Rossacher, enjoyed Super Power Plays status on music TV channel VIVA as well as Buzz Bin placement on MTV Europe. The current single, "Ris'n High," has been on the charts for 12 weeks.

Also signed to Sing Sing is the comedy act of Wigald Boning and Olli Dittrich, who call themselves Die Doofen (the Dumb Ones). Their album "Lieder, Die Die Welt Nicht Braucht" (Songs That The World Doesn't Need) is No. 1 in its seventh week on the charts and has already reached gold status (250,000 copies) and is rapidly heading for platinum (500,000 copies). The single "Mief" climbed to No. 4 within two weeks.

The fourth Sing Sing act is already breaking. Sin With Sebastian and his current single, "Shut Up (And Sleep

With Me)," entered the German chart at No. 59 this week.

Asked about the reason for the rapid success of Sing Sing, Glück says, "I just put my ears to good use."

ELLIE WEINERT

## GEMA's Income Up 6% In '94

HAMBURG—German authors society GEMA saw revenues rise nearly 6% in 1994 to a total of \$864 million.

Incomes from broadcasting and public performance increased from \$308 million in 1993 to \$345 million last year; mechanical royalties rose from \$349 million to \$364 million.

As with rises in mechanical income in previous years, last year's rise was due in large measure to the increasing sales of CDs in Germany (Billboard, June 17), the society says.

Income from the blank tape and recording hardware royalty and from music rental fell \$714,000 to \$35 million.

GEMA president Reinhold Kreileh says, "Good management has allowed us to raise the sum to

(Continued on page 86)

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 6/26/95	
THIS WEEK	LAST WEEK
1	4
2	2
3	5
4	6
5	9
6	1
7	7
8	8
9	3
10	10
1	NEW
2	4
3	NEW
4	1
5	8
6	5
7	3
8	NEW
9	6
10	NEW

NETHERLANDS (Stichting Mega Top 50) 6/24/95	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	NEW
6	6
7	5
8	8
9	NEW
10	7
1	9
2	1
3	2
4	3
5	6
6	4
7	5
8	8
9	NEW
10	7

AUSTRALIA (Australian Record Industry Assn.) 6/25/95	
THIS WEEK	LAST WEEK
1	1
2	3
3	2
4	NEW
5	4
6	5
7	12
8	6
9	7
10	8
11	10
12	9
13	13
14	15
15	11
16	14
17	16
18	20
19	19
20	NEW
1	1
2	2
3	3
4	4
5	5
6	7
7	6
8	11
9	8
10	14
11	12
12	NEW
13	9
14	10
15	15
16	NEW
17	NEW
18	NEW
19	16
20	13

CANADA (The Record) 6/12/95	
THIS WEEK	LAST WEEK
1	1
2	10
3	13
4	12
5	17
6	4
7	3
8	5
9	6
10	7
11	2
12	9
13	8
14	NEW
15	NEW
16	NEW
17	19
18	15
19	NEW
20	NEW
1	NEW
2	1
3	2
4	NEW
5	3
6	NEW
7	5
8	4
9	11
10	19
11	6
12	10
13	7
14	NEW
15	12
16	9
17	13
18	8
19	15
20	NEW

# HITS OF THE U.K.

GERMANY (compiled by Media Control) 6/20/95	
THIS WEEK	LAST WEEK
1	2
2	1
3	3
4	4
5	7
6	6
7	8
8	5
9	9
10	NEW
11	10
12	11
13	14
14	13
15	16
16	12
17	NEW
18	NEW
19	NEW
20	NEW
1	1
2	2
3	3
4	6
5	4
6	5
7	NEW
8	7
9	10
10	NEW
11	8
12	11
13	9
14	15
15	NEW
16	12
17	14
18	13
19	NEW
20	17

FRANCE (SNEP/IFOP/Tite-Live) 6/10/95	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	5
5	6
6	4
7	NEW
8	8
9	9
10	19
11	14
12	7
13	10
14	11
15	12
16	NEW
17	16
18	13
19	NEW
20	17
1	1
2	2
3	3
4	6
5	5
6	4
7	13
8	9
9	8
10	7
11	14
12	15
13	10
14	11
15	NEW
16	12
17	NEW
18	NEW
19	17
20	19

ITALY (Musica e Dischi) 6/19/95 (FIMI) 6/14/95	
THIS WEEK	LAST WEEK
1	1
2	NEW
3	NEW
4	3
5	5
6	4
7	2
8	NEW
9	7
10	6
1	2
2	4
3	6
4	3
5	NEW
6	1
7	5
8	7
9	8
10	NEW

SPAIN (TVE/AFVVE) 6/3/95	
THIS WEEK	LAST WEEK
1	NEW
2	NEW
3	1
4	NEW
5	2
6	NEW
7	3
8	7
9	4
10	8
1	NEW
2	1
3	2
4	3
5	NEW
6	6
7	9
8	4
9	8
10	5

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 6/17/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN ICEBERG
2	2	BACK FOR GOOD TAKE THAT RCA
3	NEW	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
4	4	BE MY LOVER LA BOUCHE HANSA
5	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	5	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
7	NEW	THIS AIN'T A LOVE SONG BON JOVI JAMBICO/MERCURY
8	6	CONQUEST OF PARADISE VANGELIS EASTWEST
9	8	'74-'75 CONNELLS EMI
10	NEW	SELF ESTEEM OFFSPRING EPITAPH
1	1	<b>ALBUMS</b>
2	NEW	TAKE THAT NOBODY ELSE RCA
3	2	PINK FLOYD PULSE EMI
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND
5	4	CELINE DION THE COLOUR OF MY LOVE EPIC
6	3	OFFSPRING SMASH EPITAPH
7	6	ELTON JOHN MADE IN ENGLAND ROCKET
8	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	7	GREEN DAY DOOKIE REPRISE
10	10	DIE SCHLUMPFE TEKKNO 1ST COOL-VOL. 1 EMI
10	8	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST

### BELGIUM (Music & Media) 6/23/95

THIS WEEK	LAST WEEK	SINGLES
1	4	CONQUEST OF PARADISE VANGELIS EASTWEST
2	2	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
3	1	SCATMAN SCATMAN JOHN RCA
4	3	THINK TWICE CELINE DION EPIC
5	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	10	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
7	9	VERBORGEN VERDRIES WENDY VAN WANTED JACK RIVERS
8	6	PUSH THE FEELING ON NIGHTCRAWLERS FFRR
9	NEW	I-OE ZEUDI GE ZELF ZIJN? KAMIEL SPIESSENS PARADISO
10	8	'74-'75 CONNELLS EMI
1	1	<b>ALBUMS</b>
2	4	CELINE DION D'EUX EPIC
3	2	PINK FLOYD PULSE EMI
4	3	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
5	7	CELINE DION THE COLOUR OF MY LOVE EPIC
6	6	ANDRE RIEU STRAUSS & CO. MERCURY
7	5	VANESSA MAE THE VIOLIN PLAYER EMI
8	NEW	OFFSPRING SMASH EPITAPH
9	9	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 2 POLYGRAM
10	NEW	DANA WINNER MIJN PARADIJS EMI
10	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA

### DENMARK (IFPI/Nielsen Marketing Research) 6/24/95

THIS WEEK	LAST WEEK	SINGLES
1	1	21 GO'NAT HISTORIES TIMM & GORDON REPLAY
2	2	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
3	6	BACK FOR GOOD TAKE THAT BMG ARIOLA
4	3	SARAJEVOS BORN DEM HAB VARIOUS BMG ARIOLA
5	NEW	I'M ALIVE CUT'N'MOVE EMI/MEDLEY
6	4	THINK TWICE CELINE DION EPIC
7	5	SELF ESTEEM OFFSPRING BORDER
8	7	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYDOR
9	9	THINK OF YOU WHIGFIELD SCANDINAVIAN
10	8	'74-'75 CONNELLS EMI/MEDLEY
1	1	<b>ALBUMS</b>
2	4	CELINE DION THE COLOUR OF MY LOVE EPIC
3	5	KIM LARSEN GULD OG GRONNE SKOVE EMI/MEDLEY
4	NEW	JAMIE WALTERS JAMIE WALTERS WARNER
5	8	PINK FLOYD PULSE EMI/MEDLEY
6	NEW	SHU-BI-DUA SHU-BI-DUA 15 CMCE/LAP
7	NEW	GREEN DAY DOOKIE WARNER
8	NEW	TAKE THAT NOBODY ELSE BMG ARIOLA
9	NEW	BACKSEAT BOYS HIT HOME KICK MUSIC
10	NEW	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
10	NEW	CUT'N'MOVE THE SOUND OF NOW EMI/MEDLEY

### PORTUGAL (Portugal/AFIP) 6/20/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	PINK FLOYD PULSE EMI
2	2	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
3	3	VARIOUS DANCE MANIA 95 VIDISCO
4	4	GREEN DAY DOOKIE WARNER
5	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
6	7	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
7	6	VARIOUS KAOS TOTALLY MIX VIDISCO
8	8	LAURA PAUSINI LAURA PAUSINI WARNER
9	NEW	CLIFF RICHARD AS MINHAS CANCOES EMI
10	NEW	ANNIE LENNOX MEDUSA BMG ARIOLA

### IRELAND (IFPI Ireland) 6/8/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
2	1	SCATMAN SCATMAN JOHN RCA
3	2	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
4	3	KEY TO MY LIFE BOYZONE POLYDOR
5	NEW	THIS AIN'T A LOVE SONG BON JOVI JAMBICO/MERCURY
6	4	LUMEN MICHAEL O'SUILLEABHAIN VENTURE
7	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
8	7	NOCTURNE SECRET GARDEN POLYDOR
9	6	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
10	NEW	BOOM BOOM BOOM OUTHERE BROTHERS ETERNAL
1	1	<b>ALBUMS</b>
2	4	CELINE DION THE COLOUR OF MY LOVE EPIC
3	6	PINK FLOYD PULSE EMI
4	2	VARIOUS DANCE MASSIVE 95 DINO
5	3	VARIOUS ON A DANCE TIP 2 GLOBAL TV
6	9	SOUNDTRACK PULP FICTION MCA
7	7	CRANBERRIES NO NEED TO ARGUE ISLAND
8	NEW	GARTH BROOKS THE HITS CAPITOL
9	10	CHARLIE LANDSBOROUGH WHAT COLOUR IS THE WIND RITZ
10	NEW	ALISON MOYET SINGLES COLUMBIA
10	NEW	VARIOUS TOP OF THE POPS 1 COLUMBIA

### AUSTRIA (Austrian IFPI/Austrian Top 30) 6/25/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
2	2	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER
3	6	BE MY LOVER LA BOUCHE BMG
4	4	CONQUEST OF PARADISE VANGELIS WARNER
5	3	NOSTRA CULPA IMPERIO ECHO
6	7	BACK FOR GOOD TAKE THAT BMG
7	10	ADIEMUS ADIEMUS EMI
8	NEW	SCHLUMPFEN COWBOY JOE DIE SCHLUMPFE EMI
9	NEW	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM
10	5	SCATMAN SCATMAN JOHN BMG
1	1	<b>ALBUMS</b>
2	NEW	ELTON JOHN MADE IN ENGLAND MERCURY
3	3	PINK FLOYD PULSE EMI
4	2	DIE SCHLUMPFE TEKKNO 1ST COOL EMI
5	5	ALEXANDER BISENZ NIX IS NIX SONY
6	4	OFFSPRING SMASH EMI
7	6	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
8	7	DIE SCHROEDERS FRISCH GEPRESST WARNER
9	8	TAKE THAT NOBODY ELSE BMG
10	NEW	GREEN DAY DOOKIE WARNER
10	NEW	ALKBOTTLE WIR SAN AUF KANA KINDERJAUSN EMI

### NORWAY (Verdens Gang Norway) 6/24/95

THIS WEEK	LAST WEEK	SINGLES
1	1	'74-'75 CONNELLS EMI
2	4	SHY GUY DIANA KING SONY
3	5	WISH YOU WERE HERE REDNEX BMG
4	3	BACK FOR GOOD TAKE THAT RCA
5	2	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
6	6	SELF ESTEEM OFFSPRING BORDER
7	7	STATUS KU SOLFAKTOR X EMI
8	NEW	MURMURS AMERICA YOU SUCK MCA
9	9	THIS AIN'T A LOVE SONG BON JOVI MERCURY
10	8	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM
1	1	<b>ALBUMS</b>
2	5	PINK FLOYD PULSE EMI
3	2	D.D.E. DET E' D.D.E-DET NORSKE GRAM
4	3	SECRET GARDEN SONGS FROM A SECRET POLYGRAM
5	4	KIM LARSEN GULL & GRONNE SKOVE-GREATEST SONY
6	NEW	CREEDENCE CLEARWATER REVIVAL 36 GREATEST HITS FESTIVAL
7	8	ELTON JOHN MADE IN ENGLAND POLYGRAM
8	7	DEEP FOREST BOHEME SONY
9	7	HELLBILLIES LAKAFANT TYLDEN
10	9	JORN HOEL JORN HOEL'S BESTE POLYGRAM
10	9	CELINE DION THE COLOUR OF MY LOVE SONY

### HONG KONG (IFPI Hong Kong Group) 6/11/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	VARIOUS EMI NO. 1 HITS EMI
2	5	EMIL CHAU YOU STAND BY ME ROCK
3	NEW	TERESA TANG GREATEST HITS POLYGRAM
4	NEW	VIVIAN LAI YOU'RE MY EVERYTHING IN MY LIFE POLYGRAM
5	1	AARON KWOK PURE LEGEND WARNER
6	6	JACKY CHEUNG TRUE LOVE POLYGRAM
7	3	VARIOUS SUPER COLLECTION VOL. 2 POLYGRAM
8	4	VIVIAN CHOW MORE LOVE POLYGRAM
9	7	VARIOUS TOUCHING WOMEN'S HEART ROCK
10	10	ANDY LAU MEMORIES WARNER

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**NEW ZEALAND:** When funk rock/hip-hop outfit **Supergroove** left here in January to play the Big Day Out circuit across Australia, sales of the local group's debut album, "Traction" (BMG), were fast approaching 60,000 (quadruple platinum) and still rising. Since then, Supergroove's tour has taken it through Southeast Asia, where it notched up impressive performances in Malaysia and Bombay and went gold in Indonesia (25,000 copies). Currently playing dates in Europe, the band heads to South Africa for six days on July 19 before returning to Europe for a sweep of the summer festival circuit. It then goes on to shows in New York and Los Angeles. As word of the band spreads, all signs are that its phenomenal success in New Zealand is about to be repeated internationally. In Europe, the band has been put on the BMG artist-development priority list, which means that every territory is submitting a marketing plan. And with heavyweight management—in the shape of **Michael Gudinski** of Mushroom for Southeast Asia, Australia, and New Zealand, and **Ted Gardiner** of Larrikin (who also manages **Perry Farrell** and **Tool**) for the rest of the world—another piece of the puzzle is locked firmly into place. With that kind of marketing and management muscle and an album that has attracted serious attention worldwide, few observers expect to see this high-energy band return home for some time yet . . . unfortunately.

GRAHAM REID



**BULGARIA:** Without an album to his name, **Vassil Petrov** was a fixture on the local club circuit until 1994. That was when his song, "Shelter In The Rain," became the big hit of the year. Since then, the handsome, 31-year-old singer, whose extraordinary voice is often compared to that of **Frank Sinatra**, has released no less than four albums, each in a different style. His debut, "The Other One," was declared album of the year at the recent Orpheus Awards, where he was also recognized as singer of the year. The debut was quickly followed

by an album of mainstream standards, "Castrol Presents Vassil Petrov," a collection of jazz numbers, such as "Duet," and an album of pop songs, "Petrov Sings Parmakov." **CHAVDOR CHENDOV**

**IRELAND:** **Martin Hayes** has been described as "the most important individual musician in Ireland today" by journalist **Eamon McCann**. Hayes is a young fiddler whose second solo album, "Under The Moon" (Green Linnet), mixes barn dances, jigs, reels, and hornpipes. His father, **P.J. Hayes**, who also plays fiddle on the new album, was born in Clare County and became a founding member of the celebrated **Tulla Ceili Band**. **Martin Hayes** played in the Tulla for seven years and won the title of All-Ireland Champion Fiddler six times before emigrating to Chicago in 1985. There he switched to rock'n'roll, playing in a band called **Midnight Court** before returning to his traditional roots. Hayes is not a composer, and apart from **Junior Crehan's** song, "Farewell To Milltown," a fiddle duet with **Randal Bays**, the new album is composed entirely of traditional tunes. "Music is a language that gives voice to otherwise inexpressible feelings," Hayes says. "For me, it is defined by the messages and feelings it conveys." Hayes is scheduled to tour England, Scotland, Norway, and Ireland in the coming months.

KEN STEWART

**POLAND:** "Dotyk" (Touch) is the long-awaited debut album by **Edyta Gorniak**, the 22-year-old singer who was recently nominated in five categories in the Fryderyk Awards, the Polish record industry's first music awards. Released by Pomaton EMI with the cooperation of Orca and Goldstar, the album's eleven titles offer a mixture of new songs and old favorites, all sung in Polish. Supported by videoclips, such new numbers as "Jestem Kobieta" (I Am A Woman) and the title track are sure radio and TV airplay hits, and the single, "Once In A Lifetime," or "To Nie Ja" (released in English and Polish versions), is one of the nation's best sellers. Best known outside Poland for her performance of "Once In A Lifetime," which came in second in the 1994 Eurovision song contest, **Gorniak** began singing in bands when she was a teenager. In 1988 her sensational performance on a popular TV show called "Everybody Can Sing" set her career in motion. She was invited to take part in the prestigious Festival of Polish Songs in Opole and at about the same time began singing in the famous stage musical "Metro" (a version of which later played on Broadway). Some of the songs on her new album are from "Metro," in which **Gorniak** played the lead for four years and became a teen idol as a result.



BEATA PRZEDPELSKA

**U.K.:** Singer/songwriter/keyboard player **Vivienne McKone** has chosen the live route for her second album by recording a performance at London's Jazz Cafe. The jazz/soul artist, whose song "Fly" (B-side of the pop hit "Sing") became a club anthem three summers ago, had a disappointing spell at first, the label to which she entrusted her critically acclaimed, self-titled debut album, produced by **Stewart Levine**. She is now signed to independent label **Boogie Back** (co-owned by her brother **Ernie McKone**, bassist for **Galliano**). Her mainly midtempo **Jazz Cafe** set featured songs from the debut album, such as "I Wanna Get To Know You," alongside new material including "Heaven Won't Ascend Me" and a jazz/funk instrumental, "Hearts And Lives," co-written with guest flutist **Gary Barnacle**. **McKone** also sang a selection by "artists who have inspired me," including a version of "Summer In My Eyes" by singer **Noel McKoy**, who was in the audience. The album, to be called "Souled Live," scheduled for September release, has "a different feel, and it's a quick way to get an album done," the singer explains. "We're dealing with songs and live musicianship." **Ernie McKone** adds, "It's not about programming or production. That's why a live recording made sense." **KWAKU**

## French Charts Return To TV; Industry Seeks Better Profile

■ BY EMMANUEL LEGRAND

PARIS—Following two years without proper media exposure, the sales charts are back on French TV and radio. The music industry is delighted, despite the fact that the charts are not being given prominent media attention.

In the last week of May, French public TV channel France 2 launched its late-night weekly chart show on Fridays, while national private radio station Europe 1 started its new weekly singles chart show, aired on Saturday afternoons. An albums chart show will start in early July on FM network Europe 2, part of the Europe 1 media group. All shows have a countdown of the 100 titles in the chart.

The shows mark the return of French charts to national radio and TV after a two-year hiatus. The charts were compiled and funded by Europe 1 and pay TV channel Canal+ from 1984-93, but when these partners pulled out, the industry had to start from scratch with new methods and funding. Ironically, Europe 1 was one of the first to launch a new chart show, although it dropped one two years ago.

All broadcasters using the chart signed a deal with French music industry organization SNEP (the French branch of IFPI) and independent producers group UPFI, which provide the data used to produce the shows. The charts are financed by SNEP and based on a sample of stores equipped with point-of-sales systems monitored by market researchers IFOP and Tite-Live. The production of the charts is believed to cost the music industry some 10 million francs a year (\$2 million).

Europe 1 said the charts are

"wholly part of the station's musical policy, based on diversity" and will be "dedicated to music and to the artists, authors, composers, performers, both French and international."

For the French music industry, this increasing media exposure is seen as a way to relaunch interest in music and boost record sales. To date, there is no evidence that the media blitz has had any effect on record sales.

Frustrated by two years without charts on TV, the French music industry welcomed the launching of the new late-night chart show, which airs at 1:30 a.m. "Better late in the evening than nothing," says a record label executive. Yet according to ratings organization Mediametrie, the show is only watched by 120,000 viewers on average. "Even my children are asleep at this time," jokes independent producer Francis Dreyfus.

Patrick Zelnik, president of SNEP, says that "the simple fact that our charts are exposed on TV in itself is positive." He adds that he is convinced the situation is temporary. "We have a very good relationship with France Télévision, and we have been given the guarantee that the show will be aired at midnight with the new schedule in September. We have a real partnership with them. And what also interests us is that there is a general interest from France Télévision to increase music programming on their channels. And we feel that this will benefit the whole industry."

France Télévision and Time Warner Inc. signed a co-operation deal this January. One aspect of the deal, signed by Time Warner chairman Gerald Levin and France Télévision president Jean-Pierre Elkabach, is the development of musical programs on France Télévision. The chart show is the first step in this direction. Other partners in the venture are U.S. TV production company Regency and Sony Music.

Louis Beriot, scheduling director for France 2, says the charts are part of a wider interest in music programming and aim to attract younger viewers in the 15-35 demographic. Weekly programs dedicated to music will increase from almost zero to eight hours a week on the two public channels, of which charts will represent only one hour.

Beriot says that French public TV had lost "its capacity to attract, present, and expose talent, especially new talent." He adds, "We want music to become one of the driving genres on our channels. Our goal is also to promote French acts. Elkabach told our partners that French content must not be less than 40% of our total musical programming. We want to experiment with new shows and not just be a pipeline for videoclips."

Beriot says that these experiments could lead the partners to launch a music channel. Music channel MCM-Euromusique is already operating in France and Europe on cable.

## Campus Radio Brings Labels Back To School Freewheeling Formats Help Establish New Bands

■ BY LARRY LeBLANC

TORONTO—Canadian-based record labels are increasingly targeting campus radio stations to launch grassroots, alternative-styled acts.

While Canadian campus radio has traditionally provided an early launching ground for emerging talent here, only in the past year have label executives, many with campus radio backgrounds, stepped up promotional activities at about 50 stations operating at universities and community colleges across the country.

This activity includes substantially boosting servicing of product to additional campus stations, hiring students part time to supplement in-house promotion, and readily providing product for contests and opportunities to interview artists.

"Campus radio is being more exploited because [those stations] now represent the dominant musical style in the marketplace," says Bobby Gale of Toronto-based B.G. Enterprises, which launched Canadian acts Moist and Rusty with strong support from campus stations.

"Without question, the [campus] market has changed recently," says Peter Diemer, VP of national promotion for EMI Music Canada. "A lot of music that was once left of center has become more accepted at the mainstream, and campus radio is now more in-tune to a lot more of the product we have. At the same time, most campus outlets are now better organized. They now regularly mail playlists to the [music] trades and keep labels informed [as to what they're playing]."

Following the mainstream successes of such alternative acts as Nirvana, Nine Inch Nails, and Toad The Wet Sprocket, all of which received early support at campus radio, labels began to scrutinize campus radio. As mainstream musical tastes shifted toward alternative music, labels came to realize that campus radio could provide them with opportunities to launch alternative releases and artists.

"After [alternative] music got into the mainstream, labels suddenly realized this was a market which can be tapped," says Allison Brock, national marketing manager of Virgin Music Canada. "It's not a case of selling 5,000 or 15,000 copies—an album can pop [into the mainstream]."

"A decade ago we had no tangible evidence that [campus radio airplay] could translate into the next [radio] level as we do today," says Randy Lennox, senior VP/GM of MCA Records Canada. "We cut our teeth at campus [radio] with [distributing] Cargo three years ago and by developing Nirvana."

"Campus radio has always been our No. 1 supporter," says Stephanie Hardman, national promotion and publicity manager of Cargo Records, the Montreal-based distributor and label that handles such U.S. alternative acts as Archers Of Loaf (Alias), Bender (Funny Car), Pennywise (Epitaph), and Fugazi (Dischord), all of which are currently popular at Canadian campus radio. "Their audience is our demographic."

Unlike the college radio format in

the U.S., which it slightly resembles, Canadian campus radio is fuzzy as a format. Industry figures say it's difficult to determine what acts fit the artist- and music-driven format or even to evaluate the impact of airplay there. Nor are campus programmers impressed with major-label promotional muscle.

"It comes down to the fact they're record companies and they're big record companies," says Craig Elliott, music director of 900-watt CJSR at the University of Alberta in Edmonton, Alberta. "Their preference is not to be told, but to be the one [who tells] us what we should be playing."

"I love it when [a label rep] tells me about a great new alternative act, and I haven't seen an indie cassette by them or seen them play around here," says James Rocchi, PD of 3,000-watt Radio Western, which operates on the University of Western Ontario campus in London, Ontario.



GALE

Some industry figures here say that while there is more crossover between campus and mainstream formats now, they also point out that many campus programmers will continue to steer clear of playing music on mainstream stations.

"Campus radio in Canada is close to ['60s] free-form, progressive FM radio, [where] anything goes," says B.G. Enterprises' Gale. "There is no format. [Programmers] also don't want to be influenced by the record industry about what they should play."

Rocchi counters, "We've always believed in playing quality music. If the mainstream is finally catching up to our high standard and if people can hear good music on big radio stations, great—but we're not going to stop playing stuff just because there's a lucky shift in the public's taste."

Even if the gap closes further between mainstream and campus radio playlists, campus programmers will likely remain far more receptive than mainstream programmers to emerging musical trends.

"The main thrust of exposure on all the Beastie Boys albums has been campus radio," says EMI's Diemer. "Without campus radio and [national video network] MuchMusic, I don't think we would have had a double-platinum record [200,000 units] with 'Ill Communication.'"

"Campus is an avenue for dub mix culture right now because mainstream radio hasn't got into it, except for Portishead," adds Virgin's Brock. "I've got [dub-styled] records by the Earthling and Dread Zone coming out, and campus radio is the place to take them initially."

The immense diversity of campus radio stations' playlists makes it difficult for labels to plan a promotional campaign targeted at the format.

"You can't really work campus radio," says Diemer. "You insure that the programmers have the music you think fits their format, and they will gravitate to what fits their format."

And, for the most part, campus radio is album-oriented. You can't work a specific single. A single will only get feature airplay here and there."

Rocchi contends that few campus programmers are being influenced by label pressure. "If there's one thing that smells like failure and feels like death [it's] getting the real big hard sell from a label," he says. "[Record labels] track crap really, really hard. Conversely, with music that's good they don't do follow-up calls. If it's good, it gets played."

Nat Meranda, director of national promotion for Sony Music Entertainment (Canada) says that his company will become even more aggressive with campus radio. Sony is launching a college marketing department in mid-July.

"Our scope is going to be broader than what we've done previously," Meranda says. "We're going to get more active in campus life. We're going to hire 10 second-year university students and get very heavily into alternative media and retail and the Internet."

MCA Records, like Sony and several other labels, also has hired university and college students to supplement in-house staff efforts in building further awareness of its roster. Lennox is excited about the strategy.

"We've hired six university students to do promotions for concerts and to work with the campus stations," he says. "These street reps then come back and help us build a story. Even though [campus] airplay might not translate into immediate sales, certain records [with feedback] will jump above the crowd, and we can then prioritize them."

Once having established new releases at campus radio, labels will, before servicing album rock programmers, first try to get airplay at the few modern rock stations in Canada. Those are Ontario FM stations CFNY Toronto, CKEY Niagara Falls, and CIMX Detroit.

"Modern rock is the next evolution of campus radio," says Lennox. "If we sent eight records to campus and have strong feedback on three of them there, they'll be our three priorities at modern rock [radio]."

"We began Elastica ['S/T'] at campus and went on with it to sell 44,000 copies, and we've just taken KMFDM ['Nihil'] from campus to modern rock [radio]."

### MAPLE BRIEFS

VANCOUVER-BASED booking agency S.L. Feldman & Associates and New York's Little Big Man Booking have formed a partnership company named Little Big Man to represent each other's acts in their respective territories.

The first project under the partnership pairs Sarah McLachlan with the Chieftains for a tour of U.S. venues this summer.

### GEMA INCOME UP 6%

(Continued from page 83)

be distributed by 5.99% from \$734 million to \$777 million. This amount will be distributed among copyright owners throughout the world from Germany, where music from all around the world is played and listened to."

Over the last 10 years, GEMA's staff has risen from 1,063 to 1,376, which, says Kreile, is in keeping with its increasing workload. He points out that the number of rights owners it serves has more than doubled in the last decade to 37,590; additionally, in the same period, revenues being paid by GEMA outside Germany have also doubled.

Kreile says, "Given the general economic climate, we expect revenues and costs in 1995 to produce at least the same distribution sum as in 1994."

GEMA's annual general meeting was due to take place in Munich June 26.

WOLFGANG SPAHR

The exchange rate used in this story is 1.4 German marks to the dollar.

## Big Daddy Moves Into Independent Distribution

■ BY ED CHRISTMAN

NEW YORK—Can the independent label sector support yet another national distribution company? That's the question that Big Daddy, a Maplewood, N.J.-based distributor, plans to answer as it moves out of the start-up phase into becoming a fully operational company.

Big Daddy was fathered by Burt Goldstein and Doug Bail, who formerly were executives with Landmark Distribution. Nick Maria, a longtime sales executive with Atlantic Records, has joined the company as a partner and will head up the sales effort.

"There will always be opportunities" in the independent distribution sector, says Goldstein. For instance, he notes that Alliance Entertainment Corp. recently agreed to acquire Independent National Distributors Inc., and when that deal is completed, Alliance will probably have about 800 labels going through its three distribution arms—INDI, AEC Music Distribution, and Passport.

"With the consolidation at the independent distributor level, there is going to be fallout," Goldstein says. "The bottom 50% of labels handled by any big distributor are going to be unhappy; that is the nature of the business. No one company can handle so many labels."

For the last few years, some of the larger distributors have been pruning their label portfolios, and that trend continues. By cutting back on labels and, consequently, the number of stock-keeping units, a distributor can focus

and spend more time on marketing the reduced number of records, Goldstein says.

He points to his own experience at Landmark. "In 1991 we had 21,000 SKUs and then began cutting back on labels. By 1993 we were down to 5,000 SKUs, and that was our most profitable year."

And as labels are cut or leave established distributors, Goldstein hopes they find a home at Big Daddy.

Landmark, for which Goldstein served as president and Bail served as CFO, closed its doors last year, citing pressure from an involuntary bankruptcy petition signed by Tommy Boy,

Nervous, and Select Records. The three labels didn't prevail in proving their case, and now the trial is in the damages stage.

Meanwhile, Goldstein and Bail decided to re-enter independent distribution. The two acquired the systems, warehouse racks, and office equipment from Landmark and set up shop. The company began operations in a 5,100-square-foot warehouse about five months ago. While building its infrastructure, Big Daddy took on some labels on a nonexclusive basis.

In the last two months, the company has been working on signing labels on an exclusive basis and now claims to

have about a half-dozen under its wings.

With the signing of national labels, Goldstein and Bail recognized that they needed an experienced sales veteran to open the doors at major accounts. They say they are glad Maria agreed to come aboard.

In addition to established labels, Bail says Big Daddy hopes to work selectively with start-up labels that might not "get the time of day from the large players in independent distribution."

He adds, "I think we fill a niche. We have a lot of experience in distribution and hopefully can attract those labels that need hand-holding."

In selecting new and/or growing la-

els, Goldstein says Big Daddy will be A&R-driven and will seek labels with credible music that are ready to move to the next level. To do that, Goldstein says Big Daddy will attempt to recruit employees who not only have experience in marketing or promotion but are also experts in various kinds of music.

"In hip-hop, we hired Rich King, who we were going to call director of urban A&R but whose title is simply the hip-hop guy," Goldstein says. Another staffer, Tony Poulas, has a significant background in triple-A radio promotion. He will not only help market those types of bands but will have a say in whether Big Daddy should try to sign labels that concentrate on that genre.

So far, Big Daddy has signed a national distribution deal with New Orleans-based Monkey Hill Records, which has an eight-album catalog that includes titles from the Continental Drifters and the dB's. That label will issue six new albums before the end of 1995.

Also, Woodland Hills, Calif.-based Beachwood Records has come aboard, bringing with it albums by former Monkee Peter Tork and the Housewives. In addition, Goldstein says, "we got what we believe will be one of the premier alternative labels in Walk Away Records, which has an album from a band called Squash, made up of former members of Liquid Jesus."

Moreover, Goldstein reports that Big Daddy has signed a deal with Bryon Chase, president of Spoiled Brat Records. On July 12, that label will issue a 12-inch single from Father MC titled "Sexual Playground," which Goldstein predicts will be a big record.

Other labels in the fold include Safety Net Records, owned by Rob Roth, and Schoolhouse, a label started by former Billboard alumnus Bob Benjamin that will issue an album from a baby band called Outcry.

In signing labels, Big Daddy is touting its infrastructure, which has a good head start thanks to the Landmark systems it acquired. "We have all the technology we need, including EDI [electronic data interchange] and drop shipment capabilities," notes Bail.

So far the company has eight employees, but as labels are signed the company will add staff. "We are running on a local area network that can accommodate 100 people," says Bail. Similarly, "our warehouse will handle up to \$10 million in annual sales, and then we have expandable space," which will allow Big Daddy to handle further growth.

Big Daddy systems allow the company to provide its labels with detailed sales analysis and inventory reports. But Goldstein and Bail recognize the need to upgrade in that area. "We are setting up our system now, so labels can modern in and see their sales," Bail explains. "We are working on the security elements to make sure labels can only access their own titles."

In addition to all of its expertise, Goldstein touts one more feature that he claims will distinguish Big Daddy from the competition. "We don't have voice mail," he says emphatically. "We don't believe in it and never want to have it. You can talk to human beings here."



**Allegro All-Stars.** Portland, Ore.-based Allegro Corp.'s 1995 Classical Conference at Sagamore Resort on Lake George, N.Y. drew more than 100 attendees, representing 23 classical record labels, numerous classical retailers, and Allegro's entire sales force. Each of the record labels gave a half-hour marketing presentation. Music awards were presented to Dorian Recordings, Testament, Collins Classics, and Channel Classics; the awards were voted on by the attending retailers prior to the conference. Sales awards were also presented. Shown in above left photo, Jerry Schragger, Allegro suburban New York sales rep, left, accepts the merchandiser of the year award from Allegro president Joe Micallef. In above right photo, Manhattan sales rep Gerald Benison, left, receives the salesman of the year award from Micallef. In addition, Detroit sales rep Sean Hickey, not pictured, won the bulldog of the year award for tenacity and determination.

## Wherehouse Trying To Shore Up Shaky Finances

■ BY DON JEFFREY

NEW YORK—Wherehouse Entertainment, the beleaguered music retailer, has received a new deadline of Sept. 30 to restructure its finances. Although it has made some improvements through cost controls, accounting changes, and greater sales of high-margin used products, these measures may not be enough to prevent default on its loan agreements amid continuing price wars and a sluggish economy.

The chain—which operates 345 stores—expects to decrease its store count by 10-20 stores this fiscal year. The company has stated in financial reports that it "will require same-store revenue increases in order to generate growth" in its overall revenues and, thereby, profits.

But that goal will not be easily attained. Although sales from stores open at least one year rose 3.4% in the fiscal year that ended Jan. 31, they declined 8.9% in the first fiscal quarter, which ended April 30.

In the first quarter, Wherehouse reports a net loss of \$7.4 million on revenues of \$104 million, compared with a loss of \$5.6 million on revenues of \$113.9 million in the same period last year.

The company attributes that decline to a lack of hit records, a decrease in sales of video games, and increased competitive pressures. The chain also says it experienced a decline in gross

profit margins in the quarter.

A look at Wherehouse's annual 10K filing with the Securities and Exchange Commission (required of the privately owned company because its bonds are publicly traded) shows that despite a huge \$162 million net loss in the last fiscal year, the company showed some improvement in profit margins. However, that was in large measure due to sales of used CDs and rentals of videos, two lines of business that do not represent a large proportion of the company's revenues.

For the fiscal year that ended Jan. 31, Wherehouse's gross profit margin on merchandise sales rose to 35.9% from 34.8%. That occurred despite pressure on margins from such factors as the shift in consumer demand to low-margin CDs from cassettes, promotional pricing on music releases, and markdowns on video games to liquidate excess supply.

The high margins on used CDs and other product, which are now sold in a majority of Wherehouse's stores, provided a countereffect to those factors.

In addition, the gross margin on rental of videocassettes and video games increased to 61.2% from 44.5%. But that was mostly due to an accounting change for amortization of the cost of video rental inventory. Thus, the sharp gain did not indicate an improvement in sales or operations.

Unlike many large music chains,

Wherehouse continues to be in the business of rentals. About 75% of the stores rent videocassettes and video games. The company says 82% of total revenues are derived from sales of product and 18% from rentals. But rentals are clearly on the decline. In 1991 they accounted for 22% of total revenues.

The product mix for fiscal 1995 was CDs, new and used, \$239.7 million; cassettes and other music, \$94.2 million; new videocassettes, \$25.8 million; video game software and hardware, general merchandise, accessories, ticket commissions, and other, \$49.8 million; and video and other product rentals, \$90.1 million.

Revenues for the year rose to \$499.6 million from \$471.8 million the year before. Same-store sales rose 3.4%.

The company's net loss of \$162.2 million for the fiscal year that ended Jan. 31 (compared with a loss of \$42.1 million the year before) was principally due to \$139.5 million worth of write-offs the retailer had to take to reflect the declining value of assets.

Because of its losses, the company was in default on certain financial loan agreements through the end of the fiscal year. Its total debt as of April 30 was \$207.3 million.

It has been renegotiating its loan agreements and received an extension from June 30 to Sept. 30 on waivers for any violations and defaults. As part of this "standstill agreement," lenders

agree to forego actions to collect their interest payments and to allow Wherehouse to continue borrowing money for its operations. The company has a \$45 million bank line of credit, of which \$40 million was outstanding on April 30.

Wherehouse's problems began with the severe recession in California, where 78% of its stores are located. But as the state's economy began to improve, Wherehouse's fortunes did not. Management turnover was a problem, but Wherehouse, like other music retailers, has been a victim of the continuing price wars. It is not the only music retailer to lose money, but because its financial situation was shakier to begin with, it appears to be teetering farther out on the edge.

The chain closed the fiscal year with the same number of stores, 347, as it had the year before. Four were opened and four were closed. The new stores ranged in size from 1,928 square feet to 12,000 square feet. The initial cash investment to open them ranged from \$70,000-\$205,000. The company also remodeled or expanded 95 stores. Of the 347 stores, 274 were in strip centers or free-standing buildings at year's end, and 73 were in malls.

Its expansion has been financed by borrowings and internal cash flow. Although it is difficult to determine a precise cash flow figure for the chain (because of the way it accounts for

(Continued on page 90)

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## Best Buy, Circuit City At War; Bain Bids To Buy Alliance?

LOOKS LIKE like the price war is heating up again. According to reports, Circuit City, the Richmond, Va.-based electronics chain, is offering all single CDs for \$10.88 as part of what is believed to be a monthlong sale. In response to this, Best Buy, which recently raised CD prices by \$1, has dropped back to \$11.99 in markets where it competes with Circuit City. More on this as it develops.

WHO'S ON FIRST: Financial columnist Dan Dorfman recently reported that a bidder offered \$9.50 a share to buy Alliance Entertainment Corp., but was turned down. Although Dorfman didn't name the suitor, reliable sources say it was Bain Capital, the company that recently bought into Alliance, purchasing 1.5 million in shares from the departing Bruce Ogilvie, as well as an additional 1.025 million preferred shares in an Alliance subsidiary. Bain's Robert Gay joined the Alliance board of directors at the time of the purchase. It will be interesting to see if, after Bain becomes more familiar with the company, it comes up with a sweetened offer to buy Alliance.

WORDS OF WISDOM: Retail Track was recently cleaning out old computer files and came across this little (unused) nugget from this year's National Assn. of Recording Merchandisers convention. In his address at the meeting, then NARM president Scott Young noted that the computer-game business had come up with a ratings system. Although the record industry has already responded to criticism about lyrics and placed parental guidance stickers on appropriate titles, Young said, the music industry shouldn't let down its guard on the issue of lyrics. "[The computer-game rating system] may not be better than ours, but we should look at it," he stated. "The [lyric issue] isn't in our face now, but it will come back to us." Three months later, Sen. Bob Dole started tossing verbal bombs at Hollywood and the music industry.

CELEBRATE: On June 18, Martin Spector, founder and chairman of Miami-based Spec's Music, turned 90 years young. On June 19, he did what he always does on Mondays: he went to work at his office in the back of the Spec's outlet in Coral Gables, Fla.

HOT SIDES COMING UP: The Musicland Group has announced that its independent record label, Orchard Lane Music, has signed some acts and is gearing up to release albums in July or August. According to a press release, Orchard Lane has signed This Perfect Day, a pop-rock band from a small town in northern Sweden, and the Blenders, an a cappella group from North Dakota. Orchard Lane is distributed by M.S. Distributing.

SPEAKING OF MUSICLAND, the company recently announced that its

book division had passed \$100 million in sales. The company's Media Play and On Cue divisions, which run 52 and 99 outlets, respectively, carry books. At Media Play, the book product line generates 20% of sales. As part of its growing involvement in books, the company has promoted Mary Henderson, who joined in 1992 as divisional merchandise manager, to VP of the book division.

HITTING THE ROAD: The National Assn. of Recording Merchandisers is gearing up for its fall conference, which will once again be held at the Arizona Biltmore in Phoenix. It will kick off Oct. 20 with the conference for the independent sector, which will run through Oct. 22. A combined one-stop/rackjobber conference will follow, running Oct. 22-24.

There will be no retailers' conference this year. Next year, March 22-25, the annual convention will be held in Washington, D.C., at the Sheraton Wash-

ington hotel. In addition to the usual business sessions, a "gala concert for Congress will be staged at the famed Constitution Hall," according to a NARM press release.

QUICK ONES: Last month, Harmony House opened its 38th location in Bloomfield, Mich. . . The Jazz Record Mart, which has spent the last 32 years doing business in the Grand-State Building in Chicago, has moved to a new location on Wabash Avenue. The new space measures approximately 8,100 square feet; this is double the size of the old store. The new location includes a book and magazine department; a performance space; the extensive reference library of sister company Delmark Records; an expanded video department; a larger, more accessible library of in-store play copies; and expanded sections for gospel, salsa, world music, and other genres.

MAKING TRACKS: Joe Parker, who joined EMI to head up the label's sales efforts, has been busy putting together a staff. So far, Risa Bridges-Hall, formerly with CEMA in Chicago, has been named Midwest regional sales representative; Denise Willis, formerly with Zoo Entertainment, has joined as Southeast regional rep; and Alyssa Levy, formerly with Mercury, will join as Northeast rep. . . Russ Martin, formerly with Miramar, has joined Entertainment Distributing Inc. as national director of sales and marketing. EDI, based in Eugene, Ore., is a distribution company that specializes in servicing wholesale clubs, mail-order companies, and other nontraditional music outlets. . . Steve Wiley, previously an area manager for Warehouse Entertainment, has been named GM of Zia Records, which runs seven stores in Phoenix and Tucson, Ariz. . . Bruce Ogilvie, who recently left Alliance Entertainment Corp., was among eight winners of the entrepreneur of the year award handed out by the Orange County, Calif., office of Ernst & Young.

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## Women Helping Women With 'Global Divas'

Rounder's Female-Artist Compilation To Benefit UNIFEM

**WOMEN OF THE WORLD:** What on Earth do Marlene Dietrich, Djur Djura, Lydia Mendoza, Marian Anderson, the Mahotella Queens, Patsy Cline, Miriam Makeba, Edith Piaf, Aretha Franklin, Värttinä, Celia Cruz, and le Mystère Des Voix Bulgares have in common?

Well, they're all female musicians. But they also, along with 30 others, will be featured on the Rounder Records compilation "Global Divas," a three-CD set scheduled for release Sept. 19.

Some of the proceeds from the package, which is being issued to coincide with the United Nations Fourth World Conference on Women to be held in Beijing this fall, will be donated to the United Nations Development Fund for Women (UNIFEM), a nonprofit organization dedicated to providing support and services to women worldwide.

"Global Divas" was conceived by **Brooke Wentz**, music director for cable sports network ESPN. Wentz has moonlighted as an album producer in the past, and her work on Ellipsis Arts' best-selling world music compilations "Global Meditation" and "Global Celebration," which have sold a combined total of more than 95,000 units, uniquely qualifies her for her present task.

Wentz has been a member of UNIFEM for over five years and initiated the "Global Divas" project with art director **Bonnie Butler**. She says that the Rounder compilation is designed "mainly to get people to donate money to set up infrastructures for women in the Third World."

She had originally thought about putting together an African music compilation, but she says, "I thought,



by Chris Morris

well, African music is a little too small." So "Global Divas" will encompass 42 selections by a diverse group of international performers, all of them women.

"I chose this music because I enjoy it, and I get a really uplifting feeling from it," she says.

Some of the material, such as the tracks from the Mahotella Queens and Makeba, has never been released in the U.S., while a cut by Bob Marley's mother **Cedella Marley Booker** has never been released at all.

**Joni Mitchell** and **Linda Ronstadt** have already contributed notes for the package, and Wentz hopes to enlist other performing women to write for the set.

"Global Divas" sounds like a noteworthy overview that will support a righteous cause. Bravo to Wentz and to Rounder.

**QUICK HITS:** Contract Record Co. has started up business in Conshohocken, Pa. The indie imprint, which is handled by M.S. Distributing in Hanover Park, Ill., is a partnership between **Kevon Glickman**, head of business affairs at Ruffhouse Records, and attorney **Edward Toptani**. Hardcore rap icon **Schoolly D's** album "Reservoir Dog" is among the company's first releases ... **Lemmy**

Kilminster fans take note: Flag Waving fave **Motorhead** has been signed to metal specialty label CMC International in Zebulon, N.C. The group's first album for the company, "Sacrifice," will be released July 11 ... Fontainebleu Entertainment, a new label launched by songwriter **Rafael Fuentes** in New York, bows this month with a debut solo album by former **Johnny Winter** side man **Jon Paris**; guesting with the singer/guitarist/harp player are pianist **Johnnie Johnson**, the **Uptown Horns**, and **Anton Fig** of the **CBS Orchestra** from "Late Show With David Letterman."

Also new is **PC! Music**, a San Diego (Continued on next page)

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# Sky's The Limit As RainBow Records Pursues Expansion

■ BY CATHERINE APPLEFELD

After existing as a single-store operation in Newark, Del., for 14 years, RainBow Records is now seeking its pot of gold via seven stores spread throughout Delaware and the Philadelphia suburbs.

RainBow came into being 18 years ago when founder and president Joe Maxwell, then a high school chemistry teacher, began to explore other ele-



ments of his life. "Enrollment was dropping at the school, and they were losing teachers," he says. "It appeared I might be the next to go at some point, so I basically opened the retail business in self-defense."

Although Maxwell remained in teaching for some time after cutting the ribbon on RainBow's flagship store, his love of the business eventually got the best of him and he moved over to RainBow full time. The company opened its second store in 1991 and has been in an aggressive growth cycle ever since.

"We had only one store until four years ago," Maxwell says. "I guess what

happened is that as opposed to being an absentee owner, I came into the business full time and hired some real good people and took advantage of some good real estate opportunities."

This year RainBow is opening three stores, of which one, a 10,000-square-foot site in Dover, Del., will be the biggest record store on the DelMarVa peninsula, which comprises Delaware, Maryland, and Virginia, according to Maxwell. He plans to open an additional three next year as well, in markets that are a little bit smaller than the current locales. "We really are not restricted to any one area," he says. "We are thinking about expanding in the state of Pennsylvania, Lancaster, Harrisburg, Reading. Those are the types of middle markets we will look to be developing."

"We're really looking at going much further afield than the local area," Maxwell adds. "If you cluster a lot of stores together in one area, you run the risk of having your market hurt when people like Circuit City and Best Buy come in in full force."

Although there currently are no Best Buys in RainBow's market, Maxwell considers Circuit City a formidable competitor, like the Wall and Borders are.

One area RainBow will probably not be expanding into is Maryland. "It seems that one of the most difficult areas to do business in is Baltimore-Washington," he says. "So that would be very



unlikely for us."

The new Dover store is typical of the RainBow blueprint, Maxwell explains, noting that the stores average in size from 6,000-12,000 square feet. "We have stores of several sizes, but I think we'll end up generally settling on the 9,000-square-foot range," he says.

Regardless of store size, a focus on breadth and depth of product has a RainBow principle. "We're a real music-store music store," Maxwell says. "We go deep on catalog, and we carry just about every genre. We believe, and always have, that selection and location are the primary driving forces for customers. Of course we are very competitive pricewise, but I don't think we could be as successful as we are without such a wide selection."

Alternative and modern rock are big sellers for the chain, but it also does well with other genres such as international, blues, jazz, and classical music. Classical has proved so successful, in fact, that RainBow opened a classical-only outlet in the university town of Newark.

Aside from being genre-friendly, RainBow still stocks plenty of vinyl. "We carry a lot of 12-inch and 7-inch vinyl," Maxwell says. "We also have a very large cassette tape section—each store has over 14,000 tapes—and our sales have remained good in that area because other people are getting out of them."

Besides music product, RainBow also does a considerable business in T-shirts and posters and, of late, has segued into laserdiscs and CD-ROMs in two of its stores. "We're just learning that business," Maxwell says of the newer formats. "Once we finish the Dover store, we probably will turn our attention to bringing some more of those products into the other existing stores."

Its hearty product mix notwithstanding,



RainBow Records stores range from 6,000-12,000 square feet, which allows the company to carry a full selection of inventory.

ing, Maxwell says the key to RainBow's success lies with its employees and the enterprising way in which he has instilled pride in them. "We are a corporation, and all of our store managers own stock in the company," he says. "And if I had to sum up why we are successful, it would be because we have very loyal people. And I believe that part is because they are all owners in the com-

pany."

Along with Maxwell, other notable RainBow people include 12-year employee Owen Thorne, who manages warehouse and inventory control; Kristi Dowdell, a Wilmington, Del., store manager who has been with the company eight years; and Joe's brother Jim Maxwell, who came on board several years back as vice president and secretary.

## WHEREHOUSE TO SHORE UP SHAKY FINANCES

(Continued from page 87)

amortization and depreciation), by one measure it was about \$30 million last year. The year before, it was \$24 million.

The company says that income from operations (if noncash charges for amortization and restructuring are excluded) would have been \$16.7 million last year, compared with \$8.4 million the year before.

That increase in profit came about through a decline in selling, general, and administrative expenses, which represent the company's overhead. There were a number of layoffs and firings during the year. The SG&A actually declined last year to \$188.7 million from \$196.6 million the year before. Payroll expense fell by 2.1%.

In its 10K, the company notes, "All categories of payroll, including store, administrative, and distribution center payrolls and the related payroll overhead costs, were lower as a percentage of aggregate net revenues due to headcount reductions and other expense control measures."

Wherehouse's top executives are Jerry Goldress, chairman/CEO; Barbara Brown, senior VP, sales and operations; and Stephen Brown, senior VP, general merchandise manager. Former chairman/CEO Scott Young resigned in April over differences with the board of directors about the company's strategic direction.

About 96% of the company is owned by Merrill Lynch and its affiliates.



RainBow Records operates in Delaware and Pennsylvania. Pictured above is the Newark, Del., outlet, where the company is based.

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

label operated by former EMI marketing director **Corbin Dooley** and onetime Atlantic director of financial and strategic planning **Paul Brinberg**. Initial signings include Mississippi alternative metal act **Another Society** and **Jack Johnson**, whose style is described by the label as "distorted soul." The partners insist that political correctness has nothing to do with the label moniker, which is derived from their first names... Los Angeles residents may want to hop down to the SST superstore in West Hollywood, Calif., on Wednesday (28), when former **Mary's Danish** vocalist **Julie Ritter** and **Iris Berry** of the **Ringling Sisters** perform spoken-word material from their current New Alliance releases "Medicine Show" and "Life On The Edge In Stilettoes." The event is part of the store's ongoing "Word Wednesday" series.

**FLAG WAVING:** You know that the hard-touring band **Bracket's** road diet consists of the major junk-food

groups after eyeballing the credits of its new Caroline album, "4-Wheel Vibe." The Forestville, Calif., quartet thanks no less than 10 fast-food chains on the package.

"We eat a lot," explains guitarist **Larry** (who, like his bandmates, goes by first name only). "Everybody's got a special deal, so we hit everywhere— whoever's got the 99-cent items."

Larry is calling from Pensacola, Fla.; the group, which includes singer/guitarist **Marty**, bassist/vocalist **Zack**, and drummer **Ray**, is touring the South and Southwest in support of the new album, its second for Caroline.

Though **Bracket** has been together for six or seven years, the association dates back a long time: Larry notes, "We grew up since kindergarten together."

While the unit got its start playing an unlikely set of **Tom Petty** and **Rolling Stones** covers, its members grew up listening to music ranging from **the Kinks** to **the Ramones** to **AC/DC**, and **Bracket's** punchy,

wound-up sound closely resembles that of another Northern-California outfit, **Green Day**.

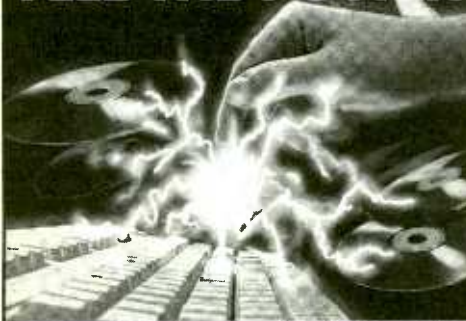
Larry is himself nonplussed by the similarity: "This is how it turned out. We did it this way before we heard of **Green Day**... It's one of those things. When [pop-punk] gets unpopular, we'll still be doing the same thing."

Currently on tour with **Fat Wreck Chords** act **Tilt**, **Bracket** will be making U.S. appearances for the next month. However, its roadwork won't end there.

Larry says, "As soon as we get home, we go out with **Everclear**. Then we go out with **SNFU**. Then we go back to Europe. We pretty much won't be home all this year."

The band is looking forward to its return to Europe, where it played for two months earlier this year. **Bracket** received its warmest reception in, of all places, Spain. "We played there all by ourselves, and it sold out," Larry says. "It was crazy. They go to shows to have fun there."

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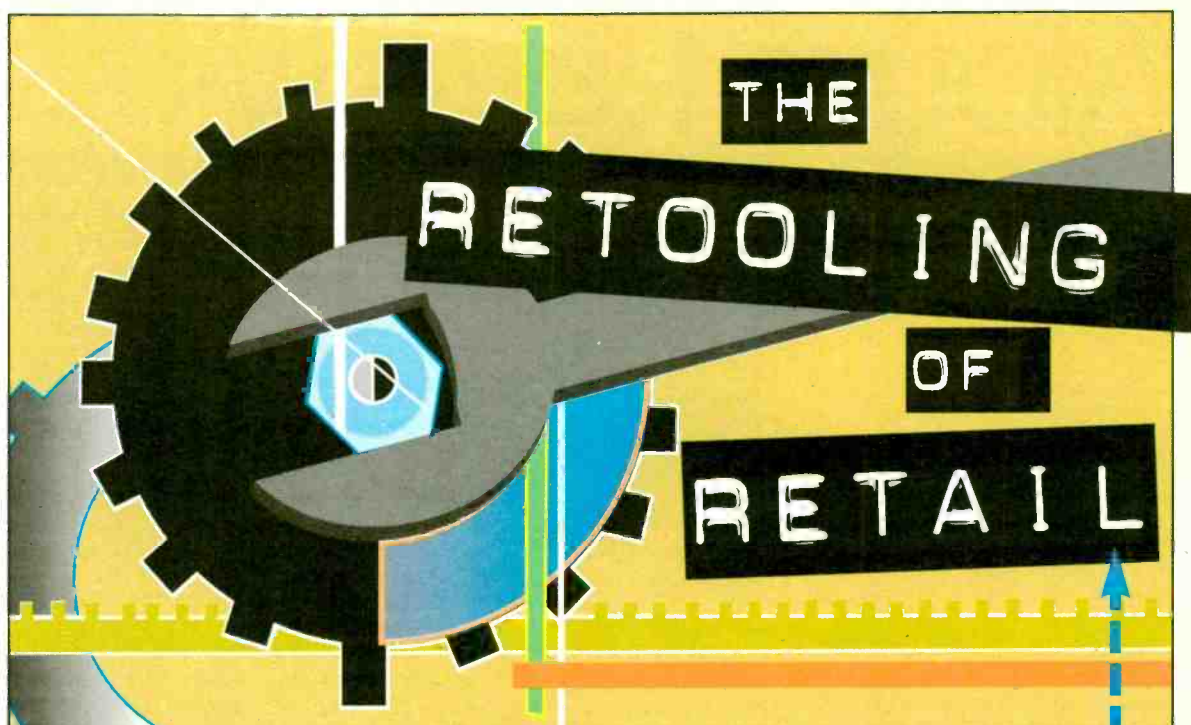
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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 2 weeks at No. 1	135
2	2	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	204
3	3	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	30
4	5	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	215
5	7	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	212
6	4	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	93
7	8	PINK FLOYD ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	215
8	9	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	213
9	10	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	198
10	17	ELTON JOHN ▲ <sup>11</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	203
11	6	THE DOORS ELEKTRA 502/EEG (10.98/15.98)	AMERICAN PRAYER	4
12	11	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	8
13	15	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	120
14	16	VAN MORRISON ▲ <sup>2</sup> POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	5
15	13	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	210
16	14	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	31
17	19	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	191
18	12	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	215
19	18	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	201
20	26	EAGLES ▲ <sup>22</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	215
21	20	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	23
22	29	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	212
23	22	GRATEFUL DEAD ▲ <sup>3</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	105
24	25	EAGLES ▲ <sup>14</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	118
25	21	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	12
26	38	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	204
27	27	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	164
28	24	NIRVANA ▲ SUB POP 34* (10.98/15.98)	BLEACH	62
29	23	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	35
30	28	WHITE ZOMBIE ▲ GEPFEN 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	8
31	31	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	15
32	33	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	183
33	30	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	37
34	40	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	65
35	—	MICHAEL JACKSON ▲ <sup>24</sup> EPIC 38112 (10.98 EQ/16.98)	THRILLER	45
36	45	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	100
37	35	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	168
38	—	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	47
39	50	ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	76
40	32	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	192
41	—	THE BEATLES ▲ CAPITOL 46446 (10.98/16.98)	ABBAY ROAD	72
42	37	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	191
43	48	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	6
44	49	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	20
45	34	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	32
46	—	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	41
47	42	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	7
48	—	MICHAEL JACKSON ▲ EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	12
49	43	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	14
50	—	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	178

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering 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 marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.



Billboard's September 9th issue will debut the Merchants & Marketing Supersection, newly created to accommodate improved and expanded retail and home video coverage, as well as emerging product categories, such as audiobooks and multimedia technologies.

To usher in this exciting new framework for retail-related coverage, Billboard presents four Specials titled "The Retooling of Retail" which will examine the nuts and bolts of the following retail subjects...

ISSUE DATE	SPECIAL	AD CLOSE
September 9	Store Fixtures	August 15
September 16	Non-Music Products (Apparel, Books, Magazines, etc.)	August 22
September 23	Retail Systems/Software (Security Systems, Retail Computer Software)	August 29
September 30	Distribution	September 5

This quartet of retail specials will be must-reading for all those involved in the music and video retail markets, as Billboard simultaneously unveils its new Supersection.

Join Billboard in fine-tuning its retail and home entertainment coverage. Be in on the foundation of this premiere retail happening.



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# Album Reviews

EDITED BY PAUL VERNA AND MARILYN A. GILLEN

## POP

► **PAULA ABDUL**  
Head Over Heels  
PRODUCERS: Various  
Virgin 40525

With a single in the top 40 of the Billboard Hot 100 and her face on high-profile magazines and TV shows, Paula Abdul seems headed for the heights of the charts after a yearslong recording hiatus. The first single, "My Love Is For Real," is the album's most adventurous work, featuring Middle-Eastern sitar work and the irresistible vocalizing of Israeli diva Ofra Haza. Elsewhere on the album, however, Abdul sticks to the tried-and-true pop formula that made her a chart-topping artist in the past. Among the many tunes here suitable for pop and R&B programming: "Ain't Never Gonna Give You Up," "Crazy Cool," and ballad "If I Were Your Girl."

► **NATALIE MERCHANT**  
Tigerlily  
PRODUCER: none listed  
Elektra 61745

Ex-leader of 10,000 Maniacs steps out on her own with a solo debut that will appeal to fans of that New York state alternative rock outfit (which is continuing without her). More piano-oriented and reflective than the Maniacs' guitar-dominated, pop-rock sound, Merchant's solo work spotlights her well-thought-out lyrics and absorbing vocal style. Although the album's many slow numbers lack sizzle, its more spirited tunes—especially "Carnival," "San Andreas Fault," "Where I Go," and "Jealousy"—are likely to find favor among fans and programmers of modern rock, album rock, pop, triple-A, and AC stations. An album that reinforces Merchant's appeal as a songwriter, singer, and bandleader.

► **BJORK**  
Post  
PRODUCERS: Various  
Elektra 61740

The former front woman of Icelandic alternative rock icons the Sugarcubes keeps up her considerable momentum as a solo artist with a second collection of first-rate songs that are as adventurous as they are accessible. Working with such street-savvy musical scene makers as Nellee Hooper, Tricky, and Marius De Vries, Bjork crafts a flawless album of rich grooves punctuated by her incisive vocal delivery. Most compelling moments are heavy opener "Army Of Me," delightfully airy "Isobel," and Bjork's surprisingly effective big-band performance of "It's Oh So Quiet." An artist with seemingly boundless creative gifts.

► **PAVAROTTI & FRIENDS 2**  
PRODUCER: Mike Woolcock  
London 444 460

It is unfortunate that some of the biggest names in the classical, pop, and new age worlds—Luciano Pavarotti, Bryan Adams, Andrea Bocelli, Giorgia, Nancy Gustafson, Michael Kamen, and Andreas Vollenweider—felt the need to collaborate on a project that has no apparent musical motive. With glaringly incompatible voices, Pavarotti and Adams duet on the classic "O Sole Mio" and the rocker's "All For Love," and the rest of the cast, in various combinations, collaborate on equally pallid performances. Far from the meeting of musical cultures it purports to be, "Pavarotti & Friends 2" comes across as an opportunistic marketing ploy.

★ **ESQUIVEL**  
Music From A Sparkling Planet  
PRODUCER: Irwin Chusid  
Bar/None 56

Celebrating the hi-fi fantasies of Stravinsky of Schlock Juan Garcia Esquivel, this follow-up to last year's release is awash in his reverbed grab bag

## SPOTLIGHT



**MICHAEL JACKSON**  
HIStory: Past, Present And Future—Book 1  
PRODUCERS: Various  
Epic 59000

Michael Jackson is a gifted musical careerist of negligible emotional maturity, and the latter trait increasingly overshadows the former as he struggles to contrive dubious monuments to himself. Had "HIStory: Past, Present And Future—Book 1" only been confined to its 15 superb remasterings of his past solo hits, the package would still be a sure-fire commercial release. But the presence of 15 new tracks offers the attraction of a tormented talent at odds with troubling issues.

Sometimes the new recordings are both potent and poignant, as on his cover of the Beatles' "Come Together," his pairing with R. Kelly on "You Are Not Alone," and the Dallas Austin collaboration "This Time Around." On other material, however, Jackson serves up an often-dated stylistic muddle tinged with petulance over the child-abuse case he opted to settle, his reluctance to acknowledge personal flaws or accept adult responsibilities, and his attacks on the same shrill mass-media mechanisms he's currently exploiting. Faced with the tangled, uneven plot of this "Book," it is the public who must decide whether Jackson is selling artistry or "SopHIStory."

of bouncy percussion, whistle-choruses, tiger-growl guitars, and zu-zu-zuing backing vocals. With a Formica-clean bossa nova ambience (and mile-wide stereo separations), camp-conscious listeners will love the Esquiveled version of the "Third Man Theme," his eccentric spin on jazz standards "Cherokee" and "Poinciana," as well as an exceptionally goofy take on "All Of Me."

## R & B

► **MOKENSTEF**  
Azz Izz  
PRODUCERS: Various  
Outburst/RAL/Island 31452

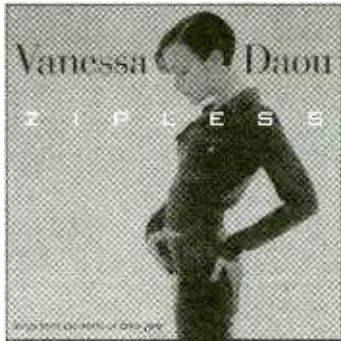
Female trio issues multitextured lead vocals and harmonies over edgy but smooth hip-hop/R&B tracks on fun-filled set. Act demonstrates creative versatility on street-beat cuts like "Laid Back" and "Don't Go There," and liquid ballads such as "It Happens," "He's Mine," and "Sex In The Rain." Group delivers blissful, midtempo fare on hip-hop/rap title track and the very infectious "Don't Go There." Set includes scintillating interpretation of Smokey Robinson's "Baby Come Close."

## RAP

► **SHOW & A.G.**  
Goodfellas  
PRODUCERS: Various  
Payday 697 124 007

Group consists of two of New York's

## SPOTLIGHT



**VANESSA DAOU**  
Zipless—Songs From The Works Of Erica Jong  
PRODUCER: Peter Daou  
Krasnow Entertainment/MCA 11278

First release on Bob Krasnow's MCA-distributed label is this refreshing project by New York artiste Vanessa Daou, who takes a collection of poems by Erica Jong and sets them to sparse, trance-like dance grooves. With help from multi-instrumentalist and studio wizard Peter Daou—Vanessa's husband and partner in eclectic jazz/rock/dance duo the Daou—she forges a new genre from elements of jazz, club-friendly grooves, and sexually frank poetry. Highlights of a seamless set are the enchantingly repetitive "Near The Black Forest," the suggestive "The Long Tunnel Of Wanting You," and the jazzy, breathy "Becoming A Nun."

finest practitioners of hard-edged rap. They graft flavorful, exciting rhymes onto heavy tracks of moody, nimble, boulevard bounce. Their style scheme, which is devoid of cheap gimmicks or evil hard-rockisms, also makes room for deft contributions from Method Man, Lord Finesse, and others.

## JAZZ

► **MARCUS PRINTUP**  
Song For The Beautiful Woman  
PRODUCER: Marcus Printup  
Blue Note 30790

Solo debut for hot young traditional jazz trumpeter Marcus Printup is a solid set of Printup originals and select covers that features pianist Eric Reed and tenor saxophonist Walter Blanding. Standout tracks include the boppish blues of "The Inquiry," the graceful, elongated melody lines of the title track, the muted tristesse of the downtempo "Lonely Heart," the wild, funky harmonies of "Minor Ordeal," and the majestic modal blues

## SPOTLIGHT



**HAMI**  
The Funky Descendant  
PRODUCER: Hami  
Capitol 72438

Artist writes, produces, and performs on diverse project consisting of wicked hip-hop/jazz treasures, along with warmly written and richly arranged contemporary and classic R&B ballads, as well as thick, midtempo g-funk. String arrangements on various selections add spice to set's cool, laid-back demeanor and are paced by Hami's unforced fusion of European classical music with contemporary African-American stylings. Set is eclectic consumers' delight—making it a marketing exec's nightmare. Still, project sports more than enough '90s styling and flair to sway trendy record buyers.

of "Presentation." Also includes enjoyable versions of "I Remember April," Coltrane's "Dahomey Dance," and a buzzing, rapid-paced "Speak Low."

## NEW AGE

► **IAN ANDERSON**  
Divinities: Twelve Dances With God  
PRODUCER: Ian Anderson  
Angel/EMI 55262

It's a safe bet that Jethro Tull's Ian Anderson won't win a heavy metal Grammy for this album, which links the faces of God in different cultures. The veteran rocker plays his flutes in orchestral settings, most of them conjured up through the digital samples of Tull keyboardist Andrew Giddings. Anderson's deft, breathy flute melodies bounce through classical and world music-inspired themes, often veering toward a pastiche of neo-symphonic kitsch. The elegiac "In A Stone Circle" and the tabla-driven strains of "In The Times Of India" stand out in this concept work.

## VITAL REISSUES

**LEE MORGAN**  
Leeway  
REISSUE PRODUCER: Michael Cuscuna  
Blue Note 32089

Explosively funky post-bop trumpeter Lee Morgan is the masterful leader of this 1960 quintet date that features the all-star backing band of Jackie McLean, Bobby Timmons, Paul Chambers, and Art Blakey. This hard-swinging blowing session is composed of four extended pieces, the best of which are Cal Massey themes—the breezy, modal "Nakatini Suite" and the wistful blues "These Are Soulful Days." From the third set of the label's Connoisseur Series, which also includes excellent, much-missed releases from McLean, Ike Quebec, Pete LaRoca, Grant Green, and Grachan Moncur III.

**COLIN BLUNSTONE**  
It's The Time Of Colin Blunstone—Some Years  
COMPILED PRODUCERS: Melani Rogers, Ed Rogers & James Spina  
Epic/Legacy 66449

Not a household name but an instantly recognizable vocalist, Colin Blunstone was the front man of the short-lived but influential Zombies. After that group's late-'60s breakup, Blunstone recorded three gorgeous albums that were undeservedly forgotten by time. Distilled into a single CD, the singer's solo oeuvre seems more relevant than ever given the success of such similarly eclectic artists as Jeff Buckley. By turns breathy, ethereal, and operatic, Blunstone's voice is matched here with sterling originals, plus grade-A material by Tim Hardin, Denny Laine, and ex-Zombies Rod Argent and Chris White.

► **OTTMAR LIEBERT & LUNA NEGRA**  
Viva!  
PRODUCERS: Ottmar Liebert & Stefan Liebert  
Epic 66455

After the techno-flamenco of his last album, "Euphoria," guitarist Ottmar Liebert returns to form in a stunning live set with Luna Negra on their 1994 tour. Liebert plays many of his best-known songs, including an expanded version of "Barcelona Nights" and extended fantasies like "Duende Del Amor." Live, he elaborates on the dramatic themes that are implied in the studio versions with his finely attuned group. Their delicate interplay adds new dimensions to the folds and spaces of Liebert's compositions, making this more than a concert souvenir.

## LATIN

► **MARC ANTHONY**  
Todo A Su Tiempo  
PRODUCERS: Sergio George, Marc Anthony  
Soho Latino/Sony 81582

An immediate top 10 album smash that contains an accompanying top 10 single ("Te Conozco Bien"), this inviting sophomore package once again spotlights handsome Nuyorican salsaero grafting his mellow soulful baritone onto vivid romantic narratives. Upbeat entries such as "Nadie Como Ella" and "Se Me Sigue Olvidando" are balanced by "Vieja Mesa," a climactic, bachata-flavored bolero that could wind up becoming album's biggest hit.

► **LOS CAMINANTES**  
Por Ese Amor  
PRODUCER: Abel de Luna  
Luna/Fonovisa 4047

Old-school pop norteño group serves up more familiar tales of forlorn love affairs sure to delight sextet's faithful followers. Rockabilly leadoff single "Dáme Otra Oportunidad," now climbing Hot Latin Tracks, is a standout cut, along with midtempo title track and banda toe-tapper "Cuatro Puñales."

## COUNTRY

► **CONFEDERATE RAILROAD**  
When and Where  
PRODUCER: Barry Beckett  
Atlantic 82774

Lead vocalist Danny Shirley has one of those wonderful, lived-in voices that sounds equally effective on poignant ballads like "Right Track Wrong Train" and blue-collar anthems like "Toss A Little Bone." The group's latest Atlantic outing is chock-full of everything fans have come to expect, including the feisty title cut, the touching "When He Was My Age," and the good-time fun of "Bill's Laundromat, Bar And Grill." A satisfying country outing from a group that exudes down-home personality on every track.

## GOSPEL

★ **RAYMOND ANTHONY MYLES**  
A Taste Of Heaven  
PRODUCER: Leo Sacks  
Honey Darling 12757

Myles has been a fixture on the New Orleans gospel scene for more than a decade. His debut album is a tasty mix of jazz, spine-tingling gospel, and quiet-fire R&B. With expressive, emotion-charged vocals, Myles brings fresh energy and jazzy swagger to gospel standards and turns in righteous, soul-stirring readings of several R&B and pop standards. With a crack band and rousing choir urging him on, Myles also soars on a handful of first-rate originals. The masses should be made aware of what New Orleans has known for years: Raymond Anthony Myles is a major talent worthy of a national stage. Contact: 914-591-9216.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ► BETTE MIDLER To Deserve You (4:36)

PRODUCER: Arif Mardin  
WRITER: M. McKee  
PUBLISHER: not listed  
Atlantic 6264 (cassette single)

The ever-divine Miss M dips into "Better Of Roses," her first nonsoundtrack album in five years and pulls out a sparkling pop jewel that nicely displays her deliciously theatrical style. Producer Arif Mardin dresses Midler in a lovely Maria McKee composition that is arranged with flowing piano lines, skittling midtempo rhythms, and sweeping string effects. It is a setting that inspires a strong performance that should easily appeal to listeners at top 40 and AC level.

### ★ WEEZER Say It Ain't So (4:17)

PRODUCER: Ric Ocasek  
WRITER: R. Cuomo  
PUBLISHER: E.O. Smith, BMI  
DGC 4742 (c/o Uni) (cassette single)

Weezer is at it once again. The quartet delivers its strongest single yet with this sharply constructed rock gem. The track, which is remixed slightly from the album version, contains killer guitar stabs, jangly acoustic riffs, and classic rock harmonies. Modern rock radio is a given. The question is whether top 40 programmers will come to the party. They should.

### WHIGFIELD Another Day (4:02)

PRODUCER: not listed  
WRITERS: A. Gordon, D. Riva, A. Pignagnoli  
PUBLISHER: MCA, ASCAP  
Curb 77081 (cassette single)

The attack of Euro-spiked dance singles continues, with this follow-up to the act's previous single, "Saturday Night," flying over the top with giddy kiddie flavors. The beats have breakneck energy, and the synths have a shiny, candy-coated flavor. Single's only problem is a grating vocal performance that too closely resembles the squeak and squeal of a kewpie doll. Still, the odds of crossover radio programmers coming to the party are fairly good.

### ★ AHAROMM Vibe (no timing listed)

PRODUCER: Mr. B  
WRITER: Mr. B, Aharomm  
PUBLISHER: Kingdom, BMI  
New Mission 01 (CD single)

Newcomer Aharomm employs a plethora of classic funk and soul sounds on this sweet pop/hip-hop love song. His rhymes are fine and are delivered with an appropriately bedroom voice. The chorus has an ear-catching combination of "feel the vibe" chants and soulful improvisation. Open-minded top 40, crossover, and R&B programmers ready to make room for an indie upstart should look no further than this cute li'l jam.

## R & B

### ► BRIAN MCKNIGHT On The Down Low (4:20)

PRODUCER: Brian McKnight  
WRITER: B. McKnight  
PUBLISHER: not listed  
Mercury 1468 (c/o PolyGram) (cassette single)

McKnight finally resurfaces and appears poised to take over as the R&B community's top male vocalist. On this juicy, jeep-friendly treat from "I Remember You," his warm and flexible voice is infused with a sexy edge that has not been heard on past recordings. His studio chops are also on point, as he finds the perfect balance between sultry, old-school soul and hip-hop. The end result should be ardent approval from both youthful and mature record-buyers.

### ★ WORL-A-GIRL No Woman No Cry (3:42)

PRODUCER: Daddy-O  
WRITER: V. Ford  
PUBLISHERS: Bob Marley/PolyGram International, ASCAP  
REMIXERS: Tony L., Ajazz, Myke Loc  
EastWest 5748 (c/o Elektra) (cassette single)

Reggae-oriented female quartet has

always stood apart from the glut of new-jill swingers largely on the strength of stylish and personable singles that always invite repeat spins. On this cover of a Bob Marley classic, the act is in top form, bringing a reverent but assured perspective to the song. The track has a rocking, bottom-heavy funk groove that is smartly accessible to streetwise hip-hop disciples, as well as mainstream-minded R&B and pop listeners.

### GROOVE THEORY Tell Me (3:41)

PRODUCER: Bryce Wilson  
WRITERS: B. Wilson, A. Lariieux, D. Brown  
PUBLISHERS: Almo/Bryce Luv, ASCAP, Sony/Jizop/  
Dream Team, BMI  
Epic 7152 (c/o Sony) (12-inch single)

Groove Theory provides a quick fix for even the most die-hard of soul junkies. The R&B act is producing some of the coolest grooves since Soul II Soul. A slow funk beat and heartfelt vocal begin the spin, as the infectious hook begins to kick in. Seek it out.

### BABBA MAAL African Woman (3:40)

PRODUCER: Simon Emerson  
WRITER: B. Maal  
PUBLISHERS: Songs of PolyGram, BMI  
Mango 871 (c/o Island) (CD single)

This lively world music jam could catch the attention of open-minded R&B and top 40 radio programmers. An uptempo Caribbean beat is accompanied by energetic horns and tribal drumming. An intriguing nugget from the album "Firin' In Fouta."

### SPRAGGA BENZ A-1 Lover (3:35)

PRODUCER: Danny Brownie  
WRITER: C. Grant  
PUBLISHERS: Spragga Benz, BMI; Dub Blate/Gun  
Smoke, PRS  
Capitol 58358 (c/o Cema) (12-inch single)

This reggae track should boost more than a few male egos. Benz brags endlessly about his libido, while sassy female vocals swoon in ecstatic

## NEW & NOTEWORTHY

### ALANIS MORISSETTE You Oughta Know (4:12)

PRODUCER: Glen Ballard  
WRITERS: A. Morissette, G. Ballard  
PUBLISHERS: MCA/Vanhurst Place, BMI; Aerostation  
Corporation, ASCAP  
REMIXER: Jimmy Boyelle  
Maverick/Reprise 7585 (c/o Warner Bros.) (cassette  
single)

Modern rock radio has already started to subscribe to Morissette's intriguing observations and poetry. Now, it is time for pop tastemakers to climb aboard. Morissette has a quirky presence that is, by turns, coarse and vulnerable. Her musings are surrounded by flexible, funk-fortified beats and whipping guitar riffs. Single from the album "Jagged Little Pill" can be ingested superficially as an unusual aural delight or more deeply as a cathartic experience that leaves you breathless and wanting more.

### DADDY-D FEATURING LIZ VAUGHN Luv On A Dub (Fire It Up) (4:14)

PRODUCERS: LP, Keytek  
WRITERS: D. Booker, M. Murray  
PUBLISHER: not listed  
EastWest 5751 (c/o Elektra) (12-inch single)

Protégé of Queen Latifah makes an excellent first impression on this chilled jeep jam, which blends oh-so-seductive rhymes with silky vibes by Vaughn during the chorus. Daddy-D has an appealing, laid-back style that works well with the track's languid bassline, plush keyboards, and skittling percussion. Boombbox-friendly single should prove to be a prime playlist addition at R&B, top 40, and crossover radio. A promising preview into the upcoming "Game Recognize Game" set.

agreement about the rapper's ability to hot step between the sheets. The uptempo beat should catch the attention of those who like their reggae clean and mean. Pour it on.

## COUNTRY

### ► MARY CHAPIN CARPENTER Why Walk When You Can Fly (2:38)

PRODUCERS: Mary Chapin Carpenter, John Jennings  
WRITER: M. Chapin Carpenter  
PUBLISHER: Why Walk, ASCAP  
Columbia 77955 (c/o Sony) (cassette single)

With an incredible lyric that boasts such lines as "a soul for a compass and a heart for a pair of wings," Carpenter has penned an instant classic. An inspiring, beautiful piece of poetry brought to life by Carpenter's earnest vocals wafting along on a lovely Appalachian melody. From the singer/songwriter's current album, "Stones In The Road."

### ► GEORGE STRAIT Lead On (3:26)

PRODUCERS: Tony Brown, George Strait  
WRITERS: D. Dillon, T. Gentry  
PUBLISHERS: Acuff-Rose/Maypop/Wildcountry  
MCA 55064 (c/o Uni) (7-inch single)

This slow and pretty ballad, written by Alabama's Teddy Gentry and Dean Dillon (who have been a consistent source of Strait hits for years), chronicles the tenuous beginnings of a love affair. Strait is the master of subtle country love songs, and he delivers the goods on this lovely ballad.

### BELLAMY BROTHERS Big Hair (3:09)

PRODUCERS: Howard Bellamy, David Bellamy, Randy Hiebert  
WRITER: D. Bellamy  
PUBLISHER: Bellamy Brothers, ASCAP  
Bellamy Brothers 9150 (7-inch single)

Steel guitar accents this quirky but fun love song from the Bellamy Brothers' current "Sons Of Beaches" album. When it comes to tongue-in-cheek humor set to a country beat, nobody does it better than these guys.

### WOODY LEE I Like The Sound Of That (3:04)

PRODUCER: Barry Beckett  
WRITERS: S. Seskin, A. Pessis  
PUBLISHERS: Love This Town/David Aaron/Endless  
Frogs/Bob-A-Lew Songs, ASCAP  
Atlantic 6270 (7-inch single)

This is an uptempo ode to the joys of newfound love and commitment. A catchy chorus and an infectious melody driven by Lee's smooth, accessible vocal make this a natural for country radio.

### LARRY BEAIRD Is It Too Late (no timing listed)

PRODUCER: Larry Beard  
WRITER: P. Faletta  
PUBLISHERS: Wood Monkey/P.A.M.S., ASCAP  
Highlawn 003 (cassette single)

Beard's charming style lends weight to this simple plea for a second chance at love. Tunesmith Pat Faletta has a clever way with words that is supported by simple but memorable melody and pleasantly traditional instrumentation filled with weeping steel guitar lines. Well worth a close listen. Contact: 718-376-0882.

## DANCE

### ► JUDY CHEEKS As Long As You're Good To Me (7:17)

PRODUCERS: Love To Infinity  
WRITERS: J. Cheeks, A. Lee, P. Lee, L. Bailey  
PUBLISHERS: Warner-Chappell/WB, ASCAP  
REMIXERS: Love To Infinity, Pete Arden, Vinny Vero, Dancing Divaz  
Brilliant/EMI 58406 (c/o Cema) (12-inch single)

Add another out-of-the-box club smash to Cheeks' ever-lengthening discography of hits. Like her most recent chart-topper, "Respect," single brims over with Cheeks' swaggering, diva-like energy and notes that comfortably soar over an arrangement of disco-spiced strings and forceful house rhythms. The track has been effectively post-produced to fit both hi-NRG and underground house formats. A smart and tight edit of the Dancing Divaz version could also make the grade at crossover radio.

### ★ KMFD Juke-Joint Zebe! (no timing listed)

PRODUCERS: KMFD  
WRITERS: Esch, Konietzko, Schulz, Watts  
PUBLISHER: KMFD Enterprises U.S., BMI  
REMIXER: Giorgio Moroder  
Wax Trax! 8732 (c/o TVT) (CD single)

Industrial dance act gets a disco makeover by legendary producer Giorgio Moroder, who polishes the act's typically rough edges with a percolating percussion (listen closely for the cowbell effects) and a muscular bassline. In this context, the act's reliably complex but subtle melodies are framed with a cohesive and approachable sound that should quickly attract a broader audience. For purists, the brusque and aggressive original version of the song is included. Contact: 212-979-6410.

### CAPRETTA Tchaikovsky's Rhythm (10:00)

PRODUCERS: Froggie Lang, Otis Byrd  
WRITERS: F. Lang, O. Byrd  
PUBLISHER: not listed  
REMIXERS: Froggie Lang, Otis Byrd  
Ecstasy 09696 (maxi-cassette single)

Given his penchant for cheeky novelty covers of pop and rock classics that push against the grain, it is little surprise that Capretta would eventually direct his creative energy toward classical symphonies. On this 10-minute epic, he weaves portions of a familiar Tchaikovsky composition into a bombastic disco setting that is replete with such playful chants as "I heard it in the bassline." Could wind up as one of the guilty tea-dance pleasures of the summer. Contact: 614-444-5149.

## AC

### WYNTON MARSALIS SEPTET Linus & Lucy (2:59)

PRODUCERS: Delfeayo Marsalis  
WRITER: V. Guiraldi  
PUBLISHER: Shifty-Fellar, BMI  
Columbia 6901 (c/o Sony) (cassette single)

From those unmistakable first few bars, this peep into "Joe Cool's Blues" will have you grinning from ear to ear. That classic jazz melody, which has underlined countless Peanuts cartoons, is framed by lively instrumentation that is a tad looser and funkier than you are used to hearing. It works incredibly well and should serve as a cool and refreshing breeze on jazz, AC, and R&B stations.

### KINDRED SPIRIT Ask Me No Questions (no timing listed)

PRODUCERS: Christian Nesmith, Kindred Spirit  
WRITERS: Peterson, Igleheart  
PUBLISHERS: Rawrump, BMI; Perfect Circle, ASCAP  
I.R.S. 10750 (c/o Cema) (CD promo)

Fans of '80s-era rock will remember Debbi Peterson from her tenure as one of the Bangles and Siobhan Maher from River City People. Both carry over elements from their past alliances to this harmonious, acoustic-pop ditty off their duo's self-titled debut. Simplicity is the key to the track's appeal, from the strumming melody to the sharp vocal interplay. A natural for triple-A formats, single could eventually make the transition into the top 40 arena. Check it out.

### STEVE PERRY Donna Please (3:45)

PRODUCERS: James "Jimbo" Barton, Steve Perry  
WRITERS: S. Perry, P. Taylor, S. Bishop  
PUBLISHERS: Street Talk Tunes, ASCAP; Paul Taylor/Blue  
Innuendo/Careers-BMG, BMI  
Columbia 7088 (c/o Sony) (cassette single)

Columbia continues to mine Perry's comeback collection for AC play, focusing on this dramatic, rock-edged power ballad. Perry is at his acrobatic best amid the track's flurry of heavy-handed piano lines, booming drums, and slicing guitar riffs. This single will likely be of particular interest to die-hard fans who miss the days when songs like this dominated top 40 and album rock airwaves.

## ROCK TRACKS

### ► NEIL YOUNG Downtown (no timing listed)

PRODUCER: Brendan O'Brien  
WRITER: N. Young  
PUBLISHER: Silver Fiddle, ASCAP  
Reprise 7646 (c/o Warner Bros.) (CD single)

The Godfather of Grunge previews his new album, "Mirror Ball," with a wickedly infectious, straight-ahead rocker that rides a hard, steady beat and crunchy rhythm guitar riffs. Young's distinctive voice is like a visit

from a great old buddy—moments into this gem, it is easy to see why so many young bands continue to be influenced and inspired by him. Many will delve into the track's sociological and philosophical merits, but we think you should just kick back and have a good time with it. And prepare for instant radio saturation.

### ★ MAD SEASON I Don't Know Anything (5:00)

PRODUCERS: Mad Season, Brett Eliason  
WRITERS: Mad Season  
PUBLISHERS: Jack Lord/Jumpin' Cat, ASCAP, Wrecking Ball/  
M. Marie, BMI  
Columbia 7145 (c/o Sony) (CD promo)

This track from the grunge supergroup takes a deliberately mechanical approach to modern rock. The vocal is somewhat monotone in delivery, forming an off-center, hypnotic hook. An unhealthy dose of melancholic melodies flows alongside passive-aggressive guitar riffs. Brain burnin' rock.

### SMILE Staring At The Sun (3:40)

PRODUCERS: Smile  
WRITERS: Smile  
PUBLISHERS: Koozbah/Bonodot/Six Flags Over Monkey Boy,  
ASCAP  
Atlantic 6198 (CD promo)

Despite what one might expect by its name, Smile does not make happy music. This antsy trio creates rage-filled rock composed of scraping guitars and screaming vocals. The result is a loud, psychedelic plunge into retro rock and modern grunge. For another trip into the outer limits of experimental rock, check out the bonus cut, "Robbie's Home Planet." From the Atlantic set "Maqueee."

### 22 BRIDES Heartbreak A Stranger (no timing listed)

PRODUCER: not listed  
WRITER: Bob Mould  
PUBLISHER: Granary Music, BMI  
Zero Hour 2011 (CD single)

Somewhere between the Go-Go's and the Breeders falls the aggressive pop pleasure of 22 Brides. The female rock vocal is entirely competent, but is still overshadowed by an extra-potent guitar hook. The bonus cut, "City Of Brides," is better. That live track contains speedy harmonies, jittery vocals, and hyper guitar riffs. Engaging rock.

### BLACK SABBATH Guilty As Hell (3:29)

PRODUCER: Emie C.  
WRITERS: T. Martin, Black Sabbath  
PUBLISHERS: Blueframe/Warner-Chappell  
I.R.S. 10755 (c/o Cema) (CD promo)

Venerable headbangers are back in action and kicking the kind of muscular, fist-waving metal that has pleased millions over the years. It is hard to guess whether or not the band can invade rock radio beyond specialty shows with this simple but rousing anthem, but you can bet that die-hards will be cranking 'em from car stereos on a street corner near you all summer.

### PHILO Cupid (no timing listed)

PRODUCER: not listed  
WRITER: S. Cooke  
PUBLISHER: Philosound  
Loose Booty 317 (7-inch single)

This Chicago trio is off to an impressive start with its debut effort. From the moody textures of "Cupid" to the downright melancholy flip side "Everything Died," Philo balances the themes of love and loss with a passion and vigor that is rarely found on the music scene. Only 450 copies were pressed of the 7-inch, but it is worth seeking out. Contact: 312-862-0351.

## RAP

### BLACK 9 I'm An O.G. (3:30)

PRODUCERS: Black 9, Charles Alexander Adams  
WRITERS: C. Adams, L. Adams, L. Fox  
PUBLISHERS: All Nations, ASCAP; Songs Of All Nations, BMI  
Mix It Up/Scotti Bros. 78030 (c/o BMG) (CD single)

Make way for the next gangsta pop star. Black 9 has it together, as the rapper combines a Snoop-like rhythm with a slick, quick rap for his debut single. Midway through this phat track, a piercing male vocal supplements the soul, adding a needed dose of emotion to the icy gangsta exterior. From the newcomer's self-titled debut.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## The Origin Of A Multimedia 'Species'

BY MARILYN A. GILLEN

LOS ANGELES—MGM Interactive is moving forward with its mandate to develop multimedia properties via an alliance with sci-fi-skewed publisher Cyberdreams that will include development of a game based on the forthcoming MGM film "Species."

MGM's Pink Panther, meanwhile, is moving into multimedia through a separate licensing deal between MGM/UA Licensing and Merchandising and startup software company Wanderlust Interactive to produce a series of educational CD-ROMs centered around the colorful character. The first title is expected early next year.

The MGM Interactive/Cyberdreams alliance will bear its first fruits next month, with release of a computer screen saver featuring clips from "Species" and artwork by illustrator H.R. Giger, who contributed to the film. The screen saver will launch "in close proximity" to the film, which opens July 7.

Next up, according to Cyberdreams director of legal and business affairs Daniel Pelli, is a game scripted by noted science fiction author Harlan Ellison based on his short story "I Have No Mouth And I Must Scream." The game is due in September, and the sequel to Cy-

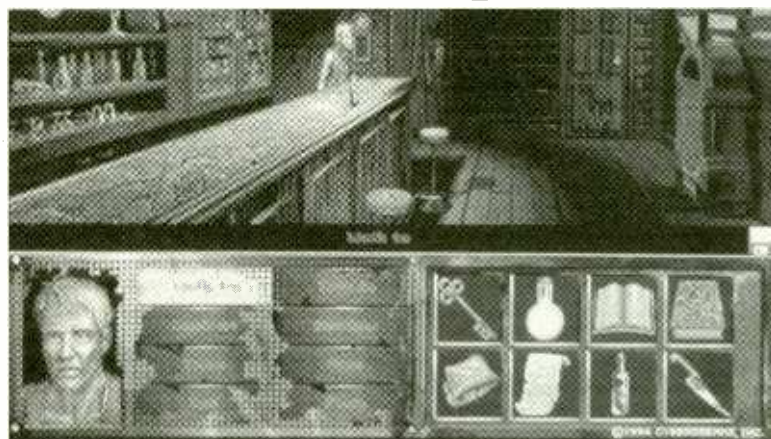
berdreams' "Dark Seed" is due in October. The three Cyberdreams CD-ROM titles will be marketed and distributed by MGM/UA Home Entertainment.

The "Species" game will be a joint development venture between the two parties, Pelli says, with film co-producer Dennis Feldman on board as a creative consultant. It's due out in 1996, at a time expected to coincide with the film's release on home video.

"It's certainly been proven in the past that getting a well-known license is not a sure-fire ticket to game success," Pelli says, "but when you combine a top-quality game with a top property, that's a different story. We think this pairing of strengths and talents will be a winning mix for everybody involved."

Ronald Frankel, executive VP/GM of MGM Interactive, which was formed in May, says such careful pairings will be a key part of MGM Interactive's ongoing strategy for multimedia development. The strategy will encompass titles based on original ideas and those tied to MGM-owned properties and copyrights.

"We have taken the studio model as our approach," Frankel says. "We will not hire a staff of developers in-house, but we will instead put together the best possible teams



Cyberdreams' forthcoming titles include a game written by science fiction author Harlan Ellison based on his short story "I Have No Mouth And I Must Scream." Above, the Honky Tonk Bar in the like-titled CD-ROM, which will be distributed through MGM Interactive as part of a new alliance.

for each individual project. Cyberdreams' track record tells us that they will be a valuable partner in translating 'Species' into a compelling game."

An earlier MGM strategic alliance, meanwhile, will also blossom into its first product this summer. "Wirehead," due midyear, will be the debut release from an MGM alliance forged last year with game company Sega.

### SEEING PINK

For New York-based Wanderlust Interactive, the initial corporate strategy is also keyed to combining a popular licensed property with compelling original content. And, of course, one large, pink feline.

"The Pink Panther is simply perfect for what we wanted to do; he is, in fact, the only character that we could imagine using," says Catherine Winchester, president/CEO of Wanderlust Interactive and the former head of InterOptica Publishing Ltd., which she founded in

1989.

What Wanderlust wants to do, Winchester says, is create interactive titles that educate, certainly, but also "just plain entertain."

"Our series is called 'Intelligent Fun & Games,' and that's just what we intend the titles to be," she adds. Winchester says "edutainment" doesn't quite fit the game plan, because it narrows the targeted user base to children. "Our products are designed for ages 8 and up," she says, "all the way to adults." Titles will have a global appeal—being published in five languages—as well as a strong female appeal, Winchester believes.

The Pink Panther titles will feature the lithe, cool cat "touring vastly diverse cultures and countries searching for clues in a multi-level mystery," Winchester says. There will be a strong dose of humor, she adds, along with the educational benefits such wanderings naturally impart.

A distribution deal is pending, Winchester says.

## 'Virtual Global Parties' Coming To SW Networks

LOS ANGELES—SW Networks and multimedia think tank Thinking Pictures aim to put a new spin on how people experience live music with a new technology designed to enable a host of innovative entertainment experiences, not the least of which is global parties.

"As the sun moves around the planet, you can move around the world from nightclub to nightclub," says Gordon Gould, NetSpace manager of SW Networks. "We will be creating the ultimate party-hopping experience using audio and video."

The "virtual global party" is only one possible application of a new communication technology SW Networks and Thinking Pictures are partnering to develop, which they have dubbed "rock.com." The name also will be applied to a World Wide Web site showcasing the realtime audio/video delivery technology, which is slated to be up in prototype form in November.

"For SW Networks, this is a perfect expression of who we are," says Susan Solomon, president/CEO of SW Networks. "It's really about creating a sense of community and allowing people to interact with one another and with the music. This announcement also marks the beginning of an era in

which personal computers will be a primary source of entertainment programming."

Stephan Fitch, the president of Thinking Pictures, sees rock.com as "laying the groundwork for creating an infrastructure for a global music network presence. It's based on convergence—the concept that if it's digital, it can go anywhere: over your radio, cable, computer. It's all about the idea of creating liquid content."

"Programming created using the rock.com digital technology can be distributed via an extraordinary number of platforms," says Solomon, "including CD-ROM, radio and television specials, and, of course, the Internet."

SW Networks, which is owned by Sony Corp. of America, currently delivers programming over a wide array of platforms, including digital cable radio and satellite services. It recently launched its own online site (<http://swnetworks.com>), which will eventually be connected to rock.com. Thinking Pictures is a multimedia think tank, spun off of M.I.T. Media, and an entertainment production company. Its projects to date include producing the Rolling Stones' live concert broadcast over the Internet.

MARILYN A. GILLEN



### MICHAEL JACKSON'S THE BEER HUNTER

Discovery Channel Multimedia PC, \$39

Just in time for summer-vacation planning, the Discovery Channel is tapping into a new area of exploration: great brews. Don't be misled by the apparent froth of the subject matter; this is heady fare, beautifully executed and wittily presented.

Led by British author and scholar Michael Jackson (no, not that one), in a manner simultaneously dry as a British stout and playful as a Belgian citrus ale, the disc takes users on a grand tour of great beer that can be found at both prominent and out of the way watering holes throughout the United States. With a database searchable

by region, style, or characteristic, the disc allows travelers to preview the local offerings in areas they will be visiting or to collect addresses and phone numbers of pubs with notable brews of the style favored by the user. Do-it-yourselfers are also pointed toward mail-order companies offering home-brew kits and supplies.

More than a compendium, however, "The Beer Hunter" is at heart an ode to the glory of hops. Jackson offers a heartfelt master course in beer-appreciation, guiding viewers from the brewing process through quaffing strategies with a combination of videoclips, photographs, text, and inimitable style.

A great reason to raise a glass, "The Beer Hunter" is worthy of a toast.

MARILYN A. GILLEN

## E3 Vies With CES; 'Nu' Co. Gets Cash

NINTENDO IS passing on the January 1996 Winter Consumer Electronics Show and will instead support "a single yearly trade show to be staged by the Interactive Digital Software Assn. in Los Angeles in May of 1996," according to a company statement. The colossal Winter CES, which last year attracted more than 95,000 people to its traditional Las Vegas site, is sponsored by the Electronics Industries Assn. and has grown as a multimedia showcase over the last few years. The '96 show is set for Jan. 5-8.

EIA spokeswoman Cynthia Upson expects that more members of the hardcore video-gaming contingent will choose to bypass Winter CES in 1996, but she says there will still be a strong multimedia element to the show, with a heavy focus on the PC marketplace; that presence is being moved into the Sands Hotel, she says. "The cartridge people want to reach the dedicated video-game buyers," she says, "and their own focused show [the Electronic Entertainment Expo] lets them do that. But there are a lot of people who want to reach the mass merchants and the big retailers who want to look at hardware and software in one setting, and those are the type of retailers that we can offer them."

The debut IDSA-endorsed trade show, the Electronic Entertainment Expo (E3), was held in May in Los Angeles and was judged a strong success, with attendance topping 40,000.

The EIA, meanwhile, will stage its aborted trade show, "The Digital Destination," May 23-25, 1996, in Orlando, Fla., with sponsorship from the Software Publishers Assn., the Interactive Television Assn., and others. Its focus is on the PC marketplace and consumer-targeted digital products such as digital videodisc and high-definition television, according to Upson. Upson expects the EIA event and the near-concurrent 1996 E3 show to appeal to different audiences. "Ours is not a video-game show," she says.

NU.MILLENNIA INC. has gotten a \$7 million cash infusion from Safeguard Scientifics Inc. and its venture capital affiliate, Technology Leaders II LP; they become minority partners in the company. Nu.millennia was formed in May by former Compton's NewMedia executive Norm Bastin and partners to develop interactive music software (Billboard, May 13). It plans to release its first slate of 18 titles this fall.

MORE TODD: Todd Rundgren's CD Plus-only album, "The Individualist," which was to debut this month from interactive record label Ion, won't be out in the time frame planned and won't be produced initially in the format planned. The album has been delayed due to the lateness of the CD Plus standard-setting process, the artist says. The album is expected out in late July or early August and will likely launch as a "track zero" set. But Todd fans need not fear: Rundgren is temporarily making the entire audio portion of the album available on his new CompuServe online forum (for access, type "Go Music").

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**NO FLASH IN THE PAN:** The National Assn. of Video Distributors has finally made itself whole and ended an embarrassment.

On June 12, the NAVD board accepted the application of New York-based Flash Distributors, giving president **Steve Scavelli** time to catch a flight to Chicago for the next meeting. He automatically joins the board, which now has 11 members. "I'm hoping I can bring the needs of the smaller retailer to the light of fellow distributors as well as the studios," Scavelli says.

His Chicago appearance wasn't automatic until Flash met NAVD's admission requirement—applicants currently must be direct with four of the six studios that dominate the business. NAVD had raised the hurdle from three of Hollywood's finest largely to keep Flash from joining the club, in the eyes of many observers. The distributor's earlier applications had been rejected.

Flash came of age in the fiercely competitive New York market, where Star Video outlasted one-time rivals such as Metro and Win Records & Video. In the ongoing turf battle, Star and Flash haven't had much good to say about each other, which didn't aid Scavelli when NAVD reconsidered the minimum.

The problem for NAVD has been Scavelli's presence at annual conferences. Despite the fact that he was persona non grata during official functions, nothing prevented Scavelli from holding poolside meetings with vendors. NAVD wasted considerable time and energy trying to make him disappear.

Now the board can focus on more pressing issues, such as helping suppliers establish more realistic goals. Never mind the over-the-top success of New Line's "Dumb And Dumber," at 600,000 copies in the U.S. and Canada. Other rental releases are collapsing well before the finish line.

LIVE Home Video reportedly could fall 15,000-18,000 short of its 45,000-unit budget for "Baywatch: The Movie." And Warner Home Video's orders for "Interview With The Vampire," at 470,000 cassettes, were 30,000 below target, sources indicate.

Warner's "Disclosure" hit its mark of 475,000 units—no surprise to distributors that always thought it was the better title.

## Preschool Video Comes Of Age Suppliers Sharpen Their Marketing Focus

BY MOIRA McCORMICK

CHICAGO—Retailers have long believed that the earlier they introduce their product to a prospective customer, the better. If the fastest-growing segment of the children's video industry—preschool video—is any indication, suppliers are falling all over themselves to hook the ever-burgeoning numbers of small fry.

Most of the majors have been dealing in video aimed at the market for 2- to 6-year-olds for some time, but only recently have they begun sharpening their marketing focus. Some are jumping in with both feet, acquiring and producing multiple lines of preschool product.

The Lyons Group, producer of genre superstar Barney the Dinosaur, proved that live-action preschool video could be a major moneymaker when Barneymania became a national phenomenon almost three years ago. How did this small, Texas-based company manage to sell more than 30 million units of 15 Barney titles in the U.S. alone?

"We let retailers know from the beginning that they could make margins with our product," says sales and marketing director Debbie Ries. "Co-op dollars were available only if they advertised above our minimum ad price—we wouldn't co-op if the store was selling the product for 50% off, but we would for 25% or less. For Barney, it was a successful strategy; it helped us get shelf space.

"We weren't Disney; we didn't have that kind of clout. So we offered good turns and good profitability. And we prevented ourselves from being footballed as a loss leader."

The initial Barney hysteria may have cooled—as Ries puts it, "The property is maturing"—but the Barney franchise continues to grow. "We have major partnerships with Universal Studios [a Barney attraction is opening at the theme park], Geffen Pictures, and Warner Bros. [for the Barney movie due in 1997]. Next year, we've got three direct-to-video releases coming out. We'll have two releases in September for the Spanish market, with more to follow. In fall '96, we're doing a 15-city promotion with Barney and the other characters."

Disney, which invented classic animated characters such as Mickey Mouse, has "been in the preschool category for quite some time," says spokeswoman Marcelle Abraham. The studio has released titles from such properties as Spot, Winnie the Pooh, and the Muppets, via Jim Henson Home Video. In August, Disney will consolidate all its preschool product under the banner Bright Beginnings.

"Our research shows that there are nearly 15 million VCR households with children under 6," says Abraham. "As sell-through expands day by day, new families are entering the category all the time. Our marketing strategies are addressing families who want preschool video.

"It's important to develop programming that's truly age-appropriate," she continues, "with simple story lines and graphics and situations that are relevant to preschoolers' development. The Spot tapes, for instance, have five five-minute stories on each tape. That's the typical preschooler's attention span, and the stories address preschool concerns."

Creating the Bright Beginnings banner "is a strategy we've been developing for quite some time," Abraham says. "By putting these titles under this banner, we create a home at retail. Parents will know exactly where to shop for age-appropriate video. The product will be easily identified by colorful on-pack logo stickers."

Jim Henson's Preschool Collection debuts June 16 with "Muppets On Wheels," along with the first two titles of a new Muppet Babies series, "Yes, I Can Learn" and "Yes, I Can Help."

Cross-promotions with toy manufacturers figure prominently in Sony Wonder's preschool marketing plans, according to marketing senior VP Wendy

Moss. For Nickelodeon's Nick Jr. collection, "We've formed a strategic alliance with Hasbro," Moss says. "For PBS series 'Puzzle Place,' we're doing cross-promotions with Fisher Price."

Sony Wonder recently took on distribution of Children's Television Workshop's "Sesame Street" and the Random House catalog of "Berenstain Bears," "Dr. Seuss," "Richard Scarry," and "Happily Ever After" titles. "The Sesame Street name has alliances with a number of different merchandising companies," says Moss. "It helps tremendously in the marketing area to form partnerships with other companies—finding and developing relationships with outside third parties."

Asked whether a preschool glut and shakeout is in the offing, Moss responds, "One of the strongest product areas is that for 2- to 5-year-olds. The way kids watch video at that age means there's a great opportunity."

One company developing a plethora of preschool series is WarnerVision's KidVision. For starters, there's the "Baby Goes..." series, debuting Aug. 29, which has live action and the music titles "Songs To Take Along" and "Songs for The Season." Also on the way are three more series, Sid & Marty Krofft's "Dream Big," "Fay Presents" by photographer William Wegman, and "Real Wheels." KidVision, meanwhile,

(Continued on page 100)



**Eight Is Great.** Flash Distributors drew 320 guests to its eighth annual open house June 7 at the Tribeca Film Center in New York. The party dispensed knowledge (how to sell CD-ROMs) and entertainment (a local comic) and raised \$750 for AIDS research. Pictured at the event, from left, are Mike Katchman, Orion Home Video; actor Jeff Speakman; Joe Amodei, Turner Home Entertainment; actress Karen Duffy; Danny Kopels, president of producer DKMC; and Steve Scavelli, president of Flash.

## DVD Camps Remain Split At REPLiTech

BY PAUL VERNA

SANTA CLARA, Calif.—Video industry leaders who expected the REPLiTech conference—held here June 13-15—to yield a consensus between the proponents of competing high-density videodisc formats were disappointed. Despite ample opportunities, no meeting of the minds took place.

In fact, the two camps kept walking in opposite directions. The tone of the conference was one of contentiousness, with the Sony/Philips/3M MultiMedia CD and the Toshiba/Time Warner Super Density DVD Alliance battling on every front.

The rivalry was palpable throughout the convention, from the show floor—where the SD mascot towered above the booths of the various alliance members—to workshops and presentations, where each side made its case abundantly clear.

Asked if the SD Alliance was prepared to meet with Sony/Philips/3M to discuss the possibility of a single standard, Rick Marquardt, VP of Warner Advanced Media Operations, told Billboard, "We've invited the other camp to the table repeatedly, and they have yet to respond."

On the other side, Arjen Bouwman, director of marketing for multimedia CD at Philips Key Modules, said, "We've always kept an open line with regard to the SD Alliance."

By press time, the two parties had yet to confer, say sources on both sides. This failure to communicate assumed near-comical proportions at a MultiMedia CD product presentation in which an exasperated attendee asked, "How can two companies that say they are willing to talk to each other be at the same show and still not talk to each other?"

But the conference did offer the industry a detailed look at each system. The SD Alliance—which includes such hardware and software providers as MCA, Time Warner, MGM/UA, Matsushita, JVC, Thomson, and Mitsubishi—offered four products: single-sided five- and nine-gigabyte discs and double-sided 10- and 18-gigabyte models.

The single-sided, single-layer, five-gigabyte SD is capable of storing a 135-minute film of "average complexity," with Dolby AC-3 audio,

(Continued on page 100)

# Video Previews

EDITED BY CATHERINE APPELFELD

## MUSIC

**"Silent Witness: A Tribute To Country's Gospel Legacy,"** Rainmaker Films/Sony Music (800-669-3398), 96 minutes, \$29.95.



This video brings to light via songs and personal vignettes the cord that ties together a slice of country music and musicians with religion. Co-executive-produced and hosted by Ricky Skaggs, the program features a parcel of country artists performing their most treasured gospel songs and talking at length about what Christianity means to them. Among those providing testament are Glen Campbell, who performs "No More Night"; Tammy Wynette & the Masters Five, who harmonize to "Precious Memories"; Sawyer Brown with "A Carpenter's Son"; the Gatlin Brothers on "Help Me"; Marty Stuart with Jerry & Tammy Sullivan performing "Let Me Be A Witness"; and Skaggs performing "The Mind Of Christ." Complementary soundtrack is available on Columbia Records.

**John Denver, "The Wildlife Concert,"** Sony Music Video, 54 minutes, \$19.95.

Denver fans can expect a real Rocky Mountain high from this best-of footage culled from a recent concert by the environmentally conscious artist to benefit the Wildlife Conservation Society. Among the 24 tunes Denver pulls from his extensive repertoire during the intimate affair are the evergreens "Country Roads," "Annie's Song," "Sunshine On My Shoulder," and more, as well as newer material such as "For You" and "Amazon." There's plenty of cross-promotional activity going on: The full concert had its television debut June 18 on the Arts & Entertainment cable network, and Sony's Legacy label has just

released a companion double CD/cassette.

## CHILDREN'S

**"Mighty Morphin Power Rangers: Two For One,"** WarnerVision, 30 minutes, \$12.95.

With only a few weeks to go before the Power Rangers grace the silver screen with their debut movie, interest in their television show and complementary videos is at a peak. And with "Two For One" and second feature "Forever Friends," the program's creators have chosen to emphasize—albeit in a somewhat forced fashion—the feminine side of the motley crew. The characters Kimberly and Aisha take center stage in both episodes, the first of which finds the evil Lord Zedd turning items from Kimberly's purse into monsters. The second episode concerns the jealousy felt by Aisha's friend from the old neighborhood and Kimberly at a gymnastics competition.

**"Airlines That Fly The Boeing 747,"** Just Planes Videos (800-PLANES-6), 30 minutes, \$24.95.



Latest live-action release from the Just Planes people takes a close look at the genesis and current incarnations of the Boeing 747 aircraft—which children can best identify by its humpback. With footage of more than 130 airlines flying the plane, video looks at the first flights of the various 747 models, the numerous flight records the aircraft have broken, and the different trades and companies that make use of the 747 every day. Because the program is so information-intensive—names and numbers abound—preschoolers may find themselves grounded. This one is best suited to the elementary-school set.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, 3817 Brighton Court, Alexandria, VA 22305.

## HEALTH/FITNESS

**"Face Aerobics: Exercises For A Natural Facelift,"** Judith Olivia Productions (407-339-SKIN), 30 minutes, \$24.95.



Low-budget video is two parts how-to and one part infomercial for producer Judith Olivia's line of skin care products. The instructional segment features skin care professional Olivia demonstrating her home remedy cures for such facial ills as drooping eyelids, under-eye bags, crow's-feet, sagging cheeks and jowls, and double chins. Olivia also covers quick and simple exercises meant to erase lines in lips, make skinny lips appear fuller, and more. To keep viewers motivated, she shows them before and after photos during the program and also on the back of the box. The exercises are interesting and would appear to work, but unfortunately Olivia segues too soon into shameless self-promotion. Those not interested in the hard sell will know exactly when to push the power button.

**"In-Line Skating Workout Video,"** Lamb Productions/Tapeworm Video Distributors, 30 minutes, \$14.95.

Try not to be turned off by the cheesy box cover and skimpy outfits worn by the instructors in this low-budget number. The program actually does pack a good deal of in-line skating exercises and information about what moves are good for what muscles. Filmed in San Diego, the program gets off to a slow start with the inclusion of run-of-the-mill exercises such as leg lifts, sit-ups, and even aerobics (done on a lawn here, for obvious reasons) that can be completed while wearing skates. The in-motion moves—which,

happily, make up the lion's share of the program—are much more compelling.

## PERFORMANCE

**"The Jerky Boys: Don't Hang Up Tough Guy,"** Sony Music Video, 43 minutes, \$14.95.

In Jerky Boys' debut video, an all-new cornucopia of X-rated entertainment awaits people that like this sort of thing. The boys spend the majority of their time wreaking havoc on the corporate offices of MTV via such personas as a disgruntled ex-employee, a foreign Aerosmith fan, and a viewer with some thoughts on the network's "The Real World" that many viewers may wish they could air so eloquently. Other pranks find the dynamic duo calling into a pay phone in New York's Times Square while watching their frustrated victims from a nearby window and alarming shoppers when they take over the PA system in a grocery store. Wondering why the Boys found it necessary to incorporate a visual element? So fans can see the bewildered looks on their victims' faces.

**"Cirque Du Soleil Saltimbanco,"** Telemagik/RCA Victor, 77 minutes, \$24.98.



In a rush of music and color, the marvels of the one-of-a-kind Cirque Du Soleil come to splendid life in this video, which originally aired as a television special. Anyone who has ever witnessed the circus in person will know that acrobatics is a feeble term to describe the magical proceedings that await. Stunts including a tightrope act, six-ball juggling gig, and a host of amazing optical illusions abound, transporting the audience to another world where the word gravity takes on whole new meaning. Video provides some pretty deft camera angles, creating an experience that truly is the next best thing to being there.

Billboard

FOR WEEK ENDING JULY 1, 1995

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	4	2	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
2	29	2	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
3	1	10	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
4	3	5	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
5	NEW		JUNIOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
6	2	7	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
7	7	3	RICHIE RICH (PG)	Warner Home Video 17500	Macaulay Culkin John Larroquette
8	5	8	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	John Turturro Rob Morrow
9	8	4	SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
10	10	5	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
11	9	4	THE JUNGLE BOOK (PG)	Walt Disney Home Video Buena Vista Home Video 4604	Jasou Scott Lee Cary Elwes
12	6	5	MARY SHELLEY'S FRANKENSTEIN (R)	Columbia TriStar Home Video 78713	Kenneth Branagh Robert De Niro
13	13	3	A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
14	11	7	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
15	12	13	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
16	16	3	CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
17	14	8	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
18	15	8	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
19	19	4	HIGHLANDER- THE FINAL DIMENSION (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3619	Christopher Lambert Mario Van Peebles
20	20	8	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
21	21	3	HEAVENLY CREATURES (R)	Miramax Home Entertainment Buena Vista Home Video 4371	Melanie Lynskey Kate Winslet
22	17	14	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
23	23	14	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
24	18	5	THE WAR (PG-13)	MCA/Universal Home Video 82214	Kevin Costner Elijah Wood
25	22	13	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
26	25	22	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
27	32	3	THE ASCENT (PG)	Cabin Fever Entertainment 900	Vincent Spano Ben Cross
28	24	11	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
29	31	4	MRS. PARKER AND THE VISCOUS CIRCLE (R)	New Line Home Video Turner Home Entertainment 4020	Jennifer Jason Leigh Campbell Scott
30	28	7	THE ROAD TO WELLVILLE (R)	Columbia TriStar Home Video 73423	Anthony Hopkins Bridget Fonda
31	26	7	THE PUPPET MASTERS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3628	Donald Sutherland Eric Thal
32	27	7	TRAPPED IN PARADISE (PG-13)	FoxVideo 8690	Nicolas Cage Dana Carvey
33	NEW		SAFE PASSAGE (PG-13)	New Line Home Video Turner Home Entertainment 4075	Susan Sarandon Sam Shepard
34	30	19	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
35	33	20	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
36	35	18	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
37	NEW		DEAD AIR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82192	Gregory Hines Debrah Farentino
38	38	11	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
39	NEW		DROP ZONE (R)	Paramount Home Video 32734	Wesley Snipes Gary Busey
40	37	12	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2153	Danny Glover Tony Danza

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or 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 nontheatrical titles. © 1995, Billboard/BPI Communications.

## 'Jurassic Park' Sales Roll Past 'T2' New Top-Selling Disc Expected To Exceed 400,000

'JURASSIC' NEARS 400,000: MCA/Universal's "Jurassic Park" laserdisc has surpassed LIVE/Pioneer's "Terminator 2: Judgment Day" to become the top-selling disc of all time, according to Colleen Benn, VP of videodisc products for MCA Home Entertainment Group. Though Benn will not divulge an exact current number for the dinosaur epic, it's fair to say that "Jurassic" sales have exceeded 350,000 units. Asked if the title will reach 400,000 this year, Benn replies, "Yes, definitely. If not, I'd be surprised."

In related news, "The Making Of

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by Chris McGowan

"Jurassic Park" (CLV/CAV, \$34.98) launched June 13 and has a 30-minute supplementary section not in the VHS version that includes preproduction meetings, storyboards, early concept paintings, documentary outtakes, still

photos, and video footage shot by Steven Spielberg while location scouting. Benn confirms that there are no immediate plans for an additional laser release of both the movie and the documentary. "I don't see it happening now. But never say never," she says.

**IMAGE SALES UP 30%:** Image Entertainment, the largest licensee and distributor of laserdiscs in the U.S., reported record results for the fiscal year ending March 31. Fiscal 1995 net sales were \$85.6 million, a jump of 30.5% (Continued on page 99)

Billboard®

FOR WEEK ENDING JULY 1, 1995

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	7	FORREST GUMP	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
2	NEW ▶		INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	39.98
3	2	5	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 58706	Tim Robbins Morgan Freeman	1994	R	39.95
4	NEW ▶		MARY SHELLEY'S FRANKENSTEIN	Columbia TriStar Home Video 78716	Kenneth Branagh Robert De Niro	1994	R	39.95
5	NEW ▶		QUIZ SHOW	Hollywood Pictures Home Video Image Entertainment 2558	John Turturro Rob Morrow	1994	PG-13	39.99
6	4	31	PLATOON	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 95-59	Charlie Sheen Willem DaFoe	1986	R	49.98
7	6	13	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
8	NEW ▶		THE JUNGLE BOOK	Walt Disney Home Video Image Entertainment 4604	Jason Scott Lee Cary Elwes	1994	PG	39.99
9	5	19	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
10	3	5	THE PROFESSIONAL	Columbia TriStar Home Video 74746	Jean Reno Gary Oldman	1994	R	34.95
11	7	3	BULLETS OVER BROADWAY	Miramax Home Entertainment Image Entertainment 4368	John Cusack Dianne Wiest	1994	R	39.99
12	8	45	ROBOCOP	The Criterion Collection Image Entertainment CCL1350L	Peter Weller Nancy Allen	1987	R	99.95
13	12	31	SPEED	FoxVideo Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
14	NEW ▶		HIGHLANDER-THE FINAL DIMENSION	Miramax Home Entertainment Image Entertainment 3619	Christopher Lambert Mario Van Peebles	1994	PG-13	39.99
15	NEW ▶		A LOW DOWN DIRTY SHAME	Hollywood Pictures Home Video Image Entertainment 3611	Keenen Ivory Wayans	1994	R	39.99
16	10	19	CLEAR AND PRESENT DANGER	Paramount Home Video Pioneer Entertainment (USA) L.P. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
17	9	13	THE SPECIALIST	Warner Home Video 13574	Sylvester Stallone Sharon Stone	1994	R	34.98
18	11	15	THE MASK	New Line Home Video Image Entertainment 2992	Jim Carrey	1994	PG-13	39.99
19	13	7	TERMINAL VELOCITY	Hollywood Pictures Home Video Image Entertainment 3461	Charlie Sheen Nastassja Kinski	1994	PG-13	39.99
20	17	7	HOOP DREAMS	New Line Home Video Image Entertainment 3001	Arthur Agee William Gates	1994	PG-13	49.99
21	NEW ▶		HEAVENLY CREATURES	Miramax Home Entertainment Image Entertainment 4371	Melanie Lynskey Kate Winslet	1994	R	39.99
22	14	11	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT	PolyGram Video Image Entertainment 800633713	Terence Stamp Hugo Weaving	1994	R	34.98
23	24	3	SPEECHLESS	MGM/UA Home Video Pioneer/Image Ent. ML105102	Michael Keaton Geena Davis	1994	PG-13	34.98
24	16	13	THE RIVER WILD	MCA/Universal Home Video Uni Dist. Corp. 42241	Meryl Streep Kevin Bacon	1994	PG-13	39.98
25	20	3	THE WAR	MCA/Universal Home Video Uni Dist. Corp. 42401	Kevin Costner Elijah Wood	1994	PG-13	39.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  SoundScan®						
★ ★ NO. 1 ★ ★						
1	NEW ▶		<b>PULSE</b> Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.95
2	1	67	<b>LIVE AT THE ACROPOLIS</b> ▲ BMG Video 82163	Yanni	LF	19.98
3	2	18	<b>YOU MIGHT BE A REDNECK IF...</b> △ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
4	3	30	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
5	5	38	<b>BARBRA-THE CONCERT</b> ▲ Columbia Music Video Sony Music Video 24 V50115	Barbra Streisand	LF	24.98
6	4	7	<b>AN HOUR WITH TIM</b> Curb Video 77742-3	Tim McGraw	LF	14.98
7	11	42	<b>THE 3 TENORS IN CONCERT 1994</b> ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
8	6	10	<b>NO QUARTER (UNLEDD)</b> WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
9	NEW ▶		<b>PARALLEL</b> Warner Reprise Video 3-38426	R.E.M.	LF	19.98
10	8	34	<b>THE BOB MARLEY STORY</b> ● Island Video PolyGram Video 440823733	Bob Marley And The Wailers	LF	14.95
11	12	61	<b>LIVE</b> Curb Video 177706	Ray Stevens	LF	16.98
12	7	18	<b>MURDER WAS THE CASE</b> WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
13	9	14	<b>NBA JAM THE MUSIC VIDEOS</b> CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
14	13	31	<b>LIVE! TONIGHT! SOLD OUT!!</b> ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
15	10	3	<b>OUTLANDOS TO SYNCHRONICITIES</b> PolyGram Video 8006348273	The Police	LF	19.95
16	16	15	<b>LIVE AT RED ROCKS</b> ▲ Video Treasures 33003	John Tesh	LF	19.98
17	14	40	<b>BOYZ II MEN THEN II NOW</b> ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
18	17	28	<b>THE CREAM OF ERIC CLAPTON</b> ● PolyGram Video 440081189	Eric Clapton	LF	14.95
19	18	6	<b>MTV UNPLUGGED</b> Columbia Music Video Sony Music Video 50113	Bob Dylan	LF	19.95
20	24	72	<b>DANGEROUS: THE SHORT FILMS</b> Epic Music Video Sony Music Video 19 V49164	Michael Jackson	LF	19.98
21	23	30	<b>LIVE CONCERT HOME VIDEO</b> Epic Music Video Sony Music Video 19 V50114	Sade	LF	19.98
22	29	146	<b>REBA IN CONCERT</b> ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
23	26	113	<b>COMEDY VIDEO CLASSICS</b> ▲ Curb Video 177703	Ray Stevens	LF	16.98
24	27	22	<b>LIVE AT THE MAX</b> PolyGram Video 8006332193	Rolling Stones	LF	19.95
25	15	9	<b>THANK YOU ABBA</b> PolyGram Video 8006323833	Abba	LF	19.95
26	21	31	<b>JANET</b> ● Virgin Music Video 77796	Janet Jackson	LF	19.98
27	22	81	<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
28	20	6	<b>EVOLVER: THE MAKING OF YOUTHANASIA</b> Capitol Video 77794	Megadeth	LF	14.98
29	19	89	<b>OUR FIRST VIDEO</b> ▲ Dualstar Video WarnerVision Entertainment 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
30	34	86	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
31	25	34	<b>THE GATE TO THE MIND'S EYE</b> ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98
32	32	157	<b>THIS IS GARTH BROOKS</b> ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
33	28	38	<b>SABOTAGE</b> ● Capitol Video 77787	Beastie Boys	LF	16.98
34	33	33	<b>CROSS ROAD</b> ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
35	RE-ENTRY		<b>GREATEST HITS</b> ▲ MCA Music Video Uni Dist. Corp. 10932	Reba McEntire	LF	19.98
36	37	35	<b>THE COMPLETE BEATLES</b> ▲ MGM/UA Home Video 700166	The Beatles	LF	19.95
37	31	30	<b>WOODSTOCK '94</b> ▲ PolyGram Video 8006333673	Various Artists	LF	24.95
38	30	33	<b>BIG ONES YOU CAN LOOK AT</b> ● Geffen Home Video Uni Dist. Corp. 39546	Aerosmith	LF	24.98
39	35	78	<b>MARIAH CAREY</b> ▲ Columbia Music Video Sony Music Video 19 V49179	Mariah Carey	LF	19.98
40	RE-ENTRY		<b>WAR PAINT-VIDEO HITS</b> BMG Video 66284	Lorrie Morgan	SF	12.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

# Top Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.								
★ ★ ★ NO. 1 ★ ★ ★								
1	1	7	<b>FORREST GUMP</b>	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	3	3	<b>TRUE LIES</b>	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
3	5	2	<b>THE CROW</b>	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
4	2	4	<b>THE JUNGLE BOOK</b>	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
5	4	16	<b>THE LION KING</b>	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
6	6	3	<b>RICHIE RICH</b>	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
7	7	5	<b>PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC</b>	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
8	10	5	<b>PLAYBOY: PLAYMATE OF THE YEAR 1995</b>	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
9	8	4	<b>BEAVIS &amp; BUTT-HEAD: THE FINAL JUDGEMENT</b>	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
10	13	5	<b>PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS</b>	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
11	11	7	<b>PENTHOUSE: WOMEN IN AND OUT OF UNIFORM</b>	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
12	24	2	<b>THE POLICE: OUTLANDOS TO SYNCHRONICITIES</b>	PolyGram Video 8006348273	The Police	1995	NR	19.95
13	16	3	<b>MAVERICK</b>	Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	19.98
14	12	12	<b>ANGELS IN THE OUTFIELD</b>	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
15	18	37	<b>JURASSIC PARK</b> ◇	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
16	9	2	<b>HARD BOILED</b>	Fox Lorber Video Orion Home Video 1136	Chow Yun-fat	1993	NR	19.98
17	14	21	<b>THE MASK</b>	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
18	20	2	<b>R.E.M.: PARALLEL</b>	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.98
19	17	10	<b>THE PAGEMASTER</b>	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
20	26	7	<b>PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3</b>	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
21	21	19	<b>FOUR WEDDINGS AND A FUNERAL</b> ◇	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
22	22	24	<b>BIG</b>	FoxVideo 1658	Tom Hanks	1988	PG	9.98
23	23	41	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
24	NEW ▶		<b>PINK FLOYD: PULSE</b>	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.95
25	19	6	<b>BOB DYLAN: MTV UNPLUGGED</b>	Columbia Music Video Sony Music Video 50113	Bob Dylan	1995	NR	19.95
26	15	6	<b>DIE HARD TRIPLE PACK</b>	FoxVideo 8718	Bruce Willis Bonnie Bedelia	1995	R	29.98
27	30	5	<b>PENTHOUSE: PET OF THE YEAR WINNERS</b>	Penthouse Video WarnerVision Entertainment 50788-3	Various Artists	1995	NR	19.95
28	25	31	<b>SPEED</b>	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
29	36	50	<b>DIE HARD</b>	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
30	27	66	<b>YANNI: LIVE AT THE ACROPOLIS</b> ▲ <sup>5</sup>	BMG Video 82163	Yanni	1994	NR	19.98
31	40	20	<b>PENTHOUSE: SWIMSUIT 2</b>	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
32	NEW ▶		<b>THE ADVENTURES OF BATMAN &amp; ROBIN: ROBIN</b>	Warner Home Video 13901	Animated	1995	NR	9.95
33	34	17	<b>SNOOP DOGGY DOGG: MURDER WAS THE CASE</b>	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
34	NEW ▶		<b>KISS OF DEATH</b>	FoxVideo 1844	Victor Mature Richard Widmark	1947	NR	9.98
35	NEW ▶		<b>THE ADVENTURES OF BATMAN &amp; ROBIN: TWO-FACE</b>	Warner Home Video 13899	Animated	1995	NR	9.95
36	32	3	<b>THE KILLER</b>	Fox Lorber Video Orion Home Video 1363	Chow Yun-fat	1991	R	19.98
37	NEW ▶		<b>THE ADVENTURES OF BATMAN &amp; ROBIN: THE RIDDLER</b>	Warner Home Video 13898	Animated	1995	NR	9.95
38	33	9	<b>POCAHONTAS</b>	Sony Wonder 49622	Animated	1995	NR	14.98
39	NEW ▶		<b>THE ADVENTURES OF BATMAN &amp; ROBIN: THE JOKER</b>	Warner Home Video 13900	Animated	1995	NR	9.95
40	35	42	<b>PINK FLOYD: THE WALL</b>	MGM/UA Home Video Warner Home Video 400268	Bob Geldof	1979	R	14.95

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## LASER SCANS

(Continued from page 97)

from \$65.6 million in 1994. Operating income hit \$7.7 million, a gain of 54.7% from \$5 million. In addition, Image's net sales for the three months ending March 31 were \$22.3 million, nearly double the \$11.8 million for the fourth quarter of fiscal 1994, which was affected by the California earthquake.

**WARNER** will launch "Outbreak" (wide, \$39.98) on laserdisc Aug. 8. **Wolfgang Peterson's** epidemiological thriller has **Dustin Hoffman**, **Rene Russo**, **Morgan Freeman**, and **Donald Sutherland** in the cast.

Just out from Warner: "Cobb" with **Tommy Lee Jones**, "Murder In The First" with **Christian Slater** and **Kevin Bacon**, and "Interview With The Vampire" with **Tom Cruise** and **Brad Pitt** (all wide, \$39.98).

**PIONEER ENTERTAINMENT** bows "Star Trek Generations" (wide or pan-scan, AC-3, THX, \$44.98) July 18, and this action-packed matchup of **Patrick Stewart** and **William Shatner** should play extremely well on laserdisc.

Just out from Pioneer is "The Concert For Bangladesh" (\$39.98), which captures the memorable 1971 charity event that featured **George Harrison**, **Eric Clapton**, **Bob Dylan**, **Leon Russell**, and many others.

**NEW LASER CATALOG:** The spring/summer edition of the Laser Video File catalog has arrived. The \$8.95, 422-page paperback lists more than 8,500 laserdisc titles and includes articles on boxed sets, Dolby AC-3 sound, laser hardware, and other topics. At the end of the handy guide is a comparison chart of the 45 different laserdisc players currently available (including 11 karaoke-ready units) from 17 suppliers. Laser Video File is published by New Visions, based in Westwood, N.J. Retailers can call 201-599-0003 for information.

**IMAGE** has "Miami Rhapsody" (wide, \$39.99), **Krzysztof Kieslowski's** "Red" (wide, \$39.99), "The Twilight Zone, Vol. 3" (\$99.98), **John Carpenter's** "In The Mouth Of Madness" (wide, audio commentary, \$39.99) due in July, and "The Towering Inferno" (wide, THX, \$49.98) set for August. **Nicholas Meyer's** "The Day After" (audio commentary, \$49.99) and a special edition of "Phantasm" (wide, extras, audio commentary, \$99.99) are also coming attractions.

**VOYAGER** has six outstanding movies set for release in the Criterion Collection (dates to be announced): **Akira Kurosawa's** "Dersu Uzala" (\$69.95), **Orson Welles' "F For Fake"** (\$49.95), **David Lean's "Great Expectations"** (\$49.95), **Bertrand Tavernier's "Coup De Torchon"** (\$49.95), the documentary "Day After Trinity" (\$49.95), and **Max Ophüls' "La Ronde"** (\$49.95).

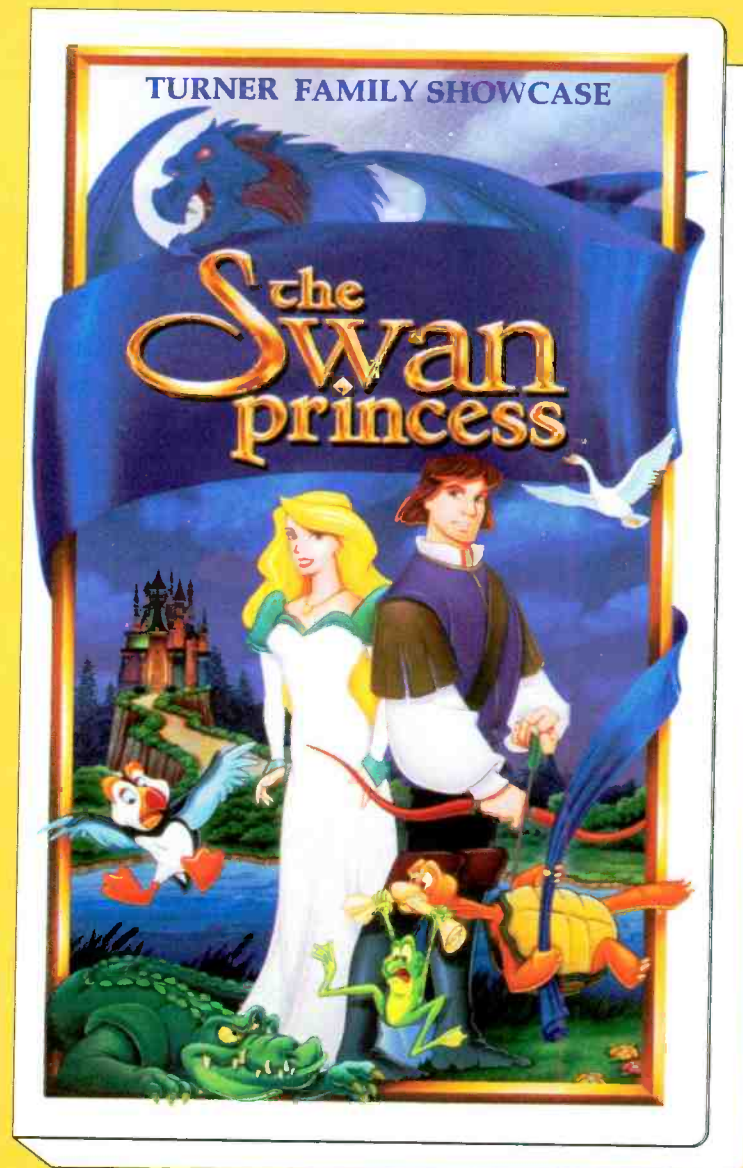
**PANASONIC** has five combiplayers in its 1995 laserdisc line: the LX-H170 (\$449.95), LX-H670 (\$549.95), LX-K570 (\$699.95), LX-K770 (\$999.95), and a carryover from last year, the high-end LX-900 (\$1,100). Each has a digital time base corrector that compensates for horizontal and vertical distortion and jitter and four one-bit digital-to-analog converters. The LX-H670 has an S-Video output jack, and the two LX-K models are karaoke-ready.

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Prepack/Early Order Date: June 20, 1995 • Singles Order Date: July 11, 1995 • Street Date: August 1, 1995

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## PRESCHOOL VIDEO COMES OF AGE

(Continued from page 95)

is repackaging part of its "KidSongs" line and releasing new entries Sept. 12.

Anchor Bay Entertainment (formerly Video Treasures), a division of rackjobber Handleman, "decided to be in the kids' business" some time ago, according to Susan Emerich, children's product manager. "It's one of our main focuses in terms of product development and marketing," she says. "And preschool is probably the most important in terms of its message—it requires a good, quality, educational,

wholesome message, and we make sure that those standards are adhered to."

Her roster includes titles in the "Thomas The Tank Engine" series; music videos from Sharon, Lois & Bram; the long-standing "Babysongs" line; and "Kino's Storytime," a new PBS celebrity storytelling show.

Acknowledging "a lot of competition," Emerich says, "We needed to up the perceived value of the product. For our 'Rusty To The Rescue' Thomas title, we ran an on-pack free T-shirt offer

and sweepstakes."

Emerich adds, "Preschool continues to be a big market because of the preschool population—which will continue on an upward trend at least through 1998. People are having fewer kids, but more people are having them. It's an evergreen."

LIVE Entertainment's Family Home Entertainment preschool label "complements what we're doing with other age groups," says Tim Fournier, VP of sales and sell-through and multimedia.

Like others, FHE is "utilizing value-added items in each package. Younger buyers love that sort of thing—for instance, in our 'Papa Beaver's Storytime' series [seen on Nickelodeon's Nick Jr.], we've packaged a bookmark with a mirror."

For the "Hello Kitty" animated series, FHE can take advantage of licensor Sanrio's major boutique presence in FAO Schwarz, as well as its own retail outlets. "Hello Kitty" was launched last March, the first step of a renewed

strategy for acquiring FHE licensees," says Fournier. "We've had the Ninja Turtles, Clifford, Babar—they've gotten a bit worn, and we needed fresh programming. We're looking at one additional line for a 1996 release, in the preschool area."

Fournier agrees that preschool has become crowded. However, he says that "there's enough room for all of us out there."

## DVD AT REPLITECH

(Continued from page 95)

three languages, and four subtitled languages, according to the Alliance. Additional features include multi-aspect ratio, which allows a movie to be viewed in full-screen, letterbox, or 16:9 widescreen TV formats; parental lockout; and backward compatibility with existing audio CDs.

Marquardt estimated the cost of mass-producing SD discs at a minimum of 113% of the current cost of manufacturing CDs. He added that four members of the Alliance—WEA Manufacturing in Olyphant, Pa., and the Toshiba EMI, Matsushita, and Pioneer plants in Japan—have replicated a total of more than 650,000 discs, using existing CD lines that have been slightly modified to accommodate the new process.

The Sony/Philips/3M group, similarly, offers single- and dual-layer versions of its single-sided disc. The dual-layer model is capable of carrying 7.4 gigabytes of information—enough for 270 minutes of MPEG-2 video, eight channels of surround sound, capacity for multiple languages and subtitles, and compatibility with existing CD, CD-ROM, and photo-CD formats. Like the Toshiba/Time Warner disc, the MMCD can be manufactured by making small modifications to existing infrastructure, said Mark Anderson of Philips/PDO Media.

While the two formats differ in basic architecture, they both fulfill Hollywood's "wish list" of accommodating feature-length movies with picture quality superior to VHS, multiple-language capability, and other features including surround sound and parental lockout. They also address the needs of the growing multimedia CD-ROM and games markets, according to information provided by both parties.

Even Marquardt admitted that the two formats' specifications are similar. "The real jump," he noted, "is from CD to [SD and MMCD.]"

Marquardt said the members of the SD Alliance had kept a low profile until recently because they wanted to make sure they could deliver a viable product before making a public splash. Now that they have proven to themselves that SD meets Hollywood's criteria and is relatively easy to manufacture, the Alliance members have taken their case to the rest of the industry.

While the two sides battle for high-density supremacy, trade observers continue to press for a single format that would avoid a format war on the scale of the VHS-vs.-Beta battle 15 years ago.

## TO OUR READERS

Shelf Talk does not appear this week. It will return next week.

**4th Quarter**  
A BILLBOARD  
Spotlight  
**Video**  
**Focus**

**The Search is On...**

**All eyes will be on Billboard's July 29th spotlight exploring the major video releases slated for the last third of 1995.**

**Editorial coverage will be anchored around the major releases, including direct to video releases, as well as an in-depth story on the climate of the late third and fourth quarter markets.**

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*DANTO 95*

# Pro Audio

## Yamaha Plans 8-Bus Digital Board ProMix Successor To Sell For \$10,000

■ BY PAUL VERNA

NEW YORK—Having scored a coup with its popular ProMix 16-channel digital mixer, Yamaha Corp. is following up with a larger, more powerful unit geared toward the production-studio sector.

The new model, the Yamaha 02R Digital Recording Console, consists of 24 analog inputs and 16 digital tape returns, for a total of 40 inputs, eight digital bus outputs, eight digital direct outputs, and eight auxiliary sends.

The powerful, compact machine—which made its official debut June 20 at the Assn. of Professional Recording Studios show in London—will carry a suggested list price of less than \$10,000

asking for digital I/O, more inputs, and more buses. We hope to floor the market again."

Geared toward modular digital multitrack users in project studios, the 02R is designed to interface with the Alesis ADAT, Tascam DA-88, RDATE, professional AES/EBU, and Yamaha recording formats via card slots. Additionally, analog connection to multitracks is possible via an analog card.

"Now the recording process can be kept entirely in the digital domain right up to CD playback," says Chaikin. "By eliminating multiple A-D/D-A conversions inherent in analog mixdown, the engineer and, ultimately, the end consumer will now witness superb sonic transparency as never before."

The mixer's analog mike/line inputs incorporate 20-bit A-D converters—an upgrade from the ProMix's built-in 18-bit converters. The 02R also allows routing of digital sources into the mike/line channel inputs via digital I/O cards.

Like the ProMix, the 02R is fully programmable, affording users the luxury of saving and recalling all their mixes. However, the 02R

offers several key improvements over the ProMix, including real-time automation, without an external computer, of all parameters except the built-in effects and processors, which can be recalled via the unit's snapshot feature; 50 discrete compressor/limiter/gates with a soft-knee/hard-knee option and fractional compression ratios; and four-band, parametric equalization on every channel and tape return. Additionally, the 02R features two multi-effects processors and two stereo effects returns.

"It's got RAM that will hold 16 mixes plus the current mix, and backup so you can undo moves," explains Chaikin. "So there's a total of 18 real-time mixes in RAM." Since the RAM needs to be backed up, the unit can be connected to an external hard drive for storage.

Multiple 02R consoles can be cascaded together through the units' bus, aux send, and solo system features, says Chaikin. For instance, two 02Rs allow up to 88 inputs for mixdown of large-scale projects.

Comparing the new unit to an 8-bus analog board, Chaikin says, "The new level of digital power that the ProMix 01 and Yamaha 02R offer, compared to analog alternatives, is phenomenal." He likens the Yamaha mixers to a computer and their analog counterparts to a manual typewriter.

Without disclosing sales figures, Chaikin says the ProMix—a 16-track, digital, automatable mixer released a year ago at a price point of less than \$2,000—has succeeded beyond the company's most optimistic forecasts. The new mixer is the next logical step in the

series, according to Chaikin.

Because of the 02R's relatively low price, Chaikin expects it to be embraced by the project-studio sector and by top facilities for their "B" rooms.

"I would want to suggest to the commercial-studio market that the 02R become the center of writing rooms, of "B" production rooms, with no sacrifice in audio quality," says Chaikin. "Artists can work in a 'B' room at their leisure with superb sonic quality and then move into the large room to mix. This is a way for commercial rooms to capture back some of the business they've lost to the project studios."

## From Auto Sound to Infrasound, Hidley's Career Has Been Built On Breakthroughs

■ BY PAUL VERNA

There is only one person in the recording industry who can legitimately claim a pioneering role in loudspeaker system design, custom installations, auto sound, studio design and construction, multitrack recorder design, console automation, and, most recently, infrasound and their psychoacoustic implications. His name is Tom Hidley.

Born in Los Angeles May 27, 1931, Hidley began his illustrious musical career when he took up the saxophone at age 11. Unlike most children who try to learn an instrument, Hidley pushed himself to extremes, practicing the sax—and the clarinet and flute, which he picked up later—six hours a day for years. By the time he reached his 15th year, his practice routine had escalated to 12 hours per day.

So all-absorbing was Hidley's devotion to his craft that he quit school after the eighth grade and joined dance bands that toured throughout the country. After seven years of incessant playing, however, he suffered a physical breakdown that forced him to give up playing horn.

"I was told by a doctor, 'You carry on like this, you die in one year, because you can't be temperate in anything you do,'" recalls Hidley.

Consequently, he turned to nonperforming musical activities, working at tape-machine and loudspeaker companies by day and recording L.A. club gigs by night. In 1956, he landed at the JBL Loudspeaker Co., where his responsibilities included sonic evaluation of speaker performance and audio/video field engineering on custom installations.

"It was very, very helpful working for JBL, because there I began to see what a speaker did in a room," he says. "They had a listening room there; the room's dimensions were not ideal. Shapes were terrible in those days, but nobody knew it. We'd put a speaker in a room, play a known disc through it, and say, 'OK, well, that



Wright On Cloud Nine. Triloka Records artist Gary Wright wraps his latest project for the label, "First Signs Of Life," at his Dreamweaver studio in Los Angeles with guest star George Harrison. Shown, from left, are Wright, Harrison, and engineer Wyn Davis.



YAMAHA 02R

and is scheduled to ship in December 1995 or January 1996, according to Peter Chaikin, product manager of recording products for Yamaha's pro audio department.

"Based on our success with the ProMix 01—with 80% of the ProMix units going into the recording area—the end users and our dealers sent back strong requests for this product," says Chaikin. "We expect it to be enormously successful. Everybody's been



Ocean Bound. Producers/songwriters Jud J. Friedman and Allan Rich worked at Ocean Studios in Burbank, Calif., with artist Joey Lawrence and engineer Taavi Mote on an upcoming project, "The Prince And The Pizza Boy," for Warner Television Music. Shown, from left, are Mote, BMI's Mark Fried, Rich, and Friedman.

sounds interesting.' Then we'd move the speaker to the center of the room. 'Oh, that sounds very different.' But we didn't know why."

During his tenure at JBL, Hidley supervised audio/video installations in the homes of such entertainment giants as Frank Sinatra, Ella Fitzgerald, Lucille Ball, and Danny Kaye.

In 1959, Hidley joined Earl Muntz's Stereo Company, which developed the first known car stereo—a 110-volt, 8-track system that was later modified to run on the car's battery power to

avoid the risk of electrocution. Among the first to own the Muntz car stereos, naturally, were the superstars of the day: Spike Jones, Les Brown, Nelson Riddle, Sinatra, and others. In fact, it was Hidley's involvement with Sinatra that led him to Val Valentin, a Sinatra associate

who was responsible for building MGM/Verve's recording studios in New York.

"Val said to me, 'Listen, you need to come with me and build my studios,'" Hidley says. "And I said, 'I don't know anything about studios.' He said, 'You'll do it in a minute. No problem.'" So Hidley climbed into his Muntz-customized 1962 Lincoln Continental and headed east.

"Three days and three nights later I was in New York," he says. "I had slept for three hours in Tucson on the side of the road and ate candy bars and drank Cokes all the way to New York. I went to sleep again on the New Jersey Turnpike for about three hours and woke up and drove right into Manhattan."

Within six months, the MGM/Verve facility was built and operational. Hidley continued technically maintaining the equipment and began mixing work for the MGM/Verve staff producers.

By 1964, after two years of 16-hour workdays at MGM/Verve, things be-

gan changing again. It was a fertile time in the New York recording scene, with up-and-coming pioneers like Quincy Jones, Phil Ramone, and Creed Taylor cutting their teeth in the local studios.

Ramone took notice of Hidley's talents and hired him as audio technical manager of the storied A&R Studios, then a four-room facility comprising a live room, a control room, a disc-cutting room, an all-purpose jingle room, and a mix room.

During a brief but fruitful stint at A&R, Hidley worked for Ramone on remote recordings with Jones, supervised the sound system for President Johnson's "Salute To Congress" at the White House, and—with Tom Dowd of Atlantic Records—installed and oversaw the stage sound, audience sound, live transmission, and multitrack recording of Johnson's inaugural gala for Ramone.

But the brutal New York winter of 1964-65 proved too harsh for Hidley and another A&R alumnus, Ami Hadani, so the two packed up and moved to California to open a studio—this time in a 1965 Lincoln. They found space at the Radio Recorders Annex at Sunset and Highland and began doing business as TTG, which stood for Two Terrible Guys.

Word of mouth spread quickly, and soon TTG became a hub for such budding rockers as the Monkees, Eric Burdon, and Jimi Hendrix, all of whom played at decibel levels that no studio of the era was prepared to handle.

"We had leakage everywhere, and we're talking five or six musicians on a floor of a studio that would hold 80 musicians," says Hidley. "And the sound pressure was so loud I could even hear it through the windows. We came to a very fast realization that the acoustics that were satisfactory for the days of acoustic recording weren't going to cut it for these loud bands. So I said, 'Listen, we've got to do some acoustic modification.'"

The innovations came quickly and  
(Continued on next page)

## TOM HIDLEY: A CAREER BUILT ON BREAKTHROUGHS

(Continued from preceding page)

furiously. First, a burlap saddle was placed above the drum kit to attenuate the cymbal splash. Then, a drum platform was mounted on industrial springs to isolate and tighten the bottom end of the kit. Also, side-wall treatments were installed to further reduce the splash.

But Hidley's greatest idea was to double the capacity of the 8-track recorder—the state of the art at the time—by increasing the tape width to 2 inches and modifying the motors on the machine accordingly. Thus came the first 16-track, 2-inch recorder in the world, and one of the greatest marketing ploys in studio history; since TTG was the only studio that had the machine, musicians who started their sessions at the studio were forced to finish them there.

Hidley's ingenuity must have struck a chord with Hendrix, because the next time the artist stopped at the Record Plant in New York, he raved to that studio's owners, Gary Kellgren and Chris Stone, about TTG.

Stone says, "Hendrix came in to the Record Plant just jumping up and down because he'd been to L.A. doing concerts and was taken by Eric Burdon to this studio in L.A. He had no idea where it was, but he said they had something that made his guitar sound good. So he said to Kellgren, 'You gotta hear it.' So Kellgren said to me, 'Stone, we gotta go to L.A.'"

When Stone and Kellgren went to TTG to hear what Hendrix had raved about, they were so impressed by Hidley's design breakthroughs that they said, "We've gotta have this guy," according to Stone. But rather than ask Hidley to make yet another cross-country trek in his Lincoln, Stone and Kellgren decided to open a Los Angeles branch of the Record Plant. They hired Hidley as director of technical operations for all of the Record Plant's studios—the flagship in New York, the new facility in L.A., and a third room in Sausalito, Calif.

While at Record Plant, Hidley was responsible for creating a drum booth and a proper isolation booth with a sliding glass door—innovations that resulted from Kellgren's desire to contain

the drums and to allow a vocalist or other musician to perform in isolation while being able to see the rest of the band.

Also at Record Plant, Hidley began to experiment with monitors that pushed the frequency range to new lows.

"Up to that point, monitoring was accepted at about 50 hertz, bottom end, pretty much across the nation," he explains. But because Kellgren wanted to hear and feel the bass drum in his gut, a lower frequency response was called for, so Hidley built a monitor that could hit 40 hertz at the bottom end. That speaker, known variously as the Westlake, Eastlake, and Hidley model, went on to become an industry standard, with more than 2,000 pairs still in operation today, according to Hidley.

His final contribution to the Record Plant before leaving in 1971 to form his own firm was the 24-track machine, built in collaboration with Jeep Harned at MCI. Despite skepticism from the recording industry, the 24-track was instantly embraced by such artists as Stevie Wonder, and has since become another de facto studio tool.

For the next four years, Hidley owned and presided over L.A.-based Westlake Audio, which specialized in studio equipment, acoustic design, and studio construction, and was the first company to install and use prototype Allison/API console automation. In 1975, he relocated to Montreux, Switzerland, and formed Eastlake Audio, an acoustic design and construction firm.

By 1979, Hidley felt he had contributed enough to the industry and retired to Hawaii. However, a phone call from Tokyo in the early '80s brought him out of retirement and back into the forefront of acoustic design.

The client, Harumitsu Machijiri of Sedic Studios, was planning to build new facilities and wanted Hidley to design them. The opportunity to improve on the acoustic design enticed Hidley, and he took the job on the condition that he be allowed to build two rooms: one according to the Westlake/Eastlake specifications and another with what Hidley considered to be significant design improvements. Whichever

room sounded better would be kept, and the other would be torn down and rebuilt to the specs of the better one.

Although the plan required two constructions, a demolition, and a third construction, Machijiri accepted, and Hidley went to work, collaborating with former Pioneer speaker designer Shozo Kinoshita, who developed a much-improved monitor for the new product.

Hidley then originated a new monitor concept by stacking two speakers on top of one another, with the woofers on top and bottom and the two horns in the middle. Disconnecting one of the horns to avoid phase problems, Hidley and Kinoshita listened to the double-speaker combination and found that it provided enormously improved bass re-

sponse and low-end coverage in small-room environments.

On Hidley's vertical concept, Kinoshita built a two-woofer, one-horn speaker enclosed in one cabinet and measured its lowest frequency at an unprecedented 30 hertz. After further refinements, Kinoshita took the new monitor down another half-octave to 20 hertz—the bottom end of the human audio spectrum.

In 1986, the 20-hertz Kinoshita/Hidley monitor and mix room made headlines when it debuted to rave reviews at Masterfonics in Nashville. However, Hidley was not satisfied. He felt that the new digital medium—with its increased bandwidth with respect to analog—called for a monitor/control-room combination that could reproduce in-

frasonic energy between 10 and 20 hertz. Although humans would never be able to hear such frequencies, the psychoacoustic impact would be tremendous, Hidley reasoned.

By 1991, Hidley and Kinoshita had succeeded in creating what is believed to be the world's only 10-hertz acoustic environment, at Bop Studios in Bophuthatswana, South Africa. The success of that facility has since led Hidley to design a new, larger-scale infrasonic complex in Marrakech, Morocco (see Billboard, June 24).

With the Marrakech project under way and new design concepts in the works, Hidley not only shows no sign of slowing down but gives the impression that his next audio breakthrough is just around the corner. Stay tuned.

### Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 24, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	HAVE YOU EVER REALLY LOVED A WOMAN? Bryan Adams/ R.J. Lange B. Adams (A&M)	ONE MORE CHANCE The Notorious B.I.G. S. Combs, J. Oliver R. Smith (Bad Boy/Arista)	TEXAS TORNADO Tracy Lawrence/ T. Lawrence F. Anderson (Atlantic)	DECEMBER Collective Soul/ E. Roland, M. Serletic (Atlantic)	TOO MANY FISH Frankie Knuckles feat. Adeva/ F. Knuckles D. Madden (Virgin)
RECORDING STUDIO(S) Engineer(s)	WAREHOUSE STUDIO MOBILE UNIT (Ocho Rios, JAMAICA) Olle Romo Ron Obvious	HIT FACTORY (New York) Rich Travali Tony Maserati	MUSIC MILL (Nashville) Butch Carr	CRITERIA (Miami) Greg Archilla	QUAD (New York) Pavel DeJesus
RECORDING CONSOLE(S)	Mackie 566-8	Neve VRP/ SSL 4000G	Focusrite	Neve 8078	SSL 4064
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A800	Mitsubishi X-850	Studer A820/827	Studer A800/ Otari MTR-90 II
STUDIO MONITOR(S)	Yamaha NS10	Augsperger Yamaha NS10	Dynaudio M-1	Criteria Custom with Augsperger	UREI 813B Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	WAREHOUSE STUDIO (Vancouver, B.C.) Bob Clearmountain	HIT FACTORY (New York) Prince Charles Alexander	MUSIC MILL (Nashville) Butch Carr	MIX THIS (Pacific Palisades, CA) Bob Clearmountain	QUAD (New York) John Poppo
CONSOLE(S)	SSL 4072G	Neve VRP	Focusrite	Neve 8078	SSL 4064
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)		Studer A800	Mitsubishi X-850	SSL 4000G Plus	Studer A800 Otari MTR-90 II
STUDIO MONITOR(S)	KRK 9000	Augsperger Yamaha NS10	Dynaudio M-1	Yamaha NS10M KRK	UREI 813B Yamaha NS10
MASTER TAPE	Apogee DAT	Ampex 4677	Ampex 467	Ampex 467	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Carlton Batts	MASTERFONICS Glenn Meadows	PRECISION MASTERING Stephen Marcussen	STERLING SOUND Jose Rodriguez
PRIMARY CD REPLICATOR (ALBUM)	DADC	Sonopress	WEA Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing	Capitol Manufacturing

© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



**Strutting Into The Studio.** Guitarist Brian Setzer, of Stray Cats fame, is putting finishing touches on his second album with the Brian Setzer Orchestra, due in July on Interscope Records. Produced by Phil Ramone, the album features co-writing and performing contributions from longtime Setzer pal Joe Strummer, formerly of the Clash. Shown at Ocean Way Studios in Los Angeles, standing from left, are Strummer, Setzer manager Dave Kaplan, and Setzer; seated behind the console is Ramone.

## AUDIO TRACK

### NEW YORK

**B**ABY MONSTER has been buzzing with activity lately. **Evan Dando** of the **Lemonheads** stopped by to record and mix his song "Ballad Of El Gordo" for the "Empire" soundtrack. **Bryce Goggin** engineered, with assistance from **Ian Bryan**. Producer/engineer **Wharton Tiers** worked at Baby Monster on a project by **Caroline act Combine**, with engineering assistance from **Tom Lester**. And former **Kiss** guitar great **Ace Frehley** worked on original material with engineer **Bryan**, who sat behind Baby Monster's Neve board. Also at Baby Monster: producer **Joseph Celli**, who recorded kumungo player **Jin Hee Kim's** traditional Korean sounds, with **Lester** engineering; jazz pianist/guitarist/arranger **David Zoffer**, who worked on a project featuring **Bob Moses**, **Don Alias**, and **Eddie Gomez**, also with **Lester** behind the board; and saxophonist **Courtney Pine**, who recorded and sampled for an upcoming **Verve Records** project with producer **Eric Calvie**, engineer **Lester**, and assistant **Peter Ankelein** . . . Room With A View has made several additions to its already impressive array of vintage and modern gear. The studio has purchased a rack of eight Neve 1064 modules—which it is adding to a bank of eight Neve 1073s—and a pair of Neve 2254 compressors. Room With A View has also picked up a **Tubetech LCA-2B** stereo tube compressor, an **Emulator IV** sampler, and a new **Panasonic SV-7300 DAT** machine.

### LOS ANGELES

**A**T BROOKLYN RECORDING Studio, Grammy-winning engineer **Ed Cherney** mixed tracks for "Orange Crate Art," the upcoming **Van Dyke Parks/Brian Wilson** album for Warner Bros. Brooklyn's **Ronnie Rivera** assisted. Also at Brooklyn, **Jakob Dylan** and his band, the **Wallflowers**, have been working on their second **Virgin Records** album with producer **T Bone Burnett** and engineer **Neal Avron**, with Brooklyn's **Tom Banghart** assisting . . . At Sound City, **Frank Black** worked in Studio A on a self-produced album for **American Recordings**; **Matt Yelton** engineered behind the Neve 8028, with **Billy Bowers** assisting. Also at Sound City, **Polydor/Atlas** band **Tonic** tracked for its upcoming release with producer/engineer **Jack Joseph Puig**; assisting on the **Tonic** sessions was **Jeff Sheehan**. Among other recent **Sound City** guests was **Private Music** artist **Taj Mahal**, who worked on an album with contributions from **Eric Clapton** and **Bonnie Raitt**. **John Porter** is producing the sessions, with **Joe McGrath** engineering and **Bowers** assisting . . . At **CMS Digital Mastering** in Pasadena, engineer **Robert Vosgien** mastered the **Van Halen** track "Amsterdam," from the group's latest **Warner Bros.** album, "Balance." **Vosgien** also mastered the **Phunk Junkeez** single "I Love It Loud" from the soundtrack of "Tommy Boy," and the **Bush** single "Little Things," both on **Interscope Records**.

### NASHVILLE

**JOHN & AUDREY WIGGINS** worked on tracks, overdubs, and mixes for their upcoming **Mercury** project at

the **Music Mill**. **Joe Scaife** and **Jim Cotton** produced and engineered, with **Randy Clark** also engineering. Also at the **Music Mill**, **Polydor** artist **Davis Daniel** tracked, overdubbed, and mixed with **Harold Shedd** and **Ed Seay** producing, and **Seay**, **Todd Culross**, and **Clark** engineering. Among other recent projects at the **Music Mill** have been **Patriot** artist **Brian Austin**, who did overdubs with producer **Chris Ferrin** and engineers **John Hurley** and **Gra-**

**hame Smith**; and **Sony** act **Ricochet**, which mixed with **Seay** and **John Chaney** producing, and **Seay** and **Culross** engineering.

### OTHER LOCATIONS

**A**T BEAR TRACKS RECORDING Studio in Suffern, N.Y., area act **10,000 Maniacs** recorded with producer **Armand J. Petri**, who also engineered, assisted by **Steve Regina**. Also, **Elektra** act **Dream Theater** tracked and mixed with producer **David Prater**, en-

gineer **Douglas Oberkircher**, and assistant **Robert Siciliano** . . . At the historic **Criteria Studios** in Miami, native son **Jon Secada** spent a week overdubbing for his upcoming **SBK** release. **Emilio Estefan**, **Jorge Casas**, and **Clay Oswald** produced, with **Eric Schilling** engineering behind the studio's vintage **Neve** console. **Keith Rose** and **Ted Stein** provided additional engineering. Also at **Criteria**, **Interscope** act **Bush** worked on an upcoming movie soundtrack. Vocalist **Gavin Rossdale** oversaw the sessions with engineer

**Stein** and assistant **Chris Carroll**. Among other recent projects at **Criteria** was **4AD** act **Air Miami**, which stopped at the studio to work on its label debut with producer/engineer **Guy Fixin** and assistants **Mark Dobson** and **Mark Gruber**—both from the **Criteria** staff.

Please send material for *Audio Track* to **Paul Verna**, *Pro Audio/Technology* Editor, **Billboard**, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358.

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## Presents

### Presents



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# Update

## CALENDAR

### JUNE

June 27, "Writer's Block," panel discussion presented by the National Music Publishers' Assn. and the Harry Fox Agency, New York Helmsley Hotel, New York. Sharyn McLeod, 212-370-5330.

### JULY

July 12-15, Detroit Regional Music Conference, Atheneum Suites Hotel, Detroit. 313-963-0325.

July 14-15, Jack The Rapper Music Celebration, Georgia International Convention Center, Atlanta. 407-897-6959.

July 14-15, Kids Entertainment Seminar III, P.S. 75, New York. 718-897-0981.

July 25, "Major Label Strategies In Marketing," panel presented by the Los Angeles Music Network, the Derby, Los Angeles. Sandra Archer, 818-769-6095.

July 25, Women In The Music Business Assn. Memphis Chapter Meeting, open to nonmembers, Racquet Club, Memphis. 901-725-4940.

July 29, NARAS Global Song Marketing Summit: Defining Domestic And International Markets, presented by the Texas branch of NARAS, Omni Hotel, Austin, Texas. 512-328-7997.

### AUGUST

Aug. 10-12, 13th Annual T.J. Martell Founda-

tion Neil Bogart Memorial Fund Rock'n'Charity Celebration, various locations, Los Angeles. Amanda Eisner, 310-247-2980.

Aug. 14, Fourth Annual T.J. Martell Team Challenge For The Martell Cup Golf Tournament, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-888-0617.

Aug. 19-20, Entertainment Entrepreneurs' Conference, presented by the Entertainment Law & Business Institute, New York Hilton, New York. 212-961-1180.

### SEPTEMBER

Sept. 6-9, National Assn. of Broadcasters Convention, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 7, MTV Video Music Awards, Radio City Music Hall, New York. 212-258-8000.

Sept. 14, T.J. Martell Foundation 20th Anniversary Gala And Humanitarian Award Dinner, honoring Clive Davis, New York Hilton, New York. Muriel Max, 212-245-1818.

Sept. 16-18, Focus On Video '95, International Centre, Mississauga, Ontario. 416-531-2121.

Sept. 19-20, Third Annual Hollywood 2000 Conference, focusing on new formats, markets, and distribution channels for home entertainment, Wyndham Bel Age Hotel, Los Angeles. Trisha Allen, 714-513-8648.

## GOOD WORKS

**GOODWORKERS:** Time Warner Inc. has selected nine staffers as winners of its 14th annual Andrew Heiskell Community Service Awards for "exceptional contributions to public service, equal opportunity, and human rights" in their workplaces and communities. Each was presented with an emblematic scroll, a \$2,000 contribution to the charities or community groups of his or her choice, and a \$1,000 check by company chairman/CEO Gerald M. Levin and president Richard Parsons at a luncheon in New York June 13. The winners include Joann Macchia, Macintosh operator for Ivy Hill Graphics in North Amityville, N.Y., and Peter Muehlhoetzl, royalty accountant at Warner/Chappell Music Germany.

**BACK FOR MORE HELP:** Craig Chaquico will make his second benefit

trip to Oklahoma City following the bombing of the federal building there. On July 1, the guitarist will be among several performers at the Spirit of Jazz Benefit Concert, which will also feature the Rippingtons, and Warren Hill, among others. All proceeds from the show will benefit the Family and Victims Relief Fund established by Oklahoma Gov. Frank Keating. Contact: Jerry Brown or Steve Levesque, 213-651-9300.

**PLAN HIV/AIDS CONCERT:** Members of the music industry have formed a committee to create a concert to benefit Children's Friends for Life, a New York-based charity devoted to the care of children with HIV/AIDS and their families residing in the New York metropolitan area. The committee hopes to have an event in late September. Contact: Reggie Lucas, 201-656-7023.

## LIFELINES

### BIRTHS

Girl, Kimberly Leeann, to Michael and Margaret Noji, April 19 in West Hills, Calif. He is manager, accounts payable, for Rhino Entertainment.

Girl, Harley Ann, to Richard and Shari Foos, April 29 in Los Angeles. He is co-founder and president of Rhino Entertainment. She is a writer and performer.

Girl, Genevieve Rose, to Mark and Marianne Hudson, June 1 in Winchester, Mass. He is music buyer/product manager for Lechmere.

### DEATHS

Rory Gallagher, 46, of complications following a liver transplant, June 14 in London. Gallagher was an Irish rock guitarist (see story, page 12).

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

## FOR THE RECORD

A story in the June 17 issue of Billboard describing the re-entry of the Parents Music Resource Center into the lyrics-labeling controversy incorrectly stated that PMRC president Barbara Wyatt appeared on a TV program with anti-porn activist Dee Jepsen. Wyatt attended a luncheon hosted by Jepsen and her group.

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(Continued on page 106)





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## BAD BOY RAPPER NOTORIOUS B.I.G. GETTING BIGGER

(Continued from page 12)

"salted the street" with the single early, because its demand has been "phenomenal."

Says Daniels, "The album is doing very well, and everybody is buying it—even adults. Even though remixes aren't on the album, they're scooping it up, because the tracks just sound so good."

Blending catchy R&B melodies with a hard-edged East Coast rap style, B.I.G., whose real name is Chris Wallace, lyrically conveys the urban realities of growing up in Brooklyn's Bedford-Stuyvesant area.

"Ready To Die" was produced by Easy Mo Bee, with additional work by the Bluez Bruthas, Trak Masters, and Lord Finesse.

Bad Boy president Sean "Puffy" Combs says the artist's success is the result of several factors, including an early video release, consistent radio airplay, and the rapper's unique style. "It's the distinctive sound of his voice and melodies that sticks in your head," he says. "He's making good records, and he's getting better and better with time."

Arista black music senior VP Jean Riggins says the videoclip of "One More Chance" was serviced to the Box, BET, and appropriate local outlets three weeks prior to the single's radio release; this played a key role in its success.

Says Riggins, "It features some of R&B's most popular artists, including Heavy D, Zhane, Mary J. Blige, Da Brat, and Changing Faces, which helped increase awareness over other artist fan bases."

Combs says B.I.G.'s sound is conducive to R&B radio play and credits the format with helping make the 23-year-old popular. "He has a straight-up black sound—like somebody's big black uncle from Brooklyn," says Combs.

B.I.G.'s radio campaign began in August 1994, when Bad Boy/Arista released his debut single, "Juicy," which rose to No. 14 on the Hot R&B Singles chart and No. 3 on the Hot Rap Singles chart.

Even before the release of "Juicy," consumers may have been familiar with B.I.G. He was featured on the remixes of Mary J. Blige's "Real Love" and "What's The 411?" and appeared in Super Cat's "Dolly My Baby" video. B.I.G.'s own single, "Party And Bullshit," was featured on the "Who's The Man" soundtrack.

The second single from "Ready To Die," "Big Poppa," reached No. 4 on the Hot R&B Singles chart, topped the Hot Rap Singles chart, and peaked at No. 6 on the Hot 100 in March.

At about the same time, B.I.G. gained added exposure as a featured rapper on Total's "Can't You See," from the "New Jersey Drive" soundtrack. That single peaked the week of June 10 at No. 3 and No. 13 on the Hot R&B Singles and Hot 100, respectively.

Riggins says B.I.G.'s previous releases set up "One More Chance": "The familiarity of the track and the overall popularity of B.I.G.'s 'Big Poppa' took him to the mainstream, while the remixed version of 'One More Chance,' which features Mary J. Blige, makes it assessable musically but doesn't compromise his unique delivery style."

During the week ending June 19, "One More Chance" received 1,084 plays on 59 R&B stations, according to Broadcast Data Systems.

R&B WGCI Chicago PD Elroy Smith says B.I.G. is the hottest rap artist on the station, appealing mainly to its audience aged 18-24. "It's been a

long time since we've played the first three consecutive singles released by a rap act," adds Smith.

"One More Chance" is also popular at top 40/rhythm-crossover radio, with 504 BDS detections at 20 stations for the week ending June 20. Says WRKS and WQHT New York PD Steve Smith, "His music's the hottest thing out. He's one rap artist who's showing early

signs of longevity, and we need more of that."

Smith says New York-based Bad Boy has a strong reputation among listeners in that city, which contributes to B.I.G.'s appeal. "[Bad Boy has] a loyal following, which has helped this record go, but the bottom line is the music, which has well-written lyrics and a really hooky melody," he says.

## JUAN PERRO IS SPANISH MUSIC'S BEST FRIEND

(Continued from page 12)

Spanish lyrics with Afro-Cuban rhythms would be artistically more fruitful than following the traditional rock path.

From 1991 to 1993, he produced a series of compilation albums of traditional Cuban "son" under the generic title "Semilla Del Son" (Seed Of Son), which were released by his label, BMG/Ariola.

Explaining his radical shift from Radio Futura to John Dog, Perro says, "We Spaniards find our real selves in Latin America, but changed and, in a sense, enriched. Our traditions [in Spain] have been lost, and we were not capable of feeding from these."

He adds, "What has happened in the field of music and popular lyric is that certain things have been preserved in Latin America that have not kept well here. Our roots have been, in a way, transplanted across the ocean, and they have again germinated."

Perro acknowledges that his "musical culture, or roots, is rock sung in English" and says that what he aspires to is "simply to be a frontier dog, wandering around and taking in some of the essence of the place and bringing it here. It's a bit like smuggling."

While pleading guilty of reviving the perennial debate over Spanish-Latin American musical exchanges, he warns against an excess of mixtures, or of what he calls "irresponsible mestizaje, which is what is happening with world music now. I would like to disassociate my work from the notion of the 'global village.' Of course, it is an interesting phenomenon, but we should start distilling substances with a certain degree of purity."

The top 10 chart entry of "Raices al

## 'MIRACLE' PRICE; LAST SHOT FOR 'STAR WARS'

(Continued from page 6)

at a low price," says Tower Video VP John Thrasher. "How else are they going to position it without getting killed by the other titles out there?"

### STAR WARS STRATEGY

Expecting to set a new record for sales of a catalog series, Fox will re-release the "Star Wars" trilogy on Aug. 29 and then cease filling orders for "Star Wars" itself on Jan. 31, 1996. The studio has established a \$12.95 minimum advertised price on individual cassettes and \$29.95 for the set. Retailers who go lower will forfeit co-op ad support.

"This is not a joke," says DeLellis. "Star Wars" is going off the market forever." The other two movies in the trilogy, "The Empire Strikes Back" and "Return Of The Jedi," will be removed until the fall of 1997, he adds.

The limited availability of "Star Wars" is part of a five-year plan that includes a reworking of the title by director George Lucas.

To date, about 10 million copies of the trilogy have been sold. Distributor sources indicate that the new promotion could yield an additional 10 million cassettes.

Viento" is not an isolated event. Two other acts closely linked to "mestizaje" entered the album chart a week after Perro—Kiko Veneno with "Está Muy Bien Ese Del Cariño" (That Affection Thing Is Very Good) and Los Rodriguez with "Palabras Mas, Palabras Menos" (More Words, Fewer Words).

Although Veneno's flamenco-influenced mix of rumbas, rock blues, and African rhythms is different from that of Perro, the two have occasionally worked together since 1992, when Auseron helped Veneno record his album in London. Perro was joined by Veneno and gypsy flamenco-rock guitarist Raimundo Amador on a mini-tour in 1993.

Amador, whose debut album on MCA Entertainment was released June 12, plays on Veneno's album. Veneno's says, "From the beginning, we realized that the record was a classic. The fusion between rock drumming, flamenco guitar, and the free interpretation of popular poetry has achieved an extraordinary power."

Veneno formed one of the earliest flamenco-pop groups, also called Veneno, in 1977 and wrote the song "Volando Voy" (I Go Flying), which became the anthem of the late flamenco legend Camaron de la Isla.

Two members of Los Rodriguez are from Argentina, and their album includes rumbas and a milonga, which is a popular Argentine song and dance form.

The success of these three albums signifies not only the end of a long barren spell for Spanish pop/rock, but possibly the development of musical forms more diverse than the typical mainstream chart material.

Lucas is planning to upgrade "Star Wars," adding special effects that hadn't been devised when the movie was produced in 1977. "He wants new generations to see the film the way he wanted it to be 20 years ago," DeLellis says.

Tentatively titled, "Star Wars: The Special Edition," the spiffed-up version will arrive in theaters in two years, followed by a video release in December 1997. DeLellis says Lucas will also produce three "prequels" to "Star Wars" that should appear on the big screen in 1998, 1999, and 2000.

Fox and promotional partner Kellogg's will spend \$16 million advertising the "Star Wars" video trilogy, on a moratorium since last December. The campaign is equal in size to that for Fox's 1990 hit "Home Alone," DeLellis says.

During the promotion period, Kellogg's will offer a three-tiered rebate, worth up to \$7, when consumers purchase the titles and two boxes of Raisin Bran cereal. In a separate promotion, purchasers of two boxes of Corn Pops can receive a free copy of "The Making Of Star Wars." Finally, Kellogg's will run a "last chance to own" message on 11 million boxes of Apple Jacks.

# Radio

## Rock Nostalgia Wars Heating Up Formats Clash As Classics Battle The '70s

■ BY ERIC BOEHLERT

NEW YORK—Although '70s oldies ratings have declined after the format's initial burst onto the scene two years ago, some rock-leaning '70s outlets are still managing to wreak havoc on classic rock stations across the country.

Those classic rock stations that spent years making life difficult for album rock while facing virtually no direct musical competition are now being put to the test. Most industry experts agree that in markets where '70s rock oldies and classic rock stations square off, there's only room for one winner.

"Right now it's just ugly," says oldies consultant Chris Elliott of McVay Media, summing up the street fight for fans of the Doobie Brothers, Boston, and Van Morrison.

Since its inception a decade ago, when it keyed into baby boomers' appetites for the music of their youth, classic rock has owned the rock nostalgia market. That has now changed, and the format is feeling the heat.

"Whenever anybody encroaches on your territory, it means all sorts of problems," says consultant Fred Jacobs, who is credited with helping create the format. He says that '70s oldies could end up winning the baby boomer rock audience for good, "if classic rock doesn't have the resources or the will to fight the fight."

That's essentially what happened in Houston. One year after KKRW signed on as a rock'n'roll oldies station, classic rocker KZFX left the format, flipping to modern rock KTBZ.

"For better or for worse, KKRW is the classic rock of Houston," says Pat Fant, GM at KTBZ. Few in the market expect KKRW to face real competition for the '70s rock audience anytime soon.

In Washington, D.C., after the arrival of '70s rock oldies WARW, classic rock WXXR bailed out of the format to become jazz/AC WJZW. In an odd twist, WARW now competes with '70s pop oldies newcomer WXTR.

The potential for classic rock problems, says Elliott, stems from the fact that the format has grown broader over the years, playing songs from the '60s, '70s, '80s, and in some cases, even the '90s (Eric Clapton's unplugged "Layla," for example), thereby leaving itself open to attack from more focused competitors, such as stations dedicated to '70s oldies. This is ironic, since that is the exact attack strategy that classic rock used on album rock stations years ago—zeroing in on a specific genre from album rock's broad musical spectrum and delivering the goods.

Interestingly, according to a Katz Radio Group report, '70s rock oldies attracts older listeners than does classic rock, since the latter has been able to attract younger demos with a smattering of contemporary cuts. The '70s oldies format also has the luxury of drawing more female listeners than the testosterone-heavy classic rock.

A plus in classic rock's favor, says Jacobs, is that most stations have evolved in terms of engaging morning shows and high-profile promotions,

while many '70s oldies are still in the all-hits, all-the-time jukebox mentality.

"We need to become relatable companions to listeners," Elliott says.

In Cincinnati, rock-based '70s oldies WPPT (the Point) and classic rock WOFX (the Fox) are battling it out. And even though WOFX GM Carey Merz acknowledges that the city's rock appetite is enormous and probably accounts for a 20 share, she agrees that it cannot support both WPPT and WOFX.

Making the clash more complex is the fact that WPPT's sister station is Cincinnati heritage album rocker WEBN. Like many mainstream rock stations, WEBN spent years keeping its eye on the classic rock competition, making sure it didn't lose too many older listeners to the land of Led Zep-pelin.

Now, says WPPT PD Tony Tolliver, it's WOFX's turn to worry about its upper demos wandering away. "Our programming objective is to make life miserable for the Fox," Tolliver admits. That, he says, lets WEBN do "what an album rock should do: be aggressive with new music."

As modern rock's numbers continue to climb, being aggressive with new music is more important than ever to album rock stations. A mixture of Green Day and Nine Inch Nails with the Who and Bruce Springsteen is not a formula many rock programmers are anxious to embrace.

WOFX's Merz says that for the WPPT/WEBN squeeze strategy to prove effective, "the Point would have to be more successful than it is." In Arbitron's winter book, both WOFX's and WPPT's 12-plus ratings dipped; WOFX dropped 3.8-2.7 and WPPT 3.4-2.7.

Jacobs says the dilemma is not restricted to classic rock stations. "I don't think anybody wants to be a stand-alone anymore."

Merz says the Point has recently moved away from its original rock base to a more nostalgic pop sound ('70s pop oldies stations have much more of an impact on AC competitors than they do on classic rock). Tolliver admits trying

to find room for more Motown and Stax material.

In yet more musical jockeying, since the Point's arrival, WOFX has updated its classic rock reference point. Today, early '80s tracks by Van Halen and Rush are considered core cuts, taking the place of '70s staples such as Peter Frampton. The softer sounds of Elton John and the Eagles have been banished.

For now, the nationwide battles continue as classic rock wrestles with the foreign idea of direct competition. "It's no fun playing defense," says Jacobs. "It can wear on you."

## Dale Jones Walks The Line At WYCQ Attitude Is Critical Part Of Country/Rock Format

■ BY PHYLLIS STARK

Dale Jones, the newly promoted PD at WYCQ (Rockin' Country 102.9) Nashville, believes his new gig "has got to be the hardest music programming job in the nation."

That's because it requires finding the right balance of country and rock and mixing songs by Tom Petty and Sheryl Crow between Garth Brooks and Kathy Mattea records. At WYCQ, it is not unusual to hear a segue like the Black Crowes into John Anderson, and performers that straddle the country/rock fence, such as Bonnie Raitt, Steve Earle, and Delbert McClinton, are core artists there.

"It's not a format, it's more of an attitude and a feeling," Jones says. "It's taking good music and putting it together."

According to GM Sally McClanahan, a different set of skills is needed to be a PD at WYCQ. "Obviously, they have to be very open-minded and not too tied to traditional programming wisdom," she says.

Until recently, the rock portion of the Rockin' Country formula was classic rock, but that has now changed and listeners are as likely to hear Hootie & the



**Some Like It Hot.** To honor the new Marilyn Monroe postage stamp, WDJX Louisville, Ky., jock Peter B., center, joins contestants in a look-a-like contest.

Blowfish and Melissa Etheridge as they are to hear "Free Bird" and "Sweet Home Alabama."

"We did some research and found that our main demo was males 18-34 and that was 65% of our [audience]," Jones says. "A lot of these people, when the Allman Brothers and Creedence were hot . . . weren't even born yet. What

and it's going to begin sliding off, and if the country format doesn't branch out a little bit and give itself some room to breath with a format like this, it's going to absolutely suffocate itself."

Listeners, who have been trained by radio for years to expect only one thing from their station, have required a bit of "educating" about Rockin' Country.

"We are finding that we are having to educate listeners that you don't have to stay inside those boundaries," says Jones, who also hosts the midday shift there. "For 40 years, there have been these lines drawn [stating] this is what is played in this format and this is what is played in [that] format. People like variety, and we're trying to give people a variety."

those people consider an oldie is anything from the early '80s. We decided to dump the majority of our classic rock and bring it up to date with [that demo]."

As for what rock artists fit the format, Jones says, "We're looking for an artist that's going to be familiar with the demographic we're looking at . . . We also look for a certain sound. What's going to sound good [with the country]?"

"It's a lot like walking a tightrope," adds Jones. "The country music that you throw at them has got to be good, up tempo music, and not a lot of twang."

George Strait's recent hit "Adalida," for example, was kept in light rotation the entire time it was played on WYCQ, because Jones considered it a bit heavy on the twang.

Here's a sample afternoon hour: Joe Diffie, "Honky Tonk Attitude"; Patty Loveless, "You Don't Even Know Who I Am"; John Berry, "Standing On The Edge Of Goodbye"; John Mellencamp, "Jack & Diane"; Billy Dean, "We Just Disagree"; Trisha Yearwood, "You Can Sleep While I Drive"; Lisa Brokop, "Take That"; Dwight Yoakam, "Always Late With Your Kisses"; Marty Stuart, "If I Ain't Got You"; Bob Woodruff, "Alright"; Hal Ketchum, "Past The Point Of Rescue"; Steve Wariner, "Get Back"; BlackHawk, "Down In Flames"; and John & Audrey Wiggins, "Has Anybody Seen Amy."

"It's definitely different," Jones says, "but country radio right now is at a peak

One way of providing this variety is by not spinning records too often. A heavy rotation at WYCQ means about 27 spins a week. Compare that to mainstream country stations, which may spin their heavies 40-60 times a week, or a station like KKBQ Houston, which has been known to give a heavy more than 70 spins a week, and the difference is obvious.

While the listeners may have required some educating, GM McClanahan says format confusion hasn't been a problem with clients. "Most of the advertisers either don't care what your format is as long as you're delivering results or, if they are a client that is interested in the format, that opens up even more opportunities," she says.

Licensed to Shelbyville, Tenn., 60 miles south of Nashville, WYCQ is not yet a competitive entity in the Nashville Arbitron ratings, generally scoring less than a one share. Jones says that's partly because the tower, located 30 miles outside of Nashville, doesn't cover the entire market, despite the station's 100,000-watt signal. He has applied with the FCC for a 160-foot tower extension, which, if approved, is expected to fill in some of the "dead spots" where the station can't be heard.

McClanahan cites another factor for the ratings problem. "Up 'til now, it's been a lack of consistency in our programming," she says. "Now we've been Rockin' Country for a little over a year, and we feel that [ratings problem] is go-

(Continued on page 110)



**Winning Scores.** New York Yankee stars Don Mattingly and Wade Boggs helped WXXR (K-Rock) New York kick off its Don Mattingly Home Run Club to benefit the Children's Health Fund. Pictured, from left, are Boggs, Health Fund co-founder Dr. Irwin Redlener, Mattingly, and K-Rock's Dave Herman.

PERCEPTION VS. REALITY. Perception: Newcomer Jennifer Trynin's "Better Than Nothing," complete with its sunny "I'm feeling good" chorus, rocks like an alternative equivalent to "Good Vibrations." Reality: Trynin's single, No. 27 on the Modern Rock Tracks chart, comes complete with the moody, reality gut-check: "I know that tomorrow I'll probably come around."

"It's just how my sorry, sad ass was feeling that day," says Trynin. "I like to appreciate when I feel good, because most of the time I'm just kind of a complaining, whining person like most of us. But also, I was probably making fun of the feeling, 'Yeah man, I'm feeling good!' You kind of feel like smacking those people in the head and saying, 'Shut up, because you're just going to feel [terrible] tomorrow, I don't even want to hear about it.'"

Not that the singer's the type who can't shed the

dark side. "I think some people have that emotion too much, and they can be a big drag. It is important to appreciate when you feel good and share when other people are feeling good about themselves and their lives, because a lot of times you don't feel that great."



"It's just how my sorry, sad ass was feeling that day."  
—Jennifer Trynin

On the flip side, "If you're feeling [awful], don't think that by going out and getting drunk or moving... I love people who are like, 'Man, my life just sucks, I think I'm

going to move.' It's like, oh, that's a brilliant idea. So you'll just cost yourself a lot of money, and you'll quit that job you've only had for three months anyway, and you're just going to take your sorry, sad ass with you. So why don't you just stay and save everybody a lot of time and anguish and try to get [it] together here?"

The song's hot and cold message comes wrapped in an infectious beat, and no doubt lots of listeners glaze over the glum ingredient. "Absolutely. And I'm very glad you did hear it because that's kind of the point of the song," Trynin notes with a laugh. "And if you miss it, you were meant to miss it. Everyone reacts differently to what they see around them. Some people don't want to see 'By tomorrow I might come around.' All they want to see is the 'I feel good' part. And if that's all you want to see, then that's all you have to see."

Billboard® FOR WEEK ENDING JULY 1, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★ 5 weeks at No. 1 ◆ COLLECTIVE SOUL					
1	1	1	11	DECEMBER	COLLECTIVE SOUL
2	2	2	6	MISERY	LET YOUR DIM LIGHT SHINE ◆ SOUL ASYLUM
3	3	4	4	HOLD ME, THRILL ME, KISS ME, KILL ME	"BATMAN FOREVER" SOUNDTRACK ◆ U2
4	4	3	12	GOOD	DELUXE ◆ BETTER THAN EZRA
5	7	14	5	ALL OVER YOU	THROWING COPPER ◆ LIVE
6	8	8	9	LITTLE THINGS	SIXTEEN STONE ◆ BUSH
7	6	6	21	LIGHTNING CRASHES	THROWING COPPER ◆ LIVE
8	11	12	7	STRANGE CURRENCIES	MONSTER ◆ R.E.M.
9	13	22	4	ONLY WANNA BE WITH YOU	CRACKED REAR VIEW ◆ HOOTIE & THE BLOWFISH
10	5	5	14	RIVER OF DECEIT	ABOVE ◆ MAD SEASON
11	12	11	11	MORE HUMAN THAN HUMAN	ASTRO-CREEP: 2000 ◆ WHITE ZOMBIE
12	10	7	9	WISER TIME	AMERICA ◆ THE BLACK CROWES
13	9	10	7	AMSTERDAM	BALANCE ◆ VAN HALEN
★★★ AIRPOWER ★★★					
14	NEW ▶	1	1	DOWNTOWN	MIRROR BALL ◆ NEIL YOUNG
15	14	19	3	WHAT DO YOU WANT FROM ME (LIVE)	PULSE ◆ PINK FLOYD
★★★ AIRPOWER ★★★					
16	NEW ▶	1	1	AND FOOLS SHINE ON	SEEDS ◆ BROTHER CANE
17	15	15	13	SICK OF MYSELF	100% FUN ◆ MATTHEW SWEET
18	18	23	5	DOWN AND DIRTY	COMPANY OF STRANGERS ◆ BAD COMPANY
19	21	21	10	NEGASONIC TEENAGE WARHEAD	DOES TO INFINITY ◆ MONSTER MAGNET
20	23	26	7	SHE	DOOKIE ◆ GREEN DAY
21	24	29	5	MOLLY	ROTTING PINATA ◆ SPONGE
22	19	17	21	EVERYTHING ZEN	SIXTEEN STONE ◆ BUSH
23	26	33	4	POSSUM KINGDOM	RUBBERNECK ◆ TOADIES
24	27	32	8	RUN-AROUND	FOUR ◆ BLUES TRAVELER
25	16	9	13	IT'S GOOD TO BE KING	WILDFLOWERS ◆ TOM PETTY
26	20	18	19	WHAT WOULD YOU SAY	UNDER THE TABLE AND DREAMING ◆ DAVE MATTHEWS BAND
27	25	24	6	LAKE OF FIRE	MTV UNPLUGGED IN NEW YORK ◆ NIRVANA
28	17	13	15	STARSEED	NAVED ◆ OUR LADY PEACE
29	29	31	5	TOO HIGH TO FLY	DYSFUNCTIONAL ◆ DOKKEN
30	30	27	4	MOCKINGBIRD GIRL	"TANK GIRL" SOUNDTRACK ◆ THE MAGNIFICENT BASTARDS
31	28	34	8	HEY MAN NICE SHOT	SHORT BUS ◆ FILTER
32	22	16	15	DANCING DAYS	ENCOMIUM-A TRIBUTE TO LED ZEPPELIN ◆ STONE TEMPLE PILOTS
33	34	39	3	WAYDOWN	HAPPY DAYS ◆ CATHERINE WHEEL
34	32	25	20	CAN'T STOP LOVIN' YOU	BALANCE ◆ VAN HALEN
35	35	35	23	GEL	"THE JERKY BOYS" SOUNDTRACK ◆ COLLECTIVE SOUL
36	33	28	15	THE DAY I TRIED TO LIVE	SUPERUNKNOWN ◆ SOUNDGARDEN
37	31	20	8	EVERYONE WILL CRAWL	UNDER THE WISHING TREE ◆ CHARLIE SEXTON
38	38	37	21	LOVE SPREADS	SECOND COMING ◆ THE STONE ROSES
39	NEW ▶	1	1	I WALKED	PRIZE ◆ WANDERLUST
40	37	38	23	GOTTA GET AWAY	SMASH ◆ OFFSPRING

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 57 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 600 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications

Billboard® FOR WEEK ENDING JULY 1, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★ 2 weeks at No. 1 ◆ U2					
1	1	2	4	HOLD ME, THRILL ME, KISS ME, KILL ME	"BATMAN FOREVER" SOUNDTRACK ◆ U2
2	2	1	7	MISERY	LET YOUR DIM LIGHT SHINE ◆ SOUL ASYLUM
3	3	3	10	DECEMBER	COLLECTIVE SOUL ◆ COLLECTIVE SOUL
4	5	6	9	ALL OVER YOU	THROWING COPPER ◆ LIVE
5	4	4	13	LITTLE THINGS	SIXTEEN STONE ◆ BUSH
6	6	9	8	MOLLY	ROTTING PINATA ◆ SPONGE
7	10	26	3	YOU OUGHTA KNOW	JAGGED LITTLE PILL ◆ ALANIS MORISSETTE
8	8	7	11	MORE HUMAN THAN HUMAN	ASTRO-CREEP: 2000 ◆ WHITE ZOMBIE
9	7	5	18	GOOD	DELUXE ◆ BETTER THAN EZRA
10	14	17	4	SAY IT AIN'T SO	WEEZER ◆ WEEZER
11	13	16	10	HEY MAN, NICE SHOT	SHORT BUS ◆ FILTER
12	9	8	12	SHE	DOOKIE ◆ GREEN DAY
13	20	25	5	STARS	YOU'D PREFER AN ASTRONAUT ◆ HUM
14	15	14	7	RIDICULOUS THOUGHTS	NO NEED TO ARGUE ◆ THE CRANBERRIES
15	19	21	6	WAYDOWN	HAPPY DAYS ◆ CATHERINE WHEEL
16	21	28	3	CARNIVAL	TIGERLILY ◆ NATALIE MERCHANT
17	12	11	18	CONNECTION	ELASTICA ◆ ELASTICA
18	11	10	17	SICK OF MYSELF	100% FUN ◆ MATTHEW SWEET
19	22	24	4	WYNONA'S BIG BROWN BEAVER	TALES FROM THE PUNCHBOWL ◆ PRIMUS
★★★ AIRPOWER ★★★					
20	37	—	2	I GOT A GIRL	I AM AN ELASTIC FIRECRACKER ◆ TRIPPING DAISY
21	16	13	9	FAKE PLASTIC TREES	THE BENDS ◆ RADIOHEAD
22	18	15	14	RUN-AROUND	FOUR ◆ BLUES TRAVELER
23	17	12	11	HURT	THE DOWNWARD SPIRAL ◆ NINE INCH NAILS
★★★ AIRPOWER ★★★					
24	28	35	3	SMASH IT UP	"BATMAN FOREVER" SOUNDTRACK ◆ OFFSPRING
25	23	27	4	I'LL BE THERE FOR YOU	LP ◆ THE REMBRANDTS
26	38	—	2	TOMORROW	FROGSTOMP ◆ SILVERCHAIR
27	34	—	2	BETTER THAN NOTHING	COCKAMAMIE ◆ JENNIFER TRYNIN
28	31	39	3	VOW	GARBAGE ◆ GARBAGE
29	24	22	7	I KISSED A GIRL	JILL SOBULE ◆ JILL SOBULE
30	26	19	14	RIVER OF DECEIT	ABOVE ◆ MAD SEASON
31	NEW ▶	1	1	ONLY WANNA BE WITH YOU	CRACKED REAR VIEW ◆ HOOTIE & THE BLOWFISH
32	36	—	2	IN THE BLOOD	DELUXE ◆ BETTER THAN EZRA
33	29	23	23	LIGHTNING CRASHES	THROWING COPPER ◆ LIVE
34	32	31	20	WHAT WOULD YOU SAY	UNDER THE TABLE AND DREAMING ◆ DAVE MATTHEWS BAND
35	27	20	10	STRANGE CURRENCIES	MONSTER ◆ R.E.M.
36	33	30	22	PLOWED	ROTTING PINATA ◆ SPONGE
37	25	18	10	MOCKINGBIRD GIRL	"TANK GIRL" SOUNDTRACK ◆ THE MAGNIFICENT BASTARDS
38	NEW ▶	1	1	ANTS MARCHING	UNDER THE TABLE AND DREAMING ◆ DAVE MATTHEWS BAND
39	30	29	7	NEGASONIC TEENAGE WARHEAD	DOES TO INFINITY ◆ MONSTER MAGNET
40	40	—	2	HEROIN GIRL	SPARKLE AND FADE ◆ EVERCLEAR

PIONEER TOMIO  
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# HITS! IN TOKIO

Week of June 11, 1995

- ① Shy Guy / Diana King
  - ② Back For Good / Take That
  - ③ Every Day / Incognito
  - ④ Carnival / Cardigans
  - ⑤ Scream / Michael Jackson
  - ⑥ Marta's Song / Deep Forest
  - ⑦ My Love Is For Real / Paula Abdul
  - ⑧ Always Something There To Remind Me / Espiritu
  - ⑨ These Are The Best Days Of Your Life / Martine Girault
  - ⑩ Too Many Fish / Frankie Knuckles Featuring Adeva
  - ⑪ You Can Cry On My Shoulder / Ali Campbell
  - ⑫ Hot On For Nowhere / Nicklebag (Stevie Salas & Barnard Fowler)
  - ⑬ Solitarias / Angeles
  - ⑭ Supermodel Sandwich / Terence Trent D'arby
  - ⑮ Hit And Run / Sandy Reed
  - ⑯ Yumewo Miruhiro / Original Love
  - ⑰ Bama Lama Bama Loo / Elvis Costello
  - ⑱ A Day In Your Life / Matt Bianco
  - ⑲ It's A New Day / Repercussions
  - ⑳ Hyperbeat / Duifer
  - ㉑ Sexy Girl / Snow
  - ㉒ Won't Walk Away / Nelson
  - ㉓ Shonen / Geisha Girls
  - ㉔ Cubic Space Division / Keziah Jones
  - ㉕ Can't Stop My Heart From Loving You (The Rain Song) / Aaron Neville
  - ㉖ Have You Ever Really Loved A Woman / Bryan Adams
  - ㉗ This Is How We Do It / Montell Jordan
  - ㉘ Never Find Someone Like You / Keith Martin
  - ㉙ This Ain't A Love Song / Bon Jovi
  - ㉚ Freak Like Me / Adina Howard
  - ㉛ Dancing In The Moonlight / Baha Men
  - ㉜ Wake Up Boo! / The Boo Radleys
  - ㉝ Futarino Harmony / Akiko Yano & Kazushi Miyazawa
  - ㉞ I'd Rather Be Alone / IV Xample
  - ㉟ Basket Case / Green Day
  - ㊱ Respect / Alliance Ethnic Avec Vnia
  - ㊲ Leave Virginia Alone / Rod Stewart
  - ㊳ Daktari / Doop
  - ㊴ Adiemus / Adiemus
  - ㊵ Natsuyo Kazeya / Kaori Kano
  - ㊶ Too Much In Love / Sheena Easton
  - ㊷ Everytime You Go Away / Kulcha
  - ㊸ Craziest / Naughty By Nature
  - ㊹ The Changingman / Paul Weller
  - ㊺ Elevator / Cloudberry Jam
  - ㊻ You're No Good / Aswad
  - ㊼ Limao / Djavan
  - ㊽ How Deep Is Your Love / Portrait
  - ㊾ Where Is The Love / Lush Life
  - ㊿ Feel Like Makin' Love / IZIT
- Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

## KIIS Radiothon, Auction Goes Online Station Looks To Broaden Fund-Raising Range

BY CARRIE BORZILLO

### PROMOTIONS & MARKETING

LOS ANGELES—By mixing a time-honored radio promotion staple—an on-air radiothon—with some new-fangled technology, KIIS Los Angeles has come up with an innovative twist on charity fund raising.

The station has teamed with San Francisco-based Global Interactive to host the first-ever radiothon and auction held on the Internet. The auction is part of the station's massive KIIS And Unite III concert to benefit the Pediatric AIDS Foundation. While the concert, featuring Duran Duran, All-4-One, Brandy, Stevie B., Spanish Fly, Tag Team, and an old-school jam including Sister Sledge, is being held Saturday (24), the 38-hour radiothon and auction has been up and running on the World Wide Web since June 12 and will continue through Saturday (24).

The tie-in with the Web helped the station land big-ticket auction items such as actor Christian Slater's customized two-tone blue 1961 Cadillac, the custom-made Gibson flying V guitar that Michael Jackson uses in the "Scream" video, and a customized "Star Trek" pinball machine.

"It has helped us get the more ex-

pensive [auction] items," says Karen Tobin, VP of marketing at KIIS.

Some of the other high-priced auction items include guitars signed by Sting and Sheryl Crow, a one-on-one game of H.O.R.S.E. with Los Angeles Laker Vlade Divac, a Melissa Etheridge tour jacket, a signed pair of Traci Lords' stiletto heels, and lots of signed CDs, posters, and merchandise by various celebrities, including O.J. Simpson.

The tie-in with the Web is expected to bring in thousands of dollars for the Pediatric AIDS Foundation in addition to what the station will raise through the on-air portion of the radiothon.

"We had 100,000 bids last year," says Tobin. "We should at least triple that this year."

Tobin says she can't really estimate how much money this year's auction and radiothon will raise. However, it could potentially be in the millions.

"Just think, if the 34 million users [on the Internet] donated a quarter each, that's \$7.5 million," she says.

Money is being raised via the auction, listener donations during the

radiothon, and donations at the door of the concert.

With the Internet connection, auction bids could come in from all over the world. However, KIIS won't have to ship the items to far-away places. The winners are being held responsible for all shipping, handling, and customs charges.

In its first 48 hours online, KIIS received approximately 100 inquiries per hour on its Web site.

Chris Peaslee, KIIS traffic manager and World Wide Web wrangler, says one of his highest priorities in putting this radiothon together is to try to answer each E-mail message.

"Our biggest goal is to respond to everyone," says Peaslee. "We have a staff with five terminals set up. Each member looks at a certain section and they quickly cruise through the E-mail. We want to make [respondents] feel like we care."

Also on the station's Web site are artist and DJ biographies and photos, information about the Pediatric AIDS Foundation, sound bites from the air talent and celebrities involved, pictures of the auction items, and chat areas where listeners can interview the artists performing at the concert.

So, how much does a major undertaking like this cost?

"I asked the question, 'What if we did it for a radiothon and a great cause?'" says Tobin. "[Global Interactive] said, 'Yes,' and [is] doing it for free."

Tobin says it could have cost in the neighborhood of \$40,000 to create a site like this on the Web.

The site is being advertised in the station's outdoor advertising, which was donated, in newspaper ads, on the air, and through America Online and Prodigy. The free press that the event is getting in such publications as The Los Angeles Times and Orange County Register is also helping to spread the word.

As an added benefit, the Web site may help to lure people back to the radio station by directing users to tune into KIIS for the most up-to-date information on KIIS And Unite III.



**Caribbean Sounds.** During a recent appearance in Nassau, GRP artist Phil Perry was welcomed by staffers of Love 97, the Bahamas' first adult contemporary station since radio privatization took effect. Pictured, from left, are PD Tony Williams, Perry, morning co-host Krissy Love, sales rep Gary Black, and air personality Roscoe Dames.

## DALE JONES WALKS THE LINE AT WYQC

(Continued from page 108)

ing to change. We're just now getting to the point where people are getting used to us. We get the most incredible feedback from the music community here. We say we're the critics' choice, and it's just now starting to spread to everybody else."

Jones, a 13-year radio veteran, was recently upped to PD from the music director position he had held for a year. He replaced Ricky Casteel, who remained with the station for mornings.

He previously programmed country WZQZ Decatur, Ill., and was assistant MD at WMAY Springfield, Ill.

WYQC is consulted by Burkhart/Douglas & Associates and owned by the Cromwell Group, which owns 16 stations in four states. Its local sister stations are N/T WCTZ, soft AC WHAL, and classic rock WQZZ (Z102).



WYQC Nashville operations manager Douglas Combs, left, and PD Dale Jones show off the station's vehicle, dubbed the "Bovine Buggy."

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	13	HAVE YOU EVER REALLY LOVED... A&M 1028	◆ BRYAN ADAMS 5 weeks at No. 1
2	2	4	6	I'LL BE THERE FOR YOU ELEKTRA ALBUM CUT/EEG	◆ THE REMBRANDTS
3	3	3	21	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
4	5	5	31	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
5	4	2	17	BELIEVE ROCKET 6014/ISLAND	◆ ELTON JOHN
6	6	6	19	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
7	7	11	9	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
8	8	7	28	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
9	15	16	11	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
10	12	15	5	LEAVE VIRGINIA ALONE WARNER BROS. 17847	◆ ROD STEWART
11	10	10	16	NO MORE "I LOVE YOU'S" ARISTA 1.2804	◆ ANNIE LENNOX
12	11	9	18	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
13	9	8	27	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
14	13	12	32	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
15	14	13	35	YOU GOTTA BE 550 MUSIC 72551	◆ DES'REE
16	16	18	7	LEARN TO BE STILL Geffen ALBUM CUT	◆ EAGLES
17	17	14	29	LOVE WILL KEEP US ALIVE Geffen ALBUM CUT	◆ EAGLES
18	18	19	6	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
				★★★ AIRPOWER ★★★	
19	23	—	2	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
				★★★ AIRPOWER ★★★	
20	20	24	5	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
				★★★ AIRPOWER ★★★	
21	22	26	4	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
22	21	17	19	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
23	24	25	12	CAN'T STOP MY HEART FROM LOVING... A&M 1038	◆ AARON NEVILLE
24	25	21	19	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
25	28	31	3	THIS AIN'T A LOVE SONG MERCURY 6824	◆ BON JOVI
26	26	23	22	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
27	33	38	4	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
28	29	33	3	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
				★★★ HOT SHOT DEBUT ★★★	
29	NEW ▶	—	1	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
30	34	34	3	WHAT WOULD YOU SAY RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
31	30	27	20	YOU GOT IT ARISTA 1.2795	◆ BONNIE RAITT
32	35	35	3	SCREAM EPIC 78000	◆ MICHAEL JACKSON & JANET JACKSON
33	31	28	18	I LIVE MY LIFE FOR YOU EPIC 77812	◆ FIREHOUSE
34	32	30	20	IF I WANTED TO ISLAND 4238	◆ MELISSA ETHERIDGE
35	39	—	2	IT'S TOO LATE EPIC ALBUM CUT	◆ GLORIA ESTEFAN
36	36	36	6	WHERE DO I GO FROM YOU SBK 58401/EMI	◆ JON SECADA
37	38	37	6	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
38	37	32	13	ANOTHER NIGHT ARISTA 1.2724	◆ REAL MCCOY
39	RE-ENTRY	2	—	WHEN YOU LOVE SOMEONE ELEKTRA 64415/EEG	◆ A. BAKER & J. INGRAM
40	RE-ENTRY	4	—	WONDERFUL CAPITOL 58239	◆ ADAM ANT

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENT

1	—	—	1	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
2	1	2	11	IF YOU GO SBK 58165/EMI	◆ JON SECADA
3	3	4	16	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
4	4	1	13	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
5	2	3	5	THE SWEETEST DAYS WING 11110/MERCURY	◆ VANESSA WILLIAMS
6	9	8	17	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
7	5	5	38	THE SIGN ARISTA 1.2653	◆ ACE OF BASE
8	7	6	10	ALWAYS MERCURY 856 227	◆ BON JOVI
9	6	9	26	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
10	8	7	3	ON BENDED KNEE MOTOWN 0244	◆ BOYZ II MEN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## O.J. Not For WFLZ's Billboards Anymore; WQHT Morning DJs In Talks For TV Show

ATTORNEYS FOR O.J. Simpson have contacted WFLZ Tampa, Fla., threatening a lawsuit if the station doesn't take down its billboards featuring mug shots of Simpson and morning men M.J. Kelli and B.J. Harris under the heading "M.J., B.J. & O.J." The attorneys also asked the station to stop distributing T-shirts featuring the same artwork.

The attorneys' letter calls the station's promotional materials a "crass and blatant attempt to capitalize and exploit Mr. Simpson's current state of affairs."

The station is complying with the request.

WQHT New York morning men **Doctor Dre** and **Ed Lover** are in negotiations with New World Entertainment to develop a late-night TV show. While no deal has been struck, a New World source says, "We're very high on Doctor Dre and Ed Lover, and we're taking a very serious look at them."

Horror novelist **Stephen King** has acquired two more stations near his Bangor, Maine, home, according to Reuters. The new acquisitions, N/T WNSW and album rock WKIT, were purchased from H&L Broadcasting Inc., for an undisclosed price by King's holding company, the Zone Corp. King also owns all-sports WZON Bangor. No format changes are planned.

### PROGRAMMING: RIVERS JOINS KPLX

**Smokey Rivers**, operations manager at WGH-AM-FM Norfolk, Va., fills the PD vacancy at sister station KPLX Dallas. At WGH-FM, assistant PD/af-

ternoon host **Randy Brooks** becomes acting PD.

KBGG San Francisco is searching for a new PD to replace **Jerry McCracken**, who has resigned.

WCLB-FM Boston changes calls to WKLB because of what operations director **Bob Christy** describes as listener confusion with crosstown classical



by *Phyllis Stark*  
with reporting by *Eric Boehlert*  
and *Douglas Reece*

WCRB. WKLB remains country.

At XHRM (the Flash) San Diego, morning man **Bryan Jones** is upped to OM and moves to afternoons. **Kelli Cluque** is upped from APD to PD and will retain her midday shift. Also, **Brynn Capella** is upped from programming coordinator/assistant music director to MD. GM **David Duron** returns to his old general sales manager job, while owner **Luis Kaloyan** assumes day-to-day management duties.

**Ross Block** has been named PD at jazz/AC WSJT (formerly WEZY) Tampa, Fla. He previously was director of NAC and AC programming at the

Research Group.

Former WZTA Miami PD **Neal Mirsky** has been named PD at WOFX Cincinnati. He replaces **Tom O'Brien**, now at WKQI Detroit.

AC KXYQ-FM Portland, Ore., flips to classic rock as Earth 105 following its sale to Heritage Media Corp. and has applied for the calls **KKRH**. PD **Alan Lawson** exits and has not been replaced. **Alex DeMers** is consulting. **Harry Williams**, president/GM of local sister stations **KKSN-AM-FM**, adds those duties at KXYQ.

Former WGNA Albany, N.Y., PD **Jon Allen** will become on-air PD at WQIK Jacksonville, Fla.

WHJX Jacksonville will segue from top 40/rhythm to R&B after Jacor Communications closes on the station.

Oldies **WWKL** Harrisburg, Pa., will move on Friday (30) from 94.9 to the 99.3 frequency now occupied by top 40/talk-hybrid station **WYMJ** (formerly **WIMX**). The two frequencies will simulcast the oldies format until July 10, when **WYMJ** becomes AC **Magie 94.9**. **WYMJ**'s new PD is **Mark Maloney**, previously of **WVIC** Lansing, Mich. **WWKL** air personality **Chris Andre** will be **WYMJ**'s MD.

In addition to being PD of new Atlanta R&B sign-on **WQUL**, as previously reported, **Steve Hegwood** will also be VP/programming, contemporary stations, for parent company **Radio One**. He previously was OM at **WJLB/WMXD** Detroit.

New Providence, R.I., modern rock sign-on **WUAE** (Billboard, June 24) has picked up the call letters **WDGE**.

Look for **WESC-FM** Greenville, S.C., APD/MD **T. Gentry** to take the programming reins at **WKXC-FM** Augusta, Ga. APD **Tony Cooper** has been overseeing programming since former PD **Bob Raleigh**'s February departure.

Country **WVIC** Lansing, Mich., which was recently sold to the owners of crosstown rival **WITL**, will flip to a new, undisclosed format shortly. PD **D.C. Cavendar** exits and has been replaced by former album rock **WKLQ** Grand Rapids, Mich., APD **Darrin Arriens**.

Consultant **Chris Elliott** will exit **McVay Media** in August to form Denver-based **Chris Elliott Program** ming Consulting. The firm will specialize in oldies formats.

Religious **WTTX** Lynchburg, Va., flips to satellite country-formatted **WWAR**.

### PEOPLE: COLOGNE TO WGCI

**WNVL** Lexington, Ky., PD/morning man **Don E. Cologne** has been named MD at **WGCI-FM** Chicago, replacing **Vic Clemons**, now at ABC Radio Networks. Also at **WGCI**, **Irene Mojica** moves from overnights to nights, replacing **Mike Hudson**. **Jeanne Sparrow** is upped from part time to overnights.

**WBEE** Rochester, N.Y., afternoon driver **Coyote Collins** adds MD duties previously handled by PD **Bob Barnett**.

**Jimmy Edwards** is upped from interim MD to MD at **KMJX** Little Rock, Ark., replacing **David Allen Ross**, who exits radio.

## Once Pariahs, Steve & D.C. Are Now Winners In St. Louis

TWO YEARS AGO it looked like the careers of Steve Shannon and D.C. Chymes were finished. One deplorable on-air comment had gotten them fired from two consecutive jobs, and many industry observers believed they would never work in this business again.

Today, a somewhat humbled and decidedly wiser Steve & D.C. are having the last laugh. In the winter Arbitron book, their morning show at top 40 **WKQB** (Q104) St. Louis was No. 1 at 18-34, with a 12.9 audience share.

It may be the most surprising comeback of all time.

The duo's troubles began in May 1993, when they responded to a caller who accused them of being "white racist pigs" by telling her—on the air—that she was behaving like a "nigger."

That insult not only got them fired—after the NAACP complained and launched an organized protest against **WKQB**—but resulted in the station suing the fired jocks for \$50,000 in lost revenue. (Shannon now says the station never pursued the suit.)

A month later they were hired by Jacor Communications' **KAZY** Denver. But after just two weeks on the air there, local community groups, responding to the **WKQB** incident, pressured management at that station to also fire them.

"That was a tough time for us," says Shannon. "We came back to St. Louis really scared, because we thought, 'Wow, if Jacor can't handle the heat...'"

Upon their return to St. Louis, they did something they now say they should have done right away: The jocks visited local NAACP chief **Charles Mischeaux** to apologize for the incident and convince him that they were not, in fact, racist. After the visit, **Mischeaux** gave them his blessing, and they were subsequently hired back at the station that had fired them. Ironically, the pair has since forged a friendship with **Mischeaux**, who, at press time, had plans to attend **Chymes**' June 23 wedding.

By the time the pair returned to the airwaves in January 1994, **WKQB** was under new management and had flipped frequencies from a 100,000-watt signal to an inferior 39,000-watt signal. Despite that handicap, the duo was able to not only regain the momentum it had begun to achieve before the racial incident, but to surpass it and ultimately achieve ratings dominance. The slur, Shannon says, "has never been an issue since then."

Both jocks say their period of unemployment was a difficult, but ultimately valuable, experience. "I

learned how much I love this business, because we were out of work for eight months," says Shannon.

"I learned anything can be talked about, it's just how you say it," says **Chymes**. "Other than some things that got us into trouble in the past, there is nothing we won't deal with" on the air.

Both say that the honesty, spontaneity, and variety of their talk-based show are what makes it work. "Our show is real honest; we don't pull any punches on the air," says Shannon.

"What makes it fun for me is the variety," adds **Chymes**. "I truly never know what to expect. We recently had a Bible theologian on the air, and a few days before we had a couple who likes to swing."

The jocks were first teamed up at **WZBQ** Tuscaloosa, Ala., after Shannon had worked solo at **WGSN** Gadsden, Ala., and **WHHY** Montgomery,

Ala., and **Chymes** had done stints at **WZZR** Richmond, Va., and **WFFX** Tuscaloosa. They worked so well as a team that they were hired for mornings at **WMXZ** New Orleans and then at **WKXX** (Kix 106) Birmingham, Ala., before joining **WKQB** for the first time four years ago.

Because of their background, **Chymes** believes that the radio industry has the incorrect perception that he and Shannon are "wild and uncontrollable" and "a

risk." Given an opportunity to correct the record, he says, "I think we'd like to convey the message that it's controlled wildness."

"Our reputation for being wild and out of control is basically from people who don't know us," adds Shannon. "I also think we're a different Steve and D.C. after being out of work for eight months. We're better businessmen; we're out with clients several times a week... We haven't had a day off since we got back. I don't think we even want a vacation."

Shannon says they now have two self-imposed limitations. "Our rule is, don't lose the license, and our unspoken rule now is, don't lose our jobs."

Ironically, Shannon believes all the negative publicity they received two years ago may be helping them now, although it was painful at the time.

"In the long run, I think the fact that everybody knows us here has made a difference, and it's gotten some people to sample us," he says. "I really think we're reaping the benefits of all that publicity right now, because we were able to stick it out."

Having weathered the storm, Steve & D.C. are now working toward their next goal of getting their show syndicated in other markets.

PHYLLIS STARK



## newsline...

**ERIC HALVORSON** has been named to the newly created position of executive VP/COO at Salem Communications Corp. He previously was the company's general counsel and a member of its board of directors.

**DAVID MANNING** is upped from GM at **WRBQ-AM-FM** Tampa, Fla., to VP of parent Clear Channel Communications' Tampa properties, adding responsibilities for sister **WMTX**. **Kevin Malone** is upped from general sales manager to GM at **WMTX**, replacing **Jonathan Pinch**. **WMTX** operations manager/morning man **Mason Dixon** will not become station manager, as previously reported elsewhere, but Manning says he has "big plans" for Dixon. Look for an announcement shortly.

**KATHY STINEHOUR** has been named GM at **KLOL** Houston, replacing **Pat Fant**, now at crosstown **KTBZ**. **Stinehour** was previously VP/GM of **KBEQ-AM-FM** Kansas City, Mo.

**GEORGE DUFFY** exits the GM job at **WGRX** Baltimore and has not been replaced.

**DOUG ABERNETHY** has been named VP/GM of **KONO** San Antonio, Texas. He was previously director of sales at **WXR/B/WDSY-FM** Pittsburgh.

**ERIC MASTEL** has been named GM of **KMTW/KKLZ** Las Vegas, replacing **Terry McRight**, who exits. **Mastel** previously was GSM at sister station **WWDE** Norfolk, Va.

**BILL HUNT** exits as GM at **WQBK-AM-FM** Albany, N.Y., and is replaced by **Peter Baumann**, who previously was the station's national sales director.

**DAVE NOLL**, former VP/GM of **WEGX** and **WJZZ** Philadelphia, joins **AccuRatings** as GM/East region. He will remain in Philadelphia.

**STATION SALES:** **KIOT** Albuquerque, N.M., from **Wizard Broadcasting Co.** to **Simmons Family Inc.** for \$1.6 million; **WPTR** Albany, N.Y., from **Albany Broadcasting Co.** to **Crawford Broadcasting Co.** for \$700,000.

## DRY ROT TO MOTHBALLS: ROCK COLLECTING'S DUSTY CURATORS

(Continued from page 1)

tar god thought the Hard Rock Cafe should have one.

Would that curating were always so effortless. Even with money—and Hard Rock Cafe International has it, though it won't say how much—it's not always easy to secure memorabilia in this increasingly competitive field.

Sometimes the artifacts cost big bucks, like the \$60,000-\$70,000 the Hard Rock organization paid for the oddball, two-front-axle bus the Beatles used for their "Magical Mystery Tour" movie. Some holy grails of rock'n'roll are simply out of reach. For Routhier, these would include items associated with such rock'n'roll ancestors as Delta bluesmen Blind Lemon Jefferson and Robert Johnson.

"They didn't even find a photograph of Robert Johnson until the early '80s," Routhier says.

There are more than 20,000 entries in Hard Rock's memorabilia database. These include multiple items, such as a set of Beatles trading cards. The cards are stored in an archive in Orlando, Fla., and displayed in 33 restaurants around the world.

Founded by Isaac Tigrett and Peter Morton in 1971, the organization for which Routhier works is the best-known player in a burgeoning field. Other notable entries are Hard Rock Cafe, the West Coast relative of Hard Rock Cafe International; the Delta Blues Museum, founded 16 years ago in Clarksdale, Miss.; the 28-year-old Country Music Foundation's Hall of Fame and Museum in Nashville; the 5-year-old Alabama Music Hall of Fame near Muscle Shoals; and the 10-year-old Motown Historical Museum in Detroit, which recently reopened after being closed for renovations.

The latest element in the rock curating field is the biggest nonprofit in the arena: the Rock and Roll Hall of Fame and Museum in Cleveland, due to open Labor Day weekend. A third of the five-level, pyramid-motif building, designed by I.M. Pei, will be devoted to exhibits.

Despite the competition, most of the organizations say that they will cooperate with the rock hall to make trades and loans of memorabilia.

The Hard Rock organization in Orlando has a curatorial staff of seven headed by Routhier. The Country Music Foundation, which bills itself as the largest research facility in the U.S. dedicated to a single form of popular music, has approximately eight on staff. The rock hall has three, and the other organizations are far smaller in staff and size.

Other than the Hard Rock organizations, all of these projects are nonprofit. Most operate on a shoestring budget, if any. But most in the field agree that there are rules involved in rock'n'roll curating, including:

- Being persuasive and dignified with people whom one approaches for donations.
- Handling the artifacts with care and guarding against ravages of time, such as dry rot, moth holes, and instruments that have become so out of tune as to be unplayable.
- Preserving the artifacts in as near-original condition as possible. (This means that memorabilia should not be mounted in a way that could permanently alter them.)
- Letting masters play the instruments. Hard Rock allows this; so does the Country Music Foundation.
- Being collegial with related institutions—at least on the record.

Tigrett might be said to have developed the rock-memorabilia market. "There is a fan for everything," says Ti-

grett. "The Hard Rock exists because of my devotion to Clapton and Hendrix and, later, Led Zeppelin."

Tigrett left the rock'n'roll collecting business in 1988, when he sold the Hard Rock Cafe concept to the Rank Organization. But he still speaks as though he's involved, and, in a way, he is. He now owns House of Blues, a chain of restaurants sporting blues-themed folk art.

"Probably only one-twentieth of the collection of the Hard Rock has ever been seen," Tigrett says. "We have tens of thousands of photographs. We have rare interviews on radio with various rock artists. We have paper goods, like the original artwork for album covers. Most of the stuff was sitting under people's beds or on their mantelpieces, and there was no value put on it except what an individual held dear."

Tigrett did what no one had done before: He put one of Clapton's guitars on a wall, at his first Hard Rock Cafe, in London.

"It took me about a week to figure out how to do it without damaging it," Tigrett says. "You know the little plate on the back where the electronics are? I used those screw holes, then I created a wood piece that would use those same holes so the guitar wouldn't be damaged, and I ended up screwing that to the wall."

"The word got out to the industry that this nut had put a guitar on the wall with a picture light and a brass plaque. About two weeks later, here comes Pete Townshend's guitar roadie, flips open his guitar case—it's Pete's Les Paul with all the gizmos on it—with a little note from Pete that says, 'Mine's as good as his.' I started talking to my musician friends, and stuff started pouring in."

Valuable guitars require, according to Hard Rock curating chief Routhier, the most maintenance, because they're not in sealed cases. Not only does the cleaning crew dust them off every night, but the guitars receive quarterly cleanings in which they are checked for cracks, and an annual, comprehensive cleaning that includes detuning.

### 'GENEROUS MUSICIANS'

In contrast to curators at the Hard Rock organization, Delta Blues Museum curator John Ruskey and assistant curator Nancy Kossman work with an annual acquisitions budget of \$25,000-\$30,000. "We don't receive any help from local government, but we get a lot of help from generous visitors, like musicians," Ruskey says.

Steppenwolf's John Kay, guitarist Steve Miller, and ZZ Top's Billy Gibbons have donated money and artifacts. Gibbons gave the museum a "Muddywood" guitar, fashioned from wood from Muddy Waters' childhood cabin (Billboard, Dec. 4, 1993).

The museum also has the store sign from the juke joint at which Delta blues legend Robert Johnson is said to have been fatally poisoned. "The juke was a farm commissary during the week and, like a lot of juke joints, it would be converted during the weekend," Ruskey says. "They'd move things to the side, have floor space, and people would dance."

When the juke, known as the Three Forks Store, was relocated, the movers took down the sign and put it on a refuse pile. Fortunately, a bluesman, "who, by coincidence, was thinking about Robert Johnson, saw the sign, put it in the back of his VW Beetle, and brought it to the museum," Ruskey says.

In early May, Ruskey was awaiting a guitar from Big Joe Williams' sister. "We had to go out and find her and talk



Motown's Hitsville, U.S.A., above, and the Alabama Music Hall of Fame, below, left and right, are among the many organizations in search of music-related memorabilia. Some musical "holy grails" include items associated with Delta bluesmen Blind Lemon Jefferson and Robert Johnson.

to her," says Ruskey. "She didn't know anything about the museum and wasn't aware of the international success of her brother's music."

Once people are made aware that the museum "illuminates objects that are important to the history of the blues," they are far more willing to donate, Ruskey says.

What remains frustrating is that "blues musicians don't tend to hang onto their personal effects," Ruskey says. "Their families don't, either."

At the Country Music Foundation, curator of collections Chris Skinker heads a staff of eight full-time workers and three part-timers. Skinker does acquisition, research, maintenance, and installation. Each item must be registered, marked, and entered into a permanent record. The process can be very time consuming, particularly when one considers that the Foundation boasts a collection of approximately 40,000 photographs.

"As a nonprofit, we rely very heavily on donations," says Skinker, noting that the foundation also has a "small acquisitions budget" that may come into play, but only on an "item-by-item" basis.

In addition to the photos, the foundation boasts about 3,500 three-dimensional objects, including costumes, guitars, and cars; among them is Elvis Presley's 1960 "solid gold" Cadillac. (The finish of the car is actually made of ground pearls blended with gold dust.) The Cadillac, given to the museum by Presley, Col. Tom Parker, and RCA, is difficult to value, Skinker says.

According to Skinker, one of the most interesting items in the collection is a Weymann acoustic guitar that once belonged to Jimmie Rodgers. "We knew it existed, but we had no idea what had happened to it," Skinker says. "The

family didn't have it and didn't know where it was. We had seen photos of Jimmie with the guitar, and it had appeared on sheet music in a publicity photo of Rodgers."

Custom-built, with Rodgers' name inlaid on the fingerboard, it is a natural-wood guitar from the early '30s. A woman called to say that she had inherited it from her father, a Texas Ranger. He had gotten it from Rodgers, who had been made an honorary Texas Ranger during his illustrious career.

"It was a cold call," Skinker says. "The woman wanted to know if we were interested in it."

The foundation eventually paid the woman "a very modest amount of money" for the instrument, which spent six months on the workbench after arriving in Nashville. Since its renovation, Doc Watson and Merle Haggard have played it.

"It's had a good resurgence," Skinker says. "It was also played by Clint Black on our 25th anniversary show, which aired on CBS three years ago."

Dick Cooper, who left the post of curator of the nonprofit Alabama Music Hall of Fame in Tusculumbia in May, says that persuading people to release their treasures is difficult but not impossible.

"You basically have to convince them that you are going to treat whatever they give you with respect and exhibit and maintain it properly," he says.

Among the challenges of curating is dealing with old paper products such as contracts, original song lyrics, old notebooks, or tour itineraries. These are subject to the same sort of deterioration as other paper products, because most are printed on paper containing acid. Cooper says that chemical residue re-

mains in the paper forever and, that while its effect may not be evident in the first five or 10 years, the paper can start to turn yellow after 30 or 40 years.

"You can store it in such a way that it's not exposed to oxygen, which speeds deterioration," Cooper says. "You can also store and display it so it's not affected by light; ultraviolet light, in particular, will cause it to fade. This can be something as simple as putting a piece of glass over the document to keep out the ultraviolet light."

Early on, the museum hired a company to mount song lyrics on boards for easy display. Never again, vows Cooper. Such displays place limitations on what one can do with the document in the future, because the backing can't be detached.

Curators must also guard against dry rot. "If you put a guitar, a violin, or another kind of wooden instrument in a real dry atmosphere where there is no humidity, it can lose its moisture content and start coming unglued," Cooper says.

As for costumes, Cooper puts mothballs in the pockets.

### ROCK HALL COLLECTION

What of the Rock and Roll Hall of Fame's curatorial effort? Chief curator James Henke and his key deputies David McGee and Michael Goldberg (like Henke, both are alumni of Rolling Stone magazine) are busy collecting memorabilia for the 150,000-square-foot, \$92 million facility on the shore of Lake Erie in Cleveland. They need to have 50,000 square feet of exhibition space ready for display by Labor Day.

Although Henke has no budget for acquisitions, he has a substantial kitty for exhibits and numerous contacts in the music business. He is counting on the collegiality of colleagues in his field, many of whom say they will work with the hall.

Among the notable items the rock hall has amassed are a guitar from the Who's Townshend, a huge collection of drumsticks from Byrds founder Roger McGuinn, various iconography connected to the punk movement, Chuck Berry's handwritten lyrics to such seminal singles as "Carol" and "School Day," boots from people as disparate as Johnny Cash and members of L7, and writings and costumes from John Lennon and Wilson Pickett.

The last is something Alabama's Cooper might envy. Cooper, whose erstwhile facility may loan the rock hall Dan Penn's original lyrics from "Do Right Woman—Do Right Man," a hit for Aretha Franklin, has struck out with Pickett.

"We would like to have something from Wilson Pickett," Cooper says. "We can't get him to respond to us." Pickett hails from Prattville, Ala., just northwest of Montgomery. "We have not talked to him directly," Cooper says. "We have sent letters to him through his management, and he has not responded."

Representatives from related organizations, including Graceland, also say they will help the hall with loans and exchanges. That explains Graceland's decision to loan the hall a collection of memorabilia from Elvis Presley, including the black leather stage costume Presley wore during his 1968 comeback on NBC-TV.

"We are willing to make trades and loans," says Country Music's Skinker. "That's a very healthy activity in the museum field, and it's encouraged as long as the objects can be maintained in a proper museum environment."

## SILVERTONE'S BIG SUGAR: 500 LBS. OF (AHEM) BLUES

(Continued from page 1)

you'd have to say is, 'I don't know too many blues bands who would do a metallized version of an Al Green song and then do dub mixes of that.' "

Indeed, for every blues-derived number in Big Sugar's repertoire, such as the traditionally based "Wild Ox Moan" or the Muddy Waters classic "Standing Around Crying," there's a curveball, like the loud, dub-wise rendition of Green's "I'm A Ram."

The Toronto quartet's label debut, "500 Pounds," also includes a thundering cover of Traffic's "Mr. Fantasy." The B-side of the group's first U.S. single is a rip-roaring take on the Charlie Parker/Dizzy Gillespie bop standard "A Night In Tunisia." And a live performance might include a blasting version of the Link Wray instrumental "Jack The Ripper," ornamented by Kelly Hoppe's unexpected melodica work.

While singer/guitarist Gordie Johnson acknowledges his band's debt to the blues, he adds, "We're not museum curators."

The U.S. release of "500 Pounds" on Tuesday (27) culminates a two-year saga.

Tedesco—whose label's signings have run the gamut from modern rock acts such as the Stone Roses and Mary My Hope to bluesmen Buddy Guy and John Mayall—says he was originally contacted about the band in 1993 by Tom Treumuth, who heads the Canadian label Hypnotic Records, which released the group's self-titled debut.

Tedesco says, "[Treumuth] said, 'Hey, I know who you guys are, I know you've done alternative bands and blues bands. I've got this thing that's kind of a little of both.' And he brought me a copy of the first record, and I went, 'This is cool, but, ah, I don't know...' You knew there was talent there, but ultimately I passed."

However, in Austin, Texas, in the spring of 1994, Tedesco received a call from Chris "Whipper" Layton, the former drummer in Stevie Ray Vaughan's Double Trouble, who asked Tedesco if he had heard Big Sugar's then new album, "500 Pounds."

Tedesco recalls, "He dropped a copy of it off, and I went home and listened to it and said, 'Boom! What a difference!'"

Tedesco ended up signing Big Sugar to a worldwide deal with Silvertone (excluding Canada, where the group continues with Hypnotic, which is distributed there by A&M).

While Big Sugar undeniably boasts a pungent bluesiness, Tedesco always backs away from the word "blues" in discussing the group.

"To an extent, calling them a blues band would be very unrepresentative and limiting. There are other young bands that use a blues element and do something with it, and none of them sound alike: G. Love & Special Sauce; Beck in some of his things; Morphine, although theirs is a bit of a film noir jazz soundtrack; Jon Spencer Blues Explosion, arguably, although you don't hear that many blues strains. Those are the [bands] I sense that are similar [to Big Sugar], as opposed to the more orthodox blues or rock-blues things."

What one does hear in Big Sugar is a staggering eclecticism. Bandleader Johnson says it was bred during the '70s, when he lived in Windsor, Ontario, which lies across the river from Detroit.

"I was listening to WABX and WRIF and a slew of other stations coming out of Detroit at that time," he says. "As a little kid, I was fascinated with flipping the dial, wondering, 'What's that? Jimi Hendrix, what the hell is that?' I'm watching 'The Banana Splits' on TV and hearing Jimi Hendrix on the ra-

dio."

Raised on a diet of classic hard rock, Johnson says, "I took an abrupt left turn and started listening to Charlie Parker and Bud Powell and Thelonious Monk and Charlie Mingus." Punk rock wasn't a part of the mix until much later, when Johnson became exposed to it through ska and reggae—styles he heard in stores and clubs catering to Toronto's large Jamaican community.

Johnson says at first he didn't attempt to fuse the various musical styles he favored; instead, he could typically be found doing an evening instrumental swing gig in a lounge, followed by a 10 p.m.-1 a.m. set in a blues club, and then an after-hours date playing rockabilly and country two-steps.

"We tried to please all these guys at the same time, which was fun for a couple of years," he says. "After awhile, I started to think, 'There must be a way to pull this off all at one show.'"

The current edition of Big Sugar— assembled since Johnson recorded "500 Pounds" with original drummer Al Cross—reflects its leader's desire to be everywhere at once musically. Bassist Garry Lowe went to school with melodica ace Augustus Pablo in Kingston, Jamaica, and is, Johnson says, "the first-call reggae bass player" in Canada. Harp player/saxophonist/melodica player Kelly Hoppe hired Johnson in the first blues band he ever played in and educated the guitarist in the form. Drummer Stich Wynston is a veteran of avant-garde jazz units.

Volume, Johnson says, is the element that cements the disparate pieces of Big Sugar's sound.

"I used to play fat-body jazz guitars and was strictly a Fender amp guy—real clean sound. I thought, 'OK, what is the deal here? How can I make everybody dig this?' Well, first of all, it helps if everybody can hear you. One day, I said, 'Alright—Marshalls, Les Pauls.' I bought a Les Paul and stacked the amps to the ceiling.

"It's an old, old recipe, handed down," he adds. "Look at Led Zeppelin: 'Let's mix some Celtic acoustic druids and 'Lord Of The Rings' stuff with American blues.' Why did anybody dig that? Because they were Jesus-loud, that's why."

Silvertone began pushing Big Sugar's unique, booming sound more than three months before the release of the album. In February, the "Ride Like Hell" 7-inch single was issued to college radio. In March, a five-track "Ride Like Hell" EP, including "Mr. Fantasy," "I'm A Ram," and two dub mixes of the Green cover, was released.

Tedesco says, "The market is so crowded now and so competitive, if we don't set things up properly, it's going to be just that much more work. That was the reason for getting out the 7-inch, as well as the EP—to sort of create an awareness, as opposed to saying, 'OK, here's the album.'"

"Ride Like Hell" was officially delivered to album rock and modern rock radio on May 29. "We've got very few stations so far," Tedesco says. "That will change, though."

Big Sugar does have at least one early champion. Jonathan Pirkle, PD at modern rock WNFZ (94Z) Knoxville, Tenn., says that "Ride Like Hell" is in heavy rotation and is among the station's top five most requested tracks.

"I freaked," Pirkle says, recalling his first exposure to the song. "I said, 'This is going to be big.' I put it immediately into rotation and began banging it... [I liked] the power and the originality of the sound. It's classic rock meets modern rock, and it *drives*."

While Silvertone is servicing clips of "Ride Like Hell" and "Wild Ox Moan" to video outlets, Tedesco says that touring will be "a very, very significant component" of the label's campaign.

"There have basically been three stages of awareness of this band that I've noticed," Tedesco says. "People hear the record, and they say, 'Hey, this is kinda cool, I kinda dig this. It's kinda garagey and a little bluesy; it's kinda neat.' Then they see the video, and they say, 'This guy is really cool.' And then lastly, people see them live, and that's usually the final catalyst that ties all of the elements together for people."

While no dates are firm yet, club showcases in major markets are planned for July and August, as well as supporting slots as they develop. Big Sugar kicked off its American campaign in mid-June with a pair of showcases apiece in New York and Los Angeles.

## TICKETMASTER, OTHER SERVICES OPEN ON WEB AND EYE ONLINE SALES

(Continued from page 5)

Ticketmaster's Web site (<http://www.ticketmaster.com>) "is clearly adding value for the consumer," says Alan Citron, Ticketmaster's senior VP for new media. "It's not a case of just duplicating online something that already exists: We are offering the customer a huge database of concert information that has never been available to them before and hopefully also making it fun to use."

In addition to its events database and information on Ticketmaster outlets and phone numbers nationwide, Ticketmaster Online includes a variety of features. "The TipSheet" offers daily news and posts from the entertainment world, for which Ticketmaster has hired a full-time reporter. The "Icon Icon" is a feature in which performers and sports figures will discuss their favorite events, kicking off with Melissa Etheridge. "Concert Talk" is a chat area, and "Spotlight" will focus on high-profile events and also include periodic contests and merchandise offerings.

According to Citron, users can access and print out seating charts for venues and soon will be able to hear audioclips and other added features as the site, builds up into its next phase, which will include direct online sales.

The Ticketmaster site is being produced by Bellevue, Wash.-based Starwave, which is owned by Microsoft co-founder Paul Allen, who also holds an 80% interest in Ticketmaster.

### OTHER PLAYERS

SonicNet uses a custom online-ticketing system through which buyers, who also can download maps and bios, receive a "virtual ticket" printed with a unique serial number that they can print out at home and present at the door.

"Would this work for Megadeth? Probably not," SonicNet's Butterworth says. "But it does for smaller clubs, and that's where the market will be for alternative ticketing services—venues that don't create enough volume to warrant a Ticketmaster deal."

There is no service charge added for using the system, although it costs \$10 per month to join.

SonicNet has been selling "up to 50 tickets a month," Butterworth says. "But when you consider that we have a user base of 2,000 people, that's a 2.5% usage rate. If you multiply that 2.5% out by the 2.5 million people on [America Online] and the possible millions on the

Bob Bell, new music buyer for 347-store Wherehouse Entertainment of Torrance, Calif., attended a June 14 Big Sugar performance at Luna Park in L.A., and he believes that the band's live shows are crucial to its development.

"Once I saw them live, I was blown away," Bell says. "The key is going to be getting them on the right tour. If they get the right opening-act slot, people will see them and get turned on. A lot of different people would like them if they saw them. I can see them opening for a big triple-A act that wants something a little different."

Tedesco admits that the label has its work cut out for it. He notes that while "500 Pounds" has sold more than 50,000 units in Canada, Big Sugar faces the same challenge as other popular Canadian acts such as the Tragically Hip, Barenaked Ladies, and Colin James, which have not yet scored in the U.S.

"Having success in Canada does nothing to assure you of any success in America. In fact, I almost wonder if it's not a curse in some respects," Tedesco says. "I know that this is going to be an educational, slow-build process. I don't think they conveniently fit into the marketplace. I think the marketplace is going to have to come around to them."

As Big Sugar gears up for its first American campaign, Johnson is looking forward to both the challenge of playing U.S. clubs and some typically eclectic musical recreation afterward.

"On tour with this band, I'm playing through a stack of Marshalls bigger than I am out there, and that's a ball to me," he says. "But when I get home, I want to do something a little different. So we put together these really swingin' little organ trios, get the upright bass, and go play some acoustic gigs. Play jump-style R&B, just to keep the gears turning."

Internet, that's a lot of people and certainly a viable market to be tapped."

DiCesare-Engler launched its World Wide Web-based "Concert Connection" April 24, and while sales have not been noteworthy ("several dozen" tickets have been sold online to date, according to the company), both consumer interest and longer-term hopes appear high. "We've recorded more than 20,000 hits already of people just checking us out," says Adam Burg, special projects manager.

DiCesare-Engler has set aside 100 seats per show for online sales, Burg says, though it was considering raising the limit for a Dave Matthews Band gig at a 5,000-seat arena.

"We're really hitting the 18-25 demo with online ordering, and the impact is clearly strongest with acts like Wilco and Dave Matthews that appeal to that audience than with someone like Barry Manilow," he says.

Consumers enter the site through a home page and then can view a list of upcoming shows that includes a photo, bio, audioclip, and pricing information. A "buy" button sends browsers into purchase mode, where they enter information, including a credit-card number. Tickets are then mailed out (or held at will call if the order is placed within three days of the show).

The service charge for online orders is \$2, which is slightly less than the fee for other ordering methods, according to Burg.

ETM's site is "informational only right now," says company co-founder Peter Schniedermeier, meaning that customers cannot place orders electronically. "We are using it to tell people about upcoming shows and directing them to how to go about ordering tickets" via telephone numbers.

Schniedermeier's concern, echoed throughout the industry, is ensuring the security of credit-card transactions conducted online. "Until we are sure that we can guarantee protection, we won't be doing online sales," he says.

### SECURE SALES

The lack of security is the reason Ticketmaster will not be conducting transactions online at launch, says Citron. "This company last year handled more than \$1.5 billion in ticket sales, and before we begin online sales, we want to be absolutely sure that security issues have been resolved, because so much of our customers' money is riding online,"

he says. "We are aware that people are currently testing various methods of ensuring online safety, but frankly we have no desire to be the first to test them out. We're happy to be second."

Systems in use by other companies include NetCash and First Virtual, both of which are being employed by the New York Macintosh Music Festival to secure its online ticket sales. SonicNet will also use First Virtual for its sales on the Web.

Ticketmaster has been conducting a separate test of online ticket sales on America Online, which offers controlled access and thus eases fears of fraud. Ticketmaster's AOL virtual ticket window is a "limited, ongoing test," Citron says, that is currently selling tickets only to events in Florida and Chicago.

Sales rung up online have averaged about 4,400 tickets a month, out of a total Ticketmaster universe of some 4 million tickets sold nationwide per month. Ticketmaster charges the same service charge for these online sales as it does for sales conducted in traditional fashion, Citron says.

As to whether that policy will apply to Ticketmaster Online when it begins sales "within a year" remains to be determined, Citron says. "It's hard to judge [company] cost, because there is a large initial outlay involved in getting it up and running," he says. "It's just way too soon to talk at all about service charges, except to say that they will be reflective of the prevailing marketplace."

## BMG REVAMPS

(Continued from page 14)

U.S. for the nine acts that are signed directly to BMG International. The acts are David Bowie, Ritchie Blackmore, Hammer, Al Green, Garland Jeffreys, Midge Ure, Joan Armatrading, Foreigner, and Deep Purple.

In related news, Allan Fried has been named VP of A&R and artist development at BMG International. He was previously director of international A&R.

Within the marketing department, Gaby Sappington is promoted from manager of press and promotions to director of international media relations. Kate Winn and Kriss Wrech are named managers of international marketing.

## FABULOUS THUNDERBIRDS ROLL DICE ON PRIVATE DEBUT

(Continued from page 1)

"Roll Of The Dice," is upbeat, with many observers calling the album the band's best ever.

"The stuff I heard sounded super-cool," says Antone's manager Zoe Poore. "It's a laid-back cool groove . . . It has a good, kind of authentic, but not dated sound."

Poore says that the veteran blues-rock band continues to evolve beyond its roots-rock raising: "Every T-Birds album has some kind of different lineup, some kind of different sound."

As far as singer/harp player and founding member Kim Wilson is concerned, that's exactly the point.

"I really want people to wonder what's going to happen next at this point," Wilson says. "I know what the T-Birds are and I know no matter how it gets spit out, they're gonna know it's us. But at the same time, I don't want 'em to be so comfortable with what we are. I want them to be guessing, and I want them to be anticipating what's gonna happen next. I don't want it to be the same thing out of the chute every time."

"It's one thing to have a signature sound, but, beyond that, you need to experiment, get off. You don't want people to say, 'Well, I already have that—I bought that last year.' That's not where it's at at all."

"Roll Of The Dice," which will mark the T-Birds' debut on Private, fulfills Wilson's mission. While the album displays the band's traditionally brawny blues-based sound, it also includes such stylistic experiments as the zydeco-inflected "Do As I Say" and such surprising covers as Van Morrison's "Here Comes The Night" and the old Disney-derived Bobb B. Soxx & the Blue Jeans hit, "Zip-A-Dee Doo-Dah."

Wilson, who has recorded eight previous albums, including the platinum 1986 release "Tuff Enuff" with the T-Birds, calls the new set "the best T-Birds record ever—there's no doubt in my mind."

Private president Ron Goldstein attributes the funky yet intriguingly different sound of the record to its producer, Danny Kortchmar.

"The key for me was getting Danny Kortchmar to do this album," Goldstein says. "He'd been calling me about doing blues records—he really wanted to do a blues record. This thing came up. I think he did a terrific job. He and Kim Wilson hit it off beautifully, really well. Danny really spent a lot of time on the songs. Most of the time that doesn't happen. He got really involved. He co-wrote a bunch of tunes, and he played guitar all over the album . . . Kim really got off on the guy. You need that kind of organic energy going, and that's exactly what happened."

Wilson says of Kortchmar, "I found out he really wanted this job bad. He came to hear my blues band in Providence [R.I.], and we hung out after the show. He started telling me all the stuff he was into. To be honest with you, I had no idea about how he played a guitar—I didn't even know he was a guitar player. But he loved the same kind of stuff I did—he was saying the right things. I called him back later on and said, 'Well, I can't afford not to use you.'"

The album also reunites Wilson with producer and multi-instrumentalist Steve Jordan, who helmed the T-Birds' 1991 album, "Walk That Walk, Talk That Talk." Jordan co-wrote and co-produced the track "I Can't Win" and plays drums on three other cuts.

"He's just a friend in common between me and Kortchmar," Wilson says of Jordan. "Of course, he's the best guy in the business at what he does. He's the greatest percussionist in the business,

## Radio Worships Chubby's 'Goddess'

NEW YORK—Every summer has at least one breakout hit, and the early leader for 1995 is blues-rocker Popa Chubby's "Sweet Goddess Of Love And Beer."

The infectious paean to an alcohol-toting beauty, included on Chubby's Okeh/550 Music debut, "Booty And The Beast," is in the upper half of several album rock playlists, including WNEW New York, KQRS Minneapolis, and WKLS Atlanta.

"It's a great summertime record to listen to as you go rolling down the road with the windows down," says WKLS PD Michael Hughes. As it was with several stations, "Sweet Goddess" had an instant impact at WKLS. "This song knocked us all right on the head. It's been a top five request since we added it the first week of April," says Hughes.

Chubby, whose real name is Ted Horowitz, has been playing around New York for years, including busking in the subways. In 1992, Chubby was named new artist of the year by Los Angeles NPR outlet KLON and won an opening slot on the 1992 Long Beach (Calif.) Blues Festival. Since then, he's been playing more than 300 dates a year. Prior to signing with Okeh, he released two albums on his own Laughing Bear label.

Although to many radio listeners his

is a new name, in his hometown many consider his success long overdue. "I can't remember another song in recent months that has generated as many calls and requests," says WNEW music director Amy Winslow. "People were saying that they had been watching him play for years at places like Manny's Car Wash and were wondering when they'd hear him on the radio."



POPA CHUBBY

first-time offering, there's more happening with the lead track than others, but stations are also playing 'Lookin' Back' and 'Trouble.' They're responding to the whole album," says James Dann of Constantine Consulting, which works with nine triple-A outlets.

550 Music's VP of rock promotion Jeff Appleton says the label has "absolutely" gotten a stronger reaction at radio than it expected with the guitar-slinging singer. "We knew we could get the consumer with his live show, but we didn't know how rock radio would react," he says. "The thing I've been happiest about is the longevity of this track.

We're well into the 15th week, and it's still holding nicely. This album was never about where we were going to be on the chart, the plan was to find the people who believed in it and work those markets." Appleton says "Sweet Goddess" has received play on more than 100 album rock and 65 triple-A outlets.

"Booty And The Beast," which came out in March, has sold 10,000 copies, according to SoundScan, and has been increasing about 10% a week in recent weeks.

550 Music will continue to work "Sweet Goddess" through the summer. "Healing In Her Hands" is a potential second single for album rock, but Appleton maintains that the key to Chubby is seeing him live, not necessarily continued radio play.

"Many times you get your one shot, and if it works you go after the next one. There are no guarantees on anything," he says. "But I feel very strongly, particularly among the people who have seen him play, that he's known as a solid guitar player, and it will all come down to what the audience demands."

Chubby, who is slated to play several blues festivals and radio station-sponsored dates later this summer, will be on the road through the end of the year.

MELINDA NEWMAN

especially in contemporary funk, whatever you want to call it. I just really wanted a chance to work with this guy."

"Roll Of The Dice" is the first T-Birds album since 1991, after a pair of Wilson solo albums were released by the Antone's label in 1993-94. It unveils a new band lineup that includes only one holdover—longtime drummer Fran Christina—from the old group.

Wilson explains, "After being out there playing a pure form of the music I love with an unbelievable blues band—probably the best there is—I came into this project going, 'Well, I'm not going to do it unless it's the shit. It's gotta be right. It's gotta be as legitimate as the rest of the stuff, or I can't do it.'"

Of the new T-Birds, Wilson heaps special praise on lead guitarist Kid Ramos, a hard-edged, L.A.-based player noted for his work during the '80s with the late Hollywood Fats' band and the Southern California blues-boogie unit the James Harman Band.

Ramos had big shoes to fill—the T-Birds' guitar chair had previously been filled by co-founder Jimmie Vaughan and ex-Roomful Of Blues axeman Duke Robillard—but Wilson was duly impressed.

"I heard him play one chord and went, 'Wow! Where have you been?'" Wilson says of Ramos. "My problem with a lot of guitarists these days is that they're just too derivative of other people. This guy didn't strike me that way."

Filling out the lineup are two former members of Wilson's solo blues band: pianist Gene Taylor, who previously played with Ramos in the Harman Band and spent most of the '80s with L.A.'s Blasters, and bassist Mark Carino, formerly with Santa Cruz, Calif., harp player Mark Hummel's band.

With the lineup, Wilson sought on "Roll Of The Dice" to transcend the traditional 12-bar blues base of the T-Birds.

"There's gonna be 12 bars somewhere sometime again," he says, "but it just didn't work out that way. The ma-

terial was not that kind of material. And I'll tell you the truth, I like to keep those kinds of things separated. There'll be a couple of those kinds of things, I'm sure, on the next record, but it's not the first thing on the priority list. The first thing on the priority list is making a really unique sound."

At Private, label executives believe that the T-Birds' forward-looking sound can meet with the same success found by such roots-based labelmates as Taj Mahal and Etta James.

"For us, the key was not only getting them, but making good records with

them," Goldstein says. "Both of Taj's records were really good records, and Etta's ['Mystery Lady'] did fantastically well. Now we've got this situation. So it seems to be working for us."

Private has not yet decided on a lead track for radio; Goldstein says he will be choosing one for triple-A and other formats within the week, after consulting with the label's newly named promotion VP Tom Gorman.

Jody Denberg, PD of triple-A KGSR Austin, believes his hometown band may be able to bust out of the format and attain the same kind of pop hit the

## ATLANTIC AIMS TO BRING ITS HOAX TO THE U.S.

(Continued from page 1)

in Portland, Maine, will comprise the group's first U.S. dates in front of the general public. It includes six dates as the opening act for blues legend Guy and three dates with country rocker Joe Ely.

Prior to the tour, the Hoax's only U.S. live dates were at two industry showcases in New York in March.

The gigs with Guy are a particular thrill to the young act, whose members range in age from 19 to 32. "It's something that you never think will happen," says Robin Davey, the band's 19-year-old bassist. "It will be great. We're looking forward to Austin, too, 'cause loads of people like the Fabulous Thunderbirds have been there."

Pat Creed, product manager at Atlantic, says the group's tour will likely run through late August and include shows with the Chris Duarte Group and Sonny Landreth. However, details weren't firmed up at press time.

"This could be a big breakthrough," says Creed. "It's a good pairing for them in the States, because they're a blues-based band, but we treat them as a rock band with a heavy blues base, just like John Mayall & the Bluesbreakers or early Stones. Buddy has the perfect crossover audience."

Creed adds that landing the Hoax on dates with Ely in Texas is also a "major

coup."

"Our goal is to break them region by region, and we feel Texas will be the first [market] to embrace them," says Creed. "If you were blindfolded, you'd swear they were 40-year-olds from Austin. That's why in our advertising we say, 'The sound of Texas blues has relocated.'"

While Creed says the label has never envisioned the album as a radio-driven project, Code Blue/Atlantic is in the midst of reseriving the album, with the focus track "Scaramouche" to album rock radio. A promotional CD of the song was originally serviced to the format in early May.

"We know it's a tough sell," says Creed. "We're going to reservice it along the tour route, and we expect radio to follow the sales. Once they see the band and see that people are buying it, [then] we'll see something. We've always felt that heavy press and getting them into the States to play would be what drives this."

Positive reviews have appeared in various newspapers and magazines, including Entertainment Weekly, which gave the group's album a B+.

Creed says that after a four-star review of "Sound Like This" in the June 4 edition of The Philadelphia Inquirer,

T-Birds landed in 1986, when "Tuff Enuff" became a top 10 smash.

"They're not locked into a triple-A audience so much that they couldn't transcend it," Denberg says. "They've transcended it before . . . The fact that they're on Private is encouraging to me, because, from Taj Mahal to Jennifer Warnes, they've put out good records over the last few years. And Danny Kortchmar seems like a good producer to me."

The T-Birds have always been a hard-working live unit, and they will grease the skids for the release of "Roll Of The Dice" with a full slate of summer dates.

"They're going on a European tour all through August," says Goldstein. "The start date of their U.S. tour is Sept. 8 at the House of Blues in L.A., although there may be a date before that in Austin, kind of their hometown . . . They're out on tour in the U.S. doing weekends starting pretty soon."

Goldstein hopes the House of Blues set will be taped for the venue's TV concert series; the label will also aim for exposure on such programs as "Late Show With David Letterman" and "Late Night With Conan O'Brien."

The European segment of the tour, which runs Aug. 8-Sept. 3, will hit Belgium, Norway, Sweden, France, Germany, England, and the Netherlands. The American dates preceding that stint include a number of appearances at festivals, where Private will distribute T-Birds bumper stickers to attendees.

While some veteran performers deal with the prospect of touring with dismal resignation, Wilson admits, with a touch of dry humor, that the road is his natural habitat.

"That's where I live," he says. "I really can't live in a house. I don't know how to do it. I like the house to be there, and it's nice to have a place to put all your CDs and stuff and I'm good at clearing a path between the couch and the television, but house-living is not my bag, man. I'm so used to being on the road that I don't really care about a house."

sales of the album increased in that market.

Getting retailers excited about the Hoax is also a priority for Code Blue/Atlantic. The label's Dallas office has set up a local phone number for retailers to call to hear a bit of "Sound Like This" and win a prize.

"It's a very exciting band," says Mike Vernon, head of Code Blue and the famed producer who has worked with such artists as Mayall, Eric Clapton, and Ten Years After. "The real die-hard blues fans won't like it, but they're in the minority. Stevie Ray [Vaughan], bless him, had to put up with the same nonsense where blues fans didn't care. Same with the Fabulous Thunderbirds. Hopefully, this will be the vanguard of a mini-invasion of British blues, and the band that can crack this open is the Hoax."

Vernon says that when the label signed the Hoax, the group was playing two or three gigs a week and making \$200 a night. Now, he notes, the Hoax plays seven days a week and "the money is up tenfold."

"It's been a long time since I was this excited about a band I've worked with," says Vernon. "I'd have to go right back to Fleetwood Mac or Ten Years After."



# HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

**H**OLDING ONTO NO. 1 for the fifth week is Bryan Adams with "Have You Ever Really Loved A Woman?" (A&M). Although it continues to gain in airplay, "Woman" will most likely face serious challenges next week from this week's No. 2 single, "Don't Take It Personal (Just One Of Dem Days)" by Monica (Rowdy/Arista), as well as from No. 3, "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista). "Personal" is the fifth-biggest sales gainer on the chart and No. 2 on the Hot 100 Singles Sales chart, selling over 75,000 units this week, while "Chance" is the second-biggest sales and overall gainer on the Hot 100 and the No. 1 title on the sales chart, selling over 90,000 units in the same period. Bulleted once again within the top five, at No. 5, is this week's third-biggest sales gainer, "Scream"/"Childhood" by Michael Jackson & Janet Jackson (Epic).

**W**ITHIN THE TOP 20, there are at least three other titles that continue to show amazing growth. At No. 7 is this week's greatest airplay, sales, and overall gainer, "Waterfalls" by TLC (LaFace/Arista). It moves 13-9 on the Hot 100 Airplay chart and 6-4 on the Hot 100 Singles Sales chart. If this growth continues, expect to see "Waterfalls" close to the top of the chart as early as next week. Next in line, moving 18-12, is "I Can Love You Like That" by All-4-One (Blitz/Atlantic). It is the third-biggest airplay and overall gainer on the chart and top five at more than 15 monitored stations, including No. 3 at KUBE Seattle. Also showing airplay and sales growth, moving 27-20, is "Boombastic" by Shaggy (Virgin). It moves 16-11 on the Hot 100 Singles Sales chart and 64-50 on the Hot 100 Airplay chart, with No. 1 play at KBXX Houston and WJMH Greensboro, N.C.

**B**ELOW THE TOP 20, moving 87-54, is the winner of this week's Greatest Gainer/Airplay award, "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.). "Kiss" debuts at No. 52 on the Hot 100 Airplay chart and is top 10 at nine monitored stations, including No. 8 at WBMX Boston. The winner of this week's Greatest Gainer/Sales award is the double-sided country smash "Any Man Of Mine"/"Whose Bed Have Your Boots Been Under" by Shania Twain (Mercury). All of its chart points are from sales generated by country radio play. "Man"/"Boots" moves 26-18 on the Hot 100 Singles Sales chart.

**T**WO FORMER NO. 1 titles on the Modern Rock Tracks chart are this week's highest debuting singles. At No. 24 is this week's Hot Shot Debut, "Misery" by Soul Asylum (Columbia), and at No. 34 is "Good" by Better Than Ezra (Elektra/EEG). "Misery" already has nine No. 1 reports at monitored stations, including KISF Kansas City, Mo., and KTBS Houston. "Good" is top 10 at over 20 monitored stations, including No. 8 at WHTZ (Z100) New York. Three new acts also make their first appearances on the Hot 100 this week. At No. 46 is New York-based R&B artist Faith, with "You Used To Love Me" (Bad Boy/Arista). Faith, wife of hip-hop star the Notorious B.I.G., is already receiving top five airplay at WQHT (Hot 97) New York. Next, from Virginia, is R&B artist D'Angelo, who is at No. 77 with "Brown Sugar" (EMI). This single is top 30 on the Hot R&B Singles chart. Lastly, debuting at No. 96, is "The Bomb! (These Sounds Fall Into My Mind)" by dance act the Bucketheads (Henry Street). This act is breaking out of San Francisco, where it is No. 4 at KYLD (Wild 107).

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	2	PERFECT DAY DURAN DURAN (CAPITOL)	14	—	1	WHEN YOU LOVE SOMEONE ANITA BAKER & JAMES INGRAM (ELEKTRA/VEEG)
2	5	3	REMEMBER ME THIS WAY JORDAN HILL (MCA)	15	12	4	WHERE DO I GO FROM YOU JON SECADA (SBK/EMI)
3	4	6	BIZARRE LOVE TRIANGLE NEW ORDER (QWEST/WARNER BROS.)	16	8	6	TALES FROM THE HOOD DOMINO (40 ACRES AND A MULE/MCA)
4	3	5	(YOU GOT ME) ALL SHOOK UP NELSON (DGC/GEFFEN)	17	15	6	OWN DESTINY MAD LION (WEEDEE/NERVOUS)
5	9	8	CAN'T STOP MY HEART FROM LOVING YOU AARON NEVILLE (A&M)	18	16	2	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)
6	6	3	TAKE YOUR TIME (DO IT RIGHT) MAX-A-MILLION (S.O.S./ZOO)	19	14	9	I'M STILL DANCIN' WITH YOU WADE HAYES (DKC/COLUMBIA)
7	10	9	HEY LOOK AWAY QUESTIONMARK ASYLUM (KAPER/RCA)	20	—	1	I CAN'T TELL YOU WHY BROWNSTONE (MJJ/EPIC)
8	13	3	DIED IN YOUR ARMS INTONATION FEAT. JOE (TAMM/METROPOLITAN)	21	18	6	WE MUST BE IN LOVE PURE SOUL (STEP/SUN)
9	7	6	TONIGHT IS THE NIGHT LE CLUCK (LOGIC)	22	—	1	THE MANY WAYS USHER (LAFACE/ARISTA)
10	—	1	CAN'T CRY ANYMORE SHERYL CROW (A&M)	23	22	5	IF IT'S ALRIGHT LORENZO (LUKE)
11	11	4	NEVA GO BACK SPECIAL ED (PROFILE)	24	20	7	YOU DON'T EVEN KNOW WHO I AM PATTY LOVELESS (EPIC)
12	23	2	IMMORTALITY PEARL JAM (EPIC)	25	19	7	CAIN'S BLOOD 4 RUNNER (POLYDOR)
13	—	1	ROLL TO ME DEL AMITRI (A&M)				

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

# CMT To Be Allowed Back Into Canada

## USTR-Negotiated Settlement Avoids Trade Sanctions

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. and Canada have narrowly avoided a trade war over Canadian cultural protection.

On June 21, U.S. trade representative Mickey Kantor reached an agreement with Canadian trade minister Roy MacLaren that will put the U.S.-owned Country Music Television network back on Canadian cable systems.

As a result of the negotiations, owners of CMT will take a 20% interest in the Calgary, Alberta-based New Country Network. That percentage is the maximum allowed by Canadian law for foreign broadcasters.

Under the agreement, the NCN name and logo will be replaced by CMT.

On Dec. 31, 1994, the Canadian Radio-television and Telecommunications Commission took CMT's Canadian operation off the air under its rule that favors Canadian-owned companies over similar American ones.

On Feb. 6, Kantor accepted CMT's petition to start an investigation under U.S. trade law's Section 301.

American entertainment companies have complained to the USTR Office that the Canadian law has cost them more than \$1 billion in lost opportunities.

CMT, for its part, had begun refus-

ing to air Canadian artists who did not have American recording contracts.

In recent weeks, Kantor started talks with the Canadian government and was prepared to initiate a 30-day timetable, after which more than \$1 billion in trade sanctions would have been imposed.

In announcing the agreement June 22, USTR revealed that Kantor had set a deadline of June 21, after which he planned to "publish a list of retaliation targets if progress was not made . . . in the Section 301 investigation."

Despite the settlement, sources say the Canadian cultural preference rule is still in effect.

## RETAILERS EYE JACKSON'S FIRST WEEKS

(Continued from page 6)

"Don't Care About Us" has seemingly had no effect on the sales of "HIStory." Jackson announced June 22 that he would rerecord the song deleting "the words found offensive."

The new version will appear on later pressings of the release.

Several other chains report strong sales of "HIStory." Says Violet Brown, urban music buyer for the 347-store, Torrance, Calif.-based Warehouse Entertainment, "It did even better than expected. It will clearly be our No. 1 for the week." Warehouse had the CD on sale for \$24.98 and the cassette priced at \$16.98.

"We had people waiting at several stores when we opened," Brown says. "We're very pleased with our first-day sales."

Says Roy Burkert, senior buyer at 38-unit, Troy, Mich.-based Harmony House, "[HIStory] went pretty well. It went out the gate pretty much exactly like Pink Floyd on day one. Pink Floyd outsold the second-place title 3 to 1."

Harmony House priced the Jackson title at \$25.99 for the CD and \$18.99 for the cassette, but the chain has a policy of matching any retailer's low price.

Kevin Hawkins, new release buyer for the Wall, the 170-unit, Philadelphia-based chain, says the Jackson album sold about 1,800 units on the day of its release. "That's what we did for Pink Floyd the first day," says Hawkins. "We were hoping to see a little more on Michael Jackson."

At the Wall, the Jackson CD was priced \$24.99-\$27.99, depending on the location.

Says John Artale, buyer for 150-store, Carnegie, Pa.-based National Record Mart, "It did fine. About the same as the Pink Floyd. It's not disappointing, but in light of the tremendous amount of overkill, you expect so much."

Artale predicts that the album's sales may pick up on the weekend.

National Record Mart sold the CD

for \$24.99 and the cassette for \$16.99.

Says Dave Curtis, VP of music and movies of the 60-store, Carteret, N.J., Nobody Beats the Wiz, "It was a phenomenal success. It certainly blew our projections away, and they were pretty aggressive. It was the largest dollar-grossing new release for one-day sales ever." The chain sold the title at \$23.98, but circulated a special \$1-off coin.

Joel Oberstein, Southern California GM of the 35-store, Simi Valley,

Calif.-based Tempo Music And Video web, reports that "HIStory" sold steady, "but in the first day it wasn't a monster." Yet he, like other retailers, applauds the rush of hot product.

"June has really been the start of the new year as far as big, new releases are concerned," Oberstein says. "We finally have some records that are bringing people into the stores. Hopefully, upcoming releases from Neil Young, Bon Jovi, and the Foo Fighters can continue the pace."

## TIME LIFE GETS 'COMFY' WITH 'COUCH' PLAN

(Continued from page 6)

Bible," another series offered in conjunction with Sony Wonder. The latter series, too, will be established at direct response before a retail launch. "We'll share in all the revenue streams and the risks, Bruce says. Although Time Life prefers outright ownership, it would rather not incur the attendant expenses. Bruce says, "I don't want to chase overhead."

Bruce doesn't consider brand identity a problem in the highly competitive kid-vid market. The Time Life name already registers with consumers, according to Bruce, who says retailers have told her its value hasn't been fully exploited. Retailers also realize that direct response can build consumer anticipation, she adds.

In fact, "The Big Comfy Couch" is the first program appearing on the Time Life Kids label. Other candidates are "Growing Up Wild" and "Zoo Life," two series currently available via television and print. They're not on Time Life's in-store agenda for 1995. "Our plates are pretty full this year," Bruce notes.

Time Life lacks retail distribution for "Big Comfy," but Bruce doesn't anticipate difficulty in striking a

deal with an established home-video vendor eager to reach a preschool audience. The show has garnered critical acclaim, a loyal, growing audience, and ancillary products, says Richard Goldsmith, president/CEO of Hollywood Ventures, which licensed the series. Time Warner will publish "Big Comfy" books, and toy maker Dakin Inc. is introducing dolls based on the lead characters.

Last year, Bruce enlisted Warner Home Video to distribute the 10-volume "History Of Rock'n Roll," while Time Life mined direct sales. She gives retail response only a passing grade: "It's not running off the shelves." Time Life may begin selling individual cassettes in an effort to boost interest, but Bruce vows "never again" to undertake another "monumental project" of this size.

Nevertheless, she rates Warner Home Video highly and would consider it and WEA, Time Warner's other video distribution arm, for Kids properties. Outsiders will also receive strong consideration.

Whoever gets "Big Comfy" has the inside track on other releases. "Our preference is to work with one company," Bruce says.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JULY 1, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				***No. 1***		
1	2	1	49	<b>HOOTIE &amp; THE BLOWFISH</b> ATLANTIC 82613/AG (10.98/15.98) <b>HS</b> 5 weeks at No. 1	CRACKED REAR VIEW	1
				***GREATEST GAINER***		
2	3	4	3	<b>SOUNDTRACK</b> WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	2
3	1	--	2	<b>PINK FLOYD</b> COLUMBIA 67065 (10.98 EQ/34.98)	PULSE	1
4	5	7	31	<b>TLC</b> ▲ <sup>3</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	4
5	4	2	60	<b>LIVE</b> ▲ <sup>3</sup> RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	1
6	15	--	2	<b>SOUNDTRACK</b> ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	6
7	7	8	12	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
8	6	--	2	<b>SOUL ASYLUM</b> COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
9	9	6	42	<b>BOYZ II MEN</b> ▲ <sup>8</sup> MOTOWN 0323 (10.98/16.98)	II	1
10	14	12	29	<b>BLUES TRAVELER</b> ▲ A&M 540265 (9.98/15.98)	FOUR	10
11	13	17	16	<b>SHANIA TWAIN</b> ● MERCURY 522886 (10.98 EQ/15.98) <b>HS</b>	THE WOMAN IN ME	11
12	10	5	10	<b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
13	12	9	10	<b>WHITE ZOMBIE</b> ▲ Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
14	18	14	32	<b>EAGLES</b> ▲ <sup>5</sup> GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
15	11	3	3	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
16	23	11	50	<b>SOUNDTRACK</b> ▲ <sup>3</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
17	8	--	2	<b>PRIMUS</b> INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
				***Hot Shot Debut***		
18	<b>NEW</b>		1	<b>PAULA ABDUL</b> CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
19	16	13	11	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
20	20	19	23	<b>BUSH</b> ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) <b>HS</b>	SIXTEEN STONE	19
21	22	18	27	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1
22	19	16	37	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
23	17	15	19	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	13
24	21	10	14	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
25	25	25	14	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	25
26	24	21	14	<b>ANNIE LENNOX</b> ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
27	26	26	12	<b>REAL MCCOY</b> ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
28	31	30	4	<b>THE REMBRANDTS</b> EASTWEST 61752/EEG (10.98/15.98)	LP	26
29	27	22	71	<b>GREEN DAY</b> ▲ <sup>8</sup> REPRIS 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	2
30	29	24	37	<b>THE CRANBERRIES</b> ▲ <sup>3</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
31	44	--	2	<b>ALL-4-ONE</b> BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
32	<b>NEW</b>		1	<b>BJORK</b> ELEKTRA 61740/EEG (10.98/16.98)	POST	32
33	28	20	68	<b>SHERYL CROW</b> ▲ <sup>5</sup> A&M 540126 (10.98/16.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	3
34	40	28	55	<b>SOUNDTRACK</b> ▲ <sup>3</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
35	36	--	2	<b>ROD STEWART</b> WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
36	30	29	12	<b>SOUL FOR REAL</b> ● UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
37	34	31	16	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
38	33	34	4	<b>CHRIS ISAAK</b> REPRIS 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
39	35	32	57	<b>OFFSPRING</b> ▲ <sup>4</sup> EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	4
40	38	35	38	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
41	39	33	91	<b>MELISSA ETHERIDGE</b> ▲ <sup>4</sup> ISLAND 848660 (10.98/16.98)	YES I AM	15
42	32	23	3	<b>NINE INCH NAILS</b> NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
43	41	40	11	<b>BETTER THAN EZRA</b> ELEKTRA 61784/EEG (10.98/15.98) <b>HS</b>	DELUXE	40
44	62	58	45	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (10.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	38
45	42	38	13	<b>ELTON JOHN</b> ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
46	47	39	33	<b>TOM PETTY</b> ▲ <sup>2</sup> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
47	52	145	3	<b>SOUNDTRACK</b> MALPASO 45945/WARNER BROS. (10.98/16.98)	THE BRIDGES OF MADISON COUNTY	47
48	46	46	33	<b>DES'REE</b> ▲ <sup>5</sup> 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	27
49	43	36	65	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
50	37	27	6	<b>SOUNDTRACK</b> 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
51	45	37	21	<b>VAN HALEN</b> ▲ <sup>3</sup> WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
52	48	47	30	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	54	49	36	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
54	61	55	40	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
55	49	48	54	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
56	51	42	13	<b>SOUNDTRACK</b> ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
57	63	53	34	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>2</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
				***PACESetter***		
58	116	168	3	<b>SOUNDTRACK</b> WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	58
59	50	41	8	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
60	57	52	33	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
61	56	50	67	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
62	59	51	34	<b>MADONNA</b> ▲ <sup>2</sup> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
63	53	43	16	<b>ADINA HOWARD</b> ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
64	64	63	9	<b>SOUNDTRACK</b> A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
65	86	86	60	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
66	67	59	4	<b>SOUNDTRACK</b> LONDON 48295 (10.98/16.98)	BRAVEHEART	59
67	75	74	68	<b>YANNI</b> ▲ <sup>3</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
68	58	45	29	<b>MARY J. BLIGE</b> ▲ <sup>3</sup> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
69	55	44	13	<b>VARIOUS ARTISTS</b> ● ATLANTIC 82731/AG (10.98/16.98)	ENCORIUM: A TRIBUTE TO LED ZEPPELIN	17
70	66	65	39	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
71	60	54	13	<b>SELENA</b> ▲ EMI LATIN 28803 (8.98/12.98) <b>HS</b>	AMOR PROHIBIDO	29
72	68	62	12	<b>OL' DIRTY BASTARD</b> ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
73	65	57	14	<b>E-40</b> ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
74	72	60	23	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
75	69	61	7	<b>BOB DYLAN</b> COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
76	71	75	8	<b>FILTER</b> REPRIS 45864/WARNER BROS. (10.98/15.98) <b>HS</b>	SHORT BUS	71
77	101	130	50	<b>SEAL</b> ▲ 2TT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
78	80	92	15	<b>JOHN TESH</b> GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
79	83	89	51	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	5
80	74	70	31	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
81	73	56	14	<b>MAD SEASON</b> ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
82	81	77	38	<b>R.E.M.</b> ▲ <sup>3</sup> WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
83	82	82	83	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
84	76	112	9	<b>AARON NEVILLE</b> A&M 540349 (10.98/16.98)	TATTOOED HEART	64
85	70	67	4	<b>DWIGHT YOAKAM</b> REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
86	<b>NEW</b>		1	<b>THE POLICE</b> A&M 540222 (15.98/23.98)	LIVE	86
87	87	76	51	<b>HOLE</b> ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
88	84	69	4	<b>BOB MARLEY &amp; THE WAILERS</b> TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
89	79	79	14	<b>MATTHEW SWEET</b> ZOO 11081* (10.98/15.98)	100% FUN	65
90	85	81	20	<b>SPONGE</b> WORK 57800/COLUMBIA (10.98 EQ/15.98) <b>HS</b>	ROTTING PINATA	58
91	78	88	11	<b>BLESSID UNION OF SOULS</b> EMI 31836 (10.98/15.98) <b>HS</b>	HOME	78
92	105	68	16	<b>VARIOUS ARTISTS FEAT. LEBO M</b> ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
93	103	98	135	<b>KENNY G</b> ▲ <sup>8</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
94	77	66	14	<b>ELASTICA</b> DGC 24728*/Geffen (10.98/16.98) <b>HS</b>	ELASTICA	66
95	88	78	201	<b>METALLICA</b> ▲ <sup>8</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
96	<b>NEW</b>		1	<b>PENNYWISE</b> EPITAPH 86437 (9.98/13.98)	ABOUT TIME	96
97	102	84	32	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
98	90	91	35	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
99	121	124	278	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup> POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
100	96	95	40	<b>ABBA</b> ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
101	91	72	32	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
102	94	93	33	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN 24716 (12.98/17.98)	BIG ONES	6
103	99	--	2	<b>C-BO</b> AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	99
104	<b>NEW</b>		1	<b>JOHN DENVER</b> LEGACY 49710/COLUMBIA (15.98 EQ/24.98)	WILDLIFE CONCERT	104
105	92	73	9	<b>VARIOUS ARTISTS</b> RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
106	98	94	82	<b>ACE OF BASE</b> ▲ <sup>3</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
107	89	64	12	SOUNDTRACK	TOMMY BOY 1114 (11.98/16.98) NEW JERSEY DRIVE VOL. 1	22
108	119	123	45	WEEZER ▲	DGC 24629/GEFFEN (10.98/15.98) WEEZER	16
109	108	101	79	COUNTING CROWS ▲	DGC 24528/GEFFEN (10.98/15.98) AUGUST & EVERYTHING AFTER	4
110	RE-ENTRY		49	SOUNDTRACK	CAST ▲ WALT DISNEY 60857 (10.98 Cassette) THE LION KING SING-ALONG (EP)	40
111	93	80	14	KUT KLOSE	KEI/AELEKTRA 61668/EEG (10.98/15.98) SURRENDER	66
112	106	85	38	ALABAMA ●	RCA 66410 (10.98/15.98) GREATEST HITS III	56
113	117	105	4	JON B. YAB YUM/550 MUSIC	66436/EPIC (9.98 EQ/15.98) BONAFIDE	105
114	113	111	183	PEARL JAM ▲	EPIC 47857* (10.98 EQ/16.98) TEN	2
115	122	107	15	ERIC CLAPTON	POLYDOR 527116/A&M (10.98/16.98) THE CREAM OF ERIC CLAPTON	80
116	115	104	189	NIRVANA ▲	DGC 24425*/GEFFEN (10.98/15.98) NEVERMIND	1
117	NEW ►		1	ALANIS MORISSETTE	MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) JAGGED LITTLE PILL	117
118	131	128	35	GLORIA ESTEFAN ▲	EPIC 66205 (10.98 EQ/16.98) HOLD ME, THRILL ME, KISS ME	9
119	110	100	84	CELINE DION ▲	550 MUSIC 57555/EPIC (10.98 EQ/16.98) THE COLOUR OF MY LOVE	4
120	109	99	54	STONE TEMPLE PILOTS ▲	ATLANTIC 82607*/AG (10.98/16.98) PURPLE	1
121	112	103	84	CANDLEBOX ▲	MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) CANDLEBOX	7
122	114	90	4	CHICAGO	GIANT 24615/WARNER BROS. (10.98/16.98) NIGHT AND DAY	90
123	118	121	35	BON JOVI ▲	MERCURY 526013 (10.98 EQ/16.98) CROSS ROAD	8
124	129	114	67	THE MAVERICKS ▲	MCA 10961 (9.98/15.98) WHAT A CRYING SHAME	54
125	97	106	9	TY HERNDON	EPIC 66397 (7.98 EQ/11.98) WHAT MATTERED MOST	68
126	120	109	37	BARRY WHITE ▲	A&M 540115 (10.98/16.98) THE ICON IS LOVE	20
127	104	87	49	BONE THUGS N HARMONY ▲	RUTHLESS 5526*/RELATIVITY (7.98/12.98) CREEPIN ON AH COME UP (EP)	12
128	145	149	38	BROOKS & DUNN ▲	ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN	15
129	128	119	18	TRISHA YEARWOOD ●	MCA 11201 (10.98/15.98) THINKIN' ABOUT YOU	28
130	125	135	40	COLLIN RAYE ▲	EPIC 53952 (9.98 EQ/15.98) EXTREMES	73
131	123	102	29	KIRK FRANKLIN AND THE FAMILY ●	GOSPO CENTRIC 72119 (9.98/13.98) KIRK FRANKLIN AND THE FAMILY	58
132	95	71	4	BEASTIE BOYS	GRAND ROYAL 33603*/CAPITOL (7.98/11.98) ROOT DOWN (EP)	50
133	NEW ►		1	SHABBA RANKS	EPIC 57801* (10.98 EQ/15.98) A MI SHABBA	133
134	107	96	8	REDNEX	BATTERY 46000/JIVE (10.98/15.98) SEX & VIOLINS	68
135	NEW ►		1	FUGAZI	DISCHORD 90 (7.98/11.98) RED MEDICINE	135
136	134	142	42	PATTY LOVELESS ●	EPIC 64188 (9.98 EQ/15.98) WHEN FALLEN ANGELS FLY	60
137	135	113	103	THE CRANBERRIES ▲	ISLAND 514156 (10.98 EQ/16.98) EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
138	100	—	2	AMG SELECT	21654* (10.98/16.98) BALLIN' OUT OF CONTROL	100
139	130	117	21	SAWYER BROWN ●	CURB 77689 (10.98/15.98) GREATEST HITS 1990-1995	44
140	124	115	51	69 BOYZ ●	RIP-IT 6901 (9.98/15.98) NINETEEN NINETY QUAD	59
141	133	116	47	JOE DIFFIE ▲	EPIC 64357 (10.98 EQ/15.98) THIRD ROCK FROM THE SUN	53
142	141	133	9	RUSTED ROOT	MERCURY 522713 (9.98 EQ/15.98) WHEN I WOKE	124
143	143	118	42	THE TRACTORS ▲	ARISTA 18728 (9.98/15.98) THE TRACTORS	19
144	153	125	6	BARBRA STREISAND	COLUMBIA 67100 (10.98 EQ/17.98) THE CONCERT HIGHLIGHTS	81
145	182	120	11	VARIOUS ARTISTS	WALT DISNEY 60865 (10.98/16.98) CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
146	111	97	18	DIONNE FARRIS	COLUMBIA 57359 (10.98 EQ/15.98) WILD SEED-WILD FLOWER	57
147	136	140	23	WADE HAYES	COLUMBIA 66412 (7.98 EQ/11.98) OLD ENOUGH TO KNOW BETTER	99
148	132	129	67	SOUNDGARDEN ▲	A&M 540198* (10.98/16.98) SUPERUNKNOWN	1
149	156	151	144	QUEEN ▲	HOLLYWOOD 61265 (10.98/16.98) GREATEST HITS	11
150	144	163	66	BLACKHAWK ▲	ARISTA 18708 (9.98/15.98) BLACKHAWK	98
151	137	138	70	SARAH MCLACHLAN ▲	NETTWERK 18725/ARISTA (9.98/15.98) FUMBLING TOWARDS ECSTASY	50
152	140	134	73	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
153	147	152	8	RADIOHEAD	CAPITOL 29626 (10.98/15.98) BENDS	147
154	146	108	13	STEVIE WONDER ●	MOTOWN 530238 (10.98/16.98) CONVERSATION PEACE	16
155	138	137	62	ALL-4-ONE ▲	BLITZZ/ATLANTIC 82588/AG (10.98/15.98) ALL-4-ONE	7
156	170	141	11	GIPSY KINGS	NONESUCH 79358/AG (10.98/16.98) THE BEST OF GIPSY KINGS	105
157	127	127	38	CLAY WALKER ▲	GIANT 24582/WARNER BROS. (10.98/15.98) IF I COULD MAKE A LIVING	42
158	142	110	20	H-TOWN	LUKE 212* (10.98/17.98) BEGGIN' AFTER DARK	98
159	RE-ENTRY		83	REBA MCENTIRE ▲	MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	5
160	RE-ENTRY		27	TONY BENNETT ●	COLUMBIA 66214 (10.98 EQ/16.98) MTV UNPLUGGED	48
161	126	83	7	SOUNDTRACK	MERCURY 525497 (10.98 EQ/16.98) PANTHER	37
162	RE-ENTRY		6	VARIOUS ARTISTS	WALT DISNEY 60865 (10.98/15.98) CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143
163	158	150	226	ENIGMA ▲	CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	6
164	NEW ►		1	SOUNDTRACK	ZOO 11111 (11.98/16.98) MAD LOVE	164
165	187	—	9	JOHN PRINE	OH BOY 013 (9.98/14.98) LOST DOGS & MIXED BLESSINGS	159
166	139	132	15	JOHN BERRY	PATRIOT 28495/LIBERTY (10.98/15.98) STANDING ON THE EDGE	69
167	149	—	2	INCOGNITO	TALKIN LOUD/VERVE 52800/VERVE (9.98/15.98) 100 DEGREES AND RISING	149
168	161	161	53	DAVID BALL ▲	WARNER BROS. 45562 (9.98/15.98) THINKIN' PROBLEM	53
169	160	139	7	MASTA ACE INCORPORATED	DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98) SITTING ON CHROME	69
170	152	148	94	MARIAH CAREY ▲	COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX	1
171	150	136	17	JAMIE WALTERS	ATLANTIC 82600/AG (10.98/15.98) JAMIE WALTERS	70
172	190	174	40	ERIC CLAPTON ▲	DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98) FROM THE CRADLE	1
173	148	122	43	DA BRAT ▲	SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98) FUNKDAFIED	11
174	155	144	21	SUBWAY	BIV 10 530354/MOTOWN (9.98/13.98) GOOD TIMES	101
175	191	189	185	ENYA ▲	REPRISE 26775/WARNER BROS. (10.98/16.98) SHEPHERD MOONS	17
176	185	181	32	STING ▲	A&M 540269 (10.98/16.98) FIELDS OF GOLD - BEST OF STING 1984-1994	7
177	154	147	54	BEASTIE BOYS ▲	CAPITOL 28599* (10.98/15.98) ILL COMMUNICATION	1
178	NEW ►		1	UGLY KID JOE	MERCURY 526997 (10.98 EQ/15.98) MENACE TO SOBRIETY	178
179	165	171	21	NEAL MCCOY	ATLANTIC 82727/AG (10.98/15.98) YOU GOTTA LOVE THAT	68
180	RE-ENTRY		11	DAVID SANBORN	ELEKTRA 61759/EEG (10.98/16.98) PEARLS	124
181	176	173	37	MARY CHAPIN CARPENTER ▲	COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD	10
182	166	167	88	SALT-N-PEPA ▲	NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) VERY NECESSARY	4
183	173	184	8	RICK TREVINO	COLUMBIA 66771 (9.98 EQ/15.98) LOOKING FOR THE LIGHT	121
184	180	170	11	VARIOUS ARTISTS	LIBERTY 31712* (10.98/16.98) COME TOGETHER: AMERICA SALUTES THE BEATLES	90
185	NEW ►		1	VARIOUS ARTISTS	LONDON 444460 (10.98/16.98) PAVAROTTI & FRIENDS 2	185
186	164	162	27	CLINT BLACK ●	RCA 66419 (10.98/16.98) ONE EMOTION	37
187	167	131	6	ROBERT CRAY	MERCURY 26867 (10.98 EQ/15.98) SOME RAINY MORNING	127
188	179	192	43	AMY GRANT ▲	A&M 540230 (10.98/16.98) HOUSE OF LOVE	13
189	175	158	135	SOUNDTRACK ▲	ARISTA 18699* (10.98/15.98) THE BODYGUARD	1
190	162	126	5	DOKKEN	COLUMBIA 67075 (10.98 EQ/15.98) DYSFUNCTIONAL	47
191	192	193	54	VINCE GILL ▲	MCA 11047 (10.98/15.98) WHEN LOVE FINDS YOU	6
192	RE-ENTRY		33	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲	ATLANTIC 82614/AG (14.98/19.98) THE 3 TENORS IN CONCERT 1994	4
193	177	175	60	SOUNDTRACK ▲	MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98) DAZED AND CONFUSED	70
194	178	178	10	VARIOUS ARTISTS	COLUMBIA 67020 (9.98 EQ/15.98) NASCAR: RUNNIN' WIDE OPEN	90
195	181	185	28	VANESSA WILLIAMS ●	WING 526172/MERCURY (10.98 EQ/16.98) THE SWEETEST DAYS	57
196	171	155	20	SOUNDTRACK ●	ARISTA 18748 (10.98/16.98) BOYS ON THE SIDE	17
197	168	156	8	VARIOUS ARTISTS	BNA 66416 (10.98/15.98) KEITH WHITLEY/A TRIBUTE ALBUM	145
198	159	—	2	BAD COMPANY	EASTWEST 61808/EEG (10.98/16.98) COMPANY OF STRANGERS	159
199	RE-ENTRY		105	JANET JACKSON ▲	VIRGIN 87825 (10.98/16.98) JANET.	1
200	169	165	7	JEFF BUCKLEY	COLUMBIA 57528 (9.98 EQ/15.98) GRACE	149

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

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Alabama 112	Candlebox 121	Gloria Estefan 118	Alison Krauss 23	Ol' Dirty Bastard 72	Bob Seger & The Silver Bullet Band 57	The Lion King Sing-Along (EP) 110	Come Together: America Salutes
Alanis Morissette 117	Mariah Carey 170	Melissa Etheridge 41	Kut Klose 111	ORIGINAL LONDON CAST	Selena 71	Pocahontas Sing-Along (EP) 58	The Beatles 184
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Bad Company 198	C-B 103	Fugazi 135	Live 5	Pennywise 96	Soul For Real 36	Rod Stewart 35	Zeppelin 69
David Ball 168	Chicago 122	Kenny G 93	Patty Loveless 136	Tom Petty 46	Soundgarden 148	Sting 176	Keith Whitley/A Tribute Album
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John Berry 166	Counting Crows 109	Bob Marley & The Wailers 88	Masta Ace Incorporated 169	Primus 17	Batman Forever 6	Barbra Streisand 144	
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Mary J. Blige 68	Dave Matthews Band 22	Hole 87	Sarah McLachlan 151	Don Juan Demarco 64	Dazed And Confused 193	The Tractors 143	
Blues Traveler 10	John Denver 104	Hootie & The Blowfish 1	Metallica 95	Don Juan Demarco 64	Don Juan Demarco 64	Rick Trevino 183	
Bon Jovi 123	Des'ree 48	H-Town 158	Method Man 80	Friday 12	Real McCoy 27	Travis Tritt 98	
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							Yanni 67
							Trisha Yearwood 129
							Dwight Yoakam 85

## DADA WA GETS BIG PUSH FROM WARNER MUSIC

(Continued from page 1)

east Asian regional office to pile worldwide resources behind Dada Wa's "Sister Drum" is the strongest indication yet that Asian-based labels realize that they must experiment to reinvigorate Chinese music. The album's early success in Taiwan has shown that consumers are open to something new.

Equally important is that Warner believes "Sister Drum" has the potential to sell beyond the traditional confines of Chinese music; the album is slated for release in key territories later this year.

With such a high-priority album, the 25-year-old Dada Wa has true pressure perched on her reed-thin shoulders.

Warner is in the midst of radical changes in strategy in Asia—as reflected in the company's emphasis on the Dada Wa album. At MIDEM in Cannes this year, Warner's senior VP and regional director Paul Ewing slammed a demo of "Sister Drum" into every available cassette player and told people to "listen to the future of real Chinese music."

He twisted arms to ensure that the album would get the broadest-ever international exposure for a Chinese artist. When "Sister Drum" is released outside Asia in the fourth quarter, it will be a priority release in the U.S. (through Elektra), the U.K. (Warner U.K.), Europe, Canada, and South Africa (through licensee Tusk).

The label expects MTV to provide worldwide exposure for all videos of singles taken from "Sister Drum," and MIDEM CEO Xavier Roy was so taken with the singer during her showcase at MIDEM Asia in Hong Kong that he asked her to perform at the Cannes convention in February.

Dada Wa's haunting Tibetan riffs will be a gamble for Warner in the West's jaded markets. The label and local media have compared Dada Wa to the Irish star Enya. However, based on the reaction of non-Chinese listeners here, the mix of Mandarin lyrics and and Oriental spirituality will not be an easy sell outside of the region.

But "Sister Drum"—recorded and distributed by Warner's Taiwanese subsidiary UFO—was originally intended to do nothing more than jumpstart Warner's Chinese sales. Marketing in the region has focused on cultural, as much as musical, appeal.

"It's a thing of pride for Chinese music, something that isn't some sort of [derivative of] Western pop," says Michael Chang, UFO's international division director. "The importance for us is not only financial but also spiritual and artistic. It shows we can create really good Chinese music."

Released May 22, the album reached sales of nearly 100,000 units in four weeks in Taiwan, according to UFO—about a third to half the number of units of an album by Andy Lau, the label's star performer. But only CDs were shipped; cassettes—which could double sales—hit stores near the end of June.

Dada Wa—whose real name is Zhu Zheqin—will be shuttled to Japan and South Korea in July for a promotional tour. The real pressure starts in early fall, when she will make the rounds of Chinese repertoire markets in China (where pirated sales of "Sister Drum" are approaching 200,000 units), Taiwan, Hong Kong, Singapore, and Malaysia.

In person, she uses her hands to fend

off questions from those intent on linking her music to Tibet's political situation. "I'm not trying to process Tibetan messages," she says through an interpreter. "The music is not for people to look to Tibet but to look to themselves. It's about originality."

Songs about celestial burial and "crossing the bridge" after death are about the passages of life, she says. "It's a strong influence in all [Chinese] lives, as it has been in mine. What is paradise except a lesson that people should lead a good life?"

The daughter of a science magazine editor, she was trained as a teacher. But the childhood influence of "model" (patriotic) operas that flooded Chinese streets during the 1970s pushed her toward music in the late 1980s.

She entered a national television singing contest in 1990 and hooked up with veteran composer/producer He Xuntian. The pair collaborated on a 1991 release, "Yellow Child," for a small Hong Kong indie label before spending part of two years in Tibet gathering material for "Sister Drum."

The flavor is Tibetan, but the melodies are not, she stresses. "I hope people realize that the concept is very Chinese; it differs from Western-oriented pop."

The style of "Sister Drum" is so removed from Asia's pop territory that many executives wonder why it is being marketed as a mainstream release.

For Warner, the question is not whether Dada Wa can rival the top pop stars, but whether Chinese consumers are ready to accept a segmentation of their music.

"The market is looking for something," says Warner's Ewing, who admits the label must change to regain its foothold. "We've slipped a bit, and the only way we're going to recover lost ground is to re-emphasize development."

Because accurate figures do not exist in Asia, reports of Warner's slip to third place behind PolyGram and EMI in domestic market share regionwide are impossible to verify. (Key markets in the region are South Korea, Taiwan, Hong Kong, China, the Philippines, Singapore, Indonesia, Malaysia, and Thailand.)

In South Korea, Indonesia, Malaysia, and Thailand (see story, this page), the label is still on a learning curve. But its lagging position in Chinese repertoire is becoming increasingly obvious.

Warner's Lau is about to jump ship to his manager's new label, Impact Music; consistent seller George Lam and teen-dance act Tokyo D are also gone; Aaron Kwok has yet to live up to his potential; and Warner's stable of second-line popsters are rarely on the charts.

But Ewing is a 22-year Asian veteran and knows he must experiment to push the label back into contention with regional leader PolyGram, especially in the trend center of Hong Kong.

He has brought in a new high-level slate of executives to help turn things around. They include veteran David Gilchrist as regional marketing manager; Frankie Lee as Hong Kong managing director; Robert Wong as Hong Kong marketing manager; and Mahmood Rumjahn as Hong Kong A&R director.

"Too many people believe that Cantopop and Mandarin pop are the only games in town. The goal is an evolution out of this constricted way, not only with different products but with more professional systems and processes," says Gilchrist.

Much of the responsibility will fall to

Lee, former manager of PolyGram's Leon Lai. "What we need is to be more sensitive to pop culture. What's missing is something that can be stunning for people. That's where we're going," he says.

The Hong Kong office has made a bold move back into the nearly defunct singles business with Aaron Kwok's "You Are My Everything" and "Stare At My Hometown," which the label says has sold 70,000 units throughout Asia.

But the artist roster must be bolstered; as many as four new signings

could happen before the end of 1995, and established Cantopop singer Sammi Cheng will move over from indie Capitol Artists when her contract expires in August.

Warner's international classical and pop catalogs have been re-prioritized after languishing since the mid-'80s. Warner has also, through a deal with Warner Music Canada, taken control of Western distribution of Chinese pop in order to cut out traditional importers and wholesalers (Billboard, June 3).



by Geoff Mayfield

**BLOWING STRONG:** After bowing at No. 1 with an impressive opening-week number of roughly 198,000 units—especially strong considering that it has two compact discs and a \$34.99 shelf price—Pink Floyd sees an inevitable second-week decline. This allows the still-building Hootie & the Blowfish to return to the top of The Billboard 200. This marks a fifth week at No. 1 for a band most of our readers had not heard of a year ago; only country king Garth Brooks has spent more time at No. 1 on this chart in 1995, and two of the eight weeks he spent on the throne were for charts that actually reflected sales from the last two weeks of 1994. Hootie & the Blowfish have posted gains for four consecutive weeks and five of the last six weeks.

**ONE, TWO PUNCH:** Hootie sold 170,000 units for the week, an increase of almost 20,000 over the album's prior week sales and 13% more than the soundtrack from "Pocahontas" (3-2), which wins the Greatest Gainer trophy with a gain of approximately 35,500. The 31% boost jacks the soundtrack up to a single-week sum just shy of 150,000 units, and keep in mind that, during the tracking week, the movie had not yet made its national theatrical release. Of course, as strong as those two albums look, neither will be No. 1 next week. Seems there's this new album by some guy who was a child star in a group with his brothers, and it has people buzzing.

**HISTORY IN THE MAKING:** Now that Pink Floyd's "Pulse" has proven that a double-CD set can debut at No. 1 in the SoundScan era, Michael Jackson's "HIStory" is poised to repeat the feat with an even higher first-week sum (see story, page 6). At one barometer count, Jackson's first-day sales were roughly even with those posted by "Pulse," but at other large retail chains, Jackson's opening day numbers were significantly larger. Based on early retail feedback, one Sony Music insider projected that "HIStory" stands a good chance of doubling "Pulse's" first-week numbers. It seems like there are more pools within the industry, with money riding on Jackson's first-week numbers, than there are for the Super Bowl's outcome. Between The Bullets has no money on any such pool, so here's my unbiased, less-than-scientific guess: 350,000-400,000 units. And remember, that's just a guess. Meanwhile, notice that Jackson's "Thriller" and "Off The Wall" re-enter Top Pop Catalog Albums (Nos. 35 and 48), each with sales exceeding 4,000 units.

**PERSPECTIVE:** Yes, the "HIStory" movie-theater trailer met with muttered groans, if not outright boos. It's also true that media pundits and listeners who call talk-radio stations reacted negatively to Michael Jackson's June 14 appearance on "Prime Time Live." But did any of these naysayers plan to buy the album in the first place? Half of this double-disc set represents one of the most amazing string of hits ever produced by any recording act, including nine songs that reached No. 1 on the Hot 100 Singles chart. So, despite its \$30-plus price tag and the contrary publicity that Jackson has incurred, this set has obvious appeal to a large number of consumers. Furthermore, Sony and the Jackson camp have played practically every imaginable trump card on the marketing and publicity fronts. It seems doubtful that any other album has ever had a higher awareness factor going for it prior to release, as evidenced by the droves of calls from the consumer press that Billboard has received about this title over the last several weeks. I think you have to go back to Bruce Springsteen's 1986 box to find an album that stirred anything close to this kind of attention—and there are more outlets for entertainment-related news now than there were nine years ago.

**OTHER TITLES, OTHER CHARTS:** Although it is no longer No. 1 on The Billboard 200, the video version of Pink Floyd's "Pulse" debuts at No. 1 on Top Music Videos with about 16,500 units, roughly the same number that put "3 Tenors In Concert 1994" on top of the list when that title debuted in last year's Sept. 17 issue... "Pocahontas" is not the only success story at Walt Disney, a label that set a new record for itself by placing five titles on The Billboard 200 in the April 29 issue. Thanks to a retail campaign and the success of the two "Pocahontas" sets, Disney has seven on this week's list—Nos. 2, 34, 58, 92, 110, 145, and 162... Two titles that target gay consumers (Billboard, May 20) are among the 15 listed on Top Classical Albums (Nos. 8, 11).

## Warner Shifts Thailand Operation To Back Burner

■ BY GARY VAN ZUYLEN

BANGKOK, Thailand—With a rethinking of Chinese repertoire taking up most of Warner's time (see story, page 1) domestic operations in Thailand have been shuffled to a back burner.

Much of the problem stems from the fact that indie labels Grammy and RS Promotions control the local market and media so tightly that competition has never got off the ground.

In 1994, Warner Music bought out the D-Day and Muser labels for an estimated \$4 million from Thai businesswoman Wasana Silpikul. Since then, Warner has cut spending, leaving many of the artists who moved over unhappy.

Both labels were small outfits that didn't concentrate on teenage pop and, as a result, didn't score much media attention.

Many artists expected Warner's corporate clout to help break the Grammy-RS monopoly. Others wanted to be released in other territories within the Asian region. But so far none of this has happened, and some artists are voicing discontent.

Jazz/folk singer Nareekrajarn Kanthamas has reached the 200,000-unit mark in the past, but sales have dropped to less than 80,000. "My contract says that my albums will be marketed regionally, yet no effort has been made to do so," she says.

Others feel the problem is Warner's style. "Before, Wasana made all the

decisions. Now she gets tangled up in bureaucracy and nothing happens," says one artist.

Rock artist Ad Carabao—who has been touted as having export potential following a showcase at MIDEM Asia in Hong Kong—has also suffered at the stores, but as the artist himself concedes, "Who aside from Thai would buy my songs about local politics and environmental issues?"

Warner is trying to adjust to a new 7% value-added consumer tax and has yet to acquire enough media time for proper promotion. Budgets have been cut to the industry average—\$12,000-\$20,000 for independently produced albums—or \$100 per song—plus 18-20 cents per tape for in-house work.

Many of the label's artists say they are happy. Todd Lavelle, an American who sings in Thai and English, spent two years producing a critically acclaimed world music album that earned him a contract. Fielding several offers, Lavelle chose Warner because "they are the most active international label in the domestic market."

Newcomer Sukanya Migale is also pleased with her new company. After receiving nothing from a now-defunct local label when her first release didn't reach an arbitrary 60,000-unit minimum, she jumped to Warner.

For its part, Warner admits it is still learning the ropes. "We're committed. Our artists know it will take the majors some time to get things right," says Paul Ewing, senior VP and regional director.

## AT WARNER MUSIC, DOUG MORRIS' FIRING LEAVES UNCERTAINTY

(Continued from page 1)

labels and their heads, all of whom were protégés of Morris and owe their rise to him. Much informed speculation centers on the fate of Danny Goldberg, who was appointed chairman of Warner Bros. Records last year.

When Bob Morgado, the former chairman/CEO who had been warring with Morris for nearly one year, was fired in early May, and Fuchs took the chairmanship, executives at parent company Time Warner said they expected the conflicts to end. Morris had solidified his hold on the domestic music operations, and a period of stability appeared to have begun.

"That was my expectation coming in. But it did not [come about]," Fuchs told Billboard after firing Morris.

On the day of his firing, Morris left his offices at Warner Music headquarters at Rockefeller Center in New York and went to a scheduled meeting with Fuchs at his offices at HBO (of which Fuchs is also chairman). Sources say Morris thought he might receive the anticipated promotion to president/CEO of the worldwide music group. Instead he was handed a press release headed, "Doug Morris relieved of responsibilities at Warner Music Group." He was then escorted back to his offices and told to immediately clear out his belongings.

Fuchs said it was the "disproportionate amount of tumult" in the music group that led him to fire Morris.

Morris declined through a spokesman to be interviewed.

The firing of Morris shocked the music industry. Most observers assumed that he had won the war with Morgado and that his future was certain.

Some industry sources, within and outside of Warner Music, have speculated that the latest turn of events opens the door for Mo Ostin to return to the Warner Music fold. It was Ostin's resignation last year as chairman of Warner Bros. Records that ignited the acrimonious relations between Morgado and Morris. Other sources say that Lenny Waronker, the former president of Warner Bros. Records, whose resignation followed Ostin's, could become the top executive of the label if Goldberg moves on. Ostin, Morgado, and Waronker were unavailable for comment at press time.

Several theories have been raised to explain why Fuchs fired Morris.

Many believe it was related to the intense heat Time Warner is taking for the violent and profane lyrics in some gangsta rap and rock albums put out by Warner labels. Morris was the key player in acquiring Warner's stake in Interscope Records and doubling it to 50%.

The label distributes controversial rappers like Tupac Shakur and Snoop Doggy Dogg and alternative rock act Nine Inch Nails. Some members of the Time Warner board apparently have responded to public pressure by calling for the sale of Interscope.

But Fuchs says the firing of Morris "had absolutely nothing to do with" the lyrics controversy or Interscope. He says that when anti-lyrics activists William Bennett and C. DeLores Tucker met with Warner executives after the recent annual meeting, "Doug and I were on the same page."

Other sources say Morris' departure is tied to the recent internal investigation of the allegedly illegal sale of CDs by some Warner Music sales staffers to retailers and wholesalers. The abuses mainly were traced to Atlantic Records, which at the time was headed by Morris. About 10 employees were fired as an apparent result of the investigation.

Asked about the matter, Fuchs says, "I'm not going to make a comment on it. I'm not going to discuss internal stuff."

But other sources at Warner Music say that the so-called "free goods" issue was over, that Morris had cooperated with the investigation, and that no further actions were going to occur.

Most executives familiar with the situation at Warner Music use terms like "personality conflict" and "chemistry" to explain what happened to Morris.

Some say that Morris, a 30-year-plus veteran of the music business, and Fuchs, whose career has been largely in cable TV programming, simply could not work together. They say Morris questioned Fuchs' authority, while Fuchs wondered whether Morris had the skills to be No. 2 at the music group. One high-ranking source close to Warner Music says Fuchs had been hearing complaints from midlevel label executives about Morris.

The biggest question mark now is the fate of the executives who head the various Warner Music labels. The three major-label group heads, Goldberg, Sylvia Rhone of Elektra East-West Entertainment, and Val Azzoli of the Atlantic Group, were all hired and promoted by Morris.

Although some believe Goldberg could eventually become Fuchs' second-in-command, many sources say that is unlikely because of his ties to Morris. A source says there had been a dispute between Morris and Fuchs over whether Goldberg could continue to run Warner Bros. Records out of New York. This source says Fuchs has insisted that Goldberg relocate to the label's headquarters in Burbank,

Calif. Others say Goldberg angered members of Time Warner's board over published comments he made on the lyrics controversy.

Goldberg, Rhone, and Azzoli did not return phone calls seeking comment.

Fuchs says that "it's much too early" to comment on any hirings or promotions at the music unit. But when he was appointed chairman of Warner Music, he told Billboard, "I don't plan on being a CEO. I was brought in for guidance and supervision." He says now, "For the time being, I'm going to get more comfortable and familiar with everyone."

Fuchs has kept his title as chairman of HBO. But he says he has relinquished day-to-day control to the new CEO, Jeffrey Bewkes. Fuchs plans to move into an office in Rockefeller Center as soon as it is prepared for him.

There are also questions about how this turmoil will ultimately affect relations with Warner artists.

Steve Stewart, manager of Atlantic act Stone Temple Pilots, says, "I have nothing but amazing things to say about Doug. He was accommodating during negotiations, and he always came out to our shows." Asked about Azzoli, Stewart says, "If Val were to go, it would be a major concern to me and my clients.

We trust Val with our careers." He says he has never met Fuchs.

Also in limbo is Warner Music U.S., the domestic unit that Morgado formed and put Morris in charge of one year ago (which set in motion the events that have shaken Warner Music). Fuchs has assumed Morris' title of chairman of that subsidiary. But some sources say the unit is likely to be dissolved.

The heads of the three label groups—who had previously reported to Morris—now report to Fuchs. Continuing to report to Fuchs are Ramon Lopez, chairman of Warner Music International; Les Bider, chairman of Warner/Chappell Music publishing; and David Mount, president of Warner Media Manufacturing and Distribution.

Despite the ongoing internal battles at Warner Music over the past year—which began with the resignation of Bob Krasnow, the celebrated chairman of Elektra—it remains the market-share leader, at 22%, far above its competitors. Last year the music group earned \$720 million on revenues of \$3.98 billion.

Contributing to this report were Eric Boehlert, Irv Lichtman, and Ed Christman in New York, and Craig Rosen and Chris Morris in Los Angeles.

## WARNER/REPRISE SHOWCASES BRIDGE MEDIA

(Continued from page 14)

provided free of charge to interested programmers.

Stein says that after a positive reception to a similar double-duty appearance by Warner artist Costello May 17, the label knew it had a winning combination.

Stein says that the radio and online events offer broadcasters an opportunity to be embraced, rather than bypassed, by the multimedia community.

WFUV-FM New York music director Liz Opoka agrees. "Those listeners who are into the online services are rediscovering radio through events like this," she says. "As a public station, we have a lot of listeners who tell us they are online. This gives them a chance to talk to the artists that they hear on the radio in a fair, democratic way. Anyone who has a computer has an equal shot at getting 'backstage passes.'"

WZGC Atlanta PD Dennis Winslow says that the online event brought an additional element of excitement to the Mitchell broadcast. The station delayed the live concert by an hour so the singer would be accessible online at the same time that the station's listeners were tuning into the concert.

"It makes [radio stations] look hipper," says Stein. "It also lets radio reach out to the part of its audience that has an interest in new media. I was surprised how many radio people were still relatively uneducated about the online world."

Warner is using both media to pro-

mote the events. Radio spots that promote the concerts also mention the "Cyber-Talk" session, while the online services urge users to tune into the radio broadcast and post a list of local stations carrying the show.

In addition, the online services contain downloadable information and sound bites of participating artists.

WZGC used the Mitchell concert and "Cyber-Talk" appearance to solicit radio sponsorship from the local CompUSA computer retail outlet, according to Winslow.

Paid spots for the computer store contained a tag that promoted the upcoming concert and online event.

"Even though it may only be a small percentage of our listeners today, we want to keep in touch with developments on the information superhighway for tomorrow," says Winslow.

Stein says that Warner Bros. and America Online are teaming up to give away free online software to radio listeners who tune into the broadcast.

At retail, the label is sending out point-of-purchase posters promoting the radio and multimedia events.

In the future, Stein anticipates that the entire concert will be cybercast on the Internet. However, she says that the label will shy away from using today's high-end technology, such as M-Bone and CU-SeeMe freeware, because "there are so few people who have access to it."

## VH1 DEBUTS MORNING VIDEO/NEWS SHOW

(Continued from page 6)

Sykes says the program will likely contain timely entertainment news, including music sales figures and box-office returns.

Music news content is likely to be derived from VH1's news staff, which was beefed up in late May with the addition of several veteran music and news journalists, including Anthony DeCurtis, who had been senior features editor of Rolling Stone; Mark Angotti, formerly of WHDH-TV Boston; ex-Musician magazine editor Bill Flanagan; former KPRC-TV Houston managing editor

Bill Bouyer; and former EMI VP of video development Jeff Panzer (Billboard, June 10).

Sykes confirms that Angotti and DeCurtis are among the VH1 staffers who will have a role in the program, although no video news segments are planned.

Despite the decision to add news to its morning brew, Sykes emphasizes that music video is still the main ingredient for the morning show.

"Music video drives the program," says Sykes. "The videos are uninterrupted and shown in their entirety."



### REGGAE

ISSUE DATE: JULY 15  
CLOSED

### THE BOX

5th Anniversary  
ISSUE DATE: JULY 29  
AD CLOSE: JULY 5

### 4th Quarter

VIDEO FOCUS  
ISSUE DATE: JULY 29  
AD CLOSE: JULY 5

### JAPAN

ISSUE DATE: AUGUST 5  
AD CLOSE: JULY 11

### AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12  
AD CLOSE: JULY 18

### GOSPEL

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

### ENTER \*ACTIVE FILES

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

### Holiday Product Showcase/ Vital Re-Issues/Children's

ISSUE DATE: AUGUST 26  
AD CLOSE: AUGUST 1

### ACCESSORIES

ISSUE DATE: AUGUST 26  
AD CLOSE: AUGUST 1

### CD REPLICATION

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

### TEJANO

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

### CLASSICAL

ISSUE DATE: SEPTEMBER 9  
AD CLOSE: AUGUST 15

### SPOTLIGHT ON IRELAND

ISSUE DATE: SEPTEMBER 9  
AD CLOSE: AUGUST 15

### Retooling of Retail I: STORE FIXTURES

ISSUE DATE: SEPTEMBER 9  
AD CLOSE: AUGUST 15

### TOMMY LIPUMA

35th Anniversary  
ISSUE DATE: SEPTEMBER 16  
AD CLOSE: AUGUST 22

### Retooling of Retail II: NON-MUSIC PRODUCT

ISSUE DATE: SEPTEMBER 16  
AD CLOSE: AUGUST 22

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# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

## YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	284,661,000	287,305,000 (UP 0.9%)
ALBUMS	241,215,000	248,294,000 (UP 2.9%)
SINGLES	43,445,000	39,011,000 (DN 10.2%)

## YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	139,931,000	157,797,000 (UP 12.8%)
CASSETTE	101,037,000	90,109,000 (DN 10.8%)
CTHER	247,000	388,000 (UP 57.1%)

## OVERALL UNIT SALES THIS WEEK

13,339,000

## LAST WEEK

12,424,000

## CHANGE

UP 7.4%

## THIS WEEK 1994

12,812,000

## CHANGE

UP 4.1%

## ALBUM SALES THIS WEEK

11,277,000

## LAST WEEK

10,421,000

## CHANGE

UP 8.2%

## THIS WEEK 1994

10,864,000

## CHANGE

UP 3.8%

## SINGLES SALES THIS WEEK

2,062,000

## LAST WEEK

2,002,000

## CHANGE

UP 3%

## THIS WEEK 1994

1,948,000

## CHANGE

UP 5.9%

## TOTAL YEAR-TO-DATE SALES BY STORE TYPE

	1994	1995	CHANGE
MAJOR CHAIN	125,846,000	139,927,000	UP 11.2%
CHAIN	40,694,000	35,642,000	DOWN 12.4%
INDEPENDENT	39,089,000	38,356,000	DOWN 1.9%
MASS MERCHANTS	79,031,000	73,331,000	DOWN 7.1%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



## Adams' 'Woman' Holds At No. 1

IN A VERY COMPETITIVE top five, Bryan Adams hangs onto the No. 1 position on the Hot 100 for the fifth week with his "Don Juan DeMarco" soundtrack single, "Have You Ever Really Loved A Woman?" It's the longest-running movie chart-topper since UB40's remake of Elvis Presley's "Can't Help Falling In Love" from "Sliver" had a seven-week stay in the summer of 1993.

As noted a few weeks ago, this is Adams' fourth No. 1 single to come from a film. That puts him in a very small club of artists who have had four soundtrack singles hit the top: The others are Madonna, Phil Collins, and Prince. Only Adams and Madonna have collected four soundtrack No. 1 hits from four different motion pictures. Madonna's have come from "Vision Quest," "At Close Range," "Who's That Girl," and "A League Of Their Own." Adams' other No. 1 movie hits were from "A Night In Heaven," "Robin Hood: Prince Of Thieves," and "The Three Musketeers." Collins had two chart-toppers from "Buster" and one each from "Against All Odds" and "White Nights," while Prince had two from "Purple Rain" and one each from "Under The Cherry Moon" and "Batman."

With so many titles competing to succeed Adams, it's difficult to predict who will have the next No. 1 single. But if Monica pulls it off with "Don't Take It Personal (Just One Of Dem Days)," she will break a record that has stood for 32 years and two months. The 14-year-old artist would become the youngest female to have a No. 1 hit in the rock era. Little Peggy March was 15 years and 1 month old when "I Will Follow Him" made pole position in April 1963. There have been other female artists under age 20 who have topped the Hot 100, including Lesley Gore, Tiffany, and Debbie Gibson, but no one has been able to best

March. Will Monica be the one to take away Peggy's crown? Check this space in seven days.

**STARS ON 45:** Arista's Real McCoy is on the Hot 100 for a 45th week with "Another Night." That ties the record held by Tag Team with "Whoomp! (There It Is)" and Crystal Waters with "100% Pure Love" as the longest consecutive run on the chart since it was initiated in August 1958. The only song to have a longer visit was the 4 Seasons' "December, 1963 (Oh, What A Night)," which had two 27-week runs.



by Fred Bronson

**JOEY, JOEY, JOEY:** Jochen Tierbach of Willich, Germany, notes that while "Cotton Eye Joe" by Rednex didn't fare as well in the U.S. as it did in Europe, it still marks a rare appearance for a song with the name Joe in the title in the '90s. The only other charted Joe this decade was "Flow Joe," a No. 89 entry by Bronx, N.Y., rapper Fat Joe in 1993. Tierbach, who also points out that Concrete Blonde peaked at No. 19 in the summer of 1990 with "Joey," cites the most successful Joe song, "Ode To Billie Joe," No. 1 for Bobbie Gentry in August 1967. He says that by peaking at No. 25, "Cotton Eye Joe" was more successful than Lolita's "Cowboy Jimmy Joe" (No. 94 in 1961), but not as big as the Chipmunks' "Ragtime Cowboy Joe" (No. 16 in 1959). No doubt Tierbach will be watching closely the progress of the Smurfs' "Schlumpfen Cowboy Joe," currently No. 9 in Germany.

**BY THE NUMBERS:** Mike Stenz of Moreno Valley, Calif., writes that Bon Jovi's "This Ain't A Love Song" is the first song to debut at No. 34 in 26 years and seven months. The last new entry at No. 34 was Marvin Gaye's "I Heard It Through The Grapevine." Since then, six songs have entered at No. 33 and seven at No. 35.



**"Team T"**  
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## J. Martell Foundation

**"Team T" Captain Jim Caparro and "Team J" Captain Ron Wilcox cordially invite  
you to the 5th annual T.J. Martell Team Challenge for the Martell Cup  
August 14, 1995, Glen Oaks Club**

**Contact Peter L. Kauff c/o Laser Video Network  
645 Fifth Avenue, East Wing, New York, N.Y. 10022/(212) 888-0617**



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